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How to cite this thesis

Surname, Initial(s). (2012). Title of the thesis or dissertation (Doctoral Thesis / Master's Dissertation). Johannesburg: University of Johannesburg. Available from: http://hdl.handle.net/102000/0002 (Accessed: 22 August 2017).

TOURISM FOR EMPOWERMENT: CHALLENGES AND BENEFITS FOR WOMEN IN THE DEVELOPMENT OF A CREATIVE CULTURAL TOURISM PRODUCT

By

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A thesis submitted for the Degree

Doctor of Philosophy: Tourism and Hospitality Management

At the

College of Business and Economics: School of Hospitality and Tourism

University of Johannesburg

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2022

DECLARATION

I certify that the thesis submitted by me for the degree *Doctor of Philosophy: Tourism and Hospitality Management* at the College of Business and Economics at the University of Johannesburg is my independent work and has not been submitted by me for a degree at another university.

ISOBEL GREEN

DEDICATION

To my late grandparents, Reverend Andries and Mother Katrina van der Westhuizen, who not only raised me but never spared a penny on my education; you are forever in my heart!

ACKNOWLEDGEMENTS

SUMMARY

Over the decades, tourism has experienced continued growth to become one of the fastest growing economic sectors in the world. With this continued growth, cultural tourism globally has become one of the most attractive developmental options for tourist destinations around the world. In the past, cultural tourism was often viewed as a good form of tourism, intended to make the negative impacts of tourism diminish as much as possible. Developed from cultural tourism, creative tourism is now considered to make cultural tourism more sustainable and add value and creativity to the cultural tourist experiences.

Although creative tourism has evolved from cultural tourism, it has not been associated with the masses of visitors to cultural attractions. Instead, creative tourism focuses on acquiring authentic and creative experiences at the destination, due to the active interaction between visitors and residents. This key characteristic of creative tourism stems from the expansive definition of the term, which has been defined and used by several scholars and organizations to encompass the growing demands of the creative tourists.

This study seeks to address how creative cultural tourism can support the empowerment of local communities, specifically women. Empowerment has been an important concept in research, focusing on a broad spectrum of topics, ranging from community development to sustainable tourism development.

In Namibia, the cultural and creative industries have been identified as key enablers to diversify the current tourism product (see Namibia Fifth Developmental Plan (NDP5). This diversification is now more important than ever, as local communities face challenges due to external forces, such as global change and droughts and more recently COVID-19.

This study used the exploratory mixed method design to address the research questions. The qualitative data was collected through thirty-four (34) semi-structured interviews conducted with women at four creative cultural sites: Penduka, Work of Our Hands, Ovahimba Living Museum and Ju/'Hoansi Living Museum and with six key stakeholders in the creative and cultural industries. These results were analysed using thematic analysis. In addition, the quantitative data was collected through self-administered questionnaires to tourists who

visited the creative cultural sites. These results were analysed using both descriptive and inferential statistics.

The key result from the study indicates that Namibia has the potential for a creative cultural tourism product. However, several challenges need to be addressed. The interview results indicate that these challenges range from funding and investment from local and national government to the women who cannot actively interact with tourists due to language barriers. Benefits from creative cultural tourism include elements such as preservation of intangible practices and increased economic opportunities for local women. One possible specific opportunity for these study sites is the production and selling of crafts. Women are keen to teach tourists how to make these crafts; and thus, concurring with the key motivating factor that tourists visit these creative cultural projects or activities 'to experience something different from their usual environment'.

This study concluded that creative cultural tourism is not the panacea for all the challenges facing the Namibian communities. However, with the demand for creative cultural tourism growing globally, it can provide support and much-needed diversification for local economic development.

DEFINITION OF KEY TERMS

The following terms are regarded as the key terms for this study:

Community-based tourism: Community-based tourism (CBT) is a form of tourism where the local community has substantial control over and involvement in its development and management and a major proportion of the benefits remain within the community. CBT emphasizes the active participation and empowerment of local people in tourism development (Blackstock, 2005; Tamir, 2015).

Creative tourism: Creative tourism is a form of tourism that offers the visitor opportunities to develop their creative potential through active participation in courses and learning experiences, which are typical for communities and destinations where they are undertaken (Richards and Raymond, 2000; Duxbury et al., 2021).

Creative Cultural Tourism: Creative tourism places emphasis on intangible culture rather than static, tangible cultural heritage. Creative tourism is considered as an evolution of cultural tourism directed towards a more engaged and authentic creative cultural tourism experience (Raymond, 2007; D'Auria, 2009)

Creative tourist: The creative tourist is a visitor who learns by participating and doing and finds enjoyment and fulfilment in developing his or her knowledge and abilities (Raymond, 2003; Wang et al., 2020).

Cultural tourism: Cultural tourism is the movement of persons essentially for cultural reasons such as study tours, performing arts and cultural tours; travel to festivals and other events; visits to sites and monuments; travel to study nature, folklore or art and pilgrimages (WTO, 1985; Smith, 2016).

Empowerment: Empowerment is deemed successful if local communities have some measure of control over the tourism activities and if they share equitably in the benefits emerging from them (Scheyvens, 1999; Cole, 2018).

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CHAPTER ONE: INTRODUCTION

1.1   Background of the Research

On a global scale, tourism has been positioned as one of the economic sectors that could drive inclusive socioeconomic growth, provide sustainable livelihoods, foster peace and understanding and protect the environment (UNWTO, 2017; Bianchi and de Man, 2021). Moreover, the United Nations 2030 (UN 2030) Agenda for Sustainable Development sets a series of sustainable development goals (SDGs) to end poverty, protect the planet and ensure prosperity for all by 2030. This Agenda also influences international and national tourism policies. Therefore, policy makers and tourism development actors in tourism destinations need to focus on the agenda of sustainable development (Hall, 2019; Saarinen, 2020).

In general, tourism is perceived as one of the key drivers for economic growth in low and middle-income countries in the Global South by generating employment, income, and government revenue (Jeyacheya & Hampton, 2020). In Namibia, tourism is regarded as an increasingly important activity in the national economy and regional development processes (Kavita and Saarinen, 2016). Recent pre-COVID-19 figures indicate that the tourism industry in Namibia contributed *N$28 610.9mn (USD1 975.4mn), or 14.7% of the Gross Domestic Product (GDP) in 2019, and 15.4% of the total employment in Namibia (World Travel and Tourism Council, 2019).

In 2020, the tourism industry's contribution to the total employment in Namibia was expected to reach 16.4% (Republic of Namibia, 2017). However, the sudden global health outbreak of the new type of corona virus, COVID-19, brought the tourism industry to an almost standstill. The COVID-19 pandemic has had a significant impact on the global tourism industry (Bhuiyan et al, 2020) and Namibia has not been spared (Ngatjiheue, 2020). This unexpected downward trend is thus hindering the industry's capacity to create employment and income for people.

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*USD to Nam Dollar as at 11 April 2022 = N$14.67

It is, however, expected that the post-COVID-19 tourism sector may return to the previous growth path in 3-4 years (see Jones and Comfort, 2020) or even transform towards more sustainable bases that would result in tourism playing a larger role in serving the nation's needs in terms of well-being, climate action and the involvement of local communities (Sharma and Paul, 2021).

To achieve potential economic growth in the tourism industry in Namibia and create employment, Namibia's National Development Plan 5 (2017/18 – 2021/22) (NDP5) (Republic of Namibia, 2017) emphasised certain strategies that should be implemented by 2022 to achieve the industry's growth potential and desired developmental impacts. These strategies include the need for the diversification of the current tourism products by incorporating culture and creative sectors into tourism. This is the core focus of this research, which is grounded on the idea of the National Development Plan 5 of Namibia: that the development of creative cultural tourism (CCT) in Namibia could play an important role and serve to diversify the current tourism products in the country. This strategy is perhaps timelier now than before, as the World Tourism Organisation is urging the cultural tourism sector to create participatory governance structures. These would bring together artists, creators, tourism and culture professionals, and local communities for open dialogue and real time solutions for tourism post COVID-19 (UNWTO, 2021).

In this respect, cultural tourism, and specifically CCT, could be used for socially and culturally sustainable tourism development by empowering previously marginalised communities and groups (Manwa et al., 2016). This calls for innovative research on the distinctive forms of cultural tourism to aid with local economic development that would create opportunities for small and medium enterprises run by women and ethnic minorities (Nedelea and Okech 2008; Manwa, 2009). Tourism can, therefore, support economic independence and empowerment of women, and it may also foster a sense of pride in local traditions and culture (Feng, 2013; Moswete and Lacey, 2015; Knight and Cottrell, 2016; Movono and Dahles, 2017; Panta and Thapa, 2018).

Manwa (2009) has further argued that local traditions and cultures can be displayed in many creative forms, through activities such as ethnic art, producing handicrafts, using natural medicines, wearing traditional dresses, and performing traditional songs and dances. These are skills that many women possess and utilise in tourism products. Indeed, the creative

expression of women through their traditional skills has allowed for women in tourism to start handicraft production in many rural and urban environments (Caparros, 2018; Suarez, 2018). Furthermore, Saarinen (2013) stated that cultural elements have attracted visitors for many years and that the recent changes in the modes of tourism production and consumption have created conducive market conditions for new forms of cultural tourism activities such as ethnic, indigenous tourism and heritage tourism (see Lak et al., 2020).

According to Richards (2017), many tourism destinations are increasingly competing to differentiate themselves and attract resources and talent. Distinctive niche-market forms of cultural tourism, such as creative tourism, heritage tourism, ethnic and indigenous tourism can place emphasis on the involvement of the local community as a key stakeholders and participants in the co-creation of the tourist experience (Lak et al., 2020). In the literature, creative tourism has emerged as an extension of cultural tourism (Richards and Wilson, 2006; Raymond, 2007; Ohridska-Olson and Ivanov, 2010; Tan et al., 2013; Ali et al., 2016) and/or in opposition to mass scale cultural tourism (Duxbury and Richards, 2019).

Richards and Raymond (2000, p. 18), have defined the term "creative tourism" as a form of tourism "which offers the visitor the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken". Thus, the opportunity to learn is the essence of creative tourism. In line with these arguments of the many uses of creative tourism and its prospect for the regeneration of urban and rural areas and its potential for the empowerment of women, it is argued that creative tourism can possibly enhance the tourists' intrinsic learning capacity and its ability to aid with local development for local communities. Therefore, this study seeks to address the research gap in existing literature about the current CCT in Namibia.

1.2 Research Aims

This study aims to describe and seek an understanding of the current state and potential of the development of CCT as a tool for local empowerment, especially for women, in Namibia. This is done in selected Namibian creative cultural tourism projects and adjacent communities. This overall aim will be achieved through the following research objectives:

(i)   To present a topical and geographical overview of Namibian creative cultural tourism based on selected projects in both urban and rural settings;

(ii)   To review and analyse the local cultural knowledge and skills currently possessed by women in the selected projects to understand how these skills could be used to develop a creative cultural tourism product;

(iii)   To investigate the potential, perceived benefits and costs of creative cultural tourism activities and practices for the empowerment of local communities, especially women; and

(iv)   To analyse tourist demand and motivation to participate in and visit creative cultural tourism projects in both urban and rural Namibia.

1.3 Research Questions

This research will be further guided by the following specific research questions:

(v)   What is the status and geographical spread of community-based creative cultural tourism projects in Namibia?

(vi)   What are the local cultural knowledge and skills currently possessed by women in the selected projects to understand how these skills could be used to develop a creative cultural tourism product?

(vii)   What is the potential, perceived benefits and costs of creative cultural tourism activities and practices for the empowerment of local communities, especially women?

(viii) What is the current tourist demand and motivation to participate in and visit creative cultural tourism projects in both urban and rural Namibia?.

By focusing on these objectives and research questions the study aims to develop recommendations on how CCT can be used to empower locals, especially women, within the selected projects and thus contribute to the development of a CCT product for the Namibian tourism industry.

1.4 Problem Statement and Justification of the Study

There has been a substantial amount of research on tourism and community relations in Namibia (Ashley, 1998; Buning et al., 2016 and Saarinen, 2016b). This research has focused on conservancies (Nicanor, 2001; Janis, 2009 and Saarinen, 2016b), national parks (Kalvelage

et al., 2020 and Kimaro & Saarinen, 2020) and how tourism impacts and benefits communities and local development. In this study, the focus is on community projects and women empowerment, which have been received far less attention in research (see Miettinen, 2008 and Sarantou, 2014). However, internationally, there have been a few studies that have demonstrated the capacity of tourism to benefit and empower women (Scheyvens, 1999; Makombe, 2007; Boonabaana, 2014; Kabeer, 2017; Caparros, 2018 and Cole 2018).

As a tourist destination, Namibia has seen the need to revisit its current tourism offerings by incorporating culture and creativity into these offerings (Republic of Namibia, 2017). Over the last decade, Namibia's rural and urban areas have been characterised by socioeconomic changes and challenges, which have affected the livelihoods and wellbeing of local communities. The national government therefore views tourism, and more specifically a cultural creative based tourism product, as a potential strategy that can mitigate these socioeconomic challenges.

Creative tourism is a relatively new phenomenon that has not yet received much attention in Namibia and Southern Africa in general (see Saarinen et al., 2014; Manwa et al., 2016; Booyens and Rogerson, 2018). To contextualise the creative industry in Namibia and try to map it, the National Arts Council compiled the first ever Creative Industry Guide for Namibia. This was done with the aim of showcasing the contribution and direction that the creative vision is taking in Namibia from across all disciplines (Directorate of Arts: Ministry of Education, Arts and Culture, 2018). This guide, which is a first for Africa, contextualises the creative economy and provides a comprehensive listing of Namibian creative companies, organisations, and professionals in various fields. These listings are organised into ten possible categories of creative activities: (1) advertising and marketing; (2) architecture; (3) crafts; (4) graphic, fashion and product design; (5) film, television, video, radio and photography; (6) information communication and technology; (7) publishing; (8) archives, galleries, libraries and museums; (9) music, performing and visual arts; and (10) creative institutions, services and resources (Directorate of Arts: Ministry of Education, Arts and Culture, 2018).

Several scholars have highlighted the need for more research in this area (Richards and Marques, 2012; Tan et al., 2013; Stipanović and Rudan, 2014; Saarinen and Rogerson, 2015; Duxbury et al., 2019; Dias et al., 2020). While creative tourism research has evolved over the years in the Global North (Richards and Wilson, 2007; Tan et al., 2013; Ali et al., 2016), there

is still limited research on how creative tourism is being used in Southern African countries, more specifically Namibia, and how it can be used as a tool for the empowerment and development of women and local communities. The current study aims to provide the necessary baseline information on the creative cultural tourism sector in Namibia, with the aim of understanding the capacity of CCT to empower women and local communities in both urban and rural settings. Thus, this study aims to contribute to the growing body of knowledge on CCT by providing empirical evidence from the Namibian context.

1.5 Research Ethics

The researcher's ethical responsibility includes the overarching principles of academic integrity, honesty, and respect for the participants within the study. The researcher complied with ethical standards of academic research, such as protecting the identities and interests of the respondents while also ensuring the confidentiality of information provided by the respondents. This study was conducted in compliance with the University of Johannesburg's Code of Academic and Research Ethics (University of Johannesburg, 2007).

The researcher informed the Living Culture Foundation Namibia, which is responsible for the Ovahimba and the Ju/'Hoansi-San communities, about the research and the intention to conduct interviews with women at the selected research sites. The Living Culture Foundation advised that the women at the sites with can participate if they give permission themselves and that if this permission was obtained, then it was not necessary to obtain other approvals to conduct the interviews. The researcher also informed the Director at Penduka Cultural Village of the research and again the women can participate if they give permission themselves for the individual interviews to be conducted.

All participants, including tourists, had to sign a consent form and their privacy was protected by keeping their identities confidential and interviews were only recorded if consent was given. The respondents were informed about the purpose and the significance of the study, and that the study is a doctoral degree research study conducted for academic purposes only. The researcher followed the appropriate procedures at the University of Johannesburg to apply for ethical clearance of research through the University's Ethics Committee. Such ethical clearance was granted on the 30th of May 2018 (Appendix A: Ethical Clearance Letter).

1.6 Structure of the Thesis

The thesis is divided into seven chapters. Chapter One has provided an overview of the research problem and why this research is important, especially in the Namibian context. The problem statement, research questions, aims and objectives were provided, and the ethical principles that this research complied with. Chapter Two focuses on tourism in Namibia, specifically highlighting the growth of the industry over the last decade and key tourism products. Chapter Three presents a detailed literature review of key themes, which include creativity and tourism, cultural tourism, creative tourism, women in marginalised rural communities, women's empowerment strategies and local development.

Chapter Four discusses the research design and methodology employed during the fieldwork that was conducted. It outlines the sampling design and sampling techniques that were employed, and the criteria used to determine the sample size. The chapter describes, in detail, the data collection process, data collection techniques and procedures that were used. The chapter concludes with the detailed analysis of the data being presented by using both quantitative and qualitative techniques.

The results of the fieldwork are presented in Chapter Five. The results are interpreted with reference to the literature and theory within the research domain and they are discussed in Chapter Six. The results will also be compared to other similar studies in the field of creative cultural tourism and reasons for possible differences are suggested. The chapter concludes with a discussion on the gaps and shortcomings in the data. Chapter Seven presents the final conclusions of the study as well as recommendations for future research

1.7.   Chapter Summary

This chapter has explained the background to the research problem, and has highlighted the research questions guiding the study, as well as the aims and objectives that the study seeks to achieve. The chapter concluded with a summary of the structure of this thesis. The next chapter will provide important background information on the status of tourism in Namibia.

CHAPTER TWO: OVERVIEW OF TOURISM IN NAMIBIA

2.1   Introduction

The aim of this chapter is to provide an overview of the current state of tourism in Namibia up until 2019. The chapter will discuss the vision for tourism in Namibia, tourism development in Namibia and planned strategies for diversification of the tourism industry. Community-Based Tourism (CBT) is discussed at length, looking at its limitations and benefits for the Namibian tourism industry. The chapter will also discuss tourism growth in relation to the current statistics, the tourism industry's performance, and its contribution to economic development, as well as provide a review of strategic tourism national documents. The chapter will conclude with a brief outline of the CBT projects that were used for the empirical purposes of this study and give a short overview of the status of tourism in Namibia during the COVID-19 pandemic in 2020.

2.2.   Vision of Namibian Tourism

The Namibian tourism industry is seen as a significant economic activity and sector in Namibia, and it was, up to a few years ago, the third largest contributor to the country's GDP (Republic of Namibia, 2016), generating every fourth job in the country (Namibia Statistics Agency, 2011). Furthermore, the tourism industry is an important contributor to the generation of foreign exchange earnings, investments, revenue, rural development, poverty reduction and to the growth of the country's economy (Republic of Namibia, 2017). According to The World Travel and Tourism Council, the total contribution of travel and tourism to employment, including jobs indirectly supported by the industry, was 15.4% of total employment (World Travel and Tourism Council, 2020).

After Namibia's independence in 1990, the Government of Namibia recognised and prioritised tourism development in various pieces of legislation and policy documents (see National Policy on Tourism and Wildlife Concession on State Land, 2007; National policy on Tourism for Namibia, 2008; National Policy on Community Based Natural Resource Management, 2013 and National Sustainable Tourism and Development Strategy, 2016-2026). The Namibian Government's current vision for tourism is for a growing, vigorous, and

dynamic economic sector that brings social and economic benefits to all Namibians through the generation of employment and income (Republic of Namibia, 2016). In addition, Namibian tourism aims to be a role model in the conservation of biological diversity, environmental management and tourism development through innovation and partnership. Namibian tourism also seeks to contribute to rural development and overall economic growth through the sustainable use of natural and cultural resources (Republic of Namibia, 2016).

Recent Namibian strategic national development documents highlight the importance of sustaining the growth of tourism for development (see National Sustainable Tourism Growth and Development Strategy, 2016; the Fifth National Development Plan, 2017; and Vision 2030). The Fifth National Development Plan (NDP5) outlines the objectives and aspirations of Namibia's long-term vision (Vision 2030) and sets a target that international visitor numbers should exceed 1.8 million by 2022 (Republic of Namibia, 2017).

Together with the NDP5, the National Sustainable Tourism Growth and Development Strategy 2016 – 2026 (NSTGDS), which was already envisaged in 2007 and was formally launched in 2016, aims to achieve the vision set for Namibia's tourism industry. The vision calls for Namibia to be a leading nation in biodiversity conservation, environmental management, climate resilience and sustainable tourism development (Republic of Namibia, 2016). The primary objective of the NSTGDS is to achieve tourism growth that generates jobs for Namibians and to make Namibia a highly competitive destination in Africa. This growth must be generated by an increase in tourist arrivals. Secondary objectives of the Strategy are centred on transformational economic and social empowerment. This will be achieved through support programs for small- and medium-sized tourism enterprises, the implementation of the Concessions Policy in favour of Black Economic Empowerment tourism enterprises and their partners (investors and business operators), tangible support for communal conservancies that have tourism potential and by increasing business opportunities for rural tourism enterprises (Republic of Namibia, 2016). In addition to increasing the economic impact of tourism, the strategy aims to improve the country's competitiveness and help to achieve differentiation from competition. This includes a more diversified and competitive tourism sector with vibrant and accessible domestic and cultural tourism products.

The Namibian policy landscape reflects a common understanding that tourism as an economic and development initiative can be used as a tool for various development goals on national, regional, and local scales, especially in rural and peripheral areas (Saarinen, 2011a; Rogerson and Saarinen, 2018). To achieve economic growth in the tourism industry in Namibia, the NDP5 has identified key areas that will be targeted to promote the growth of tourism during this period and after the NDP5. These key strategic focus areas will concentrate on the following, to allow for potential growth of the industry over the next ten years (Republic of Namibia, 2016):

The focus of the strategy is to generate revenue and therefore it is necessary to create an enabling environment within which the private sector can flourish and create revenue. Government's role is to facilitate and regulate this revenue generation.

Government's sectoral approach to tourism entails the involvement of traditional authorities, local authorities, and national government for the development of the tourism industry.

A culture of hospitality and excellent customer care is important for all sectors relevant to the tourism sector and thus both the private and public sectors must cultivate and embrace a culture of efficient and excellent customer service.

Namibia's marketing agency, the Namibia Tourism Board, should increase tourist arrivals based on the principles of priority markets. This means that Namibia must target those market segments that are easiest to reach and convince to visit Namibia. It is imperative that these markets also yield high revenues and higher spending per visitor.

Sustainability and environmental protection are enshrined in the Namibian Constitution (Article 5), and this strategy will be implemented with the utmost respect to these commitments. All tourism development must be socially, environmentally, and economically sustainable, and sustain or enhance the culture, heritage, geographical character, and well-being of all Namibians (Republic of Namibia, 2016).

Tourism is one of the most competitive sectors worldwide, and Namibia is competing for a share in the tourism market not only with its direct neighbours, but also with destinations all over the world. Therefore, Namibia needs to take full advantage of its special characteristics and to be as distinctive as possible in meeting tourist needs and expectations. This means linking the country's unique and special selling propositions with distinguished levels of service (Republic of Namibia, 2016). These unique features of Namibia include wide open

spaces with spectacular landscapes, abundant wildlife resources, diversity of cultural experiences, excellent road infrastructure, security, peace and stability and low population densities (Woyo and Amadhila, 2018).

The Namibian tourism industry showed steady growth before COVID-19 as mentioned previously. How this growth has taken place is discussed in the next section.

2.3. Namibia Tourism Statistics

At a general level, the growth of tourism in Namibia has been steady (Kavita and Saarinen, 2016), which is demonstrated by a continued growth since 2013 till 2019 (see Table 2.1). In 2019, the foreign arrivals showed a slight increase of 1.3% as compared to 2018 with 1, 681, 336, foreign arrivals (Ministry of Environment and Tourism, 2019). The African countries that contributed the most tourists to Namibia were Angola, accounting for 563 978 tourists, followed by South Africa (276 188) and Zambia (238 526). European countries also showed dominance in the overseas tourist market group, with German tourists (97 111) dominating the number of tourists visiting Namibia (Ministry of Environment and Tourism, 2019).

Table 2.1: Foreign Vistor Arrivals to Namibia 2013 - 2019

Year	Number of foreign arrivals
2013	1, 372, 602
2014	1, 477, 593
2015	1, 519, 618
2016	1, 574, 149
2017	1, 608, 018
2018	1, 659, 762
2019	1, 681, 336
2020 (forecasted)	1, 735, 950

Source: Ministry of Environment and Tourism (2019)

The National Sustainable Tourism Growth and Development Strategy 2016 – 2026 (NSTGDS), and the Namibia Tourist Statistical Report of 2019 acknowledge that Namibia is heavily dependent on its top ten tourist markets (see Table 2.2). The top ten markets include Germany, the United Kingdom, the United States of America, and several African countries, notably South Africa and Angola. Based on this, the country has indicated a need to expand the tourism market to ensure economic sustainability of the sector (Republic of Namibia, 2019).

Table 2.2: Top Ten Foreign Visitor Arrivals to Namibia, 2013-2019

Name of Country	Total Number of Visitors for 2019
Angola	563 978
South Africa	276 188
Zambia	238 526
Germany	97 111
Zimbabwe	78 996
Botswana	67 290
France	27 976
United Kingdom	27 351
United States of America	25 836
China	18 411

Source: Ministry of Environment and Tourism (2019)

Previously in 2018, the Netherlands was regarded as one of the top tourist markets to Namibia, but its position has been replaced by China in 2019, which accounted for 1.2% of the tourist markets to Namibia. In addition to the current main markets, emerging markets for Namibia include South Korea, Brazil, and India. Other potential markets include Eastern Europe, the Scandinavian countries and Australia (Republic of Namibia, 2019).

The main purpose of stay for all tourists coming to Namibia includes visiting friends and relatives and holidays as top activities, while business travel and other purposes are also highlighted (see Figure 2.1) (Ministry of Environment and Tourism, 2019). Apart from the international tourist markets dominating the Namibian tourism sector, domestic tourism has been promoted, with a combined expenditure of N$6.30 billion and total trips of around N$5.79 million generated in 2015. The significance of this market in boosting total tourism demand and offsetting potential economic shocks from the international tourist source markets cannot be overstated (Ministry of Environment and Tourism, 2015).
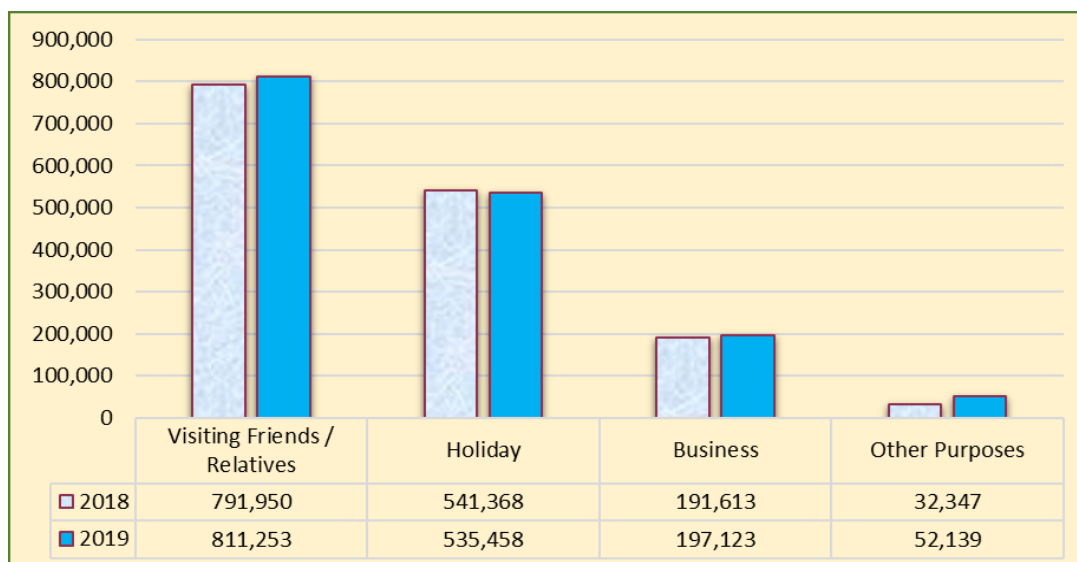
Figure 2.1: Purpose of Visit of International Visitors 2018-2019 (Ministry of Environment and Tourism, 2019)

The growth and future potential of domestic tourism in Namibia is not known as no report has been released to this effect since 2015 (Namibia Tourism Board, 2015). To understand the domestic tourism market, Namibia classifies the domestic tourist as either a day visitor or an overnight visitor. A day trip is defined as a trip in which the visitor leaves and returns within the same day. In 2015, the segment of visiting friends and relatives accounted for 23.6% of the total number of day trips for domestic tourism, with shopping following at 17.1% (see Table 2.3).

Table 2.3: Purpose of Day Visits - Domestic Tourism in Namibia

Purpose of Visit *(Day Trips)*	(%)
Leisure/Holiday	13.6
Shopping	17.1
Visiting Friends and Relatives	23.6
Wedding/Funeral	9.9
Business/Conference	15.9
Medical/Wellness	11.2
Other	8.7
Total	**100.0**

Source: Ministry of Environment and Tourism (2016)

An overnight trip is defined as a trip where one night or more is spent away from the household (Ministry of Environment and Tourism, 2015). Visiting friends and relatives represents 32.3% of the total overnight visitors, while overnight visitors for the purpose of

leisure and holiday makes up 31.6% (see Table 2.4). As a destination with limited public transport options, many locals opt to rather stay overnight when visiting friends and relatives and use this time to engage in leisure and/or holiday activities.

Table 2.4: Purpose of overnight trips - domestic tourism in Namibia

Purpose of Visit *(Overnight Trips)*	(%)
Leisure/Holiday	31.6
Shopping	1.1
Visiting Friends and Relatives	32.3
Wedding/Funeral	19.4
Business/Conference	7.5
Medical/Wellness	2.4
Other	5.6
Total	**100.0**

Source: Ministry of Environment and Tourism (2016)

As with domestic tourism statistics, the international tourism statistics gathered by the Ministry of Environment and Tourism do not explicitly mention the specific activities that are being conducted by international tourists while on holiday. This has resulted in the absence of a clear distinction on what specific forms of tourism activities international tourists engage in while on holiday. It can be assumed that they visit Namibia for the purpose of wildlife and scenery, as these are known as the main tourism products of the country (Kavita and Saarinen, 2016).

Continued growth of the industry is needed if the industry wishes to achieve the targets set in the NDP5. The industry has allowed for diversification of current tourism products to keep this growth steady, as envisaged in the national strategic documents (see NDP5, 2017; the National Sustainable Tourism Growth and Development Strategy 2016 and Vision 2030). Possible diversification strategies are discussed further in section 2.4 below.

2.4.   Tourism Development Strategies for Namibia

In many low and middle-income countries, including Namibia, four different perspectives on tourism can be identified (Ashley, 2000):

(i)   Economists generally view tourism as a route to macro-economic growth, and particularly a means of generating foreign exchange.

(ii)   For the private sector, tourism is a commercial activity, so the main concerns are product development, competitiveness, and commercial returns.

(iii)   Many conservationists see tourism as a form of sustainable use of natural resources, and a means to incentivise conservation efforts.

(iv)   For rural people, and the Non-Governmental Organisations (NGOs) that support them, tourism is a component of rural development.

The Namibian government supports all these perspectives based on their contributions to local and rural development (Ashely, 2000). The central ministries are focusing on macro-economic objectives, the conservation and environment departments are looking at conservation incentives, and the tourism directorate is focusing on the development of the industry in conjunction with the private sector.

The tourism policy context in Namibia is complicated. The first major government document underscoring the importance of the growth and development of the tourism industry is the White Paper on Tourism, which was approved in 1994. The White Paper on Tourism stated the major objectives of tourism development in Namibia, such as aiming to attain high-yielding quality tourism through spatial tourism development and high standards of service while generating income and employment (Government of Namibia, 1994). This policy was further developed, and the first comprehensive draft was circulated to stakeholders in 2005, and the last draft was completed in 2007. Both these drafts emphasized that the policies aim to provide a framework for the mobilization of tourism resources to realize the long-term national development objectives that were set out in the previous National Development Plans (Jänis, 2009). However, the earlier draft, which was produced in 2005, is more explicit on how tourism can contribute to the development objectives, while the 2007 draft is more focused on tourism as a viable and competitive economic sector (Nyakunu and Rogerson, 2014). There were also differences in the two drafts in terms of discussing a future tourism strategy. The 2005 draft highlights the importance of preparing a national tourism strategy, and the 2007 draft proposes a National Tourism Growth Strategy that includes a clear emphasis on a growth-focused approach (Jänis, 2009). Furthermore, the 2005 draft discusses the challenges and opportunities of Community-Based Tourism (CBT) as a means of distributing the benefits of tourism, whereas the 2007 draft omits CBT and mentions only the

need for partnerships between the private sector and local communities to distribute benefits (Nyakunu and Rogerson, 2014).

The National Tourism Growth and Development Strategy became a reality in 2016, and it aims to afford a valuable opportunity to the local tourism industry to present the Namibian tourism product to regional and global decision-makers and critical players. It is envisaged by the Namibian Government that this Strategy can lead to Namibia being regarded as the African destination of choice by international tour operators. It is foreseen that it can create broad awareness of Namibia as a premier tourist destination; and that it can yield positive returns for the Namibian economy in terms of increased tourism bookings and arrivals. There are also likely to be downstream and direct economic impacts for all communities within Namibia (Republic of Namibia, 2016).

The Namibian tourism product after independence was based on wildlife and spectacular wilderness, with product differentiation between protected areas (conventional safaris), private wildlife reserves (luxury safaris), commercial farmland (hunting farm stays) and communal farmland (more adventurous safaris and exclusive wilderness) (Ashley, 1998). The landscape of the main tourism products of Namibia has not changed much over the years, as it is still mainly based on wildlife and wilderness experiences and arid landscapes (Kavita and Saarinen, 2016). This has motivated the Namibian Government to revisit the current tourism product to diversify it further, as discussed in the next section.

2.5.   Diversification Strategies for Namibian Tourism

High hopes are pinned on tourism and its catalytic potential to foster growth in remote rural areas of Namibia (Kalvelage et al., 2020). The Namibian Government, through its strategic plans, places emphasis on the diversification of current wildlife-focused tourism products (Twining-Ward et al., 2018). By supporting the diversification of the Namibian tourism product, the Government aims to increase the numbers of tourist visits to the country. These key national polices were introduced as a way of devolving the power and ownership of tourism to local communities in the rural areas (Ministry of Education, Arts and Culture; Ministry of Environment, Forestry and Tourism, 2020). The Draft National Policy on Arts, Culture and Heritage (2015) provides for the opportunity to link the use of heritage resources with tourism landscapes and the local communities. This necessitates a uniform strategy that

can be used as a resource mobilization tool for potential investment and diversification of the current tourism product. The newest policy introduced by Government is The National Strategy on Sustainable Heritage Tourism Development and Employment Creation Opportunities at Community Level (SHTD, 2020), which was launched in April 2021 and together with the National Sustainable Tourism Growth Strategy (2016) aims to diversify current tourism offerings that will benefit local communities.

The National Sustainable Tourism Growth Strategy (NSTGDS) outlines several potential avenues of diversification for the current Namibian tourism market. One potential strategy, as outlined by the NSTGDS, is township tourism. The term township tourism originated from South Africa, and it related to the apartheid era (1948 – 1990); whereby tourists are educated about the racist apartheid policy by visiting townships and interacting with residents (Rogerson and Visser, 2007). The term has also been widely used in Namibia due to the control of South Africa over Namibia before independence (Buning et al., 2016).

According to Buning et al., (2016) township tourism was first introduced in Windhoek and specifically the suburb of Katutura in 1998 by a women-empowerment project called Penduka. Township tourism is currently a growing phenomenon in Namibia, and it has spread to several towns, such as Swakopmund, Walvis Bay, Okahandja, Gobabis and Outjo (Buning et al., 2016). Township tourism has been classified as a component of heritage tourism (Booyens, 2010), and with the recent launch of the SHTD this diversification strategy speaks to the vision of the National Sustainable Tourism Growth Strategy. Various tour operators within Windhoek have started to tap into this market, offering excursions to Katutura and surrounding areas for an authentic township experience. The potential for the township tourism product, however, remains partly untapped and responsible guidelines are needed to guide stakeholders in ensuring that the local community needs are met through tourism (Auala et al., 2019). Local communities need to seek ways to entice tourists through heritage products to their regions. Namibia has a wealth of cultural heritage resources. Some arts, crafts, history, heritage sites and creative sites are currently featured by some tour operators; however, a robust heritage and township tourism programme has not yet been developed (Ministry of Education, Arts and Culture, 2020; Ministry of Environment, Forestry and Tourism, 2020). Namibia is currently not marketed as a heritage, township, or cultural tourist destination in the mainstream tourism markets.

Through the National Strategy on Sustainable Heritage Tourism Development and Employment Creation Opportunities at Community Level (2020), Namibia wants to encourage the inclusion of the cultural and heritage resources in the country's marketing efforts. Apart from intensifying the marketing efforts for the promotion of a cultural heritage tourism product, the Strategy also aims to achieve three strategic objectives during the period 2020 - 2030. The first strategic objective aims to accelerate the role of tourism in economic development. The second objective aims to broaden the role of tourism in social inclusiveness. Finally, the third strategic objective aims to boost the role of tourism in cultural values as well as environmental and heritage conservation. These strategies are geared towards a focused effort in developing a sustainable heritage tourism product which aligns to the goals of the national tourism efforts of Namibia (Ministry of Environment, Forestry and Tourism, 2020).

As with the Sustainable Heritage Tourism Development Strategy (2020), the Namibia Sustainable Tourism Growth and Development Strategy (2016) outlines other possible avenues of diversification that are also beyond the cultural or creative industries. Another avenue that is identified in the NSTGDS is based on increasing cruise ship visits to the port of Walvis Bay and Lüderitz. The port expansion of Walvis Bay, which was officially inaugurated on the 2nd of August 2019, will allow the development of cruise tourism in Namibia (Republic of Namibia, 2016). Namibia could tap into this potential market, which can also support the development of cultural and creative tourism in the port towns and surrounding areas.

The meetings, incentives, conferences, and events market were identified in the NSTDGS as an element of the diversification strategy. Due to COVID-19 and the rise of virtual or online meetings, however, there may be significant changes in the markets (see Rubinger et al, 2020). Nonetheless, meetings, incentives, conferences, and events (MICE) may recover in the future. Recovery and development of MICE tourism could create a boost for cultural tourism products by bringing opportunities for performing arts and craft markets in tourism products (Cordon, 2021). This, however, can only be realised once several large towns in Namibia, such as Windhoek, Swakopmund, Lüderitz, Oshakati and Katima Mulilo, fast-track the development of convention centres in these towns, with the envisaged Namibia International Convention Centre as a priority Republic of Namibia, 2016). Furthermore, establishing a National Convention Bureau can also facilitate the business of MICE tourism.

Community-based tourism has been combined in the NSTGDS with cultural tourism development as a diversification strategy. The current study is focused on these two modes of tourism and the research aims to provide knowledge, especially for the diversification of the current tourism product into a creative cultural stream. Community-based tourism could become a key tourism offering in Namibia, as identified by the World Tourism Organization (UNWTO, 2001). Community-based tourism is related with sustainable tourism, and it is also associated with alternative tourism (Amerta, 2017). The following section will focus on community-based tourism in Namibia, as the projects that have been selected for the empirical cases of this study can be interpreted as community-based tourism projects.

2.6.   Community-based Tourism in Namibia

In general, community-based tourism (CBT) can be defined as "a form of tourism where the local community has substantial control over and involvement in its development and management and a major proportion of the benefits remain within the community. The idea of CBT mainly emphasizes the active participation and empowerment of local people in the tourism opportunity" (Tamir, 2015, p.53). Thus, community-based tourism aims to ensure that members of local communities have a high degree of control or even ownership of tourism activities and the resources that are used (development (Scheyvens, 2007; Goodwin and Santilli, 2009; Saarinen and Niskala, 2009). Community-based tourism is also characterized by the retention of benefits in the locale of activity and the pursuit of social equity. This is a crucial issue in the Namibian context, characterised by one of the highest levels of income inequality in the world, which has marginalised communities in development (Saarinen, 2016). Furthermore, a redistributive justice and interest on social justice, empowerment, improved livelihoods, self-determination, and self-sovereignty are typical for CBT (Mtapuri and Giampiccoli, 2019). Thus, it also involves the idea that local people and communities are represented in ways that are ethically sustainable and acceptable (Saarinen and Niskala, 2009).

In 1995, the Namibian Government approved a Policy on the Promotion of Community-based Tourism, with the emphasis on wildlife and local community involvement for tourism development. The Community-Based Tourism Policy of Namibia intends to explore ways in which communities can benefit from the tourism industry and that promote social and

economic development and conservation in communal areas. Through the Policy, the aim is for the active opening of opportunities for rural communities, local people, and the informal sector to become more involved in the tourism industry, particularly in tourism planning and the running of enterprises (Kimaro and Saarinen, 2020). Indeed, while tourism is seen as a vital industry, it must also benefit the residents of the place that the tourist visits (Saarinen and Niskala, 2009). As a result, governments, donors, and non-governmental organisations (NGOs) have been extensively promoting and supporting community-based tourism enterprises in Namibia since independence (Lapeyre, 2010).

The Ministry of Environment and Tourism's vision for CBT is a large scale, ambitious and implementable approach to rural tourism development (Ministry of Environment and Tourism, 1995). To implement the Policy, the Ministry of Environment and Tourism plans to realise CBT in Namibia by ensuring that rural communities and the informal sector are represented on Governmental or parastatal organisations, committees and working groups that are involved in the drafting of regulations and legislation and tourism development planning. The Ministry of Environment and Tourism (MET) aims to encourage the development of tourism enterprises run by communities and residents; however, they will not specify how a venture should increase local benefits but will give preferences to partnerships and revenue-sharing ventures. Finally, MET aims to facilitate communication within the informal sector and between the informal sector, government, investors, and tourism companies, to ensure that CBT is given appropriate recognition in further national tourism policy development (Ministry of Environment and Tourism, 1995).

These goals were initially highlighted in the Policy on the Promotion of Community-based Tourism but have been re-emphasised in the NSTGDS of 2016 as strategic numbers 17 and 20, which respectively address the need to integrate NGOs and conservancies into the business information chain and to ensure the competitiveness of communal conservancies (Republic of Namibia, 2016). However, the promotion of community-based tourism as a stand-alone strategy has not been highlighted in the NSTGDS. While these goals are essential, they are relatively difficult to achieve in practice, and these issues will be discussed later in section 2.6.1. Furthermore, there are many different scenarios of CBT ventures (Manyara and Jones, 2007; Goodwin and Santilli, 2009). For example, there are private sector businesses providing community benefits, individually owned community-based business cooperatives,

community associations and concessions provided to the private sector on community-owned reserves (Dodds et al., 2018). All these have their specific guidance and coordination needs.

The organisations responsible for community tourism in Namibia are the Namibia Community Based Tourism Assistance Trust, commonly referred to as NACOBTA and the Namibian Association of CBNRM Support Organizations also known as NACSO. The NACOBTA was formed in 1995 by local Namibian communities who wanted to develop tourism in previously neglected rural areas (Nicanor, 2001). The NACOBTA is a non-profit organization that strives to improve living standards amongst the communities of rural Namibia. Furthermore, it aims to ensure that community-based tourism enterprises are viable and to integrate community tourism into the Namibian tourism sector. The NACSO concept emerged in 1996 when a meeting of Community-based natural resource management (CBNRM) support organizations saw the need for an umbrella organization to streamline community conservation efforts in Namibia (Namibian Association of CBNRM Support Organisations, 2021). The Namibian Association of CBNRM Support Organisation's main objective is to assist conservancies and other rural associations to manage their natural resources for their own benefit and to enhance conservation through community-based natural resource management activities (CBNRM). They assist local communities through various activities to support natural resource management. These activities range from assisting to set up conservancies, community forests, community fisheries reserves, freehold conservancies, tourism concessions and trans-frontier conservations areas. To further strengthen the development of CBNRM, government approved the Tourism and Wildlife Concession Policy in 2007. The purpose of this policy is to guide the fair, transparent and efficient awarding of tourism and wildlife concessions on state lands. As concessions are seen as an effective means of providing quality and a diversified tourism opportunity to visitors, government believes that the protected areas should be a direct tool for poverty alleviation and community empowerment (Namibian Association of CBNRM Support Organisations, 2021).

Nowadays, however, NACOBTA is not as active as it was in the 1990s in the promotion of community-based tourism and few efforts are being made to promote community-based tourism in local communities. The NACSO is still active and continues to assist local communities with the conservation of community-based natural resources. Due to the

inactivity of NACOBTA, a provision was made through the National Sustainable Tourism Growth and Development Strategy, for the establishment of the Transformational Economics, Social Tourism Development and Empowerment Agency (TTESDEA) to replace NACOBTA (Republic of Namibia, 2016). This TTESDEA is expected to be fully set up during the period of the NSTGDS, which will end in 2026 (Republic of Namibia, 2016).

In Namibia, there are three distinct forms of community-based tourism initiatives that are being promoted through donor-funded programmes. The first one is community-based tourism enterprises, which are owned and managed by a community as a group; (Kavita and Saarinen, 2016). The second type is indigenous enterprises owned and managed by individuals coming from a rural community. The third type is community-private sector ventures, where a rural community is commercially partnering with a private operator to own and run a tourism facility.

2.6.1. Barriers to successful community-based tourism

Community-based tourism is a complex process (de Groot, 2015). As Moscardo (2008, p. 175) states, "the reality in practice has not often matched the ideals in principle". Community-based enterprises face several challenges; (Tosun, 2000: Moscardo, 2008; Goodwin and Santilli, 2009 and Dodds et al., 2018). Indeed, community participation often faces barriers at an operational level. These barriers include the centralisation of public administration of tourism development. It is important to note that CBT development is not something that can be easily decided by local people and then executed (Yanes et al., 2019). Community-based tourism development often requires external initiation by actors that have a sufficient power over the resources and lives of local people. In Namibia, tourism development in the respective regions is administered by the Regional Councils and Local Authorities under the Local Authorities Act 23 of 1992. For example, in the Khomas region, tourism development in the region is under the auspices of the City of Windhoek. This results in the decentralisation of operational matters by the Ministry of Environment and Tourism (MET) as stipulated for such allowance under the Namibia Decentralisation Enabling Act of 2000 (Republic of Namibia, 2000). Although this is the model of operations on paper, some of the weaknesses outlined by the MET in its Strategic Plan of 2017 – 2022 include inadequate organizational

structures and the weak enforcements of legislation. This suggests that mandates given to Local Authorities and Regional Authorities are not implemented as envisaged by the MET (Republic of Namibia, 2016).

The second limitation on an operational level is the lack of coordination and cohesion within the highly fragmented tourism industry (Tosun, 2000). No business can operate in isolation. Thus, development and coordination between the public and private sectors is essential for the growth of the industry. This was also highlighted in the NSTGDS as one of the strategic interventions to improve communication between all stakeholders involved in the tourism industry (Republic of Namibia, 2016). However, as the NSTGDS is a ten-year plan in its fifth year in 2021, much is still needed to ensure for optimal cohesion within the tourism industry.

The third limitation at operational level is insufficient information made available to local people about tourism (Tosun, 2000; Saarinen, 2010). In most low- and middle-income countries, tourism data is insufficient and disseminated in such a way that locals may have challenges to understand its key insights.

In addition, local communities do not necessarily have access to key markets, the expertise, and the financial and human resources to effectively market their CBT ventures (Mtapuri and Giampiccoli, 2019). Often, due to the lack of partnerships with established tour operators, it is very difficult to attract foreign markets and even though the communities have the necessary products and service, they still face challenges due to poor marketing capabilities (Harrison and Schipani, 2007).

There can also be relatively high costs associated with community participation (Dodds et al., 2018). Communities incur costs, such as time and labour, when they engage in CBT projects (Goodwin and Santilli, 2009). For the poorest communities, engagement can be prohibitive; these communities cannot afford to be distracted from traditional subsistence activities (Goodwin and Santilli, 2009) to community tourism initiatives on which they are not very knowledgeable, and which may not provide any returns for them. To be successful, the community does not only need training and capacity building, but they also need enough customers and tourists to make the training and capacity investment financially viable (Dodds et al., 2018).

Community-based tourism enterprises are also faced with cultural limitations, which involve cultural and knowledge differences between tourism development actors and local people (Saarinen and Niskala, 2009). These cultural limitations are based on differences in norms, values, or educational levels, but can also occur in tourism development processes and involve apathy and low levels of awareness in the local community (Saarinen, 2010). Local communities tend to participate only when strongly motivated to do so (Tosun, 2000). Another hindrance to effective community-based tourism initiatives is identifying who represents the local community and what their level of participation should be in the planning process (Saarinen and Niskala, 2009). Participation, however, does not necessarily mean that local communities will be empowered through activities conducted in their area. Thus, there is a need to look beyond mere participation in tourism operations and focus also on active involvement in planning and decision-making activities (Goodwin and Santilli, 2009).

Goodwin and Santilli (2009) have given reasons as to why communities are not all able to benefit from CBT initiatives. Communities may be too large for all members to get benefits and may result in limited involvement by community members. The development of CBT enterprises within communities might be selective, and at times the poorest members of the community may not be able to participate in the tourism development process.

2.6.2. Success criteria and key elements for community-based tourism development

The benefits of CBT are widely recognised in the literature (see Hall 2008; Lapeyre 2010; Sebele 2010; Saarinen 2011; Dodds et al., 2018), but the actual socio-economic benefits to the community can be difficult to assess (Kavita and Saarinen, 2016). One reason is that many communities do not have clear and definite governance structures in place to determine how benefits are to be divided amongst community members (Jänis, 2009; Saarinen, 2019). To create community benefits, there are several key elements that need to be taken into consideration, which will be discussed below.

2.6.2.1. Participatory planning and capacity building

Novelli and Gebhardt (2007) affirm that to achieve success in CBT ventures, community management, ownership and capacity building are vital to establishing a foundation of tourism management skills among residents. Tasci et al., (2014) further discussed that the upskilling of local communities in specific areas such as tour guiding, language,

communication, hygiene, and safety is essential in delivering CBT initiatives. Education and training are key components of capacity building and when local community members are allowed access to hospitality and tourism courses as well as general business skills such as marketing, communication, finance, and governance, it can capacitate them for a successful CBT venture (Dodds et al, 2018). This capacity building is important in giving communities the tools they need to understand the possibilities involved in CBT and to become more active participants in the CBT development process.

Several success case studies are seen from the perspective of capacity building of community members that can lead to the success of the CBT venture. In his study of the Tsiseb Conservancy in Namibia, Lapeyre (2010) states that the local community members that are fully involved in the management of CBT, gain institutional and managerial capacity among the people. Thus, CBT can foster empowerment and a sense of ownership. Sebele (2010), in his study of the Khama Rhino Sanctuary in Botswana, also discussed the benefits of CBT for the local community in a more practical context. His study alluded to the increase in employment for local communities in CBT ventures. Sebele's (2010) findings indicate that CBT has become an important source of employment for local communities, as the Sanctuary employs locals in a variety of jobs and casual labourers are occasionally hired. This scenario is not only applicable to Botswana, as studies in Kenya and Namibia have also shown that casual earnings often match wage income and can, in principle, benefit a wide spectrum of residents (Juma & Khademi-Vidra, 2019; Kimaro and Saarinen, 2020).

2.6.2.2.   Collaboration and partnerships facilitating links to market

Scheyvens (2002) argues that good collaboration between local and external actors lowers the risk of failure for CBT. It has further been discovered that external advice and links are often necessary to ensure success, as local community members often lack the basic skills and knowledge required to participate in tourism. In this respect, Mitchell and Hall (2005) give the example that some community enterprises may have hospitality skills but may lack awareness of demand factors, knowledge of product presentation, comprehension of the markets they work within and marketing networks. Thus, local participation is only as feasible as the participants' capacity allow them to be; making it crucial for collaboration with government,

non-governmental organisations, and the private sector to ensure commercial viability (Dodds et al, 2018).

2.6.2.3. Local management and empowerment of community members

Mtapuri and Giampiccoli (2013) have stated that local management is an important factor for the success of CBT that must be controlled and operated by the communities. Buzinde et al. (2014) confirm that there is a strong relationship between empowerment and the well-being of the community. Community empowerment should provide local people with the resources, opportunities, knowledge, and skills to increase their capacity to determine their own future and to participate in matters that affect their life. An example of this can be seen in how the Namibian government has established land conservancies by developing wildlife management and tourism development for the local communities. This is done throughout the various regions in the country to aid with local community empowerment and local management of tourism initiatives (Dodds et al., 2018). The key element that determines the overall success is financial viability. Therefore, communities do not only need training and capacity building to meet guest needs (Dodds et al., 2018) but also sufficient financial investment in CBT ventures.

The key factors for a successful community-based tourism (CBT) initiative, in general, involve participation and empowerment, integrating local communities into tourism planning and ensuring that local communities have enough power and control in decision-making processes over the use of natural and cultural resources in tourism development (Saarinen & Niskala, 2009).

As community-based tourism is a key tourism offering in Namibia, and the most promising niche within which to develop CBT is cultural tourism, as identified by the United Nations World Tourism Organization (UNWTO, 2001). The main strength therefore of CBT, especially in cultural tourism, lies in its potential to empower rural communities more specifically women and to allow them to make a substantial contribution to development (Manyara& Jones, 2007). With cultural tourism now seen as an extension towards creative tourism (Richards, 2011), more innovative research on creative tourism is needed to supplement the cultural tourism product in community based settings.

2.7.   Tourism in Namibia during COVID-19

Globally, between January and May 2020, the COVID-19 health pandemic caused disruption to the global travel and tourism sector and almost all destinations-imposed travel restrictions (Spencely et al., 2021). It is estimated by the World Travel and Tourism Council that the COVID-19 pandemic has to date caused a global loss of 174 million direct tourism jobs and a 53% loss of contribution to GDP globally (World Travel and Tourism Council, 2020a).

In March 2020, the Namibian government declared a state of emergency and a nationwide lockdown (Jantze, 2020). With the country's national borders closed, national parks were closed for tourists. These travel restrictions have had a clear impact on the country's tourism industry (Lendelvo et al., 2020).   In 2019, Namibia recorded a record number of foreign arrivals (1 681 336), and this declined significantly in 2020 when Namibia recorded 192 026 foreign arrivals, of which 169 565 were tourists (Ministry of Environment, Forestry and Tourism, 2020). This significant decline resulted in major job and income losses within the Namibian tourism and hospitality businesses (Lendelvo et al., 2020; Ngatjiheue, 2020). The impacts have been dramatic, especially in poor households living in conservancies and protected areas, where tourism was the main source of income before the pandemic. Apart from the drop in visitor numbers and loss of tourism revenue, Spenceley et al., (2021) have argued that Namibia has also seen increased poaching activities and reduced conservation.

During the latter part of 2020, many destinations started a process of small-scale tourism revival as restrictions were eased to allow for travel into Namibia. However, as the end of the pandemic is not yet in sight, destinations need to explore innovative approaches to stimulate the revival of the tourism industry in a sustainable manner (Spenceley et al., 2021). Some of these innovative approaches include the creation of diverse income streams for the local economies (e.g., promoting domestic tourism aggressively), new products and guest experiences that can possibly include healthy practices and food, rethinking business models and engaging new markets. These new innovative approaches can only be achieved if local communities involved in tourism are open to change and demonstrate willingness to embrace new ways of thinking, working as a collective industry, engaging all stakeholders on policy developments affecting tourism post COVID-19 and recovering and rebuilding local livelihoods of local communities (Spenceley et al., 2021).

2.8.   Conclusion

This chapter has discussed the potential and possibilities for a high-yielding tourism industry in Namibia. It has also highlighted that tourism, more specifically community-based tourism, offers a means to diversify the general economy and improve the standards of living of local communities, but that this will require a multilateral contribution of effort and resources by government, the private sector, and local communities. Furthermore, it is noted that there is a need for better integration between tourism, national and regional developmental programmes, and agencies; if this is not the case, tourism development actions may serve the industry more and have a less significant effect on local communities. COVID-19 has affected the global tourism industry and this chapter briefly outlined how Namibia was affected. The next chapter provides a detailed literature review on creative cultural tourism and women's empowerment in the context of tourism.

CHAPTER 3: CREATIVE CULTURAL TOURISM

3.1 Introduction

The aim of this chapter is to discuss, in detail, the shift from the traditional cultural tourism product to a creative tourism product, as well as the rise of creative tourism, its benefits and the challenges in implementing it. The chapter also discusses the role of creative tourism in both urban and rural settings on a general level as well as in Namibia, with the goal being the development of a creative cultural tourism product that can aid in the empowerment of women in both urban and rural settings.

3.2 The Shift from Cultural Tourism to Creative Tourism

The term cultural tourism emerges from a combination of two concepts 'culture' and 'tourism' and it was considered as one of the most desirable developments in tourism towards the end of the 20th century (Al-Ababneh, 2020). However, there is no one universally agreed definition for cultural tourism. Richards (2003) proposed the following two holistic definitions of cultural tourism:

(i)   a technical definition, involving all movements of persons to specific cultural attractions, such as museums, heritage sites, artistic performances, and festivals outside their normal place of residence; and

(ii)   a conceptual definition of cultural tourism as the movement of persons to cultural manifestations away from their normal place of residence with the intention to gather new information and experiences to satisfy their cultural needs.

Smith (2016, p. 17) on the other hand has defined cultural tourism as a "passive, active, and interactive engagement with heritage, arts, and the culture of communities, whereby the visitor gains new experiences of an educational, creative and/or entertaining nature". To provide a comprehensive definition, the 22nd session of the World Tourism Organization (UNWTO) General Assembly in Chengdu, China adopted the following definition of cultural tourism: cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience, and consume the tangible and intangible cultural attractions or products in a tourism destination. These attractions or products relate to a set of distinctive

material, intellectual, spiritual, and emotional features of a society that encompass arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and living cultures with their lifestyles, value systems, beliefs, and traditions (UNWTO, 2017).

Cultural tourism has a variety of subsets such as heritage tourism, food tourism and creative tourism. Creative tourism has emerged because of tourists who seek to acquire specific knowledge and skills and develop their creative potential (Zadel and Rudan, 2018). Smith (2016) concurred that there is a shift towards more active and interactive forms of cultural tourism, such as creative or experiential tourism. Furthermore, Richards (2019) has recently framed culture as one of the important content providers of the tourism experiences, which has now shifted from a somewhat elite position to representing what is authentically local. Cultural tourism was previously based on heritage and arts experiences and was enjoyed by the well-educated and relatively affluent people (Smith, 2016; Richards, 2018). Nowadays, however, conventional cultural tourism has gradually evolved towards a mass form on tourism. This can be seen especially in large urban destinations incorporating many aspects of everyday local life. The cultural over tourism is now disappearing and therefore, the elite position that culture previously dominated is now being replaced by "the local" and is being fragmented into a series of niches such as creative tourism, gastronomic tourism, and literary tourism (Richards 2019, p.233).

Cultural tourism is a growing field of the global tourism industry (Smith, 2016) and has gained an important presence in international tourism trends (Zadel and Rudan, 2018). Culture is a key to foster creativity and as such culture often refers to beliefs, artistic creation, traditions, symbolic values, and creative skills (Montalto et al., 2019). Recent developments in tourism that indicate that tourists are seeking creative tourism attractions that offer unique experiences and high levels of participation and individual involvement (Chang et al., 2014; Dean and Suhartanto, 2019). More tourists would like to choose elements of their own experiences and are seeking a more authentic and deep experience while on holiday (Smith, 2016). In such high-involvement attractions, tourists experience a very personal encounter with the attraction service provider (Lu et al., 2021). This personal encounter, associated with creative attractions, not only occurs during the attraction service encounter but can include all the communication interactions with the service provider (Chang et al., 2014). It is for this

reason that at the beginning of the 21ˢᵗ century, creative tourism as a concept evolved as a new form of cultural tourism with the intention of diminishing the negative impact of cultural tourism and making it more sustainable (Sano, 2016).

3.3 Introducing Creativity and Creative Tourism

Creativity is one of the most complex concepts of human behaviours and thus there is no universal agreement among scholars about the main definition of creativity, as it has a range of perspectives based on its functions (Robinson, 2008). Creativity in tourism products and operations may have a long history, but its background as a distinctive idea and form of tourism is relatively short. Initially, Pearce and Butler (1993) proposed that the potential of tourism could be extended if it was intertwined with cultural appreciation and tourists' cultural experiences (Lima and Silva, 2017). Furthermore, Smith (1998) has indicated that the idea of culture as a main attraction started to give way to the idea of creativity in 1990s. Thus, although the idea of creativity in tourism is not anything dramatically new, it gained a new kind of prominence at the turn of the millennium, when several scholars noted the potential of creativity and how this could be weaved into the cultural tourism product (see Richards and Raymond, 2000; Richards, 2003; Richards and Wilson, 2007; Miettinen, 2008; Binkhorst and Dekker, 2009; Ohridska-Olson and Ivanov, 2010; Partakes, 2010; Salman and Uygur, 2010; Marques and Richards, 2012; Ivanova, 2013; Tan et al., 2013; Catalani, 2013; Zadel and Rudan, 2018; Duxbury et al., 2019).

The idea of creativity is used differently in different contexts. Still, certain general conceptual dimensions can be identified. Taylor (1988), for example, has described "the 4Ps of creativity" by grouping them into four main areas (Richards, 2011a, p. 1226). These four dimensions are: (i) the creative person; (ii) the creative process; (iii) the creative product; and (iv) the creative environment or press. Richards (2011a) believes that the practice of cultural tourism can involve all these four approaches to creativity. For example, this can take place in the use of the creative environment through visits to creative clusters, the use of creative products as tourism attractions, the utilization of the creative process in designing creative activities for tourists and in the involvement of creative people through the activities and desires of Richard Florida's (2002) creative class. The "creative class" is defined as "a fast-growing, highly refined and well-paid segment of the workforce on whose efforts corporate profits and economic

growth increasingly depend" (Florida, 2002, p. 16). These characteristics can be applied to tourism consumption: in section 3.3, when defining the creative tourist, key concepts from Florida's definition of the creative class will be used to develop a more holistic definition of a creative tourist in the context of the Namibian creative tourism industry. In addition, creativity has become an important element of a regeneration strategy in many places (Raymond and Richards, 2000; Couret, 2010; Keurvorst, 2010; Pratt, 2010; Tan et al., 2013), and it has also been linked to promoting innovation and individual skills development (Ray, 1998).

The relationship between creativity and tourism is not a new phenomenon. Tourism was influenced by the creative turn in many ways as developing skills, a tourism product and performance through integrating creativity into tourism activities and therefore tourism became a creative arena (Zadel and Rudan, 2018). To better understand the integration of creativity and tourism and expand the creative tourism definition, the first International Creative Tourism Conference was held in 2008 in Santa Fe, Mexico. Pertinent discussions ensued around the creative turn in tourism, which resulted in questions such as "What is Creative Tourism?" and "How can Creative Tourism be best organised to enhance economic benefits to cities and countries globally?" (Pattakos, 2010, p.15). To answer these questions, the Conference defined "creative tourism [as] tourism directed toward[s] an engaged and authentic experience which [involves] participative learning in the arts, heritage, or special character of the place" (Pattakos, 2010, p. 17). According to Pine and Gilmore (1999) this new kind of creative thinking was linked to the emergence of a wider and personalising experience economy, focusing on "experiences that are inherently personal, existing only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level. Thus, no two people can have the same experience, because each experience derives from the interaction between the staged event (like a theatrical play) and the individual's state of mind" (Pine and Gilmore, 1998, p. 4). It can therefore be said that the experience economy gave a boost for the development of more individualised cultural tourism products serving the needs of so-called 'new tourists'. These new tourists are defined by Poon, (1993) as visitors who seek selfhood through experiencing other cultures. It is argued that these other cultures are often seen as embodying a sense of spiritual depth, which modern tourists perceive to be missing from their own lives in a western, relatively affluent society.

One of the key features of creative tourism is that the tourist takes the role of an active member of the local community and its lifestyle (Chugh, 2018), albeit temporally. In this respect, creativity is a product that the creative tourist creates based on his or her interaction with the creative environment, including people and their culture, traditions, and everyday life. Creative tourism has also been defined as a form of sustainable tourism providing "an authentic feel for the local culture through informal, hands-on workshops and creative experiences" (Raymond, 2007, p. 145). This kind of definition corresponds to what can be viewed as creative tourism *1.0* (Duxbury and Richards, 2019), featuring the development of small-scale creative experiences and learning activities, provided mainly by creative entrepreneurs. This type of creative tourism focuses on offering informal, hands-on workshops and creative experiences and is, in general, production-focused (Duxbury and Richards, 2019). Overall, this represents a shift from a passive and static form of consumption to a more active form of consumption.

In an earlier definition, the United Nations Educational, Scientific and Cultural Organisation (UNESCO) defined creative tourism as "travel directed towards an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place. It provides a connection with those who reside in this place and create this living culture" (UNESCO, 2006, p.3). This definition links creative tourism with communities and community-based tourism, which connection Duxbury and Richards (2019) have labelled the creative tourism *2.0* phase. Through this *2.0* approach, tourism can be used as a stimulus to serve the economic and social development of the community, paying attention to who is involved in tourism development and who receives the benefits of tourism (Duxbury and Richards, 2019).

With the growing presence of the creative economy and the interlinking connections between tourism and tourists, creative economy enterprises and places led to creative tourism *3.0,* with the focus on broadening the creative tourism definition (Duxbury and Richards, 2019)*.* Richards (2014) has redefined this broadening integration between tourism and the creative economy as knowledge-based creative activities that link producers, consumers and places by utilising technology, talent, or skill to generate meaningful intangible cultural products, creative content, and experiences. Based on the creative tourism phase *3.0,* destinations and cultural attractions are now using augmented and virtual realities to transform and enhance the cultural creative experiences (Grevtsova, 2018). Furthermore, the broadening of the

definition has resulted in creative tourism *4.0*, which is characterised by a shift towards relational tourism based on the co-creation of experiences facilitated through peer-to-peer networks (Richards, 2014). This phase is characterised by tourists designing or co-creating their creative experiences and activities in a particular destination. There are several case studies illustrating this approach, for example the Island of Ibiza, where tourists can experience and participate in the making of goat's cheese, mixing as a DJ, and painting from a boat to name a few (Couret, 2020). It is important to note, however, that these different phases of creative tourism activities were not developed in a sequential manner and that they should be viewed as overlapping (Duxbury and Richards, 2019).

3.4 The Creative Tourist

Tourists are important stakeholders in creative tourism as they are the prosumers of the creative tourism products and experiences (Tan and Tan, 2019). Lang et al., (2020) have defined prosumers as individuals who consume and produce products either for self-consumption or consumption by others. The growth of this trend coincides with the emergence of a new breed of tourists labelled as creative consumers (Richards and Wilson, 2006; Richards, 2011) or creative tourists (Raymond, 2003). In essence, the term 'creative tourist' refers to a tourist who actively creates their own experiences at the destinations they choose, is a participant, someone who learns by doing and finds enjoyment and fulfilment in developing his or her own abilities (Tan and Tan, 2019).

The Creative Tourism Network (CTN) is a non-profit organisation that promotes destinations that have identified the potential of creative tourism. These destinations use creative tourism as a differential element to attract new generations of travellers (Creative Tourism Network, 2014). The CTN has highlighted some of the expectations of creative tourists, which support Jelinic and Senkic's (2019) argument that tourists want to have a different experience while on holiday. These expectations include wanting to experience the local culture by participating in artistic and creative activities and wanting to live experiences where they can feel like locals. Tourists spend a substantial part of their budget on the fulfilment of these experiences and creative tourists are exclusive in the way they travel. Once they have experienced creative tourism, they may not want to travel in a conventional way in future (Creative Tourism Network, 2014).

As a result, there are more people who are willing to develop themselves and their skills through cultural and creative activities (Ivanova, 2013) that allow tourists to be more engaged and interactive with the hosts. Furthermore, creative tourists want to have opportunities to actively participate in the interactions with the service providers at the destination (Hung et al 2014) and they want to become value co-creators of their experience during their holidays (Tan et al, 2014). The key characteristics of the creative tourist are summarized in Table 3.5.

Table 3.5: Characteristics of a Creative Tourist

Characteristic of a Creative Tourist	Richards (2011)	Carvalho. et al (2016)	Chugh (2018)	Creative Tourism Network (2018)
Active participation	X	X	x	X
Opportunity to develop creativity	X		x	
Develop new skills or learning	X		x	X
Self-development of tourists	X	X		
Meaningful contact with locals	X			

Based on the different definitions and characteristics of a creative tourist, the following definition aims to synthesise the key elements of the concept:

The creative tourist is one who actively participates in authentic creative experiences such as visual arts, music, cooking, arts and crafts, pottery, basket weaving, martial arts, or other types of local experiences, which will lead to self-development, aid with the development of new skills and provide a meaningful experience with local communities to allow for learning to take place.

This definition broadens the type of creative activity in which the creative tourist can engage. The definition also incorporates the motivation of the creative tourist who wishes to take part in creative tourism.

There is a notable body of literature on the creative tourist's motivation for partaking in creative tourism (Richards, 2011; Tan et al., 2013; Chang et al., 2014 and Tan et al., 2016;). The creative tourist's main motivation is self-development (Richards and Wilson, 2006). Tan

et al., (2013) concur with this statement and argue that the creative tourist experiences an activity through outer interaction and inner reflection.

However, recent literature questions the identity of creative tourists and whether there is one type of creative tourist or many different types of tourists and creative experiences (Duxbury and Richards, 2019; Remoaldo et al., 2019). Raymond (2003) took a broad approach to define the creative tourist by considering all ordinary tourists during their holiday as creative tourists as long as they are interested in learning about culture. Contrary to this perspective, the Creative Tourism Network (2014) stated that in essence the creative tourist wants to be unique, a view that has been supported by Stipanovic and Rudan (2014), who argue that the main motivations for the creative tourist are personal creative experiences (see also Tan et al., 2013).

Tan et al., (2016) concluded that there are three different types of tourists at creative tourism sites. The first type comprises relaxers who place emphasis on environmental matters and the characteristics of the activities in which they participate. The second category of tourists consists of sensation seekers. They pursue experiential feelings and place emphasis on tutor-related issues, and they find themselves changed in the creativity process and they need stimulation to activate their creativity. The last category of tourists comprises existential tourists, who place emphasis on the characteristics of the activity itself. Existential tourists look for new and interesting activities, enjoy activities that promote family togetherness, and, for them, creativity means that they gain something mentally.

On the differing definitions and motivations of the creative tourist, Remoaldo et al., (2019) is of the opinion that there is still much research needed on topics such as what type of people are attracted to creative tourism experiences, why they participate in such experiences and what they take away from the creative experiences. It is also important to understand if they are domestic or international travelers and demographic factors, such as the gender and age of creative tourists. In respect a profile of the creative tourist, it may be useful to think and understand the importance and role of creative tourists in the creative tourism process. Creative tourism depends far more on the active involvement of tourists (Richards and Wilson, 2006), and it must be understood by destinations that the creative tourist has special interests which will determine their choice of destination. Once at the destination, they do not expect a passive holiday but one that will actively develop their interests and enrich their

existing knowledge and therefore this diverse nature of the creative tourist definition does not allow for a one-size fits all approach, but it depends on the tourist and the nature of activities they wish to engage in. Furthermore, the interaction between tourists and creative tourism sites can play a major role. Stipanovic and Rudan (2014) claim that every destination can be creative in both urban and rural areas worldwide (Richards, 2011). The next section discusses the creative tourism destination both in an urban and rural context.

3.5 The Creative Tourism Destination

Much of the earlier research on creative tourism focused on urban destinations in the high-income countries. Examples of these destinations include the creative cooking activities in Barcelona (Ilincic, 2014), creative tourism in New Zealand (Raymond, 2007), the Santa Fe creative tourism experience (Pratt, 2010) and cultural and creative tourism in Portugal (Carvalho et al, 2016). This emphasis on cities in creative tourism destinations is highlighted by the establishment of the UNESCO Creative Cities Network (UCCN), which consists of 180-member cities in 72 countries. These cities commit to the following actions (Creative Tourism Network, 2014):

(i)   Strengthening the creation, production, distribution and dissemination of cultural activities, goods, and services;

(ii)   Developing hubs of creativity and innovation and broadening opportunities for creators and professionals in the cultural sector;

(iii)   Improving access to and participation in cultural life for marginalized or vulnerable groups and individuals;

(iv)   Fully integrating culture and creativity into sustainable development plans.

The UNESCO Creative Cities Network has identified seven creative fields to distinguish the Creative Cities. These fields include gastronomy, crafts, folk art, design, film, literature, music and media arts, and the member cities are classified into one of the seven creative fields. In the last decade, however, rural areas have received increasing attention in creative tourism development and studies. Examples include places and projects such as Bali's rural communities (Blapp, 2015), Project Querenca in the rural Algarve, Portugal (Lima and Silva, 2017); Hertogenbosch, The Netherlands (Richards, 2017); and the emergence of coffee

tourism as creative tourism in Gangneung, Korea (Seok Seo, 2019). Indeed, Richards (2017) has argued that creative tourism can be a useful strategy for small places, as it tends to focus on personal interactions and one-on-one contact between tourists and locals. Blapp (2015) has supported this through her study on villages in Bali and how these have attracted tourists by offering creative experiences. From Blapp's (2015) study, it is evident that intangible heritage and the daily life of communities in smaller villages build the creative tourism project. Ardhala et al., (2016), in their study on the footwear village in Mojokerto City, Indonesia, as a possible creative tourism destination, have suggested that developing both the creative industry and tourism together can stimulate innovation and encourage the development of new products in these sectors; it could also increase employment in an area with limited tourism resources, as creative tourism in smaller destinations can be practiced on a small scale and is distinct from the mass cultural tourism destination (Russo, 2002). It is thus evident from the arguments above that those small cities and rural areas can use creative tourism to strengthen their overall tourism potential.

The notion of the potential of creative tourism in rural areas has been further strengthened by research conducted by Creative Tourism Destination Development in Small Cities (CREATOUR) and its project in Portugal that involves developing and showcasing creative tourism in small cities and rural areas (Brouder, 2019). The project aims to develop a sustainable creative tourism sector to boost tourism in small cities and rural areas as well as to contribute meaningfully to local cultural vibrancy and holistic development in various local communities in Portugal. Furthermore, Richards (2017) argues that small cities and small places offer a higher quality of life, which could be attractive to a growing number of creatives. With new technologies, it is now possible for individuals to be able to locate creative activities in any part of a country and intangible heritage, which is a strong element of the creative tourism product, is becoming more important for the creative tourism industry.

The biggest lessons on how to understand the practical challenges of developing creative tourism emerged from the Creative Tourism New Zealand (CTNZ) project (Raymond, 2010), which proposes two developmental models for creative tourism approaches (see Table 3.6). The commercial tourism model is suitable for an existing business or entrepreneur who wants to develop creative tourism commercially. On the other hand, the community network model

is suitable for a community that wishes to develop its creative image by showcasing its creativity.

Table 3.6: Creative Tourism Development Models Adapted from Raymond (2010)

The Commercial Tourism Model	The Community Network Model
View creative tourism experiences as tourism products	Invite potential tutors to join a creative tourism network
Partner with a tourism business that has an established client base	Promote 'tutors' workshops as a cluster
Choose workshop topics to meet this established client demand and find tutors to teach them	Establish the network as a not-for-profit
Ensure sufficient finance to cover the start-up period	Minimise the use of the word 'tourism' in promotion
View workshop participants as customers and tutors as suppliers/partners	View workshop participants as the tutors' customers and tutors as the network customers
This approach is demand-led and a commercially focused development model	This approach is a supply-led and a community-inspired development model

One of the strategies that small towns and local communities can use to develop creative tourism is to integrate creative tourism activities with community-based tourism (CBT) in line with the community network model as proposed by Raymond (2010). In this respect, creative tourism and community-based tourism can have overlapping attributes which complement each other (Blapp, 2015).

The guiding principle of creative tourism can be viewed as the tourist's active involvement in cultural and community experiences (see Table 3.7) and the activities provided by the local communities (Emmendoerfer, 2019). Community-based tourism, on the other hand, relies on organizations that offer tourism activities that involve sharing of experiences between guests and hosts. These experiences are more intimate and authentic, as the local culture is directly experienced while visiting the local communities (Grimm and Sampaio, 2011). In essence, creative tourism and CBT aim to provide users with a culturally authentic experience. Both concepts incorporate destination-internal resources, meaningful interaction between

hosts and guests, preservation of natural and cultural resources and authentic experiences (Blapp, 2015).

Table 3.7: Summary of Characteristics of CBT and CT: Adapted from Emmendoerfer et al (2016)

Community-based tourism	Creative Tourism
Preferably rural	Predominantly urban
The benefits distributed in the host community.	The benefits can be shared externally and more narrowly and/ or distributed in the host community.
Daily activities are part of the experience, and it occurs within the community, especially in their homes.	Experienced creative activities not necessarily internal to the community.
Creativity is defined as the authentic identity of the host community.	Creativity can compromise the authenticity of the host community. This can occur it is not monitored by stakeholders.
Products and services are consumed by the host community.	Products and services are aimed at the external public consumer (tourists)
Leisure can be experienced by the host community.	Leisure is directed at the external consumer
The experience is integrated, prioritizing the translation of the way of life of the receiving community.	The experience shared and integrated community knowledge through joint construction of experiences with the tourist
The way of life of the community is seen as the main tourist attraction.	Resources and activities that stimulate the creativity of tourist as the main tourist attraction.
Tourist is an apprentice of the local culture and consumer of experiences, not necessarily in co-production with the inhabitants of the community.	Tourists are a consumer of experiences and as an apprentice through the co-production of goods or services with the native inhabitants of the receiving community.
Seeks the development of the community and does not necessarily stimulate creativity.	Contributes to the development of creative territories.
Development within the local community is predominately associated with sustainability and the empowerment of communities.	Development is predominately associated with creative cities, with a focus on the production of symbolic value for the tourist.

In rural settings, CBT involves hosts sharing this experience with guests and partaking in the same activity whereas in creative tourism, this experience is dependent on the tourists as creative co-producers of their own experiences with their interaction with locals (Emmendoerfer, 2019). Both creative and community-based tourism can be practiced in both urban and rural destinations. Therefore, tourism can be beneficial for development in the local community context and, as such, has the capacity to assist communities (Saarinen, 2019).

3.6 Potential Benefits of Creative Tourism

3.6.1 The Tourist's Perspective

Although creative tourism product development is not without challenges, there is notable demand and motivation for a unique tourism product that caters for the new tourist. Meng et al, (2008) defined tourist motivation as a mixture of tourists' needs and wants that shapes their inclination to enjoy a tourism attraction or destination. Dean and Suhartanto (2019) state that a tourist's motivation partly stems from their internal need or push factors. It can be argued that an attraction can satisfy a tourist's need to escape from their daily routine and experience something or somewhere new. Regarding the pull factors, Han and Hyun (2018) contend that these are normally externally generated, often by the attraction, and can also influence tourist motivation. Both the push and pull factors motivate tourists to visit creative tourism attractions (Dean and Suhartanto, 2019).

Creative tourism aims to encourage tourists to enhance their creativity and return from the travel with something far more than just souvenirs or photographs. Creative tourists are actively engaged in the process of creation, in which they interact with locals and their culture, and this offers them distinctive experiences (Richards, 2011b). This interaction and immersion with the local cultures allows tourists to have a 'first time experience' and it can even be a 'once in a lifetime' experience for them (Binkhorst, 2007).

The benefits for tourists from participating in creative activities vary and they are different from tourist to tourist. For example, at the Espai Boisa cooking workshop in Barcelona , the benefits achieved by creative tourists can be divided into cognitive, affective, reflective, and

social benefits (Moscardo, 1996). Simply put, the cognitive benefits relate to the acquiring of knowledge and understanding, whereby the tourists gain insight into the local cuisine and culture, which helps them to improve their own cooking skills. The participants of these workshops deliberately used the term 'insight' as it expresses the fact that they did not just learn but they got a deeper understanding of the region through participation, interaction and seeing how the dishes are made by locals (Ilincic, 2014). The affective benefits describe the tourists' feelings and attitudes that made them feel keen to share their experiences with others. The reflective benefits allowed them to learn the traditional appreciation for cooking the local cuisine. Finally, the social benefits include spending time with others in the cooking workshop. Creative tourism therefore has the potential to provide tourists with deeper insights into a destination's culture as well as a certain level of skill development (Richards and Wilson, 2006; Smith, 2009).

Creative tourism offers the potential benefit for tourists that they can experience an engaged, unpackaged, authentic experience that promotes an active understanding of the specific cultural features of the destination (Landry, 2008). As highlighted by Richards (2009), the creative tourism experience can thus mean the enhancement of the creative potential of tourists, as they are encouraged to enhance their creativity and return from their travel with something far more than just souvenirs. It allows for active participation of creative visitors in the process of creation in which they interact with locals and their culture and finally, it offers distinctive experiences which ascertains that creative activities can be practiced anywhere but what is important is to connect them with the unique culture and creativity of the destination. Authenticity as a challenge for the creative tourism experience is further discussed in section 3.7.

It can be then argued that the purpose of creative tourism is to develop the potential of the individual, over and above developing bonds between the host community and visitor (Chang et al., 2014). Creative tourism is not based on a materiality that can be taken home by tourists to show people but is rather about transforming tourists and providing them with 'mental souvenirs' that will be useful in their daily lives. The experiences gained through creative tourism are not just about the places that were visited, but potential tools to be used creatively in the construction of identity (Richards, 2003). Ultimately, experiences for creative tourists in different creative destinations vary according to the specific creative activity on

offer; and thus, the creative tourists seek out experiences that appeal to them. The next section focuses on what the destination is likely to benefit by engaging in creative tourism activities.

3.6.2   The Host Destination's Perspective

Contemporary societies and destinations are now moving towards an economy where the cultural competencies of a destination, together with innovation and creativity, act as the driving force for destination management strategies (Lindroth et al., 2007). Destination strategy planners are now seeing the potential for developing the creative sector to enhance the competitiveness of the destinations and in turn allow the destination to benefit from the creative cultural tourism sector. Traditionally, and especially in the Global South, the cultural tourism and heritage sector is more prominent in the literature (Wessels and Douglas, 2020). It is argued, however, that the cultural tourism sector is often inflexible, and it relies mostly on built heritage and high culture, whereas creative tourism uses intangible heritage resources and thus allows for a more flexible consumption of creative tourism activities (Richards and Wilson, 2006). Creative tourism can therefore be seen as an alternative route towards a more sustainable tourism product, as it depends more on the active involvement of tourists (Tan and Tan, 2019) as opposed to the physical structures of a destination.

Richards (2010, 2011) agrees that intangible cultural assets are becoming a key consideration for achieving uniqueness and differentiation from other destinations and this can offer destinations a competitive advantage in an ever-demanding industry. Furthermore, Ivanova (2013) indicated that creativity is a mobile resource for tourism and thus, performance and art workshops, for example, can be held anywhere without any additional infrastructure needed than what the destination has to offer.

The above-mentioned arguments support the notion that creative tourism can offer several advantages for host destinations. Ohridska-Olson and Ivanov (2010) argue that creative tourism can offer both tangible and intangible benefits for destinations. Some of the tangible benefits mentioned include the fact that destinations can experience an increase in their creative and cultural assets, and thus lead to growth of their creative industries. The latter is corroborated by Richards and Wilson (2006) who argue that creative tourism activities within destinations allow for visitors and places to release their creative potential. Creative tourism

does not require significant built heritage, but it does require a great deal of innovation from the destination and consumer (Ilincic, 2014). With an increase in innovation programmes to destinations, creative tourism will prove to be beneficial for the local community by providing an opportunity for them to expand their creativity and allow for a more diverse creative tourism product. Wessels and Douglas (2020) further argue that enhancing awareness of and accessing cultural and heritage resources, through innovative creative tourism services that promote active participation, may open significant opportunities for destinations.

Creative tourism allows for the preservation of both tangible and intangible cultural heritage as creativity is a renewable and sustainable resource that destinations can draw from (Ohridska-Olson and Ivanov, 2010). Creative tourism can also enhance brand visibility of local communities as it allows for the local arts and crafts that were not known to be seen and thus aid with economic gains. Additional benefits include job creation, which can create employment for artists and artisans and the whole community at large. As Richards and Wilson (2007) mention, the creative sector is much broader than culture and therefore it can bring more value and have greater employment impact.

Further benefits of creative tourism are highlighted by Souca (2019) in her study on rural tourism in Romania. She argued that creative tourism has the potential to revitalise the rural communities by connecting creative tourists directly with the local community and the artisans. Artisans are an essential part of the creative tourism experiences as they are entrepreneurs who preserve the cultural heritage by making local and original products that are part of a community's identity and tourism experiences (Souca, 2019). Creative tourism can also offer intangible benefits, with one of the key benefits being the fact that it allows the local community to express pride in their own culture and identity, thus giving them an incentive to revive threatened traditions and cultural practices (Prabhakaran et al., 2014). Creative tourism aims to open new possibilities in developing lesser-known areas of a destination and benefiting local artists and residents (Blapp and Mitas, 2019). Creative tourism enables interaction among diverse groups of community members and thus brings local culture and pride to the forefront. It creates a networking platform for individuals of different nationalities and backgrounds. This will foster dialogue among cultures and encourage cultural diversity and creativity (Wisansing and Vongvisitsin, 2019). This argument is supported by Ohridska-Olson and Ivanov, (2010), who agree that the very nature of

experience creation and participation of both host and guests in the creative tourism product fosters human interaction and cultural exchange on a global scale. In addition, creative tourism can allow to produce unique local arts and crafts by locals, which will contribute to the preservation of local cultural values (Ohridska-Olson and Ivanov, 2010).

A further potential benefit of creative tourism is for tourists to return to the host destination and, in turn, develop loyalty towards the destination through interaction with locals and by partaking in memorable activities. Ivanova, (2013) argues that the interaction between tourists and locals involved in creative tourism activities often requires tourists to stay longer. When tourists stay longer at a destination, greater economic returns are created, and a closer relationship is formed with both locals and destinations. This will eventually increase the probability that guests will return and become loyal to the destination (Blapp, 2015). It is also argued that if tourists participate in the activities that the destination has to offer, they remember the activities better, especially if the activities are related to local cultures and they are thus likely to revisit the destination when they recall these memories and experiences (Chang et al, 2014).

3.7 Potential Challenges Facing Creative Tourism

One of the major challenges of tourism products and consumption, in general, is related to the authenticity of the tourist experience (Healy and Sillas, 2003; Prentice, 2001; Reisinger and Steiner, 2006; Wu et al., 2017). Authenticity is a highly debated concept in tourism (Cohen, 1998, 2007; Hughes, 1995; Chhabra, Healy and Sillas, 2003; Ram, Bjork and Weidenfeld, 2014). It has been defined as "connot[ing] traditional culture and origin, a sense of the genuine, the real or the unique" (Sharpley, 1994, p. 130). The original usage of the term in the context of museums has been extended to products of tourism such as artworks, food and cuisine, traditional dresses, and rituals; and can be described as either authentic or inauthentic in terms of whether they are made or enacted by local people according to custom and tradition (Wang, 1999).

Wang (1999) contends that the extension of this museum-linked usage to tourism allows for a simplification of the complex nature of authenticity in the tourist experience. Wang (1999) explains the complex nature of the concept of authenticity and that it can be further classified into objective, constructive and existential authenticity. Objective authenticity involves a

museum-linked usage of the authenticity of the originals to be perceived by tourists as real. Constructive authenticity refers to things appearing authentic, not because they are inherently authentic but because they are constructed in such a manner in terms of points of view, beliefs, perspectives, or powers. Finally, existential authenticity involves personal feelings activated by the liminal process of tourist activities (Wang, 1999). This liminal experience allows people to feel themselves as much more authentic and express themselves more freely than in everyday life, as they are engaging in non-ordinary activities, free from the constraints of daily life.

Despite its conceptual challenges, authenticity is a key element in creative tourism (UNESCO, 2006; Raymond, 2007; Rudan, 2012; Blapp and Mitas 2019). Authenticity can also be seen as a motivation for creative tourists (Ohridska-Olson and Ivanov, 2010) because the essential attribute of creative tourism products is to create memorable and authentic visitor experiences (Richards, 2008). For this study, authenticity is understood as local cultures and traditions, which are experienced by the tourist in the everyday life of the locals and not staged at scheduled times for the benefit of the tourist. Potential visitors to creative destinations would expect to engage with the real-life experiences of the local community.

However, creative tourism aims to 'sell' the everyday life of locals, which involves a risk of commoditization (Richards, 2011). This risk may be higher in creative tourism than in other forms of tourism, but existential authenticity-orientated tourists may achieve the feeling of authenticity despite the commoditization of culture. These tourists have an empathic understanding of local people's rights of development and the right to make a profit. However, the commoditization of culture and heritage must not violate the basic principle of sincerity and trust and the commercial presentation of authenticity should not be beyond the threshold of tourists' tolerance of specific acceptable imitations and beautification of the product. In the end, this all relies on how much tourists know and how much they are willing to learn and question (Wang, 1999).

At present, there are other damaging practices in creative tourism experiences (Sarantou et al., 2021). These practices relate to the sale of quality crafts below their market value in rural communities. Examples of such practices in Namibia include the indigenous handmade jewellery from the Ju/'Hoansi San in the Tsumkwe area who make these crafts for scarce ostrich eggshells and sell them cheaply to tourists (Sarantou, 2014). In Finland, the visual

elements of the indigenous Sámi cultures have been commonly used in mass-produced souvenirs and sold cheaply to tourists, instead of being sold at prices that can allow for a steady and sustainable flow of income to local creative practitioners (Joy, 2019).

When a creative tourist visits a destination that is associated with prominent tangible creative resources (e.g., crafts and gastronomy), they seek to gain novel experiences and new knowledge through a variety of activities. The challenge is then for creative tourism providers in the destinations to take into consideration the diverse means by which creative tourists can and may wish to acquire these experiences. Therefore, attention should not only focus on developing one type of creative experience, but rather several means for the tourist to experience and gain new knowledge (Li and Kovacs, 2021). One of these means is the potential of craft tourism as a practical application for creative cultural tourism in the Namibian context.

3.8 Craft Tourism as a Practical Application for Creative Cultural Tourism in Namibia

One specific form of cultural tourism is related to crafts and items sold as souvenirs to tourists and other visitors. Crafts as tourism products offer a wide range of opportunities for local people to participate in tourism and benefit from it (Saarinen, 2016a). Rogerson (2010, p. 144) highlighted the growing popularity of the craft market in tourism in South Africa and regarded it as one of the "economic sectors which are attracting growing policy attention [and] which are part of the wider category of the creative industries". Crafts and their selling sites are visible in the Southern African tourism landscape and there is an increasing number of market sites being developed and offering crafts for sale in the region (Saarinen, 2016a). Richards (1999) stressed that local crafts are important elements of culture and that people travel to see and experience other cultures, traditions, and ways of living. Several authors have mentioned the possibility of crafts as a form of tourism for local communities (see Miettinen, 2007; Richard, 2007; Rogerson, 2010; Rogerson, 2011; Saarinen, 2016a).

Evans (1994) earlier defined crafts as a type of work where useful and/or decorative devices are made by hand or with simple tools. Traditionally, crafts are not mass produced, and they are associated with many key topics in tourism, such as heritage, innovations, and sustainability (Saarinen, 2016a). Saarinen (2016a) is also of the opinion that these connections between craft-based tourism, local economic development and sustainability are possible if

local communities at different levels of the production chain are involved. Jänis (2011), in his unpublished PhD thesis, stated that craft production can inculcate a sense of dignity and well-being among marginalised rural women and that new craft skills enable them to redefine their roles as active members of society. Rogerson and Rogerson (2010) agree that the craft sector is a powerful means of providing job opportunities to thousands of disadvantaged and marginalised people, the majority of whom are women. Positioning the craft sector within the cultural and creative industries will allow the craft sector to be located within a wider economic cluster that can include festivals, cultural tourism, and education, as suggested by Fillis (2009), and this sector can grow with the active involvement of women.

Vu and Ida (2017) state that craft tourism is a term used for tourism activities that take place mainly in craft villages. Their study focused on how craft villages can be developed as tourist attractions and become a model for community-based tourism in Vietnam. Crompton (1992) stressed the importance of novelty as a motive for tourism that can be encompassed in craft tourism as city inhabitants at times need a quiet and peaceful setting and craft villages offer such experiences (Vu and Ida, 2017). It is envisaged that these craft villages can create more employment, increase local community income, contribute to poverty alleviation, and play an essential role in assisting local communities with local economic development.

The current research supports this argument, as the research sites that formed the empirical cases of the study aim to offer women more opportunities to better themselves through creative cultural tourism. This is possible through the production of crafts, the selling of these crafts and the development of craft tourism villages. The focus of the empirical research sites is on the production of crafts and sites such as the Ovahimba Living Museum, Ju/'Hoansi-San Living Museum and Penduka are producing and selling crafts on site. Proceeds from these sales are distributed among community members, as in the case of the Living Museum. In the Penduka project, a percentage of the income generated is distributed amongst the women employed at the site in the form of a formal income monthly from the Project. However, in the case of Work of Our Hands, crafts are produced and sold through the Namibia Craft Centre and profits are distributed to the women after the products have been sold. All these activities are organised in a manner that ensures that everyone who is involved in crafts gets a share of the profit from the sales.

Windhoek has several outlets where crafts are being sold. For example, Saarinen's (2016a) case study of cultural tourism and the role of crafts in Southern Africa focused on the open craft market area in central Windhoek. These craft markets are still in existence and have several vendors who sell their traditional crafts to tourists passing by. In 2016, the situation as described by Saarinen (2016a) was optimal for the craft vendors in central Windhoek. However, in 2020 the situation for these craft vendors changed tremendously due to the COVID-19 global health pandemic and caused a significant disruption in the tourism industry. The craft market downturn was not only prevalent in central Windhoek, but many craft vendors in the Kunene region where the Ovahimba Living Museum is situated could not sell most of their craft wares during 2020, particularly when Namibia was locked down (The Namibian, 2020). As the country has now resumed domestic travel and has opened its borders for international tourists, the situation is likely to improve, but in the meantime, craft vendors are targeting the local market by lowering their prices to allow Namibians to appreciate the locally produced craft wares.

The four sites in this study are partly successful due to public-private sector partnerships, and capacity building of the local women by various non-governmental organizations, as in the case of Penduka. These women were able to attend basic courses to improve their interactions with tourists and their understanding of the nature of the business world. In the case of Work of Our Hands, they have a partnership with the Namibia Craft Centre to assist them with the selling of the crafts produced. Gender role stereotyping prescribes what roles women play in society (Manwa, 2008) and although it can be viewed as an adverse approach to women empowerment, it assists with ensuring the success of the local community projects. This is evident at the Ovahimba and Ju/'Hoansi Living Museums, at which there are activities that are viewed as exclusively female activities, as informed by the locals at the research sites, such as weaving, jewellery making and doing traditional hairstyles. It was also revealed that these skills are passed on from generation to generation, using the matrilineal line, thus highlighting the importance of women in the production of crafts and other heritage activities.

Saarinen (2016a) contends that crafts and craft markets are relatively visible in the Southern African tourism landscape. These craft market sites have the potential to provide a significant amount of employment and economic benefits, but there has been relatively little research

conducted in the region on the economic potential of crafts. This suggests that there is a possible niche in the creative cultural tourism product of Namibia that could allow for a focus on the craft market. Several destinations have different niche areas within the sphere of creative tourism; for example, there is creative cooking in Barcelona, community-based tourism in Bali, craft tourism villages in Phu Quoc Island in Vietnam and coffee tourism as creative tourism in Gangneung, Korea. The production of crafts might be this potential niche area for Namibia. Crafts as tourism products can provide a wide range of opportunities for local people to participate in and benefit from tourism (Saarinen, 2016a).

To realise the potential of the handicraft industry, Namibia launched the Growth Strategy for Namibia's handicraft industry and associated value chains in 2016 (Ministry of Industrialisation, Trade and SME Development, 2016). Through this strategy, a holistic definition of the handicraft sector was agreed upon by the stakeholders to reflect the specific conditions of the craft sector in Namibia. The craft industry in Namibia is defined as "the production of a broad range of traditional and contemporary items, made predominantly by hand as individual pieces, utilising rudimentary tools and uncomplicated or traditional skills and involving some combination of functional, aesthetic, innovative, decorative and cultural traditions; heritage and sometimes religious significance" (Ministry of Industrialisation, Trade and SME Development, 2016, p. 7).

A survey done in 2015 to try and classify the handicraft production in Namibia established that there was a strong foothold in the Oshana, Kavango, Otjozondjupa and Khomas region, which accounted for 70% of the total registered artisans in Namibia. The selected research sites for this study are within those regions. The strategy has identified constraints that retard the growth of the Namibian handicraft industry. The first key constraint for the Namibian handicraft sector is the primary production and input supply. This relates to a general lack of cooperation in the sector regarding joint sourcing of raw materials in an environmentally sustainable way. Consequently, the local economies of scale of sourcing raw materials are not achieved. Secondly, the handicraft market has low entry barriers to start up as it does not require extensive capital investment or infrastructure, but in the Namibian context the atomised nature of the handicraft industry and the low level of general business development does not allow for productivity gains or economies of scale. Thirdly, in the absence of a marketing strategy for the handicraft industry, few producers can export their product and

the producers are heavily dependent on community craft centres. Community craft centres rely on customers finding them and quite often the customer is expected to follow up with the producer rather than the producer seeking new opportunities to expand their product range. A fourth constraint as outlined in the strategy speaks to service delivery. There are skills gaps, inappropriate financial services, and information deficits. The final constraint involves the policies and systems, which are often more suited to the bigger business enterprises and not accessible to the small-scale informal enterprises, which is the category that most handicraft producers belong to (Ministry of Industrialisation, Trade and SME Development, 2016).

However, there are opportunities for the handicraft industry to leverage and grow. The strategy has three objectives, the attainment of which would lead to the growth of the handicraft sector in Namibia. These strategic objectives are (i) to design and implement successful marketing support initiatives for a selected range of products and targeted market segments in the handicraft industry; (ii) to improve the access, coverage, and impact of support services for artisans through new services and modes of delivery; and finally (iii) to facilitate closer interaction among industry stakeholders and provide strategic guidance for the sustainable development of Namibia's handicraft industry (Ministry of Industrialisation, Trade and SME Development, 2016).

In the Southern Africa context, Rogerson (2010) highlighted several benefits linked to the development of the craft sector. One benefit is that it could be a direct source of employment for marginalised groups in society, such as rural women and those who have acquired immunodeficiency syndrome (AIDS). Vu and Ida (2017) affirm that crafts and handicraft villages have been the cultural pride and income earning tool for local communities, especially in the rural areas. Secondly, the craft economy builds upon traditional skills; its flexibility and home-based nature thus allows women to integrate their economic activities with their household activities.

Craft production is becoming an important factor to raise ethnic pride and maintain and protect cultural practices. The government officials who were interviewed alluded to this as well. The third benefit mentioned by Rogerson (2010) is that the craft sector can be viewed as an important entry point into the economy, especially for people with low levels of education and literacy skills. This makes the craft sector a source of creativity and innovation

for small and medium enterprises. A fourth benefit is that the craft sector can be integrated into other growing sectors and value chains of the economy and, most importantly, the tourism sector (Rogerson, 2010). Positioning the craft sector within the cultural and creative industries means that the creative cultural tourism product can be located within a wider economic cluster as crafts are produced throughout the global economy and can that include festivals, cultural tourism, education, intellectual property management and new technology promotions (Fillis, 2009). Finally, the nature of craft making is regarded as a source through which the history and culture of individuals, their kin and communities could be kept alive and vibrant.

The craft market is, however, not without challenges. The first challenge relates to duplication of products and services offered in the tourism industry. Tourism, in whatever form, is a service and, as a result, it is very easy to copy (Manwa, 2008). Innovation is thus important, and these four projects have the potential to differentiate themselves from the other creative projects. The success of the four creative cultural tourism projects included in this study relies on the experiences of the tourists at these sites, and this is largely in the hands of the local communities involved in these projects.

The second global challenge facing the tourism industry is the COVID-19 pandemic, which has resulted in a significant decline in global tourist travel. The COVID-10 crisis has significantly affected enterprises in Namibia. Considering the important role that business plays in creating jobs, economic growth, development and prosperity, a business climate survey was conducted in Namibia in 2020 – 2021. The survey included 517 enterprises ranging from small to large scale enterprises in all the 13 regions of the country in a range of sectors including the tourism industry and looking at businesses that employ less than 10 and more than 250 workers (Keuler and Stoman, 2020). The findings of this survey indicate that 19% of the surveyed enterprises have stopped operating due to COVID-19 and the worst-affected enterprises were primarily small businesses from the hotel, tourism and food and beverages sector. An estimated 26% of enterprises surveyed have had to lay off staff; 39% have implemented wage cuts and about 80% of the businesses describe the level of financial impact on their business as high. This high financial impact as a direct result of this global health pandemic has had a detrimental effect on many local communities in the form of direct

job losses, loss of income to conservancies and less financial support for many small operators in the tourism industry.

The craft market has also not been spared. Tourists, who are the key consumers of the crafts that are produced, are no longer travelling as usual and are thus no longer purchasing the crafts. This has had a direct impact on the livelihoods of local communities and especially the women who are dependent on the sales of crafts to provide for their families. Craft producers must now depend on the local market, which does not necessarily appreciate the value of the crafts produced and producers are being forced to lower their prices to encourage sales. As for how long the global pandemic will continue, nobody knows; however, Namibia opened its borders in September 2020 for international tourist arrivals. There is a slight increase in the number of tourist arrivals since then, but it has not met the expected 1.8 million tourist arrivals to Namibia in 2020.

The third challenge relates to the reluctance of the artists and craft makers to share their skills with tourists. This is mainly due to lack of copyright protection and the fact that they must adapt their activities to include tourists and, in so doing, undermine their traditional processes (Couret, 2020). These challenges can be overcome by artists and craft producers understanding the notion that creative cultural tourism can help them to address low seasonal activity; even during a global health pandemic and it could help them to diversify their income streams during off-peak seasons. However, with sufficient education and awareness on how to effectively protect intellectual property, these craft producers can mitigate these challenges. The government officials interviewed did highlight the importance of intellectual property in the creative tourism industry and that adequate awareness and capacity building is needed in this area.

The tourism industry and, by extension, the craft tourism industry, is arguably robust and can recover. One way of aiding with the recovery has led to small businesses that have now pivoted their business models to allow for increased revenues. For example, bed and breakfast establishments and even large hotels have turned their accommodation into quarantine facilities to be able to keep businesses operational. Another example is that destinations worldwide now agree that proximity tourism and 'staycation' are unique options enabling residents to re-discover their own region (Couret, 2020). In such circumstances, travelling involves the search for meaning, human relationships, authenticity, and artistic self-

development. Tourism thus now focuses on experiences more than ever and the creative tourist has the potential to convert known heritage and craft experiences into a lifetime experience (Couret, 2020).

3.9 Creative Tourism and Women's Empowerment

This section will define the concept of empowerment generally, and women empowerment and how it relates to tourism in general and then focus on creative tourism and how it can be used to empower women in local communities. The concept of women empowerment started to emerge in the 1980s and 1990s as an approach concerned with transforming power relations in favour of women's rights and gender equality between women and men (Cornwall, 2016). Empowerment, however, in the context of how it can aid women in Namibian creative cultural tourism projects, has not been adequately explored and thus it is the aim of this study to contribute towards the body of knowledge on that aspect.

3.9.1   General Theories of Empowerment

The term empowerment is a contested concept (Monkman, 2011; Trommlerova et al., 2015). As an idea, empowerment has seen several phases of evolution to suit different fields ranging from psychology to tourism studies. It is commonly used as a potential remedy for social injustices. Empowerment has become a vital construct for understanding the development of individuals, organizations, and communities (Perkins and Zimmerman, 1995). The origins of empowerment can be traced back to the early work of Freire (1973), Rappaport (1981) and Friedmann (1992), and the term was used as a yardstick for measuring the outcomes of development. The work of Freire (1973) links empowerment closely to the notion of the community. The advanced political meaning of the concept of power of; rather than power over; situates the individual, which in this research is women, in a similar grouping, which is the community. The members of the community share in the process of empowerment and collectively fight their oppression and become controllers of their own destiny, as suggested by Yuval-Davis (1993, p. 2).

Bystydzienski (1992, p. 3) further argued that "empowerment is taken to mean a process by which oppressed persons gain some control over their lives by taking part, with others, in development of activities and structures that allow people increased involvement in matters

which affect them directly". Bystydzienski and other scholars who have written about empowerment (Bookman and Morgen, 1988; Macy, 1983; Hartsock, 1981; and Scheyvens, 1999) view empowerment as a process that breaks the boundaries between the public and private domains. Empowerment can be felt instantly or can be transformative, when it is linked to a permanent shift in the distribution of social power (Yuval-Davis, 1993).

Empowerment deals with the capacity of individuals or groups to determine their own affairs. It is a process to help people to exert control over factors that affect their lives. It represents the top end of the participation ladder, where members of a community are active agents of change and they can find solutions to their problems, make decisions, implement action, and evaluate their solutions (Cole, 2006). Empowerment is accepted as an on-going multidimensional process. This involves the progression of people from a state of helplessness and deprivation to one where the most marginalised people have greater influence, power, and control over their resources (Scheyvens, 1999; Boley and McGehee, 2014).

Scholars commonly use one of two earlier models that explore the aspects of empowerment. Friedmann (1992) and Rowlands (1997) and most recently Cole (2018) brought forth their notion of what empowerment can mean. Friedmann (1992) put forward three kinds of empowerment: psychological, social, and political. Friedmann (1992) asserts that changes begin at the local scale by attempting a balance of power relationships and local community involvement is encouraged through the redistribution of power. He further argues that community empowerment can thus be seen as a process by which local communities acquire the right and power to gather resources to meet their needs and make decisions to maximize the quality of their lives.

Rowlands (1997) has suggested three dimensions of empowerment:

(i) Personal: where empowerment is about developing a sense of self and individual confidence and capacity and undoing the effects of internalised oppression.

(ii) Relational: where empowerment is about developing the ability to negotiate and influence the nature of the relationship and decisions made within it.

(iii) Collective: where individuals work together to achieve a more extensive impact than each could have had alone. This includes involvement in political structures

but might also cover collective action based on cooperation rather than competition.

The personal, relational, and collective dimensions focus attention on the varying kinds of spaces and actions that contribute to empowerment. At the core of Rowland's work is the notion of power and how it is negotiated and exercised in these three spaces – personal, relational, and collective - with a variety of relationships manifested by the process of the power over, within, to and with. Power over is a coercive form of power that is disempowering for those it is used against. Power within, power to and power with, however, are manifestations of a more empowering process.

Cole (2018) explains empowerment through three concepts: agency, autonomy, and authority. With agency, she emphasised that it is the ability to make things happen and the capacity to initiate action. With autonomy, it is argued that it should be the ability to make choices, self-governance, to decide for oneself and be able to have a role in public life. Authority implies that one needs to be respected, listened to, and be looked up to (Cole, 2018).

What is common to all three conceptualizations of empowerment is that it is a process of change, and it refers to the processes by which those who have been denied the capacity of choice can actively challenge the structures of inequality in their society (Kabeer, 2017).

3.9.2   Empowerment in Tourism Studies

While a body of literature exists in relation to empowerment and employment (Lashley, 2001; Wynne, 1993) there are few studies that accentuate empowerment and tourism development specifically (Sofield, 2003). Aghazamani and Hunt (2017, p. 343) developed a working definition of empowerment for tourism, which refers to "a multidimensional, context-dependent and dynamic process that provides humans, individually or collectively, with greater agency, freedom and capacity to improve their quality of life as a function of engagement with the phenomenon of tourism". The notion of empowerment implies an alternative development, and a growing body of literature is evident on community empowerment and its role in enhancing local community involvement in tourism planning and development (Park and Sangkyun, 2016).

To ensure a more inclusive approach to tourism planning through empowerment, genuine community consultation is needed. Multidimensional theoretical conceptualization on empowerment in tourism studies has been more frequently adopted since the four-dimensional empowerment framework developed by Scheyvens (1999). This framework is grounded on the works of Friedmann (1992) on developmental approaches and Akama (1996), which highlighted social and economic empowerment in the context of nature-based tourism (Park and Sangkyun, 2016). Scheyvens's (1999) framework documented empowerment in the context of ecotourism practices and it described how the various dimensions related to the local communities achieving a sense of empowerment. For example, she referred to psychological empowerment as when the local community trusts in the abilities of its residents, is relatively self-reliant and demonstrates pride in traditions and cultures. Her description of social empowerment referred to a situation in which a community's sense of cohesion and integrity has been confirmed. Strong community groups such as church groups and women's groups may be signs of an empowered community. Political empowerment refers to when a community is considered politically empowered and therefore their voices and concerns should guide the development of any tourism project and diverse interest groups within the community, including youth and women should have representation on community and broader decision-making bodies. In her study, economic empowerment referred to tourism initiatives bringing lasting economic gains to the local community and the income being shared between many households in the community. There should be visible signs of improvements within the community; for example, schools and improved water provisions to locals.

Empowerment in the tourism framework has numerous facets, is situation specific and is an evolving course of action which provides individuals and communities with more choice, free will and opportunity to raise their living standards (Aghazamani and Hunt, 2017). McCall and Mearns, (2021), in their study on empowering women through community-based tourism in the Western Cape of South Africa, integrated the four dimensions proposed in Scheyvens's (1999) theory. For their study, economic empowerment referred to the long-term financial benefits spread throughout a destination community and social empowerment referred to cohesion amongst community members. This cohesion is created when the tourism industry is beneficial to the social fabric of the community to such an extent that other developmental

projects are established (Timothy, 2002). In McCall and Mearns's (2021) study, psychological empowerment referred to growth and value for self and which is recognised by people who are not from the characteristic community (Timothy, 2002). Political empowerment referred to structures that are in place to tackle the concerns and viewpoints of local people, allowing them to make inputs as stakeholders in the tourism context (Timothy, 2002).

Empowerment has been an important concept in sustainable tourism research (see Scheyvens, 1999; Boley and McGehee, 2014 and Cole, 2006a). Empowering local communities is commonly recognised as a vital prerequisite to ensure sustainable tourism development. Indeed, scholars such as Sofield (2003) have said that if communities are not empowered, sustainable tourism development will be difficult to attain. Finally, when there is more awareness of the multifaceted nature of empowerment and how tourism can play a role in empowering local communities. It can ultimately equip local communities to understand how to influence decision-making in their localities to aid with local economic development (Joo et al., 2020). When locals participate in decision-making, it gives them a sense of ownership of the development plans, which leads them to be more supportive of the proposed tourism activities (Joo et al., 2020).

3.9.3   Women's Empowerment and Tourism

The World Tourism Organization (UNWTO, 2007) believes that tourism can empower women in multiple ways, particularly through the provision of jobs and through income-generating opportunities in small- and large-scale tourism and hospitality-related enterprises (Cole, 2018). Annes and Wright (2015) have highlighted that women's empowerment in tourism should involve women making decisions and acting on such decisions by exercising creativity, acquiring new capital and skills, and creating one's personal space. Women's empowerment also means that women can collectively organise themselves to reach goals and build self-esteem to mitigate challenges (Annes and Wright, 2015).

The growing importance of the creative sector, the topic of women and their participation in creative industries has not been the subject of much academic research (Henry, 2009). Henry (2009) has argued that women are well suited for creative work and that the creative industry may represent a significant opportunity for women; this needs to be fully explored to understand how the creative industry can be used to benefit women. The current research

aims to broaden the knowledge base about women and how creative cultural tourism can aid in empowering women.

There is a broad consensus that tourism development enhances income opportunities for women (Boonabaana, 2014) and it allows for economic empowerment, which can lead to social empowerment. Makombe (2007) suggested that women empowerment as a process takes place in three main areas; namely household, community, and broader areas. Once women have a reliable flow of financial income, they gain independence, which helps them in building rapport with other members of the community (Makombe, 2007). A case study done by Mezgebo et al., (2017) in Ethiopia investigated how economic empowerment of women in the Micro and Small Enterprises (MSE's) can materialise. The results of this study show that the growth of their economic position allowed them financial freedom and improved their position in decision-making in the local community. This improved position of decision-making capacity for the women resulted in cohesion within the community at household level. A more recent study on the impact of empowering women was conducted by Nara and Irawan (2020) in a community-based enterprise in Cambodia. Their findings indicate that there are advantages in terms of tourism opportunities that are apparent on a socio-economic level and women added value to sustainable tourism in their local communities. In all these case studies, the focus is mostly on women and their distinct skills in tourism products and practices, and they demonstrate the potential of women empowerment through creative tourism. These case studies are examples of where empowerment is present and where there was a correlation between the economic and social empowerment of women and their respective communities (McCall and Mearns, 2021).

In the global south, Muldoon (2018), in her PhD work, researched the local women in the community of Indawo Yethu, which is found in the township of Khayelitsha in Cape Town. Her study concluded that township tourism can be a mechanism to empower residents in that it allows people to share their stories, celebrate local culture and heritage and, in turn, create incomes and livelihoods (Muldoon, 2018). The results indicated that the women at the Centre saw tourism as a helping hand to close the gap between the black and the white society. This helped in bringing people together to learn about one another and establish a shared humanity and this was achieved through their interactions with tourists and the local community.

Women, throughout history have been known as active contributors towards the socio-economic development of any nation (Osita, 2016). Osita, (2016) in his study amongst the rural women in the Imo State of Nigeria, recognised the need to develop the creative industry for the empowerment of rural women. His findings indicate that the creative industries cover a wide range of income generating activities capable of liberating the rural women in the Imo State of Nigeria from poverty. These rural women are known for being industrious in their respective endeavours, which include subsistence farming, petty trading, palm oil processing, domestic chores, and home management. Further studies on empowerment through the creative industries indicated that women in the global south countries have been progressing more in the fashion design and publishing sectors (Henry, 2009). Despite the growing number of women entering the creative sector, they are, for the most part, failing to realise their full potential, with men capturing the headline success stories (Wilson, 2005).

Another success story demonstrates how women, through tourism, are empowering themselves and their local communities. Paola Suarez (2018), in her work in the Magical Town of Metepec, Mexico studied how women have overcome and challenged the entrenched belief that only men can be artisans or lead pottery workshops. The women from this study are now regarded as producers and vendors of handicraft pottery, which caters to domestic and international tourists visiting the town. Her study concluded that tourism could open production and socializing opportunities for women, contributing to their economic and psychological empowerment (Suarez, 2018).

A study done by Moswete and Lacey (2015) in Botswana found that the government had initiated a community-based cultural tourism policy that specifically provided opportunities for women to become leaders and entrepreneurs. This has resulted in women progressing from a passive involvement to a more active participation in culture-related tourism ventures and they have obtained qualifications in vocational education and seek more formal education opportunities for their children (Moswete and Lacey, 2015).

To bring the study into a more local context, Namibia, in its efforts to promote women empowerment through tourism, hosted the Women in Tourism Conference in Windhoek in October 2014 in collaboration with the Regional Tourism Organization of Southern Africa (RETOSA). RETOSA, as the regional tourism implementing agency for the Southern Africa Development Community (SADC), facilitates tourism growth and development in Southern

Africa. They achieve this by targeting women as a critical component in the sustainable development of tourism in the region. This conference was held, amongst other initiatives, to create and establish a regional platform for the purpose of promoting gender equality and empowerment of the women in Southern Africa through tourism. This initiative is part of the Women in Tourism Programme of Namibia, which was started by the Ministry of Environment and Tourism; however, this programme has not been active of late.

On a global level, the issue of women empowerment is highlighted by the Sustainable Development Goals (UNSDG), more specifically goal number 5 as mentioned earlier, and by the World Tourism Organisation (UNWTO). The UNSDG 5 targets various areas to achieve gender equality and empower women using indicators that can be tracked to see whether these targets are achievable (see Table 3.8) (United Nations, 2020). The key objective of UNSDG 5 is to achieve gender equality and empower all women and girls through these respective targets.

Table 3.8: Summary of the Sustainable Development Goal Number 5

Target	Indicator
5.1. End all forms of discrimination against all women and girls everywhere	Whether or not legal frameworks are in place to promote, enforce and monitor equality and non-discrimination based on gender
5.2. Eliminate all forms of violence against all women and girls in the public and private spheres including trafficking and sexual and other types of exploitation	Proportion of ever-partnered women and girls aged 15 years and older subjected to physical, sexual, or psychological violence by a current or former intimate partner in the previous 12 months by form of violence and by age. Proportion of women and girls aged 15 years and older subjected to sexual violence by persons other than an intimate partner in the previous 12 months by age and place of occurrence
5.3. Eliminate all harmful practices, such as child, early and forced marriages and female genital mutilation	Proportion of women aged 20 - 24 years who were married or in a union before age 15 and before age 18. Proportion of girls and women aged 15 – 49 years who have undergone female genital mutilation/cutting by age
5.4. Recognise and value unpaid care and domestic work through the provision of public services, infrastructure and	Proportion of time spent on unpaid domestic and care work by age, gender, and location.

social protection policies and the promotion of shared responsibility within the household and the family as nationally appropriate	
5.5. Ensure women's full and effective participation and equal opportunities for leadership at all levels of decision-making in political, economic, and public life.	Proportion of seats held by women in national parliaments and local governments Proportion of women in managerial positions
5.6. Ensure universal access to sexual and reproductive health and reproductive rights as agreed in accordance with the Programme of Action of the International Conference on Population and Development and the Beijing Platform for Action and the outcome documents for their review	Proportion of women aged 15 – 49 years who make their own informed decisions regarding sexual relations, contraceptive use, and reproductive health care. Number of countries with laws and regulations that guarantee women aged 15 – 49 years access to sexual and reproductive health care, information, and education.
5.7. Undertake reforms to give women equal rights to economic resources as well as access to ownership and control over land and other forms of property, financial services, inheritance, and natural resources in accordance with national laws.	Proportion of total agricultural population with ownership or secure rights over agricultural land, by gender and share of women among owners or rights-bearers of agricultural land by type of tenure Proportion of countries where the legal framework, including customary law guarantees women's equal rights to land ownership and or control
5.8. Enhance the use of enabling technology in particular information and communications technology to promote the empowerment of women	Proportion of individuals who own a mobile telephone by gender
5.9. Adopt and strengthen sound policies and enforceable legislation for the promotion of gender equality and the empowerment of all women and girls at all levels	Proportion of countries with systems to track and make public allocations for gender equality and women's empowerment.

Source: United Nations Department of Economic and Social Affairs: Sustainable Development Goals

The socio-economic impact of COVID-19 has adversely affected the progress made on gender equality: violence against women and girls has intensified, child marriages are expected to increase and increased care work at home is affecting women. The pandemic has highlighted the need for swift action to address the gender inequality that remains pervasive globally and to get back on track for achieving gender equality (United Nations, 2020). Women, globally, have played a critical role in the response to the pandemic as front-line workers, caregivers, and leaders of the recovery efforts. However, women remain under-represented in critical leadership positions and their rights and priorities are often not explicitly addressed in those

efforts. The pandemic has created opportunities to reshape and rebuild laws, policies, and institutions to achieve gender equality (United Nations, 2020).

One of the means to accelerate the achievement of gender equality is through tourism, which is seen as one of the sectors that can aid in the achievement of these targets and the attainment of women empowerment (The World Bank, 2018). Studies indicate that tourism could strongly contribute to women's empowerment and enhance their economic status (Scheyvens, 1999; UNWTO, 2007; Mc Call and Mearns, 2021). This, however, is only possible if women, particularly in the global south, are given more opportunities to work in the tourism sector and get promoted to higher levels of management (Tinker, 2006).

(i) The UNWTO (2007) also implemented and drove activities to support the empowerment of women to such an extent that in 2010 UNWTO and UN Women commissioned the Global Report on Women in Tourism to promote women empowerment and protect women's rights through better tourism work (World Tourism Organization, 2010). The key recommendations on how to improve women's participation in tourism contained in this report include the following: To increase awareness of the important economic role that women play in the tourism industry; To strengthen legal protection for women in tourism employment, including minimum wage regulations and equal pay laws, to improve maternity leave requirements, allow flexible hours and work-from-home options.

(ii) To facilitate women's tourism entrepreneurship by ensuring women's access to credit, land and property as well as providing appropriate training and resources to support women's enterprises;

(iii) To promote women's participation in tourism education and training and improve the educational level of women already working in different areas of the industry through a targeted and strategic program of action;

(iv) To support women's tourism leadership at all levels: public, private and community level, and to support women politically and economically by providing income-generating opportunities.

As much as there is advocacy for more participation by women in tourism, there are, however, also challenges facing women in tourism, which could possibly impede empowerment of women. These challenges include the concentration of women in low status, low paid and precarious jobs in the tourism industry (World Tourism Organization, 2010). Due to gender stereotyping and discrimination, women tend to perform jobs such as cooking and cleaning and as tourism employment is seasonal, employment is not guaranteed throughout the year. However, if a strong gender perspective is integrated into the planning and implementation process, tourism can be used as a vehicle for promoting gender equality and women's empowerment at household and community level (World Tourism Organization, 2010).

The Global Report on Women in Tourism concluded that tourism is worth investing in, because it has the potential to be a vehicle for the empowerment of women in developing regions. Tourism can therefore provide better opportunities for women's participation in the workforce, women's entrepreneurship in the industry and more women in leadership positions in the tourism industry (World Tourism Organization, 2010).

In as much as women are striving towards self-empowerment in both economic and psychological ways, women are still excluded in the decision-making processes, and this is reinforced by the lack of institutionalization of gender-sensitive policies at local level in the developing world (Suarez, 2018).

3.10   Conclusion

The concept of creative tourism, which forms the basis of the present study, has been reviewed and it is evident from the literature cited in this chapter that creative tourism has the potential to aid with diversification of the current Namibian cultural tourism product. The chapter also addressed the potential challenges and benefits of creative tourism, looked at various aspects in how women are involved in tourism and how this, in turn, can lead to some sort of empowerment whether economic, political, social, or psychological. The next chapter will discuss in detail the methodology that was employed for this study.

CHAPTER FOUR: RESEARCH DESIGN AND METHODOLOGY

4.1.   Introduction

This chapter will discuss in detail the design of the research and the methods that were employed during the research process. The procedures that were used in the selection of the research sample, the ways in which the data was collected and the methods of data analysis that were used will also be detailed.

4.2.   Research Design and Methodology

There are numerous types of research design that are appropriate for the different types of research projects. The choice of which design to apply depends on the nature of the problems posed by the research aims (Walliman, 2018). The selected approach for this research involved methodological triangulation or 'mixed method', as described by Creswell and Plano Clark (2011), which aims to combine different methodological approaches, typically qualitative and quantitative research methods, in empirical research. This type of design is used, for example, when researcher first needs to explore a topic using qualitative research material before attempting to measure or test it quantitatively (Ivankova et al., 2016), but the approach can also be used the other way around. This approach was selected because it is a synergistic approach that allows the advantages of both quantitative and qualitative research methods and for two forms of data to be concurrently collected (Almeida, 2018). The results from the two methods can be compared, acting as a cross-check to allow the researcher to corroborate the findings. This can increase the internal validity of the study (Bryman, 2006). The mixed method approach was also chosen as different methods address a different research question, as suggested by Bryman (2006) and together they allow deeper insight into the overall research problem. In addition, due to practical challenges in data collection, the use of triangulation strengthens the analytic potential of the data sets.

The study was based on the "exploratory sequential design" (Creswell, 2011, p. 86) guiding the overall data collection. The primary purpose of an exploratory sequential design is to generalise qualitative findings based on a few individuals from the first phase to a larger sample gathered during the second quantitative phase (Creswell and Plano Clark, 2011). The

research questions posed for exploratory designs often necessitate the qualitative component having greater priority. This is found to be useful when the researcher seeks to determine whether the qualitative results can be generalised to a larger population (Creswell and Plano Clark, 2011), which in this case is women in the Namibian tourism industry both in rural and urban contexts.

As seen in Figure 4.2, the data collection process started with semi-structured interviews with the relevant government ministries, which included the ministries and organisations mentioned. Thereafter, semi-structured interviews were conducted with women at the selected research sites. The rationale for conducting the interviews only with women is that they are the key participants that guide the research question. The last step in the data collection process was the administration of self-completed questionnaires to tourists who visited the research sites, namely, Penduka, Ovahimba Living Museum and the Ju/" Hoansi San Living Museum. Since 2016, there have been no tourists visiting the Work of Our Hands Project. Thus, the site was included for community interviews only. Each of the methods used will be explained in greater detail in sections 4.2 and 4.3.
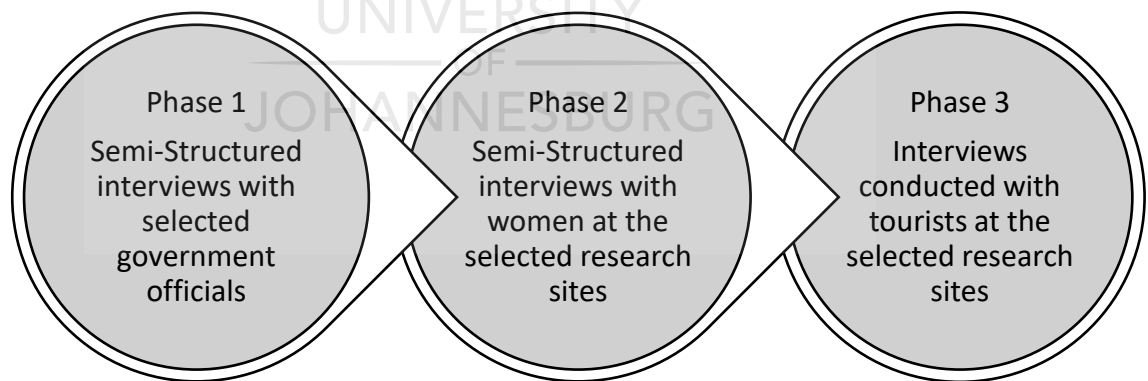
Figure 4.2: Summary of Data Collection Process and Method Used in this Study

The visits to the sites were conducted in the off-peak tourism season, and very few tourists visited the sites when the researcher was conducting interviews. Namibia's peak tourism season starts in June and lasts until October each year, and the data was collected from April

until May 2019. The decision to collect the data during off-peak was made due to the time available for the researcher and during the off-peak season, the community members were assumed to have more time for interviews. However, this has affected the total number of tourist questionnaires. To address this and to increase the sample size, research assistants went back to the sites in October 2019 to administer more questionnaires. This allowed for the sample size to increase slightly, to a total of 87 questionnaires. The third attempt to increase the sample size was limited due to the outbreak of the COVID-19, which resulted in a halt of international travel to Namibia from March 2020 onwards.

As mentioned previously, in an exploratory sequential mixed method design, the research process started with the qualitative data collection followed by the quantitative data collection process. The qualitative strand dealt with the women in the selected sites as well as officials from both government and private institutions. These interviews dealt with their skills, knowledge, and views on the potential of a CCT product. The quantitative component addressed the preferences and potential interest of tourists in visiting the CCT sites where the women are either employed or living. The design is based on the premise that an exploration is needed, as there are no known research instruments that specifically deal with creative cultural tourism and how it can empower women. The research problem is qualitatively orientated, because it is a relatively new phenomenon in the Namibian tourism industry and rural development context. The ensuing sections will discuss the design of both the qualitative and quantitative research instruments in detail.

4.3.   Brief Overview of Research Sites

Penduka, which is situated on the outskirts of Windhoek informal settlements, is a community project that aims to empower local women and assist them in recognising their potential and talents. Through this, women can turn what they create into a way of earning a livelihood. Through training, the women can become entrepreneurs or become involved in Penduka's production department and obtain an income from the sale of unique handmade products or choose the hospitality side with restaurant, overnight and conference facilities. Penduka brings hope and helps women to gain self-confidence (Penduka, 2018). This is achieved through training and income-generating activities, such as storytelling, embroidery, glass recycling, jewellery making, pottery, exchange visits, making use of natural resources, as well

as showing the benefits of recycling and how-to live-in harmony with nature. Penduka also provides interest-free loans and assists women to receive loans for their studies, driving licenses or to buy a house, and educates women in hospitality, health risks such as tuberculosis and HIV/ AIDS, and in management skills. Furthermore, the project assists mothers with school fees for their children if they cannot afford the fees themselves. The overarching objective of Penduka is aid, with particular emphasis on the empowerment of women economically and socially (Penduka, 2018).

The Living Museum, referred to as Ju/'Hoansi-Ga (the life of the Ju/'Hoansi) by the Ju/'Hoansi, consists of several campsites with ablution facilities that the Ju/'Hoansi use to showcase their way of life. The Ju/'Hoansi present the old, almost-forgotten culture, using traditional methods, in their reconstructed 'nomad-village'. The Living Museum of the San attaches high value to presenting the hunter-gatherer culture as authentically as possible. The Living Museum of the Ju/'Hoansi-San gives visitors insight into the life of the San. The Living Museum aims to be an authentic, open-air museum where guests can learn about the traditional culture and original way of life of the San. The Ju/'Hoansi make use of guides, who translate for visitors from the native San Language to English during their visit to the Museum. Almost every programme offered is interactive, with visitors trying to shoot arrows, experiencing the unique Ju/'Hoansi rope skipping or trying to sing an original song (The Living Culture Foundation of Namibia, 2018). The museum offers tourists a unique experience through creativity.

The Ovahimba Living Museum is strategically located between Opuwo, which is the administrative centre of Kunene Region, and the Epupa Falls at the Kunene River in the north of Namibia. The Ovahimba Living Museum is a place where tourists can interactively experience the traditional culture of the Ovahimba (The Living Culture Foundation of Namibia, 2018). The Museum acts as a traditional school for guests and for the children of the community, and at the same time it is an income-generating institution. The Museum consists of a large traditional homestead, in which the Ovahimba introduce interested guests to their daily routines and encourage them to take part. Important elements of the original traditions are the production of food, craftsmanship (pottery, wood carving and leather tanning), the building of clay huts as well as singing and dancing. Guests get to know the homestead, the importance of the Holy Fire, some of the religious aspects and the significance of cattle within

Ovahimba culture. They are welcome to actively participate in all activities (The Living Culture Foundation of Namibia, 2018). Guests may also experience 'Ovahimba body painting' or a genuine traditional wedding according to Ovahimba culture. The Ovahimba is a unique tribe in Namibia and broadening the scope of activities that they can offer tourists who visit the Museum can enhance the economic growth potential of the local population.

The mission of Work of our Hands is to provide hope and dignity for the unemployed women through the creation of cottage industries, which produce handcraft products for local and international markets. Work of our Hands teaches handcraft, basic life skills and business skills primarily to women, and addresses the educational and spiritual needs of participants. Work of our Hands collaborates with people in informal settlements in the Five Rand settlement in Okahandja (Garber, 2019). Work of our Hands seeks to develop the artistic and handcraft skills, primarily of women, and demonstrate how these skills can be used to improve the livelihood of these women, their families, and the community at large. The money earned by these women is primarily used to meet basic needs of food, clothes, and education for their children (Garber, 2019).
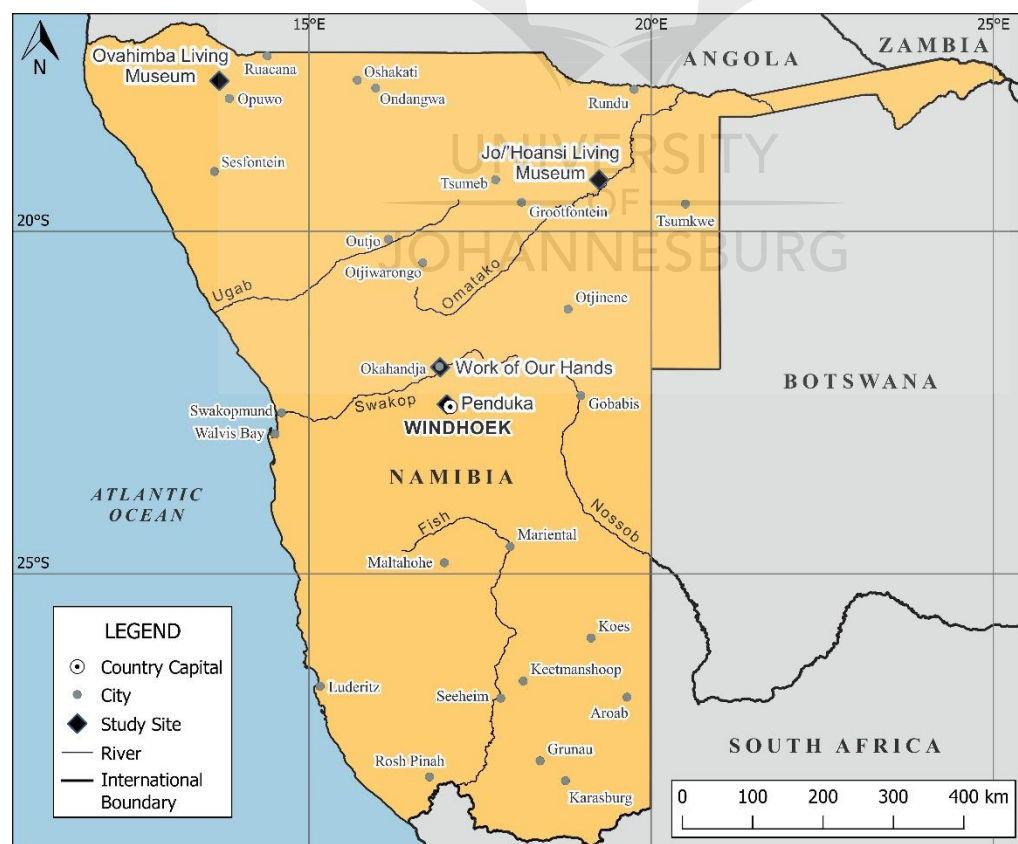
Figure 4.3: Map of Selected Creative Cultural Tourism Projects in Namibia

4.4. Sampling and Target Population

This section explains in detail the sampling techniques that were used and how the target population was selected for both the quantitative and qualitative methods. Sampling is usually conducted as it may be impossible to include the entire target population in a study, due to time and cost constraints (Maree and Pietersen, 2007). For this study, a non-probability sampling method was used. However, there are limitations to the extent to which the findings can be generalised to the larger target population (Maree and Pietersen, 2007). Non-probability sampling is defined as a deviation from probability sampling, and this means that units are included with unknown probabilities or that some of these probabilities are known to be zero (Vehovar et al., 2016). Since this is an exploratory study and the measuring instruments were constructed specifically for this study, it was, nevertheless, deemed advantageous to use non-probability sampling techniques (Maree and Pietersen, 2007).

4.4.1. Target population for the qualitative component of the study

The selected projects for the qualitative part of the study were Penduka (Windhoek), Work of our Hands (Okahandja), the Ovahimba Living Museum (Opuwo) and Ju/'Hoansi-San Living Museum (Tsumkwe). As discussed in section 4.3., the projects were also selected based on the unique attributes that they possess and because some of these projects, notably the Ovahimba and San, are widely used in the promotion of Namibian cultural tourism products (Saarinen and Niskala, 2009). These two projects fall under the Living Museum Foundation and the representatives of the Foundation based at the projects had to give consent to interview the women. To further enrich the data, the following government and private stakeholders also formed part of the empirical study:

(i) The Deputy Director of National Heritage and Culture Programmes within the Ministry of Education was interviewed to understand the role of the National Heritage and Culture Programmes in the promotion of the sustainable use of cultural and heritage resources within the local communities;

(ii) The Director of Tourism and Gaming was interviewed, as this department is the custodian of community-based tourism initiatives and the Women in Tourism Programme. The Director was interviewed to gain insight into the potential of CCT

and the support mechanisms that the government has put in place to assist with the promotion of CCT in both rural and urban settings; and

(iii)   The Namibia Tourism Board (NTB), as the governing body of marketing in Namibia, was one of the parastatals that were interviewed. Any new products that are introduced to the tourism sector need the approval of this body to ensure that the products meet the necessary quality control standards and potential tourists are aware of the products.

The following interviews were conducted at the beginning of the outbreak of the COVID-19 in 2020 pandemic and hence were conducted telephonically.

(iv)   The Deputy Director of Arts: Division Arts Promotion and Creative Industry Development within the Ministry of Education was telephonically interviewed to understand the role of the arts and crafts sector in the development and promotion of the creative industry in Namibia.

(v)   The General Manager of the Namibia Craft Centre was telephonically interviewed to get an overview of the importance and relevance of the craft industry in Namibia and what measures are in place to assist the informal craft sector to market and sell their products.

(vi)   The Chairperson of the National Arts Council in Namibia, who is also a Board Member of the International Federation of Arts Councils and Culture Agencies, was telephonically interviewed for his opinion on the development of the creative sector and what challenges and benefits the development has for Namibia.

4.4.2. Sampling strategy used in the qualitative component of the study

In this study, purposive sampling was used for the qualitative sample. Purposive sampling, also known as judgement sampling, is a non-probability sampling method. Non-probability sampling involves participants being chosen due to the qualities that these participants possess (Etikan, 2016). In this research, the sampling was done with a specific purpose in mind, namely, to only target those who were involved within the selected CCT projects. Table 4.9 summarizes the data collection techniques and actual sample size for the qualitative component of the study.

Table 4.9: Data Collection Techniques and Sample Sizes for Qualitative Data

Target Population	Data Collection Technique	Actual Sample Size
Women at selected CCT sites	Semi-structured interviews	34
Government officials	Semi-structured Interviews	Six

Initially, the estimated sample size of the women was 40 in total, targeting 10 women per site, but the researcher only managed to interview 34 women as outlined below. This sample was deemed to be acceptable as data saturation was achieved. This is justified by Ritchie et al., (2013) who argue that qualitative samples are usually small in size and as a rule of thumb, individual interviews often "lie under 50" in qualitative studies (Ritchie et al., 2013, p.84):

(i)   If the data is properly analysed, there will come a point where very little new evidence is obtained from each additional fieldwork unit. This point is known as 'data saturation';

(ii)   Statements about incidence or prevalence are not the concern of qualitative research. There is therefore no requirement to ensure that the sample is of a sufficient scale to determine statistically significant variables;

(iii)   The type of information that qualitative studies yield is rich in detail; and

(iv)   Finally, qualitative research can be highly intensive in terms of the research resources that are required.

At Penduka, eight women consented to be interviewed and at the Work of our Hands, six women were at the project at the time of data collection. The distribution of how many interviews were conducted at the selected CCT sites is listed below:

(i)   Eight women were interviewed at Penduka;

(ii)   Ten women were interviewed at the Ovahimba Living Museum;

(iii)   Ten women were interviewed at the Ju/'Hoansi Living Museum; and

(iv)   Six women were interviewed at the Work of our Hands Project.

The actual sample size of the government officials was initially three but was increased to six to obtain more views and enrich the data in the creative, arts and cultural sectors.

4.4.3. Target population and sampling strategy used for the quantitative component of the study

To understand the tourists, demand for CCT products and their motivation for participating in and visiting CCT sites, tourists formed part of the target population. Tourists are a core group of stakeholders in tourism and the development and success of CCT products depends on tourist demand, in general, and the specific views and preferences of (potential) consumers.

The sampling method used for the tourists was convenience sampling (Pietsersen and Maree, 2016). For the tourists, a self-administered questionnaire was developed. This was used to obtain a more representative sample and view of the overall visitor profiles, their motivations, preferences, and the potential for a CCT product as a possibility to empower women at the selected sites. This focused visitor questionnaire was distributed to all tourists, who were either part of a tour group or individuals who were on a self-drive tour. There were no specific criteria set for the profile of the tourist and, thus, convenience sampling was deemed suitable. The questionnaires were administered to participants who were willing to freely participate in the study within the selected projects at the times of the data collection.

Table 4.10 outlines the data collection technique and the actual sample size for easier reference. A total of 100 questionnaires were completed as the period of data collection was the off-peak tourist season (February until May 2019) in Namibia and thus not many tourists were available during this period. Initially 63 questionnaires were collected during off peak season and 37 were collected at the start of the peak season. Of this 100, only 87 proved to be useful to the study. The thirteen (13) questionnaires were excluded on the basis that they were not completed in full by the respondents to give accurate results

Table 4.10: Data Collection Technique and Sample Size for Qualitative Data

Target Population	Data Collection Technique	Actual Sample Size
Tourists	Questionnaires	87 questionnaires were completed

4.5. Design of Qualitative Research Instrument

The qualitative approach is intended to collect a considerable amount of detailed data about relatively few cases or subjects (Veal, 2011). In qualitative data, human activities, and attributes such as ideas, customs and beliefs are investigated and cannot be pinned down or measured in any exact way. These kinds of data are normally descriptive in nature (Walliman, 2018). This is the case with this study. The women are mainly living within the research sites, and using a qualitative approach allows them to explain their daily life and experiences more contextually.

In this study, the qualitative technique that was used was semi-structured interviews. Section 4.5.1 outlines the development of the semi-structured interview guide, the way in which the interviews were conducted and the rationale for the choice of this instrument as the most suitable instrument to investigate the research question.

4.5.1. Semi-structured interviews

The semi-structured interview is commonly used in research projects to corroborate data emerging from other data sources. It usually requires the participants to answer a set of predetermined questions (Nieuwenhuis, 2007) and then, depending on the responses, the researcher has the flexibility to ask to follow-up questions (Veal, 2011). It may also involve interviewing participants more than once. Semi-structured interviews also allow respondents to explain their answers (Veal, 2011). Creswell (2009) has, however, highlighted the following limitations when using semi-structured interviews: the presence of the researcher may contribute to bias in the responses; not all interviewees are equally able to articulate and be perceptive to the information required and/ or provided; and the semi-structured interview provides indirect data that is filtered through the views of the interviewees (Laxton (2004).

Semi-structured interviews tend to be used when the subjects of the research are relatively few in numbers and the information that is obtained is likely to vary, as each of the interviews that is conducted could be different (Veal, 2011). The instrument used for the semi-structured interview is a "checklist" (Veal, 2011, p. 241) of topics that will be raised, although there may be a few pre-determined and prescribed questions also in the checklist.

A checklist was used in the current research as it was suitable for the target population that was selected, the nature of the research questions and the depth of information needed to address the research questions. It also allowed the interviewer to probe interviewees' responses in more detail, facilitated greater flexibility from participants in their responses and allowed the researcher to obtain comprehensive data from the participants whilst maintaining consistency in the kinds of questions that were asked.

4.5.2. The interview process

The researcher conducted the interview process by following the standardised approach of interviewing described by Veal (2011). This standardised approach is one in which the emphasis is on a structured process and where elements of the traditional scientific approach are replicated. The interview process that was followed is discussed below:

(i) The researcher firstly obtained permission from the interviewees for the interviews to be recorded, and the interviewees had to sign an informed consent form, as this is a requirement from the University of Johannesburg and to confirm to the guiding principles of research ethics;

(ii) As the researcher was not familiar with the languages spoken by some of the participants, a translator and sign language interpreter were used. The translator was introduced to the respondents and his or her role in the process was explained. A total of 40 semi-structured interviews were conducted, 26 of which were conducted with a translator and two of which made use of a sign language interpreter. At each research site, a different translator was used as different languages were spoken. In one interview with the government officials, the interviewee did not give the researcher permission to record the interview and it was thus not recorded and manual notes were taken during this interview. The remainder of the twelve (12) interviews were conducted in English;

(iii) As far as possible, the interactions between the researcher and interviewees were consistent, with similar prescribed questions being asked (see Appendices A and B for the interview checklists for the women at the selected research sites and government officials, respectively);

(iv) The interviewer avoided agreeing or disagreeing with the interviewees or suggesting possible responses. This was done to avoid promoting bias in interviewees' responses. The interviewer had to follow the sequence of questions in the checklist, while allowing the respondents to ponder and ask for an explanation if the question was unclear;

(v) The checklist for the women (see Appendix B) comprised questions that related to their daily routine. This was done to establish which activities in their daily routine were linked to cultural practices and knowledge that are useful for a CCT product. Questions were also asked on how receptive the women and locals more generally were to tourists visiting their homes and the potential for tourism development within their respective local communities; and

(vi) The checklist for the government officials (see Appendix C and D) focused mainly on policy development to create an enabling environment for a CCT product. It was also necessary to address the issue of intellectual property and the ways in which CCT products and indigenous knowledge could be protected from exploitation.

Throughout the qualitative data collection process, the researcher was cognisant of the participants' responses. If responses were not clear, further questions were posed to gain an accurate reflection of the participants' views. The next section covers the design of the quantitative research instrument.

4.6. Design of Quantitative Research Instrument

The quantitative component of this research involved a questionnaire with both open- and close-ended questions, which was completed by tourists visiting the research areas. Questionnaire-based surveys usually involve quantification, and the results are presented in numerical terms. In general, questionnaires are an effective means of investigating an individual's patterns (Veal, 2011) and they allow the researcher to gain a holistic view of tourists' perceptions and likely participation in CCT.

However, the questionnaire approach is not without its limitations. When using a self-completed questionnaire, participants may not necessarily be fully accurate when responding to questions. Rowley, (2014) indicated that in some instances the participants willl not answer

all questions on the questionnaire. This can be attributed to various factors, for example that participants may be bored, running out of time or not willing to provide certain information (Youngshin et al., 2015). It is therefore the researcher's task to ensure that the design of the questionnaire is such that it makes completion as easy as possible for the participants.

4.6.1. Rationale for using a self-completed questionnaire

This study used a self-completed questionnaire to address objective (iv). Firstly, the researcher wanted to profile the sample in terms of basic demographics and to be able to process a descriptive analysis of opinions, attitudes and CCT experiences. Secondly, using a self-administered questionnaire allowed the participants at the research sites to complete the questionnaire at their convenience, while also allowing a higher degree of confidentiality for the participants.

4.6.2. Structuring of the self-completion questionnaire

The questionnaire was designed by using the first three steps of the seven-step process that was designed by Collis and Hussey (2014). These three steps were deemed appropriate for the design of this specific questionnaire and are detailed below. Steps four and five were designed based on the recommendations made by Brace (2008) on how a questionnaire should be developed. The questionnaire was thus designed using two different authors' approaches to designing self-completed questionnaires.

Step 1: Design the questions and instructions

The purpose of the questionnaire was to determine the demand and motivation for tourists to visit creative tourism projects in both urban and rural Namibia. The researcher had to gain a considerable amount of knowledge about tourist demand and motivation (see Richards, 2011; Tan et al., 2013 and Chang et al., 2014 and Tan et al., 2016) and creative tourism (see Richards and Raymond, 2000; Richards, 2003; Richards and Wilson, 2007; Miettinen, 2008; Binkhorst and Dekker, 2009; Ohridska-Olson and Ivanov, 2010; Partakes, 2010; Salman and Uygur, 2010; Marques and Richards, 2012; Catalani, 2013; Ivanova, 2013 and Tan et al., 2013) to construct the questionnaire. The questionnaire was a self-completed questionnaire and thus precise instructions had to be given to ensure that the respondents understood what was required. The questionnaire consisted of both open- and close-ended questions. Collis

and Hussey (2014, p. 212) defined a close-ended question as one that "requires a yes or no answer or a very brief factual answer or requires the respondent to choose from a list of predetermined answers". These authors defined an open-ended question as a question that cannot be answered with a simple 'yes' or 'no' or a very brief factual answer, but that requires a longer, developed answer (Collis and Hussey, 2014). Open-ended questions were kept to a minimum within this study, as the longer timeframes required to answer such questions can deter busy people, especially tourists on holiday, from completing the questionnaire.

The questionnaire comprised mainly closed-ended questions, as these are more convenient and are usually easier to analyse, since the range of potential answers is limited and is coded in advance, as suggested by Collis and Hussey (2014). The possible responses in the questionnaire were either 'yes' or 'no'; balanced scales and the Likert rating scale, were used as these techniques are easy to administer in self-completed questionnaires, as noted by Brace (2008). Likert-scale questionnaires are the most frequently used type of instrument for measuring affective variables, such as motivation (as in the case of this study) and self-efficacy, given that they allow researchers to gather large amounts of data with relative ease (Nemoto and Beglar, 2014). When using the Likert-scale, responses can be given scores, usually from one to five, or negative to positive. Opinions ranged from 'very interested' to 'not interested at all' and allowed for a neutral opinion. Other opinion ranges included responses such as 'strongly agree' and 'strongly disagree'. The questions posed in the questionnaire for this study mainly used the Likert scale.

Step 2: Determine the order of presentation

Questions should be presented in a logical order, and it is beneficial to move from general to specific questions (Collis and Hussey, 2014). It is also recommended when structuring the questionnaire that controversial or emotive questions should not be placed at the beginning and that demographic questions can be presented at the end to keep the participants engaged (Rattray and Jones, 2007). Veal (2011) is of the opinion that personal questions, dealing with factors such as age or income, are generally best left close to the end of the questionnaire, as respondents may be discouraged from completing the questionnaire. These suggestions were followed by the researcher when the order of the questions in the questionnaire was determined. The questionnaire for this study started with neutral questions and questions that were relevant to the research questions, then continued with

generic questions and ended with demographic questions. This order was used as the objective that the questionnaire sought to address dealt mainly with tourists' motivation to participate in creative tourism.

Step 3: Write the accompanying letter or request letter

The purpose of writing an accompanying letter is to explain to the respondent the purpose of the study and to inform the respondent of the ethical requirements that the researcher will abide by. As this was a self-completed questionnaire, this part was included at the beginning of the questionnaire and a consent form was also given, which the respondents had to sign to indicate that they were participating willingly in the study.

Step 4: Determining the layout of the questionnaire

The questionnaire was six pages in length, including the consent form, using font size 11 and font style Calibri. The questionnaire was divided into three sections and each section was clearly indicated by placing the section header in bold font and using font size 14. This was done to allow the respondent to read easily and clearly distinguish the different sections of the questionnaire. The first section of the questionnaire dealt with travel preferences and motivation. These questions were mainly Likert-scale questions, and three open-ended questions were posed. The second section dealt with the potential of creative tourism and had a combination of Likert-scale questions and open-ended questions and one 'yes' or 'no' question. Section three dealt with the demographic profile of the respondents; this section had five questions in total, of which three were open-ended questions and for two of the questions the respondents had to choose the appropriate response. This order was chosen as it was deemed appropriate to address the objective that the questionnaire wanted to achieve.

Step 5: Pilot testing the questionnaire

It is essential to pilot test a questionnaire. Rowley, (2014) suggests that piloting of the questionnaire will give the researcher a sense of whether the questions are straightforward and easy to complete. Baker and Foy (2008) further argued that when piloting the questionnaire, the researcher tests both the questions (for variation, meaning, difficulty and respondent interest and attention) and the questionnaire (for flow, question order and timing).

The questionnaire was pilot tested in 2019 with ten tourists who visited the Gondwana Travel Office and the China Travel Agency in Windhoek. Six of the tourists were walk-in tourists to the Gondwana Travel Office and the other four were clients of the China Travel Agency. These two agencies were selected as Gondwana is one of the biggest tour agents in Namibia, with a high yield of international bookings of in-bound visitors to Namibia. China Travel Agency is a relatively new Agency which focuses on a segment that Namibia is currently exploring for potential tourists to the country. As it was off-peak season when data collection started, not many walk-in tourists visited these offices and therefore only ten were able to evaluate and complete the questionnaires. The research assistants did the pilot testing for the questionnaires at the respective travel agencies.

The tourists who participated in the pilot testing had to sign the consent form to indicate their willingness to participate in the study. The questionnaire included an overview of the aims of the study, and this was explained to participants if it was not clear to them. The consent form did not ask for the names of participants and thus the respondents were assured of anonymity. Participants were asked to interpret the various questions and whether the questionnaire was clear and easy to understand. The ten tourists agreed that the questionnaire was easy to understand and that the questions were clear, straightforward, and appropriate to the research aim.

As a second measure to pilot test the questionnaire, it was also circulated among three academic peers of the researcher. They were selected as they have the necessary expertise and knowledge of the tourism sector in Namibia. The selected academics recommended some minor changes to the questionnaire, which were processed.

This concluded the process of the development of the questionnaire and the final questionnaire that was developed for this study is provided in Appendix E.

4.7. Data Analysis

The quantitative and qualitative data was analysed separately using Creswell and Plano Clark's (2011, p. 205) "General Procedure in Data Analysis". The general procedure that was followed in the data analysis, as well as the way in which both methods were integrated in

the data collection process, is summarised in Figure 4.4, and subsequently explained in greater detail.

Preparing the data	• Quantitative - converting raw data to a useful form • Qualitative - transcribing the text from the audio recordings
Exploring the data	• Quantitative - reviewing the data and conducting descriptive analysis • Qualitative - reading the data and developing categories to extract key themes
Analysing the data	• Quantitative - presenting descriptive and inferential statistics using SPSS Version 26 • Qualitative - conducting thematic analysis
Representing the data analysis	• Quantitative - in the form of tables and graphs • Qualitative - coding frames and discussions on key themes with key quotes extracted
Intrepreting the results	• Both quantitative and qualitiative - comparing results and discussions with research objectives and whether the objectives were achieved

Figure 4.4: Data Analysis Procedure Followed in this Study (adapted from Cresswell and Plano Clark, 2011)

4.7.1. Preparing the data for analysis

For the quantitative analysis, the raw data was converted into a usable form for data analysis. This entailed scoring the data by assigning numeric values to each response, cleaning data entry errors from the database and creating special variables that would be needed, as described by Creswell and Plano Clark (2011). In the qualitative analysis, preparing the data meant transcribing text from the audio recordings of the interviews that were conducted. However, the recorder failed to record the interviews conducted at the Ju'/Hoansi Living Museum, but written notes were taken once the researcher realised that the recorder was faulty. All the other interviews were recorded.

4.7.2. Exploring the data

This entailed pre-examining the data with the purpose of developing a broader understanding of general patterns and trends (Creswell and Plano Clark, 2011). Exploring the quantitative data that was collected in this study involved visually reviewing the data and conducting both descriptive and inferential statistical analysis to determine the general trends in the data.

Exploring the qualitative data involved reading through all the data to develop a general understanding of the database. It entailed recording initial thoughts and writing short notes in the margins of the field notes. These notes aided in forming broader categories that could then be used to extract themes that would be analysed in the results chapter.

4.7.3. Analysing the data

This process of analysis consisted of examining the databases to address the research objectives outlined in section 1.6 of Chapter One. In the quantitative data analysis, the researcher analysed the data based on the nature and type of questions that were posed, using both descriptive and inferential statistics. Microsoft Office Excel® (version 365) was used for the descriptive analysis and inferential statistics was done through SPSS version 26.

The qualitative data analysis was conducted using thematic analysis, which is defined by Braun and Clarke (2006, p. 79) "as a method of identifying, analysing, and reporting patterns (themes) within data. Furthermore, Lochmiller (2021) explains that thematic analysis is a question-driven exercise that depends on clearly articulated lines of inquiry to frame the researcher's interpretation of the data. Thematic analysis can thus be descriptive and explanatory and it enables researchers to define and describe what a participant's reality is, using their own written or spoken account (Lochmiller, 2021). Braun and Clarke (2006) provide a six-phase guide, which provides a useful framework for thematic analysis, and which was adapted to suit the analysis process for the study. The phases involve: (i) becoming familiar with the data; (ii) generating initial codes; (iii) searching for themes; (iv)reviewing the themes; (v) defining the themes and lastly (vi) doing the write-up. Braun and Clarke (2006) distinguish between a top-down or theoretical thematic analysis, that is driven by a specific research question and or the analyst focus and a bottom-up or inductive one that is largely driven by the data itself. This research adopted the top-down approach that is guided by the research objectives.

4.7.4. Presenting the data analysis

The next step in the analysis process was to present the results of the analysis. For the quantitative data, this involved presenting the findings in statements summarising the results of both the descriptive and inferential statistical procedures that were used. In the qualitative

component, the results were indicated in the form of discussions of the evidence for the themes that were extracted. Apart from these discussions, visual representation was also done in the form of figures and tables.

4.7.5. Interpreting the results

After presenting the results, the next step was to interpret the outcomes and key insights of the results. This involved stepping back from the detailed results and considering their larger meaning in view of the research objectives and the existing literature (Creswell and Plano Clark, 2011). For the quantitative research, this entailed interpreting the results using various descriptive and inferential statistics to understand the results. For the qualitative research, the interpretation involved providing explanations about the results. This was done through direct quotations from the government officials and paraphrased expressions for the interviews conducted with the women at the selected creative cultural tourism projects. These interpretations are given and discussed in detail in Chapter Six.

4.8. Validity and Reliability

In this research, the researcher developed the research instruments based on relevant literature and in conjunction with the aims and objectives of this study. The quality of research depends largely on the suitability of the methods that are used and the care with which these have been deployed. This study is largely concerned with individuals' behaviour and attitudes, and the researcher was reliant on participants' own reports, as highlighted by Veal (2011). It is therefore imperative to ensure validity and reliability (Veal, 2011). Validity refers to the extent to which the findings accurately describe and signify what is happening in the situation (Welman et al., 2012), and reliability is the extent to which a measuring instrument is repeatable and, thus, usable under similar study conditions (Creswell et al., 2016).

In their seminal work in the 1980s, Guba and Lincoln (1985) substituted reliability and validity with the parallel concept of trustworthiness to ensure rigour in qualitative research (Morse et al, 2002). In this study, the concept of trustworthiness was thus applied to ensure the validity and reliability of the study, as the qualitative component was more prominent. To develop trustworthiness in qualitative research, Guba and Lincoln (1985) proposed four criteria, namely: (i) credibility; (ii) dependability; (iii) confirmability; and (iv) transferability. In

1994, these authors added a fifth criterion, namely authenticity (Cope, 2014). The trustworthiness of the qualitative component and validity and reliability of the quantitative component of this study will be discussed in more detail below.

4.8.1. Trustworthiness of the qualitative research component

4.8.1.1. Credibility

Credibility refers to the truth of the data or the participants' views, and the interpretation and representation of these by the researcher (Polit and Beck, 2012). Credibility requires adequate submersion in the research setting to enable recurrent patterns to be identified and verified. The emphasis on recurrence suggests the need for the researcher to spend sufficient time with informants to identify reappearing patterns (Krefting, 1991). In the current research, the researcher made initial contact with the participants from the Ovahimba Living Museum and Penduka in 2017 and visited these projects as part of other research activities since then. The data at these sites was collected from April – June 2019; by then, the researcher had built rapport with the participants at the sites and was well versed with the daily routine and activities of the participants. Likewise, the participants had also become accustomed to the researcher. This familiarity permitted for more active participation as the participants knew the researcher. This allowed for less potential for unfair communication during the data collection process.

4.8.1.2. Dependability

Dependability refers to the constancy of the data over similar conditions (Polit & Beck, 2012). The interview guide that was used for this research was developed to suit the objectives of the research project. Krefting (1991) suggested that the exact methods of data gathering, analysis and interpretation must be described. The data gathering process was described in section 4.2 and the data analysis process was outlined in section 4.6. The results will be interpreted and discussed in Chapter Five. Having such detailed descriptions of the methods above can provide information on how the study can be repeated with similar participants in similar situations in different areas which have similar features and characteristics as the research sites of this study.

4.8.1.3. Confirmability

Confirmability refers to the researcher demonstrating that the data represents the participants' responses and not the researcher's bias or viewpoints (Polit and Beck, 2012). This was demonstrated by describing the conclusions, interpretations, and findings directly from the data collected during the collection phase. To indicate this, specific quotes from specific participants were included that depicted each emerging theme. This is further explained in Chapter Five.

4.8.1.4. Transferability

Transferability refers to findings that can be applied to other settings or groups (Polit and Beck, 2012). This criterion is met if the results have meaning to individuals who were not involved in the study and readers can associate the results with their own experiences. There should be enough information on the informants and the research context to enable the reader to assess the capability of the findings to be transferable. Transferability is dependent on the aim of the qualitative study and may only be relevant if the intent of the research is to make generalisations about the subject being studied (Cope, 2014). However, in the context of this study, there is limited transferability as the sample size is relatively small. Nonetheless, the findings could be potentially relevant and applied to other projects of a similar nature within Namibia.

4.8.1.5. Authenticity

In the methodological context, authenticity refers to the ability and extent to which the research expresses the feelings and emotions of the participants' experiences in a faithful manner (Polit and Beck, 2012). The researcher has reported the results in a descriptive manner, providing quotations and allowing readers to grasp the essence of the experience through the participants' words verbatim and no corrections to grammar and punctuation were done, as shown in Chapter Five.

4.8.2. Validity and reliability of the quantitative research component

In quantitative research, both external and internal validity need to be considered. External validity refers to the extent to which the results can be generalised to a population wider than

the sample used in the study. Internal validity refers to how accurately the characteristics of the phenomenon being studied are represented by the variables that were used and the data that was collected (Veal, 2011).

Factors that could undermine internal validity include whether each respondent had only completed one questionnaire or whether any questionnaires were spoilt. It can also include factors such as whether the survey was conducted in a manner that did not pre-empt or influence respondents to provide certain responses. Of the 100 completed questionnaires, only 87 were useful to the researcher, as the remaining ones were spoilt e.g., as they were not completed in full. The questionnaire was a self-completed questionnaire, but field workers and/or the researcher were/was on hand to explain further details to the respondents if they had any uncertainties regarding the questions.

The reliability test was performed to ascertain whether the responses were free from random error. The intent was to find the extent to which the responses were not biased in measuring the latent behaviour of the tourists across time and various items. Cronbach's alpha coefficient was used for this analysis. The results of the test for each latent variable are shown in Table 4.11.

Table 4.11: Cronbach's alpha value for the different variables in the questionnaire

Variables	Number of items	Cronbach's Alpha Value
Main Interest	5	0.92
Main Reason of Visit	5	0.84
Motives	6	0.91

Source: Survey data

All responses were found to be statistically reliable. Nunnally (1978) and DeVellis (2003) have highlighted that a minimum Cronbach's Alpha Value of 0.70 indicates high reliability, and this was found with the three variables above.

Validity tests were conducted to determine whether the responses to the questions in the questionnaire could reveal latent behaviour (Sekaran, 2003) and were therefore adequate for factor analysis including sample size. Factor analysis was performed in this study on the variables that motivate tourists to visit and participate in the activities offered at the research

sites and then reduced to fewer latent variables that share a common variance (Yong and Pearce, 2013). Yong and Pearce, (2013) explained that the broad purpose of factor analysis is to summarise data so that relationships and patterns can be easily interpreted and understood. It is then used to group variables into a limited set of clusters based on shared variance, which helps to isolate constructs and concepts. As shown in Table 4. 12, the Kaiser-Meyer-Olkin (KMO) sampling adequacy has a value of 0.925, an indication that the sample size was valid for factor analysis and the assessment of latent tourist behaviours. The KMO minimum index value should be 0.6 for data to be adequate for factor analysis (Pallant, 2007). However, the appropriate sample size for factor analysis is considered for a sample of 150 participants, whereas in this study the sample only included 87 participants. Furthermore, Bartlett's test of Sphericity had a P Value of 0.00, a confirmation that the responses were unique and varied from one tourist to another. Bartlett's test of Sphericity should be significant (p< 0.05) for the factor analysis to be considered appropriate and the results of the factor analysis are shown in chapter 5.

Table 4.12: KMO and Bartlett's Test on the Validity of the Questionnaire

Kaiser-Meyer-Olkin Measure of Sampling Adequacy	0.925	
Bartlett's Test of Sphericity	Approx. Chi-Square	398.888
	Difference	83
	Significance.	0.000

Source: Survey data

Furthermore, the quantitative research instrument was piloted before the actual fieldwork, as described above in section 4.3.2. This was done to detect and minimize errors in the design of the instrument and not using a standardised instrument could have posed several threats to validity, as suggested by Pietersen and Maree (2016). To ensure validity, the questionnaire needs to be piloted before the actual fieldwork, as some respondents may tend to agree or say 'yes' to all questions. This was minimised by only having one 'yes' or 'no' question and the majority being Likert scale questions. Finally, respondents may tend to answer in a pre-determined manner if only yes or no questions are posed. This was overcome by clearly formulating the questions and the expected responses were indicated with the use of Likert-scale questions.

4.9. Conclusion

In this chapter, an overview of the research design and methodology that was used to achieve the research objectives has been detailed. In addition to discussing the population and sampling strategy, the data collection process and data analysis techniques were also reviewed. The study adopted the exploratory sequential mixed method approach, which allowed for both quantitative and qualitative methods to be used to address the research objectives. The chapter concluded with a detailed description of how the data was analysed and how trustworthiness, validity, and reliability for both the quantitative and qualitative compoments were achieved. The next chapter presents the results of the data that was collected from both the qualitative and quantitative components of the study.

CHAPTER FIVE: RESULTS

5.1. Introduction

In this chapter, the results of the 87 completed tourist questionnaires and the interviews with the government officials (7) and local women will be presented (34). The questionnaires were analysed using both SPSS version 26 and Microsoft Excel Version 365 to conduct descriptive and inferential statistics. The semi-structured interviews were analysed using theoretical thematic analysis to gain insight and deeper meaning of the data provided by the interviewees. The chapter will start with a quantitative analysis of the results in relation to the demographic profile of the participants. The results are grouped into the following three key themes: (1) demographic characteristics of the participants, (2) trip characteristics of the participants, (3) participants' motivation for participating in activities at the research sites and (4) a comparison of the motivation variables per source market to give a broader understanding of each source market's distinctive motivating variable to visit and participate in the activities at the various research sites.

The results of the qualitative data are thereafter presented for the semi-structured interviews conducted with both the government officials and the women at the selected research sites. These results were analysed using thematic analysis and the results of each set of interviews were analysed by way of distinctive themes extracted from the data.

5.2. Quantitative Results Analysis

5.2.1. Demographic analysis of participants

This section describes the participants and their characteristics. Table 5.13 provides a profile of the participants in terms of their education level, age, and gender. A majority (31%) of the survey participants were South Africans, followed by Germans (24%); the United States of America market comprised 13% and approximately 15% of the total participants were from other countries. Compared to the statistics of tourists visiting Namibia in 2019 (Ministry of Environment and Tourism Namibia, 2019), the top markets are also South Africa and Germany, which account for 17% and 6% of the total tourists to the country respectively.

Tourists from China (12 163), the Netherlands (13 070) and Italy (11 357) are amongst the top ten overseas tourist markets to Namibia (see chapter 2). China and the Netherlands did not emerge as top source markets in this study and there might have been a few of them in the other market that included a mix of different tourists to the research sites. The majority (72%) of the tourists who were interviewed had tertiary education and approximately 25% and 3% had secondary and primary education, respectively. South Africa had the highest proportion (40%) of sampled holidaymakers in Namibia with a secondary education. The country with the highest (88.9%) proportion of respondents who had a tertiary level of education was Italy. About 15.4% of sampled visitors from other countries had primary education. The level of education of holidaymakers varied significantly by nationality.

Table 5.13: Socio-demographic Data of the Research Participants

Tourist Characteristics	South African	German	United States of America	Italian	Spanish N = 6	Other	Total
Sample Size N=87	N = 27 (31%)	N = 21 (24%)	N = 11 (13%)	N = 9 (10%)	N = 6 (7%)	N = 13 (15%)	N = 87 (100%)
Education Levels							
Primary Education	0%	0%	0%	0%	0%	15%	3%
Secondary Education	40%	19%	36%	11%	17%	8%	25%
Tertiary Education	59%	81%	64%	89%	83%	77%	72%
Gender							
Male	52%	76%	27%	89%	100%	54%	62%
Female	48%	24%	73%	11%	0	46%	38%
Age							
40+ years	74%	48%	55%	56%	50%	85%	63%
<40 years	26%	52%	46%	44%	50%	15%	37%

Source: Survey Data

In terms of the gender distribution, 54% of the tourists were males and 46% females (see Chapter2). The highest number of female visitors to the research sites was from the United States of America (73%), followed by South African (48%) and German (24%) females. All the

Spanish tourists interviewed were male (100%), followed by the Italian tourists (89%). Among the German tourists, males comprised 76% of the participants who visited the sites.

In terms of age groups, it was observed that most participants were 40 and above. The German (52%) market constituted the highest number of visitors less than 40 years old, followed by visitors from the United States of America (45%).

5.2.2.   Trip characteristics of participants

The Namibian Tourist Statistical Report for 2019 (Ministry of Environment and Tourism, 2019) classifies the main purpose of tourists visiting Namibia as visiting friends and relatives (61%), holidaying (21%), business activities (14%) and other purposes (4%) (see chapter 2). Table 5.14 shows the structure of the sample through a cross-tabulation of the different source markets of the various activities that the participants undertook at the various research sites. The activities that the tourists took part in included cultural and natural heritage visitors' attractions, wildlife and scenery, adventure, and the craft markets. As seen from the results, more than half (53%) (Table 5.14) of the total sampled tourists in Namibia visited the country to watch wildlife and view natural scenery, as well as to experience the country's culture and heritage. It is noteworthy that 83% of the total Italian tourists in the study showed the highest interest in both culture and heritage experiences as well as wildlife and natural experiences. The key markets that tourists visiting Namibia come from, namely the Germans (57%) and South Africans (68%), are mostly interested in visiting Namibia for the purpose of culture and heritage as well as wildlife and natural scenery. Adventure and related activities are a growing tourist activity in Namibia and 23% of the United States of America tourists who were sampled showed a significant interest in this. Women's craft, which emerged as another key activity, forms part of the growing creative and cultural sector in Namibia, with a collective 26% of the sampled tourists indicating that their main reason for visiting Namibia was to experience the crafts made by Namibian women.

Table 5.14: Trip Characteristics of the Research Participants

Trip Characteristics	South African	German	United States of America	Italian	Spanish	Other	Total sample
Sample Size	(n = 27) (31%)	(n = 21) (24%)	(n = 11) (13%)	(n = 9) (10%)	(n = 6) (7%)	(n = 13) (15%)	(N = 87) (100%)
Main purpose of visiting Namibia							
Culture and heritage	35%	26%	23%	44%	42%	42%	32%
Wildlife and natural scenery	33%	31%	23%	39%	33%	42%	21%
Adventure and related activities	2%	7%	23%	0%	0%	4%	9%
Undisturbed experience	11%	14%	5%	0%	17%	0%	12%
Women's craft	19%	22%	27%	17%	8%	15%	26%

Source: Survey Data

Table 5.15 indicates the sample through cross-tabulation of the different source markets to understand the participants' preferred source of information used when deciding on their holiday destination. The findings indicated that tour operators were mostly preferred by the collective sample (55%) while word of mouth (18%) is the second preferred source of information. At a country level, the German (46%) and South African (35%) participants were more likely to use tour operators as their preferred source of information, compared to the other groups. The participants from the United States of America indicated that their preferred source of information was the internet (20%) and the least preferred sources were social media (8%) and word of mouth. The internet (12%) and social media (15%) show growth as sources of information used, as the South African (30%) and German (30%) participants indicated that they prefer the internet as opposed to word of mouth, while 30.8% of South Africans indicated that they preferred to use social media as a source of information. The Spanish market preferred the internet (20%), while the Italian market preferred word of mouth (12%) and information provided by tour operators (13%).

Table 5.15: Source of Information Used by Participants

Trip Characteristics	South African	German	United States of America	Italian	Spanish	Other	Total sample
Number	*(n = 27)* *(31%)*	*(n = 21)* *(24%)*	*(n = 11)* *(13%)*	*(n = 9)* *(10%)*	*(n = 6)* *(7%)*	*(n = 13)* *(15%)*	*(N = 87)* *(100%)*
Source of information							
Internet	30%	30%	20%	0%	20%	0%	12%
Word of Mouth	19%	25%	13%	13%	0%	32%	18%
Social Media	31%	17%	8%	8%	8%	0%	15%
Tour Operator	35%	46%	13%	13%	6%	17%	55%

Source: Survey Data

Table 5.16 shows a cross tabulation of the various source markets surveyed in this study to understand their main interest in the various research sites. Thirty six percent (36%) of the total participants indicated that their main interest in the research sites was culture and heritage. Approximately 13% of participants specifically visited to explore the women's crafts found at these sites. The findings indicated that 50% of participants from Germany and United States of America were interested in activities relating to adventure, and 40% of the South African and German participants were interested in activities that allowed them undisturbed experiences. Except for the Work of Our Hands site, where there have been no tourists visiting the site since 2016, the rest of the sites sell their crafts and souvenirs on site. The crafts produced at Work of Our Hands are sold through the Craft Centre in Windhoek. This finding thus indicates a growing interest in the creative and craft sector. Notably, 45% of the participants' main interest is wildlife and natural scenery at the research sites.

Table 5.16: Main Interest of Participants at the Research Sites

Trip Characteristics	South African	German	United States of America	Italian	Spanish	Other	Total sample
Number	(n = 27) (31%)	(n = 21) (24%)	(n = 11) (13%)	(n = 9) (10%)	(n = 6) (7%)	(n = 13) (15%)	(N = 87) (100%)
Main interest at research sites							
Culture and heritage	29%	23%	10%	16%	10%	13%	36%
Wildlife and natural scenery	36%	21%	8%	10%	8%	18%	45%
Adventure and related experiences	0%	50%	50%	0%	0%	0%	2%
Undisturbed experience	40%	40%	20%	0%	0%	0%	6%
Women's craft	20%	30%	30%	0%	0%	20%	12%

Source: Survey Data

Table 5.17 shows the duration of the participants' stay in Namibia. A collective 30% of the total sample stayed between 11 and 15 days in the country, while more than half (54%) of the respondents stayed between 6 and 15 days in Namibia. A total of 20% stayed in the country for more than 21 days. The official statistics (Ministry of Environment and Tourism, 2019) indicated that, in 2019, the average length of stay for tourists to the country was 4 to 7 days. This indicates that visitors spent fewer nights in the country in 2019, compared to 2017–2018, when the average length of stay was 8 to 14 days. The reasons for this decline in the length of stay were not mentioned in the official statistical report. In terms of length of stay and the nationalities cross tabulation, the results indicated that South African and Italian visitors (33%) stayed between 6 and 10 days, whereas the German (43%) and the Spanish (50%) preferred to stay between 11 and 15 days.

Table 5.17: Length of Stay of Participants at Research Sites

Trip Characteristics	South African	German	United States of America	Italian	Spanish	Other	Total sample
Number	*(n = 27)* *(31%)*	*(n = 21)* *(24%)*	*(n = 11)* *(13%)*	*(n = 9)* *(10%)*	*(n = 6)* *(7%)*	*(n = 13)* *(15%)*	*(N = 87)* *(100%)*
Length of stay							
1-5 days	22%	14%	10%	33%	17%	8%	17%
6-10 days	33%	14%	18%	33%	17%	23%	24%
11-15 days	15%	43%	9%	22%	50%	54%	30%
16-20 days	15%	5%	9%	11%	0%	8%	9%
Above 21 days	15%	24%	55%	0%	17%	8%	20%

Source: Survey Data

5.3. Participants' Motivation for Participating in Activities at the Research Sites

This section seeks to understand what motivated the participants to visit the research sites to take part in the various activities that were offered. These motivating variables were determined posing questions to the participants about their motive for visiting the research sites and the types of activities they engaged in while visiting the research sites. The Likert scale measure was used, and the participants rated their level of interest and their reasons for participating in the activities on offer at the research sites. Table 5.18 presents the responses from the participants by way of factor analysis. Motivation attributes were analysed using Exploratory Factor Analysis (EFA) to establish whether there were any underlying dimensions in the set of 13 motivation variables. The motivation variables (seven) were combined with the variables about activities (six) that respondents participated in at the study sites. The Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy and Bartlett's test of Sphericity were used to determine if Exploratory Factor Analysis (EFA) was applicable to this data. These tests are explained in section 4.7.2. EFA was then used to establish whether there were any underlying dimensions in the combined set of the 13 variables. These variables were combined to give a broader explanation of tourist motivation and the results yielded a five-factor solution, indicating 55% of the total variance in the identified dimensions, as

illustrated in table 5.18 below, which will be further explained. Where items were cross-loading, (e.g., items that have a high loading on at least two factors) the items were retained on a factor that best explains them. The Cronbach's alpha scores for the factors were predominately below the acceptable value of 0.7; however, Field (2005) argues that values below 0.7 can realistically be accepted and that even though such a value may be drawn from a smaller sample size, it can be due to the diversity of the constructs being measured and therefore can be accepted.

Table 5. 18: Factor Analysis of the Motivation Variable

Motivation variable to visit and partake at the research sites	Factor Loadings	Cronbach Alpha	Explained Variance (%)
Factor 1: Escape		**0.78**	**12.955**
Participate in an activity that can make my trip different from others	0.38		
Participate in an activity to relax and for leisure	0.74		
Participate in an activity to have fun and forget about my routine life	0.65		
Learn a new skill	0.47		
Factor 2: Ego-enhancement		**0.447**	**12.843**
Try different things to improve myself	0.64		
Basket weaving with the local women	0.59		
Partaking in martial arts with the local men	0.76		
Factor 3: Learn about the local cultures through interaction		**0.350**	**11.615**
Traditional dancing with local women	0.72		
Stay with a local family to learn their culture and rituals	0.65		
Factor 4: Learn local traditions		**0.375**	**8.973**
Learning how to cook with the local women	0.81		
Making traditional jewellery with the Namibian women and men	0.58		
Factor 5: Immersing in local cultural practices		**0.354**	**8.434**
Understand the local culture	0.82		
Making clay pots with the local women	0.68		
Total Variance			**54.82%**

Source: Survey Data

The first factor was termed 'escape', which accounted for 12.955% of the total variance, with four items loaded on it. The items that were measured or loaded on this factor were:

participation in an activity that can make their trip different from others; participation in an activity to relax and for leisure; participation in an activity to have fun and forget about their routine life; and *learn a new skill.*

The second factor, termed 'ego-enhancement', accounted for 12.843% of the total variance of the combined factors, which implies that it was a notable factor that had an influence on what motivated tourists to visit the research sites and participate in the activities that were offered. The Cronbach's alpha score was 0.447, which was quite a low score. However, as the number of questions in the questionnaire was not high and the sample size was low, this contributed to this low value. The following three motivation factors were loaded on this factor: *try different things to improve myself; basket weaving with the local women;* and *partaking in marital arts with the local men.*

The third factor, 'learn about local cultures through interaction', accounted for 11.615% of the total variance, with a Cronbach's alpha of 0.350, which is also below the acceptable value of 0.7. This factor comprised of the following variables: *traditional dancing with the local women;* and *stay with a local family to learn their culture and rituals.* The research sites offer the tourists an opportunity to learn about different cultures through interaction with local communities. Engaging in activities such as staying with a local family to learn their culture and learning traditional dancing are experiences that can excite tourists and offer memorable experiences and lasting memories.

The fourth factor, 'learn local traditions', had a Cronbach's alpha of 0.375 and accounted for 8.973% of the total variance of 54.82%. The following variables were loaded onto this factor: *learning to cook with the local women;* and *making traditional jewellery with the Namibian women and men.* The two variables that were loaded into this factor are activities that are unique to the research sites and the various local tribes at the sites and thus offer a unique experience that allows participants to learn specific local traditions. The final factor, 'immersing in local cultures' accounted for 8.434% of the total variance and had a Cronbach's alpha of 0.354. This factor included two variables; namely *understand the local culture* and *making clay pots with women.* Immersing themselves in the cultures of the local communities and understanding their local culture is seen by some tourists as a motivating factor and it also allows for a learning experience, which is a key quality of the creative tourism experience.

5.3.1. A comparative assessment (ANOVA) of motivation variables according to nationality at factor level

An analysis of variance (ANOVA) was used to test whether the factors or dimensions that were measured differed by nationality for the four motivation factors. Factor scores (continuous variable) were first generated for each dimension or factor and transformed into a categorical variable. The categorical variable was then grouped and scored into three groups: High score (1), Moderate score (2) and Low score (3). Only Factor 2 (Active participation in community activities) was found to vary significantly by nationality ($p < 0.046$). This implies that 'active participation in community activities' as a motivation for creative cultural tourism varies significantly depending on the nationality of the tourist, particularly with the Spanish and Italian tourists. The other four factors as motivation variables for tourists to participate in the activities at the research sites did not vary by nationality ($p > 0.05$).

Table 5. 19: Comparative Assessment of Motivation Variables according to Nationality at Factor Level

Factors	Mean					ANOVA (P value)
	USA	South Africa	Germany	Spain	Italy	
Experience something different from the usual environment	2.2	2.0	2.1	1.3	2.1	0.575
Active participation in community activities	1.9	1.8	1.6	2.3	2.2	0.046
Learn about local cultures through interaction	1.5	2.2	1.9	1.3	2.2	0.118
Learn local cultures	1.9	1.9	2.0	2.2	2.7	0.229
Immersing in local cultural practices	1.9	2.0	2.2	2.5	1.9	0.251

Source: Survey Data

Based on the means of the sample population (Table 5.19), it is evident that the Italian tourists had the highest mean score of *M=2.7* for 'learn local cultures' as a motivational factor, followed by tourists from Spain (*M=2.2*). This implies that for these source markets, learning

about the local cultures is an important motivating factor for them to visit and participate in the activities at the research sites. The lowest mean scores were obtained for tourists from the USA and South Africa *(M=1.9),* indicating that these tourists are not motivated to visit or participate in activities that allow them to learn about the local cultures at the research sites. 'Immersing in local cultural practices' was deemed as an important motivating factor for the tourists from Spain *(M=2.5);* these tourists' motivation for visiting and participating in activities at the research sites is to be allowed to immerse themselves in the local cultural practices, whereas tourists from the USA and Italy obtained the lowest mean scores *(M=1.9)* and therefore do not think that immersing themselves in the local cultural practices is motivating enough for them to visit the research sites. Tourists from Germany considered 'immersing in local cultural practices' *(M=2.2)* and 'experience something different from the usual environment' *(M=2.1)* as important motivating factors. For these tourists, being exposed to unique and memorable experiences that are not found in their usual environment motivates them to visit and participate in activities offered at the research sites.

Being able to immerse themselves in the local cultures is an experience that cannot be duplicated at other research sites, as each site offers a unique experience. South African tourists agreed that 'learn about local cultures through interaction' *(M=2.2)* and 'experience something different from the usual environment' and 'immersing in local cultural practices' *(M=2.0)* are important motivating factors for them when they go on holiday. It is evident that 'immersing in local cultural practices' and 'experience something different from the usual environment' were motivating factors for three of the key source markets that were surveyed. This is an important result, as the basic objective of creative tourism is to allow tourists to learn by doing and at the same time experience a memorable experience that cannot be found elsewhere.

5.3.2. Tourists' Perceptions of Creativity

The tourists who participated in the study were asked about what they perceive as being creative while being on holiday (Figure 5.5). Almost two thirds of the participants (63%) either strongly agreed or agreed that if they do something that is new to them while on holiday, they perceive it as being creative. Meanwhile, 60% of the participants strongly agreed and agreed that for them creativity means that they gain something mentally and thus feel happy while engaging in the activities at the research sties. A total of 33% of the participants either

strongly disagreed or disagreed that a creative activity will cultivate potential and expand their horizons in terms of learning something new.

The rationale for surveying tourists on creativity is that in recent years, creativity has been used to alter the traditional cultural tourism approach from the tourist just being a passive observer of activities towards more active involvement with both the tangible and intangible heritage and cultural resources that destinations have to offer. It was thus important to understand what the tourists thought about creativity as this tie in directly with the development of a cultural creative tourism product.

What is Creativity

Strongly Disagree		
Disagree		
Neither agree or disagree		
Agree		
Strongly Agree		

Strongly Disagree:
- I think creativity is everywhere: 0
- A creative activity will cultivate my potential: 10
- Creativity means I gain something mentally: 0
- What I experienced here will never be the same: 6
- If something is new to me: 4

Disagree:
- 4
- 19
- 10
- 7
- 8

Neither agree or disagree:
- 11
- 13
- 19
- 15
- 15

Agree:
- 42
- 19
- 15
- 19
- 23

Strongly Agree:
- 30
- 26
- 43
- 40
- 37

Legend:
- I think creativity is everywhere, we can see it in our daily lives
- A creative activity will cultivate my potential and expand my horizons
- Creativity means I gain something mentally thus I can feel happy
- What I experienced here will never be the same as in any other place
- If something is new to me, I think it is creative

Figure 5. 5: Tourist Responses on their Perception of Creativity

The aim of this section was to analyse the results of the questionnaire that was administered to the tourists who participated in this study. The results will be further discussed in Chapter Six, in relation to the relevant literature, to provide a holistic argument for why tourists are motivated to participate in various activities at the research sites and in Namibia more generally. The next section will deal with the results from the interviews conducted with both the government officials and the women at the selected research sites.

5.4. Qualitative Analysis of Interviews

5.4.1. Analysis of interview data from government officials

In this section, the results of the interviews that were conducted with the six government officials and 34 women from the selected research projects are presented. The analysis process was detailed in the methodology chapter, with themes derived by following the six-step process

developed by Braun and Clarke (2006). To protect the confidentiality of the information and keep the identities of the participants anonymous, the government officials interviewed were identified using pseudonyms. Table 5.20 gives a description of the government officials interviewed.

Table 5. 20: Interviewed Government Officials' Mandates (roles) and Gender

Pseudonym	Role of organization in tourism and creative industry	Gender
Participant A	To regulate, monitor and control the tourism industry	Male
Participant B	To advance the creative and cultural sector, to allow communities to make livelihoods out of their creative skills and knowledge	Male
Participant C	Namibia Tourism Board is mandated to market and promote tourism in Namibia	Female
Participant D	The role of the Ministry of Education, Arts and Culture is to promote and create a conducive environment for the development of the cultural and creative industries, which is inclusive of the arts and crafts	Female
Participant E	The National Arts Council's main objective is to register members and their work, register and license all music works in Namibia and collect royalties on behalf of the registered members	Male
Participant F	Main retail platform for arts and crafts in the country	Female

Table 5.21 presents the themes that emerged from the interviews with selected government officials. Five themes will be discussed to understand (1) the potential of a creative tourism product for Namibia, (2) likely benefits of a creative tourism product, (3) potential challenges

about the creative tourism product, (4) views on women in tourism and finally (5) the advancement of SDG5 in Namibia. Throughout the discussion, a selection of direct quotes from the participants is included to strengthen the analysis of the results and illustrate the insights in detail.

Table 5.21: Themes Extracted from the Interviews Conducted with Government Officials

Themes	Categories
Potential for creative tourism	Advancement of creativity and culture for livelihoods (NDP 5)
	Culture as an enabler of development
	Implementation of regulations, framework, and policies to enable creative and cultural development
	Support from supporting agencies and legislature
	Provide a platform where creatives can market and sell their products
	Educate creatives on intellectual property rights
	Join forces with government to education and provide a platform for creatives to advance the industry
Benefits of creative tourism	Increased employment
	Income generation
	Safeguarding and transmission of traditional intangible artistic expression
	Establishment of a Namibian brand
	Mitigation of urbanization
	Strengthening of rural communities
Challenges of creative tourism	Funding and investment
	Difficulty in establishing cross-sectoral partnership
	Lack of capacity building at community level
	Negative image of Namibia as a tourist destination
	Lack of relevant statistics on the creative and cultural industries
	Lack of clear marketing strategies for the various target markets of Namibia
	Inadequate specialized expertise in the field of culture and creativity
General perception on women in tourism	Women need to take responsibility for their advancement as it cannot be solely government's responsibility
	Compliance with Affirmative Action and Employment Equity Policies
	Dormant Women in Tourism Programme in Namibia
Advancement of SDG5 in Namibia	Origin in the Millennium Development Goals
	Advocating agencies for gender equality and equity in Namibia (Ministry of Gender)
	Compliance with the SDG Goals

Source: Interview Data

5.4.2. Potential of a Creative Cultural Tourism Product in Namibia

The potential of a creative cultural tourism product in Namibia was established by asking the interviewees to describe the role of their respective organizations in the tourism and cultural industries in the growth and advancement of the sector. The interviewees were regarded as

experts in the governance of culture, creativity, and the potential of a creative cultural tourism product developments in Namibia. Some of the organizations in the study are mandated by law to provide an enabling environment for the growth and advancement of the creative and cultural industries, while others are organizations that support the sector. Key responses centred on phrases such as the advancement of creativity and culture as a source of livelihood and the implementation of and support for legislation, policies, and frameworks to create an enabling environment for creativity and culture.

With respect to the role of their organization, which is mandated by law play in the advancement of creativity and culture, participant D stated that the Ministry of Education, Arts and Culture (MEAC) …….*contributes by providing the necessary support through the respective legislature and mandates of its public existing cultural institutions through their various activities, funding, and support, as well as bilateral coordination with other stakeholders to support the development of the cultural and creative industries.*

Participant F stated that the Namibia Craft Centre is seen as the ……. *link between customers, clients, producers, and designers in Namibia. It provides a testing ground for new products, but also promotes authenticity and culture of Namibian handcrafts*.

Further views on the potential and advancement of the creative and cultural sector relating to having relevant legislation and policies in place were expressed by Participant B, who mentioned that …….*one of the areas that we advance has to do with creativity allowing local communities to make livelihoods out of their creative skills and knowledge.*

Participant D also highlighted that the Ministry of Education, Arts and Culture is ……. *ensuring that there are support policies, legal frameworks, and mechanisms to guarantee that creatives and crafters have the necessary support to encourage and activate creative production….*

Overall, the interviewees acknowledged the potential of the creative cultural tourism product and and Namibia's view of the creative industry as an enabler of change for local communities (see NDP 5). The Ministry of Education, Arts and Culture (MEAC), which is responsible for the creative industry, is collaborating with various organizations such as the Business Intellectual Property Agency (BIPA), the Ministry of Environment and Tourism (MET) and the Namibia

Tourism Board (NTB) to identify how the creative industry can aid local development through tourism.

In the creative industry, innovation is vital in the development of products that stand out; however, the issue of protecting the intellectual property rights of producers of the creative products and tourism experiences is an important consideration. The government officials were then asked to share their views on intellectual property (IP) and the need to educate creatives on the issue in both the tourism and creative sectors. Participant B noted that, ...*in terms of intellectual property at community level, we have a very strong partnership with BIPA (Business Intellectual Property Agency), and we had several projects and coincidently one of the projects was strongly around the area of Kunene, Opuwo, where we worked with the Himba ladies to create awareness on some of the IP issues. We have had some extreme cases where if you go for example to some of the pornographic websites you will find images of Himba ladies.*

Furthermore, Participant D believed .....*intellectual property usually belongs to a creator or owner; its definition is not clear when it comes to community ownership. Therefore, when one speaks of belonging to a community it becomes difficult to provide the necessary protection. More especially of expressions found in a community which may have had a specific knowledge and practices for centuries.*

As can be seen from the interview responses, intellectual property rights are understood as being more than just exclusive rights to prevent a third party from exploiting the benefits of the creator of the creative content (as evidenced in the case of the Ovahimba pictures, for example). Intellectual property is viewed as an asset that can be used and leveraged to create more value for the owners of the products.

However, communities still face challenges in understanding the value of intellectual property and how it can be used within the context of the tourist visitor experience. A key challenge mentioned by Participant B is .....*the economic and poverty issues – even if communities are aware of IP they are forced to compromise on those ethics because of some economic forces and the issue of literacy.* Another challenge, as mentioned by Participant F, is that there is *.....too little*

knowledge amongst crafters and communities of what it entails – information and process should be simplified for all to buy in and use.

Indeed, intellectual property is not an easy concept to grasp and although the Namibian Government has made efforts to educate local communities on IP through a nationwide study on tourism and intellectual property, as mentioned by Participant A,……*the country level case study on Intellectual Property (IP) in Tourism and Culture in Namibia which is mandated by the Ministry of Industrial Relations, Trade and SME Development, United Nations World Tourism Organization (UNWTO), World Intellectual Property Organization (WIPO), Business and Intellectual Property Authority BIPA. The project aims at analysing, supporting, and promoting awareness of the role of the IP system in tourism-related economic activity; including activity related to the promotion of national and/or local knowledge, traditions, and culture.*

It is thus evident from the interviews that not enough is being done at community level to provide information to community members on how to protect themselves and their creative and innovative products. It is apparent that more resources and effort need to be redirected to the education of communities on the relevance of IP in the tourism, culture, and creative sectors. However, as much as the creative economy is being explored as a potential avenue for income and livelihood creation, a destination needs to focus on a specific creative niche area to ensure that the latter's creative potential is viable for development.

5.4.3. Benefits of Creative Cultural Tourism in Namibia

The interviewees were asked what they perceived to be the likely benefits of a creative cultural tourism product in Namibia. Based on the thematic analysis, the dominant responses included (1) increased employment and income, (2) safeguarding and transmission of traditional intangible artistic expressions, (3) establishment of a Namibian brand, (4) mitigation of urbanization. Regarding increased employment and income generation, almost all interviewees believed that the cultural and creative industries have the potential to increase employment and generate income: Participant D mentioned that ……*the benefits of developing the sector are increased employment, income generation*.

Although the anticipated benefits are mainly economic benefits, tourism and the creative industry also promote other intangible benefits such as the *……safeguarding and transmission of traditional intangible artistic expressions" (*Participant D)*.* Women, as the primary caregivers, are responsible for safeguarding and transmission of both tangible and intangible heritage. For generations, this role has been entrusted to women and it is important for heritage to be safeguarded as the growth of the creative cultural tourism product is dependent on the intangible knowledge of local communities. The skills, knowledge and artistic expression of women are at the core of creativity, as creativity encourages *……. the human right to freedom of expression, as well as the overall individual and community wellbeing* (Participant D)*.*

Namibia is known for its vast landscape and diverse cultures. Based on this, Participant F expressed the opinion that the creative industry can be useful in the *……establishment of [the] Namibian brand* for a cultural creative tourism product. Brands are known to entice visitors to a destination and therefore, establishing a creative cultural tourism brand that would acknowledge the cultural diversity in Namibia would encourage more visitors among 'creatives'. Participant F further mentioned that Namibia truly needs to invest more in marketing its creative industry to showcase to visitors the diverse nature of the creative landscape on offer in the country.

An additional benefit for the creative cultural tourism sector is the element of innovation, functioning as an incubator and test marketer of certain manufactured goods that could later be produced on a mass scale. According to Participant F, a creative cultural tourism industry can *…..provide a testing ground for new products, but also promote authenticity and [the] culture of Namibian handcrafts*. Tourists arguably want to be co-creators of their own experiences and by creating innovative creative products, they can actively participate to enhance their creative learning experience and ensure authenticity in their creative cultural experiences.

With the changing socio-economic landscape of Namibian rural areas, which has resulted in many young people leaving, Participant F is of the opinion that the creative cultural tourism product can aid in the "*mitigation of urbanization"* and encourage the younger generation to stay in rural areas and develop their creativity and transform it into tourism products. Overall, the benefits mentioned by the interviewees give the impression that some benefits could be derived from the

creative cultural tourism developments. However, there are also challenges that can hinder the effective roll-out of the creative cultural tourism products, which are discussed below.

5.4.4. Challenges for Creative Cultural Tourism in Namibia

The interviewees were asked what challenges they believe are likely to hinder the creative cultural tourism product. Based on the thematic analysis, the issues identified were (1) funding and investment, (2) difficulty in establishing cross-sectoral partnership, (3) lack of capacity building at community level, (4) negative image of Namibia as a tourist destination, (5) lack of relevant statistics on the creative and cultural industries, (6) lack of clear marketing strategies for the various target markets of Namibia and (7) inadequate specialized expertise in the field of culture and creativity. These challenges are found across all levels from government to the local communities and they need to be adequately addressed to allow for a successful implementation of a creative cultural tourism product.

According to the results, the key challenge that the sector faces is funding and investment to either start up the creative industry or further grow the creative and cultural sector. Participant B stated that ......*The Directorate is funded under the Ministry but if you look at other aspects such as donor funding and other budgetary resources, it is very difficult for the sector to convince other funders and even [the] private sector to come on board and invest.*

Interviewees acknowledged that it is challenging to get investors to invest in the culture and creative industries because the industry is not considered to be in urgent need of interventions to help it survive. Thus, other sectors such as health and education are given preference for government funding. Participant D, for example, argued that ......*there seems to be beliefs that extractive industries are more important and beneficial for the country. Those beliefs are a barrier to investment in the creative sector, which relies on ingenuity, innovation, and production, which is therefore, creative people as a resource that can drive industries and that can never run out. Therefore, it is difficult to initiate cross-sectoral partnerships since the value in creative industries is often ignored.*

The second challenge that hampers development is at a community level. Local community members may lack relevant skills and knowledge to understand the tourism industry. They need to understand why it is important for effective planning, coordination, and leadership amongst themselves to grow the potential of the creative and cultural sector. However, this is a challenge, as noted by Participant B *……There is a lot of capacity building required for these communities, first to improve the quality of products and to have the confidence of business and negotiations to be able to transform this into an enterprise.*

As many local communities live in abject poverty, they tend to focus on earning just enough for each day, and this makes it difficult to operate in a coordinated manner within the local communities. Participant B stated that *……Now, [in] my opinion they operate more in an informal and uncontrolled environment. It makes it difficult for them to make a sustainable income because obviously reasons such as poverty; one is forced to lower the prices because if somebody offers you a 5$, you need to put bread on the table*. This implies that they only work daily for that day's meal, which undermines the establishment of a coordinated sector. For the creative cultural tourism sector to thrive, coordination and effective management by local communities is needed so that they can maximize on the benefits that the industry has to offer.

A third challenge that influences the tourist experience is the language barrierbetween tourists and local communities. Participant A informed the researcher that ……. *[the] language barrier within the local communities and tourists* is an impediment for full participation of tourists in community-based tourism initiatives. In the creative and cultural industry, communication is of paramount importance when tourists want to engage with the local community. In general, it is a matter of training and education; if tourists and the local community cannot communicate effectively, then the experience is not optimal. In most instances, tour groups will be accompanied by a local tour guide, but for the self-drive tourist, this is not always the case. The interview respondents suggested that it would be good for local community projects to have a local guide on site who can communicate with visitors so that the tourist experience is not totally affected by a lack of communication. However, for long-term development, there needs to be additional support for training.

The challenges that the tourism sector in Namibia is facing are not very different from those facing the Southern Africa region. The region is characterized by a negative image in terms of crime, corruption, and political conflicts. Over the years, Namibia has put in place measures to ensure the safety of tourists, yet this is still a concern. Participant A is of the opinion that ……*an increase in crime against tourists and [the] general safety of tourists in Namibia has tainted the once safe destination*. This gives a negative impression of the destination, as tourists want to feel safe when travelling around a destination. One of the measures that Namibia has implemented is the establishment of a Tourist Protection Unit in Windhoek under the Ministry of Safety and Security, which serves as the central point for tourists to report any crimes or suspicious activities. This has helped to curb petty crimes against tourists in Windhoek, but crime still influences the perceived overall image of the destination. Crime is still prevalent and there needs to be a collective effort by all stakeholders in all regions of Namibia to curb crime against tourists.

A further challenge to the development of the creative cultural tourism sector, which emerged from the interviews with the government officials, is the lack of relevant statistics of tourist activities, which are needed to monitor the growth of the sector. In Namibia, the Ministry of Environment and Tourism keeps statistics on the number of tourist arrivals to Namibia (see Chapter 2), but the different types of activities that tourists undertake while on holiday are not specified and there are no specific statistics on this. Participant B mentioned that one of several challenges that Namibia faces in the development of the creative cultural tourism sector is ……*cultural statistics and we are lacking behind in that regard and I think that is also linked to the first challenge (funding and investment); even if the Minister sits in cabinet for funding but cannot produce evidence backed by statistics and research, it becomes difficult for one to listen and understand the role of the sector and advocate for development*. Keeping adequate records of tourism statistics can aid in decision making for the growth of the tourism industry. If more is known about the cultural and creative activities that tourists want to participate in, more efforts can be put in place to support local communities to develop cultural and creative programmes that focus on those activities.

A fifth limitation is the access of international tourists to the region. Participant A stated that ……*there is a lack of understanding of the tourism market and the market structure by industry;*

individuals do not understand that the tourism industry is the most competitive industry where we compete against each other but not compete in such a manner as to hurt one another within the industry. Namibia as a tourist destination is competing with many other destinations and access to destinations plays a key role in attracting tourists. If there are barriers to access to the destination, tourists are more likely to seek destinations that are easily accessible. Namibia is relatively accessible for most international tourists; however, the participants A and B argued that concern arises when stakeholders within the national government impose decisions on the tourism industry without consulting others on the viability of such decisions. An example of this is the decision by Air Namibia that it would no longer fly to Luanda, with effect from 9th of February 2020. The decision by Air Namibia might make business sense, as the route is no longer considered viable, but questions have been raised about whether such a decision was made in consultation with the tourism industry and other stakeholders. Angola is classified as a key tourist market for Namibia and if there are no direct flights between the two countries, this can influence the number of arrivals from Angola. These types of decisions could be why Participant A mentioned that there is a ……*lack of understanding of the tourism market by stakeholders*.

The final limitation raised by the government officials in the interviews is that Namibia has inadequate specialized expertise in the fields of culture and creativity. Participant B mentioned that ……*In Namibia, if you look at tertiary education, apart from maybe some offspring education such as tourism, we don't have an undergraduate programme that focuses on heritage management or advancing the creative industry.* The shortage of specialized skills in the culture and creative industry hampers growth of the industry as the industry needs adequately skilled individuals to impart knowledge on how best to develop and grow the relevant sectors.

Overall, the challenges mentioned by the interview respondents seem to outweigh the likely benefits of a creative cultural tourism product. A further challenge to the overall tourism industry that was not included in the interview questions (developed and administered just before the COVID-19 pandemic) is the ongoing COVID-19 pandemic, which has brought about new challenges for the tourism industry. The impact of COVID-19 will be briefly discussed in chapter 6.

5.4.5. General Perception on Women in Tourism in Namibia

The government officials were also asked to express their opinions on their organizations' views about the employment of women in tourism and the creative industry. The following themes emerged from their responses: (1) the dormant women in tourism programme Namibia and (2) that women need to take responsibility for their advancement, as it cannot be solely government's responsibility.

Globally, women are typically employed in the tourism and the creative sector. Therefore, it is important to understand the interviewees' different organizations' viewpoint on women's employment in the sector. Participant D noted that *……Research of UNESCO Cultural Development Indicators, published in 2014] indicates that that there are more women employed in the cultural and creative sectors, with a large number concentrated in administration, crafts production, and cultural activities such as cultural villages*. Several case studies are highlighted in the literature review on creative cultural tourism that report on the employment of women in the creative and cultural sectors.

National governments are seen as enablers and creators of employment, but governments in the Southern Africa region are faced with high employment rates: Namibia (36.8%); South Africa (34.4%) and Botswana (24%). It is therefore imperative for local communities to initiate local enterprises to aid in the development of their respective local communities. Participant A argued that it *…..cannot be government's responsibility to encourage women to participate in tourism; women must stand up and take back their power. They need to let go of the dependency syndrome and fight for their own freedom and this, government cannot do for them. They need to rid themselves of the stereotypes that women are dependent on men, and only then will more women realize that they have the power to be empowered and participate in tourism*.

Participant F agreed that local women need to collaborate with government to *…..strengthen communities and provide support on local level that would enable them to retain and maintain [the] cultural and authentic identity of Namibia. In rural areas there should be a concerted effort to provide training, finance, management, and marketing to grow the sector.* The involvement

of women in tourism in Namibia has been encouraged for several years, with programmes and funding opportunities geared towards this growth. Namibia launched the Women in Tourism programme in 2010, with the aim of increasing both visibility and opportunities for women employed in the tourism industry. Participant A stated that *……the Women in Tourism programme under the Ministry of Environment and Tourism aimed to encourage women, specifically in rural areas, to engage and be involved in tourism. This programe is currently dormant and interventions are needed to reactivate it as it is a valid platform to aid and understand women's concerns about being employed in the tourism industry.* The dormancy of the programme is evident and not much has been published about this programme since 2010. The combined efforts by national and local governments as well as women employed in the tourism industry are needed to restart this important initiative to allow women a platform in the industry.

5.4.6. United Nations Sustainable Development Goal #5: Achieve Gender Equality and Empower all Women and Girls

The interviewees were asked for their opinion of the SDG5. In terms of the United Nations Sustainable Development Goal (SDG) 5, empowerment is highlighted as a key consideration when analysing the role of women in creative cultural tourism. Indeed, tourism development can play a key role in empowering women due to the nature of the industry, and women are often encouraged to participate in both the tourism and creative sectors. This calls for a certain level of responsibility from the tourism industry and its governance, so that participating people can benefit from being part of the creative tourism product.

The key themes that emerged from analysis of the interview material included (1) compliance on the SDG goals, and (2) advocating agencies for gender equality and equity of in Namibia. Namibia has made strides in ensuring that women are treated in a fair manner and ensuring protection against harmful practices. This is achieved through the various intervention programmes of the Ministry of Gender Equality and Child Welfare which is the responsible and advocating agency for gender equity in Namibia. However, it cannot be the sole responsibility of government to

ensure equity and equality and both men and women need to be involved to ensure compliance to SDG5.

To advocate for the empowerment of women, Participant B stated that ……. *women empowerment is at the center as we believe that in terms of creativity and culture interventions, women play a key role. Women are at the forefront in the development of these projects. I think Namibia has been a strong advocate for gender equality and you will see that all projects have that gender lens to it to make sure that women are fully involved. I think it is very important that gender remains in the SDG agenda but also in the national agenda, but the question is too what extent.*

The Sustainable Development Goal 5 seeks to achieve gender equality by ending all forms of discrimination and harmful practices against all women and girls, as it advocates for full participation and equal opportunities for women. Participant D agreed that ……*[t]he UN SDGs are important to creating a just and more equitable human society. think Goal 5 is important, since if more women are empowered the more there will be balance in the world and the benefits will spread beyond those empowered.*

This concludes the analysis of the government interviews conducted. As seen from the results, Namibia has the potential to develop the creative cultural tourism product as it has several benefits for both government and local communities. However, the numerous challenges that are currently impeding this development cannot be ignored and these need to be addressed first to ensure a sustainable creative cultural tourism product.

5.5.   Analysis of Data from Interviews with Women in the Creative Cultural Projects in Namibia

This section focuses on the results of the 34 interviews conducted with the women at the research sites and Table 5.22 indicates the number of interviews conducted at each research site. Saturation point was reached in the 34th interview as no new information was coming out from the previous interview responses. The analysis followed Braun and Clarke's (2006) thematic analysis, as outlined in the chapter 4 of the study and the themes were derived from the data.

Since an interpreter was used during the interviews, no direct quotations can be provided as all information was translated from the interviewees' native language to English.

Table 5.22: Number of Interviews Conducted at the Research Sites

Research Site	Number of interviews conducted
Penduka	8
Ovahimba Living Museum	10
Ju/" Hoansi Living Museum	10
Work of Our Hands	6

5.5.1. Emerging Themes from the Interviews with Women at the Research Sites

Table 5.23 presents the themes that were derived from the interviews after thematic analysis, and it also highlights the frequency of the identified themes. Four major themes will be discussed namely: (1) the daily life of the women and the everyday cultural practices, (2) interactions between the women and tourists, (3) skills learned or inherent and (4) women improving themselves through further training. These themes are discussed to understand the role that women play in the development of a creative cultural tourism product.

Table 5.23: Themes Derived from Thematic Analysis of Interviews Conducted with Women

Themes	Categories	Number = 34
The daily life of the women and everyday cultural practices	Pounding Mahangu	10
	Collecting firewood, water and preparing food	28
	Making traditional oils and perfume	3
	Cultivating and ploughing mahangu fields	9
	Cleaning the house and washing clothes	19
	Visiting friends and family	2
	Teaching children to survive and take care of themselves	4
	Basket weaving	9
	Sewing and dressmaking	3
	Jewellery making e.g., necklaces and bracelets	12
	Preparing traditional material for craft making	2
	Making traditional crafts and ornaments	7
	Traditional singing and dancing	2
	Preparing traditional medicines from plants collected	3
	Making traditional clothes and dressing up in them	4
	Doing hair	3
	Showing how to embroider on material	1

	Showing how to sew bags	3
Interactions between women and tourists	Showing how to make clay pottery	6
	Showing tourists how to do the traditional hairstyles	1
	Showing tourist medicine plants	10
	Showing tourists how to make traditional perfume	4
	Showing tourists, the various everyday rituals as part of the daily life	9
	Walking through the bush with tourists	10
	Doing traditional dancing and singing with women	11
	Showing tourists how to make beads and bracelets from natural materials	19
Skills learned or inherent	Skills that are learned: Bead making, Embroidery, Sewing and Dressmaking	12
	Key cultural activities are inherent skills from parents or fellow community members	34
Women improving themselves through further training	Women would like to further their training in: Gardening, cooking professionally, computer literacy, bakery skills and entrepreneurial skills	2 (rural women) 9 (urban women)
	Women would rather want their children to go to school	5
	Women are content with their education level	22

Source: Interview Data

5.5.2. Daily Life of Women and Everyday Cultural Practices

The key cultural activities practiced by the women at the various research sites vary and are indicative of the different ethnic groups present at the research sites. A majority (28) of the women interviewed indicated that their key daily activities involved collecting firewood, water and preparing food. More than half (19) of the participants indicated that cleaning the house and washing clothes are key daily activities that women in the household perform as caregivers to their family members and children. These routines can be part of cultural tourism products, but in practice they may need to involve more specific cultural traditions.

At Penduka and Work of our Hands, where most of the women who were interviewed were Oshiwambo, the key daily activities are related to the agricultural practices of the Oshiwambo. These include cultivating and ploughing mahangu fields (9), followed by pounding the mahangu to make it edible for the local community (10). The key cultural activities practiced at the Ovahimba Living Museum and the Ju/" Hoansi San Living Museum mainly reflect daily routine activities such as the making of traditional crafts and ornaments (7), doing hair (3), and making traditional perfume (3). The women at the Ovahimba Living Museum also make clothes from animal skin and keep the 'Big House' clean; at this house, they show visitors the various acts and

rituals that they perform daily. The women who were interviewed believe that if they teach their children the traditional rituals and beliefs (4) and how to make traditional crafts, such knowledge and skills can be preserved for future generations.

The Ju/'Hoansi San which is one of the oldest ethnic groups in Namibia, still partly live the hunter-gatherer lifestyle by surviving mainly on the resources from natural environment. The activities undertaken by the women at this site include collecting various plant species to make traditional medicines (3). They collect animal skin to make their clothing and leather bags that they sell at the Living Museum. They also use ostrich shells to make various traditional crafts that they either sell or wear themselves when visitors come to the Living Museum. The research found that jewellery making, for example necklaces and bracelets (12) and basket weaving (9), are the two top cultural practices practiced by the women interviewed at the research sites. This supports the notion of craft tourism as a form of a niche creative cultural tourism product that Namibia can use to diversify its cultural tourism product.

Understanding the daily cultural practices of women in their respective local communities gives a clear view of possible creative activities that can be offered to tourists as part of the creative cultural tourism product and that are not outside the scope of the women's daily and cultural practices. No additional training in the production of these creative products or major infrastructure is thus required to conduct these activities.

5.5.3. Interaction between the Women and Tourists

When the women at the research sites were asked what activities they specifically perform when the site receives visitors, over half of the women (19) indicated that they show tourists how to make beads and bracelets from natural materials. The women from the Ovahimba and Ju/'Hoansi Living Museum (10) indicated that they show tourists the various medicinal plants that they use and ten (10) went on walking tours with the tourists through the bushes. Both the Ovahimba Living Museum and Ju/'Hoansi San Living Museum follow a program for visitors (see Annexures D and E) that is offered at the Museums, while no structured programme of activities is offered at Penduka and Work of Our Hands.

When asked whether the women like it when visitors come to their sites, one participant at the Ju/'Hoansi San Living Museum mentioned that she feels very happy when tourists come to visit as they can tell them about the bush and medicine plants. Another interviewee from the Ovahimba Living Museum said that the tourists are the reason that the Museum was established. Thus, they are very happy when tourist visit as they receive money primarily for food and not necessarily for medicine, which is a basic need in other communities, as the Ovahimba and Ju/'Hoansi San use natural products for medicine.

Based on the interviews, it was evident at the Ovahimba and Ju/'Hoansi Living Museum that the women like it that tourists come to the sites as there is some monetary reward for them at the end of the visit. The local women who were interviewed, however, also mentioned that they want to have more tourists visiting the sites and would like to have more interaction with tourists, not just because of the goods that are being sold or activities that are being offered. Participants stated that they feel good when tourists want to see and learn about their culture. The women would like to share their culture with tourists and create more awareness, which is ultimately what creative tourism wants to achieve. However, at Work of Our Hands, no tourists have visited since 2016 as the project is not widely known and there are no marketing strategies in place. This has not diminished the excitement of the participants, who are willing and eager to have tourists coming to see what they have to offer at the research sites.

As much as the local women want to interact with tourists, there are barriers to these interactions, a key one being the language barrier. It is difficult for the local women and tourists to communicate effectively, and this has an impact on the tourist experience, as the tourists must always be accompanied by a translator with while they are visiting the local communities at the research sites. The researcher also used an interpreter at all four sites. Another barrier is the shyness of some of the local women. While conducting the fieldwork, the researcher noticed that some of the participants needed extra encouragement to interact. This could be due to the power imbalance between the researcher being an educated person from the Capital city of Windhoek and participants being rural women with limited education. In addition, it could have been due to the nature of inquiry itself; some participants may have felt overwhelmed with the researcher asking them personal questions and did not want to respond fully or in detail. The researcher

observed that the interaction is different when tourists visit the sites, as the women are excited to have visitors and are more open to engage with the tourists.

Creative tourism aims to encourage the tourists to immerse themselves and learn about the local culture. The women were asked whether the activities that they do while tourists are visiting can be taught in semi-structured classes or workshops. The women at all four sites believe that all activities, specifically making traditional jewelry and crafts, can be taught on site to tourists and thus tourists can learn through interaction and active participation. One participant at Penduka noted that all the activities offered at Penduka can be taught to visitors on site, but that it depends on whether the visitor wants to do it or prefers to just observe what the women are doing. Some activities may take longer and require tourists to spend most of the day at the site; these include activities such as making clay pots or beads from scratch. According to a participant from Work of Our Hands, the process of making beads from scratch can take up to a whole day as there are different processes to follow. Another participant at the Ovahimba Living Museum said that making a clay pot for tourists to take away with them can take a while as the clay needs to dry completely.

5.5.4. Inherent or Learned Skills

All the women (34) at the research sites responded that cleaning the house and washing clothes, making traditional oils and perfume and key agricultural activities, such as cultivating and ploughing mahangu are inherent heritage. They learnt these activities from their parents and families while growing up and these activities have been passed on from generation to generation. The other activities, such as embroidery, bead making and working with clay were taught to the women (12) either by artisans who previously visited Penduka or Work of Our Hands or when the women attended various workshops and classes that were offered in the area. The women at the two Living Museums, however, were taught both daily and cultural practices while growing up, as these are part of their daily lifestyle and thus it can be deduced that all the skills that they need to do their daily activities are inherent skills.

The women who were interviewed, more specifically those at the Living Museums, also informed the researcher that if they do not know how to do something, they ask among themselves. Thus,

they teach each other the basic skills that were passed on to them. Training issues are discussed in greater detail in the next section.

5.5.5.   Women Improving Themselves through Further Training

The responses on the how the women can improve themselves through further training, particularly at Penduka and Work of Our Hands, vary. Both these projects are urban based, and nine (9) of the women who were interviewed indicated that they are keen to enroll for further training, although there are financial constraints that hinder them from enrolling for training. The participants indicated that they would like to receive training in hospitality, sewing and dressmaking, computer usage and gardening, amongst other courses or training.

At the two Living Museums, which are rural-based projects, two (2) of the women indicated that they would like to enroll for further training. Overall, almost two thirds (22) of the women from all the research sites stated that they are content with their level of education and five (5) of the women interviewed would rather have their children attend school as opposed to them returning to school for further training. This can be because they may not have time for further training as they need to work to provide for their families. Thus, additional training initiatives need to be conducted at their workplaces. As seen from the results, the women in the urban areas are keener to advance themselves through further and even formal training. This could be because there are more opportunities available there compared to the rural areas.

5.6.   Conclusion

This chapter has presented the results from both the questionnaire and interviews that were conducted in this study. The overall research question was to establish whether a creative cultural tourism can be a potential tourism product to aid with the empowerment of local communities in Namibia and, more specifically, women in both urban and rural areas. The next chapter will discuss the results from this chapter in the context of literature from various sources and compare the results to those of other similar studies.

CHAPTER SIX: DISCUSSION OF FINDINGS

6.1. Introduction

The main aim of this study was to identify the likely challenges and benefits of a creative cultural tourism (CCT) product for Namibia. It sought to understand how a CCT product can aid with local community empowerment, especially women empowerment, and finally to understand what motivates tourists to visit creative cultural tourism sites in Namibia. The previous chapter presented the results from the data from the interviews that were conducted with government officials and women at the research sites and the questionnaire that was completed by tourists visiting the selected research sites. The current chapter relates the results to the existing literature to identify similarities and differences between this study and other studies.

6.2. Overview of Selected Namibian Creative Cultural Tourism Projects in both Urban and Rural Areas

Creative tourism has been said to be a form of niche tourism that has emerged both as an extension of cultural tourism and in opposition to the emergence of mass cultural tourism (Duxbury and Richards, 2019). It is also argued that creative tourism can be seen as an option for a more sustainable tourism product as it depends on the active involvement of tourists (Li and Kovacs, 2021; Remaoldo et al., 2019; Suhartanto et al., 2020; Tan and Tan, 2019). Creative tourism caters for individuals who want more out of their cultural experiences. The demand for creative tourism is driven by travellers seeking more active and participative cultural experiences in which they can use and develop their own creativity (Duxbury and Richards, 2019). There are diverse kinds of creative tourists, from families who take part in craft making classes at their holiday destination to artists who stay in an art residency (Tan and Tan, 2019). Responding to these demands and in the context of providing alternative and innovative approaches to tourism development, Namibia's tourism industry has highlighted the potential of creative tourism and the new products it can offer to ever-changing tourist demands, as mentioned in NDP5 (Republic of Namibia , 2017).

Several creative and cultural projects exist within Namibia. The National Arts Council has published The Creative Industry Guide that aims to make creative projects known to potential visitors and local communities. This guide is a first for Southern Africa and seeks to provide the much needed information on key stakeholders in the creative industries with the aim of providing insight on how the different categories of creative activities could contribute to socio-economic development in Namibia (Directorate of Arts: Ministry of Education, Arts and Culture, 2018).

This research focused on four creative cultural tourism projects, which fall mainly within the crafts and heritage tourism segment of the Creative Industry Guide. These projects are found in both urban and rural areas of Namibia. Penduka is a developmental and training social enterprise for local, less privileged women; and through training, the enterprise boosts income-generating activities, such as embroidery, African Batik *(a respected fabric representing an ancient art form and craft)*, jewellery making, pottery and making use of natural resources. The aim of Penduka is for the women employed there to become enterpreneurs, become more self confident and feel a sense of socio-economic empowerment. The Work of Our Hands project involves individuals, mainly women, from the informal settlement of Okahandja and it aims to empower the women through handicraft skills and demonstrating how these skills can be used to make a living. Through this, they aim to empower the women to provide for their families and support the local community surrounding the project. Both these projects are found in the urban areas of Namibia.

The Ovahima and Ju/'Hoansi Living Museums are part of the Living Culture Foundation of Namibia, which is a non-profit, German-Namibian organization that focuses on cultural cooperation in rural Namibia and that has established several living museums in various local communities. These two living museums showcase two of Namibia's most widely-published cultures, namely the Ovahimba and San cultures. Through these living museums, these communities aspire to preserve their traditional cultures and to experience cultural and intercultural exchanges with visitors to the areas.

6.3.   Tourist Demand and Motivation to Participate in and Visit Creative Cultural Tourism Projects in both Urban and Rural Namibia

Literature shows that in the experience economy era (Pine and Gilmore, 1998), tourists tend to actively look for new experiences where they can learn and be involved in a tourism attraction (Chang et al., 2014; Ali et al., 2016). The development of creative cultural tourism has become a promising sector (Suhartanto et al., 2020) and an increasingly important tourism market in the international context. The phenomeon is now showing signs of growth and is attracting a keen interest in southern African destinations. Consequently, several regions now focus their efforts on developing creative attractions at their destinations to satisfy the everchanging tourist demand (Chang et al., 2014). However, destinations currently face stiff competiton as many destinations have comparable attractions; and thus it is important to develop creative cultural tourism products that offer a distinct niche for a destination. Namibia has seen the need to revisit its current tourism product offering and the creative cultural tourism market by focusing on a creative craft tourism product. This product presents an untapped market that the country can explore to attract creative tourists to several creative tourism projects found in both urban and rural Namibia.

To understand the motivation for tourists to visit the creative cultural tourism sites, this study surveyed tourists at the selected research sites. Meng et al., (2008) have defined tourist motivation as a mixture of tourists' needs and wants that form their tendency to enjoy a tourism attraction or destination. Devesa et al., (2010) further stated that tourist motivation can be used to understand tourists' attitudes and behaviors. Early literature on motivations relating to tourists' choice of holiday destination suggested that these motives can be classified into push and pull factors, which were theorised by several authors, such as Crompton in 1979 (see also Dann, 1977; Epperson, 1983 and McIntosh and Goeldner, 1990). Usyal and Hagnan (1993) argued that push and pull factors act separately and people travel because they are pushed by motivation variables into making travel decisions. Yoon and Uysal (2005) further stated that the push motivations are emotional and internal aspects of the individual, which lead to travel decisions. Han and Hyun, (2018) posited that the pull factors are externally generated, often by

the attraction or destination, and they can also influence tourist motivation and have an impact on the enjoyment of the tourism attraction or destination.

The results of this study highlighted three key motives that were identified by the tourists that push them to visit the research sites, namely: (i) Try different things to improve myself; (ii) Participate in an activity to relax and for leisure; and (iii) Understand the local culture. These motivating factors were then further combined with the various activities that participants could take part in at the research sites and exploratory factor analysis (EFA) was performed to establish whether there were any underlying dimensions in the combined set of 13 variables. These motivating variables are discussed in more detail in the following section, and Crompton's (1979) theory will be used to explain the tourists' motivations to visit the research sites. It should be stressed that the motives mentioned below should not be considered as mutually exclusive. They operate in tandem, and visitors may have more than one motive to visit a specific destination.

Motive 1: Try different things to improve myself

In Crompton's (1979) study one of the socio-psychological motives that motivate tourists to visit a destination, is exploration and self-evaluation. He argues that when tourists take a vacation, this can be viewed as an opportunity for them to re-evaluate and discover more about themselves (Crompton, 1979). Self-discovery emerges because of transposition into a new situation outside the individual's comfort zone. This cannot be achieved if the tourist stays at home or even visits friends and relatives locally (Crompton, 1979). It is notable that 75% of the participants either strongly agreed or just agreed that they participated in the activities at the research sites to try different things to improve themselves. However, it is noted that in the EFA, this motivating factor was loaded on the factor identified as 'ego-enhancement' as a variable that motivates tourists to visit the research sites. Tourists who engage in travel with this motive try to learn and enjoy new experiences in a new place and new cultures thus resulting in interpersonal and/or personal reward. The creative cultural tourism projects of Namibia are still novel, and this makes it prestigious for tourists to visit and explore these unique tourism sites. These relatively unknown sites can also be used as a draw card to Namibia and allow tourists the opportunity to

learn a new skill, develop new abilities and interact with the local people while on holiday, as suggested by Smith (2016).

Motive 2: Participate in an activity to relax and for leisure

Crompton's (1979) participants cited relaxation as a motivating factor, but it was often used indecisively, as participants would say they felt relaxed and then at the same time admit that they come home physically exhausted. However, the participants for this study were not asked whether they feel exhausted after their visit to the various sites and thus needed to relax. It might be an implied reaction that one needs to relax after engaging in leisure activities. Relaxation involves taking the time to pursue activities of interest (Crompton, 1979). The activities that participants select for relaxation are often a reflection of the increased time available at the vacation destination.

Having a diverse tourism product offers the opportunity for destinations to enhance their competitiveness. The destinations can achieve this by offering varied experiences and activities and offering tourists a customized product that meets the changing tourist tastes and demand (Benur and Branwell, 2015). This argument is supported by Edensor (2001), who noted that the practice of tourism over the past two decades has evolved from a predominantly passive gaze to encompass more active forms of tourist involvement in the everyday life of destinations. It has been noted that the new tourist is no longer satisfied with a standard tourism offer but wants to experience something new (Jelincic and Senkic, 2019). Current changing tourist motivations for a more engaged tourism experience stem from the rise of the experience economy, which has been primarily studied in relation to marketing and is now being studied as part of creating a memorable experience for the tourist.

Motives 3 & 4: Understand the local culture and Participate in an activity that can make my trip different from others

The reason for combining motives 3 and 4 assumes that if a tourist is keen on learning about new local culture, it can help to differentiate their trip from the next tourist's trip. Smith (2016) argued that many cultural tourists are keen to experience new and different places and that their travels might even be a quest for authenticity. These activities are undertaken either in terms of self-

improvement or in terms of the sites, communities, and activities in which they engage at the destination. Importantly, they want to interact with the local inhabitants (Smith, 2016). In assessing these motives through Crompton's (1979) theory, one can argue that the alternative cultural motive of novelty is applicable, as participants in Crompton study mentioned that, when visiting a destination, they want to have a new, different experience. Similarly, the current study found that 71% of the tourists either agreed or strongly agreed that they want to participate in an activity that can make their trip different from others; they want a different experience. Creative cultural tourism allows for these new experiences. For example, Li and Kovacs, (2021) highlighted that many Chinese tourists seek out creative activities when visiting creative spaces associated with crafts and folk art, design, film, and gastronomy, as it offers them opportunity to engage with local communities in these diverse activities (Li and Kovacs, 2021).

Motive 5: Participate in an activity to have fun and forget about my routine life

In Crompton's (1979) study, participants' most frequent response to what motivates them to travel was the need for a temporary change of environment. The participants in Crompton's (1979) study felt that at times their living environments became mundane, and they needed to escape. The participants in that study went further and argued that the context of their vacation should be physically and socially different from their normal routine and that they experienced a sense of escape in this change of environment (Crompton, 1979). Although this motive was rated fifth out of six by the participants in the current study, the fact that 76% of the participants either agreed or strongly agreed with this motive indicates that creative cultural tourism activities offered at the research sites can allow tourists to experience a change of environment.

Motive 6: Learn a new skill

This motive ranked the lowest *(M = 3.98)* in this study but is considered a key motive, as seen by the definition of creative tourism outlined by the United Nations Educational Scientific and Cultural Organization (UNESCO, 2006). It is argued that creative tourism is tourism that is directed towards participative learning in the arts, heritage, or special character of a place. It can therefore be understood that the tourists visiting the different research sites can either be active

participants in the activities that are offered to allow them to learn something new or just passive observers of what is being offered.

It should be noted that at the time of the field visits for this study, tourists who were visiting the sites did not engage in learning, for example in a practical tutorial on how to make the different arts and crafts. However, this is an option that is available, should they wish to do so, as evidenced in the programme of activities offered by the Ovahimba Living Museum and the Ju/'Hoansi-San Living Museum. Learning a new skill was not a priority for the tourists who completed the questionnaire and Namibia has not yet distinctively labelled the activities offered at the research sites as creative cultural tourism and the concept and tourist activity is still novel in Namibia.

To sub-conclude this section, the results of this study affirm that to 'participate in an activity for relaxation and leisure' is an important motivating factor for tourists should they wish to visit a destination. Further to that, there are two important motives that are directly linked to creative tourism 'to try different things to improve myself' and to 'learn a new skill'. These key motivating factors underscore the definition of creative tourism provided by Richards and Raymond (2000, p.18) as "tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristics of the holiday destination where they are undertaken". This definition highlights both motives, as tourists want to try different things to improve themselves ('*develop their creative potential*') and to learn a new skill ('*active participation in courses and learning experiences*').

6.4.   Potential, Perceived Benefits and Costs of Creative Cultural Tourism Activities and Practices for the Empowerment of Local Women

Creative cultural tourism is identified as having the potential to create new spaces of tourism where the tourist can access the tourism product without the intervention of traditional intermediaries. The current study aimed to understand the potential, perceived benefits, and costs of a creative cultural tourism product. To understand this, semi-structured interviews were conducted with both government officials within the tourism industry and selected individuals within the creative and craft sector. These interviews aimed to understand what they perceived

as the likely benefits and challenges of a creative cultural tourism product and whether Namibia has the potential for it. The interviewees from government and private organisations in this study all agreed that Namibia has significant potential for a creative cultural tourism product. As affirmed in the results, the potential exists for the development of a CCT product; however, there needs to be support and intervention from several organisations and government institutions to realise this potential. The current regulatory framework in which the cultural, creative and handicraft industries are operating needs to encompass the type of business operations in which creative cultural tourism projects and sites operate and enforce suitable policies for practice.

However, as with any tourism development initiative aimed at local community development, there are several costs and benefits associated with the product. The results showed several likely benefits that can be achieved through a creative cultural tourism product in local communities. Now more than ever, creative tourism is present in a wide range of different spaces and localities, which are increasingly integrated into the everyday life of local communities (Richards, 2015). Tourists now desire to integrate themselves into the everyday life of the community and live like locals (Richards, 2015). Creative cultural tourism, as seen through the results of the study, if implemented in an organised manner, has the potential to boost the empowerment of local communities, especially women. It can also contribute to diversifying and revolutionising the tourist experience. By doing so, it can help to stimulate local economic, social, and cultural development (Richards, 2009). Creative tourism is a particularly useful strategy for small places as it is based on personal interaction with the local community and one-to-one contacts between tourists and locals. The nature of the tourist experience offered by creative cultural tourism in the rural environments has proven to be more successful in developing creative tourism programmes (Richards, 2017).

Tourism has moved out of the dedicated, homogenised spaces that it has occupied in recent decades, such as built cultural attractions and hotels. Creative tourism has now been developing for more than 20 years since the first seeds were sown for this niche form of tourism in the late 1990s (Richards, 2018). Booyens and Rogerson (2015) have confirmed that there are several opportunities to leverage creative industry growth for the expansion of the tourism economy, as menitoned in their study conducted on the potential of creative tourism through an innovative

approach in Cape Town. The creative tourism system creates a more active role for both tourist and host. Both are focused on a creative activity that involves the transfer and development of creative knowledge and skills, and because this knowledge is tacit knowledge, it can only be passed from one person to the next through direct contact. Therefore, physical co-presence between the host and tourist is an important aspect as well as a consequence of this interaction (Richards, 2015), which needs to allow for either personal learning to take place or a craft or creative product to be produced from this contact.

Many destinations have diversified their cultural tourism products to encompass the growing trend of creativity within tourism. Namibia, in its National Development Plan 5, is envisaging that creativity and cultural tourism will be one of the key drivers to diversify the current tourism product, which is mainly focused on wildlife and landscapes. Creative tourism does not require large infrastructure as many of the activities rely on aspects of intangible heritage and the daily life of the local communities. This can, in turn, be a way of conserving and promoting local traditions and ways of life (Richards, 2017), thus minimising the challenge of funding and investment. In the creative tourism experience, the emphasis lies not so much on the resources of the past but on the contemporary use of cultural knowledge and skills to develop future creative potential (Richards, 2015). The advantage that these research sites have is that the relevant infrastructure needed to start up the creative cultural tourism product is already in place. To allow for the realisation of the potential of a creative cultural tourism product for the research sites of the current study, there are several challenges that have to be overcome by both the local communities and the local governments where these research projects are hosted.

These challenges that could hamper development occur at the community level. The interviewees indicated that one of the challenges for Namibia to fully explore the potential of a creative cultural tourism product is lack of capacity building at community level. They futher stated that inadequate specialised expertise in the field of culture and creativity is also a barrier to the realisation of the potential of the creative cultural tourism product. Moscardo (2008) is of the opinion that lack of tourism knowledge is a key element contributing to limited local tourism leadership, effective planning and coordination and the involvement of local stakeholders. This is the underlying defiency in community readiness to participate in tourism development

(Moscardo, 2008). As sustainable development of tourism activities is increasingly encouraged, researchers have made it clear that a more effective, sustainable tourism planning approach should be development so as to provide benefits on a number of levels for local communities (Wisansing and Vongvisitsin, 2019). It is thus imperative for locals to be fully aware of how tourism economic ecosystems work. This can only be achieved by educating local communities on how the tourism sector operates and their role in ensuring the success of a tourism initative. It is argued that the community will benefit more from tourism development if the community members participate genuinely in making decisions that affect their welfare (Wisansing and Vongvisitsin, 2019).

The challenges that Namibia is facing in local tourism development are not very different from those facing the wider Southern African region. Rogerson (2009) has reviewed the following four major constraints that Southern Africa faces in tourism development: (i) the region's negative image from the perspective of the tourists; (ii) expensive and limited air access; (iii) limited local benefits; and (iv) lack of strategic tourism planning by local and national governments. Challenges faced on a more local level, as outlined by Rogerson and Rogerson (2010), include inadequate marketing, lack of finance to support business ideas, limited demand, as tourism activities can be seasonal, and the remote locations of some destinations. The government respondents interviewed in this study alluded to these challenges as well. The key challenge is the lack of funding for the cultural and creative industries, which has resulted in several developmental programmes aimed at improving the livelihood of local communities not being implemented, as other sectors are enjoying priority.

A further challenge that has emerged during the course of writing this thesis is the global COVID-19 pandemic, which first emerged in mainland China in the city of Wuhan in December 2019 and which has spread across the world. It brought international travel to a complete standstill in the first part of 2020, as many countries enforced a complete lockdown and thus restriciting international travel of any sorts. However, during the latter part of 2020, and throughout 2021 many destinations, including Namibia, have opened their borders for international travel albeit with several health protocols in place to ensure the safety of both tourists and locals in the destinations. The definition of creative tourism offered by Richards and Raymond (2000)

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encourages active participation by tourists in learning experiences that are characteristic of the holiday destination. This would allow the tourists to develop their creative potential, but because this can mainly be achieved through social interaction between host and tourist, this global pandemic has presented significant new challenges to creative destinations. Duxbury et al., (2021, p,3), however, argue that the "extreme downturn of travel and tourism during the COVID-19 pandemic has provided a time to pause and reflect and has reinforced the need to think about new models and approaches when tourism re-emerges". Destinations need to use this time to develop new models and approaches for a resilient and sustainable tourism recovery that supports communities, creates jobs, and promotes culture and protects heritage and its transmission. This therefore suggests that creative tourism is a key driver of an "inclusive and regenerative tourism" (Duxbury et al., 2021, p, 3) as destinations re-build and strengthen their tourism efforts post-COVID-19.

The challenges may appear as barriers to the development of a succesful creative cultural tourism product, but the interviewees were optimistic that the CCT product would be able to provide several benefits to the local communities as well. Creative tourism emphasises intangible culture rather than tangible heritage and every destination has a unique mixture of skills, social capital, knowledge, atmosphere and physical assests that make it appropriate for creative cultural tourism activities (Masadeh, 2019). Due to this emphasis on the intangible cultural nature of the CCT product, one of the key benefits for local communities is the safeguarding and transmission of traditonal intangible artistic expression, which can lead to an increase in employment and, in turn, generate income for local communities through the activities they offer to tourists.

The results further indicated that the CCT product would be able to strengthen and develop rural communities. The litrature outlines several success stories of creative tourism projects in both urban and rural contexts. The success of each project, however, lies within the niche type of creative tourism that the project and the destinations adopts. Looking at the international context, in Barcelona, creative tourism was used in a two-fold approach (Couret, 2010). On the one hand, there was an opportunity for visitors to discover a wide range of cultural fields through educational activities and exchanges with local artists and, on the other hand, there was the housing of creative tourists who were primarily interested in performing or exhibiting in the city

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(Couret, 2010). Closer to the Southern African context, Booyens and Rogerson (2015) explored creative tourism through an innovative approach in Cape Town and they argued that successful and sustainable creative tourism development in urban areas requires innovation and fostering an environment for such tourism product innovation. One of their participants noted that *"Cape Town has all the layers for creative tourism but it is not packaged as such. It revolves around culture, but all that is currently sold as culture is in a township tour and there are very few firms offering something unique"* (Booyens and Rogerson, 2015, p. 416). In the Namibian context, Miettinen, (2007) reported on the potential of creative tourism through community craft production, citing sites such as Penduka that provide job opportunites for creatives, particularly marginalised creatives, including women.

The potential and success of a CCT product relies on the cooperation between government, private organisations in the cultural, creative and handicraft industries as well as local communities and more specifically women at the various CCT projects of this research as well as nationally and locally.

6.5.   Local Skills and Knowledge Possessed by Women to Aid with the Development of a Creative Cultural Tourism Product

The current research explored the skills and knowledge possessed by local women at the respective research sites through semi-structured interviews to understand how their skills and knowledge can aid with the potential of the CCT product. The results highlighted various skills and knowledge that these women must have to aid in the development of a creative cultural tourism product, with a specific focus on craft tourism. The skills and knowledge possessed by the local women are regarded mainly as intangible heritage and because creative cultural tourism thrives on intangible cultural heritage, it is deemed important to explore this potential. Richards (2015) argued that intangible heritage has become more important in cultural tourism and the shift towards creative tourism as there has been a change from visiting tangible sites related to build heritage towards intangible heritage and creativity and the immersion of the visitor in the everyday life of the local community.

Creative tourism is focused on a creative activity that involves the transfer and development of creative knowledge and skills and, because this knowledge is implied or tacit, it can only be passed from one person to the next through direct contact (Richards, 2015). Namibia has a strong and diverse cultural landscape which should be promoted through the traditional skills and knowledge that are transmitted from generation to generation. With this transference of skills, the local communities and women can be assured that the creative potential and knowledge is not lost. Indeed, Manwa (2009) has stressed that women as the primary transmitter of intangible heritage are invaluable in local communities to preserve and transfer knowledge and skills from generation to generation. The women interviewed at the research sites all confirmed that some of the skills they possess are inherent and others have been learnt over the years. Most inherent skills come from the time when they were small and their mothers taught them the skills, and they are now passing these skills to their children. The skills that they mentioned vary from making a traditional meal to more complex skills set like making traditional clothing and ornaments adorned by men and women. Both inherent and learned skills are important for a successful creative cultural tourism product within these local communities. When the women were interviewed, they expressed a desire to ensure that the skills and knowledge of the various cultural practices and rituals are passed on to the next generation. However, it must be noted that it is often the older generation that is keen to produce crafts and nowadays the younger women are not keen to take up the local production of crafts within the communities (Ministry of Industrialisation, Trade and SME Development, 2016). Lama (1998) argued that women are custodians of cultural values, traditions, and knowledge, and therefore it makes sense that in the development of a creative cultural tourism product, and particularly in the niche area of craft tourism, women take the lead as the product requires unspoken knowledge of intangible cultural heritage to be successful. The craft tourism product is dependent on the knowledge and skills of both women and local communities for handmade crafts to be produced and sold. The potential exists for a craft tourism product and extending this as a niche area within the creative cultural tourism product can open more avenues for local communities and women. The creative tourist is known to seek products that can make their holidays unique and special while at the same time learning something while on holiday

(Raymond, 2003) and this is what the creative cultural tourism product can provide through the making of distinctive craft products at the various research sites.

Saarinen (2016a) suggests that crafts and craft markets are relatively visible in the Southern African tourism landscape and that while many craft markets have the potential to provide a significant amount of employment and economic benefits, there have been relatively few studies about its potential in the region. The potential for the craft sector to offer tourism products has been explored both in South Africa and Namibia. Both Rogerson (2010) and Saarinen (2016a) have suggested that this potential needs to be explored. Saarinen's (2016a) study in Namibia focused on the open craft market area in central Windhoek, where the craft trade is controlled by the city council and the market is centrally located in the central business district. To date, this market is still in operation but with limited operators at any given time due to COVID-19 health protocols, and many operators have closed due to lack of tourists visiting the market. Saarinen's (2016a) findings indicate that tourists visiting these craft markets value the local character of the crafts produced. Saarinen's (2016a) results further indicated that this specific market provided relatively moderate direct economic benefits from tourist expenditure and provided a daily income for 12-16 people, and thus it is possible that craft tourism as a potential niche for creative cultural tourism can aid in the development of local communities. Namibia emphasises community involvement and local cultures in tourism development and thus crafts as tourism products can provide a wide range of opportunities for local people to participate in tourism and benefit from it (Saarinen, 2016a). The research sites in the present study all focus on the production and selling of crafts. Utilising this as a potential niche under the scope of creative cultural tourism can place prominence on the craft market and thus boost both research in the field and the socio-economic empowerment of local communities and women.

Rogerson's (2010) study focused on the constraints and policy challenges faced by the craft sector in South Africa. These policy constraints and restrictive regulatory frameworks in developmental agendas for small scale business operators in the crafts and creative sector have also been mentioned by the government and private organisations' interviewees in this study. Rogerson's (2010) results highlighted that it is imperative for national governments to address the constraints faced by local communities that are engaged in the craft sector to enhance the

potential of the sector to contribute towards a more inclusive economy. Rogerson (2010) also suggested that research on craft enterprise development in South Africa remains underdeveloped and that interventions by national government are needed to support the sustainable expansion of the craft sector.

With the uncertainty of when the global COVID-19 health pandemic will subside, the possibility also does exist for the transition of certain tourism products and experiences to virtual reality. This is an absolute last resort to ensure continuity of tourism practices in destinations and although feasible not optimal for creative cultural tourism. This can also only be successful when these local communities are empowered and have the necessary technology and infrastructure in place. What Richards, (2015) mentioned regarding the interaction between tourists and local communities could possibly be conducted virtually. However, no research has been conducted to date to test the viability of this option.

6.6.   Creative Cultural Tourism for the Empowerment of Women

This research investigated the way in which a creative cultural tourism product could promote empowerment, especially of women, within local community projects. Empowerment is a relatively broad concept that lacks a single clear definition (Trommlerova et al., 2015); however, it has become an important concept across various fields, including tourism. The World Tourism Organisation (UNWTO, 2015) suggested that tourism can empower women in multiple ways, particularly through the provision of jobs and through income-generating opportunities in small- and large-scale tourism enterprises (Cole, 2018). Each research site offers a different experience and has unique structures in place to manage it. With the Ovahimba and Ju/'Hoansi Living Museums, there is an active non-governmental organization involved in the management of these museums. This has allowed for distinctive measures to be put in place to govern how the income derived from the sales of the crafts and other activities is distributed to the locals and the Museums, and what portion is allocated for the development of the area around the Living Museums. Penduka has a different structure in place, and it is partially managed by an NGO through which women earn a fixed income, unlike Work of Our Hands, where the sales of the crafts at the Namibia Craft Centre determine the income that the women can expect to receive.

Active engagement between all stakeholders involved in the projects is therefore essential to ensure that the women receive a fair and equitable share of the profits derived from the creative cultural tourism projects.

Several studies have looked at what empowers women in local communities. For example, a study conducted by Trommlerova (2015) in the Gambia concluded that age, health, and marital status correlated with empowerment, while Kabeer (2017) explored the economic pathways to empowerment in Bangladesh and concluded that paid work outside the home may have brought greater voice and influence in the family and, in some cases, reduced domestic violence.

However, empowerment is not a 'one-size-fits-all' attempt and Western perspectives of empowerment should not be imposed on an African context. One of the government officials who were interviewed stressed that African cultures and norms are unique and thus empowerment in the Namibian context should not be assessed according to Western perspectives. It could be that the women at the research sites are content with what they have now and that they feel empowered, but it could also be that they strive for more, hence their wish to further their education and to ensure that their children are educated. Creative cultural tourism, through the craft tourism market, can assist women to fulfil their needs and to feel empowered. Empowerment, however, may be different from one woman to another.

Empowerment is not a static phenomenon; it is a dynamic process that requires gradual, multiple, and often contradictory negotiations (Tucker & Boonabaana, 2012). As several studies have suggested that tourism brings some economic empowerment to women, (Cole, 2006; Pleno, 2006; Tucker and Boonabaana, 2012; Moswete and Lacey, 2015) it needs to be acknowledged that women do make up the largest number of workers in tourism (Cole, 2018) and yet they still have very little control of the benefits accrued from tourism. Due to patriarchal norms, women struggle for autonomy and authority when it comes to using tourism as a tool for empowerment as they face several challenges (Cole, 2018). These challenges are well known, and they include lack of information about tourism (Cole, 2006), the absence of start-up capital (Moswete and Lacey, 2015) centralised control (Cole, 2006; Moswete and Lacey, 2015) and the lack of land ownership (Ramos and Prideaux, 2014). Ferguson (2010) studied micro-enterprise

initiatives targeted towards women in a variety of developmental contexts and concluded that the control of the benefits tends to be maintained by men, that any benefits accrued by women tend to be made by women who are already better off and that gender inequalities continue to constrain women's entrepreneurship and their chances of active involvement.

These challenges can be overcome; but this requires a shift in beliefs about gender norms, roles, and existing inequalities. Tourism has the potential to create these spaces for negotiating power to overcome challenges faced by women. Suarez (2018) in his study conducted in Metepec, Mexico concluded that subtle negotiations could take place to redefine work, gender, and identity for individuals and that this takes time. Such changes in local communities are necessary to bring women's voices to the forefront of national and local policy debates. Scheyvens (2000), in a study conducted by a Dutch Non-Governmental Organisation (NGO) with the Maasai women in Tanzania, also mapped a solution to overcome challenges and allow women access to the benefits derived from tourism initiatives. She concluded that since the NGO managed to influence men, they should allow women to be actively involved in tourism by convincing the men that this would help them to attract both development funding and culturally responsible tourists to the area. The NGO continued to work with groups of women to help them to build their confidence and skills and to assist them to set up tourism products (Scheyvens, 2000). Empowerment of women is thus possible in tourism micro-enterprises, but it needs to be a collective effort involving local communities. Importantly, empowerment is not merely economic independence, but women should be allowed full access into and authority over the business of tourism, so that they can decide what empowers them.

6.7.   Conclusion

This chapter discussed the results of the questionnaires completed by the tourists who visited the selected research sites. It further discussed the results of the semi-structured interviews conducted with individuals from the creative and craft industries and government officials as well as with the women employed at selected creative cultural tourism sites. The aim was to demonstrate the potential of a creative cultural tourism product to diversify the current tourism product and understand the potential that the CCT product has for the empowerment of local

communities, specifically local women and what likely benefits and challenges it can have in the Namibian context. This study has revealed that tourism has been responsible for many success stories in local communities, especially culture, creative and craft tourism, and thus it is a viable option for Namibia to consider. To narrow the focus of the creative cultural tourism product, it is worthwhile to explore craft tourism as a niche area within the Namibian local communities. However, several challenges need to be addressed first to allow local communities to benefit from the creative cultural tourism product.

The study further revealed that the success of these CCT projects and sites is dependent on understanding firstly what motivates a creative tourist to visit a destination and secondly what creative cultural activities they tend to engage it. The results have shown that the creative tourist is driven by the challenge to escape their routine environment and experience something different. The activities that they are likely to engage in need to be offered in such a way that they enhance their egos through participative learning and improve themselves at creative cultural tourism sites. The women at the selected research sites, however, need to understand that to engage tourists successfully, they need to educate themselves on the needs of the creative tourist and be able to meet these changing needs. The potential challenges and possible solutions for the development of a creative cultural tourism product do not rest solely on local and national governments, but within local communities as well.

The next chapter provides the conclusions and key lessons learned from this study as well as recommendations for future research. It also addresses the impact of COVID-19 on the research focus area. This pandemic has caused the tourism industry in Namibia and internationally to come to a standstill in 2020, with slow signs of recovery visible in 2021 and therefore suggestions on how the creative cultural tourism sector can survive during this global health crisis will also be offered in the next chapter.

CHAPTER SEVEN: RECOMMENDATIONS AND CONCLUSION

7.1 Introduction

This chapter concludes this research study by assessing whether the research aims, and objectives have been achieved. It articulates the conclusion of the study, provides recommendations based on the findings of the study, and proposes areas for future research.

7.2 Aims and Objectives of the Study

The overall aim of this study was to seek an understanding of the current state and potential of the development of creative cultural tourism (CCT) as a tool for the empowerment of local communities, especially for women, in selected Namibian creative cultural tourism projects and adjacent communities. Furthermore, the study also seeks to develop recommendations based on the results on how CCT can be used to empower locals, especially women, within the selected projects and thus contribute to the development of a CCT product for the Namibian tourism industry.

These aims were achieved through the following objectives:

(i) To present a topical and geographical overview of Namibian creative cultural tourism based on selected projects in both urban and rural settings;

(ii) To review and analyse the local cultural knowledge and skills currently possessed by women in the selected projects to understand how these skills could be used to develop a creative cultural tourism product;

(iii) To investigate the potential, perceived benefits and costs of creative cultural tourism activities and practices for the empowerment of local communities, especially women; and

(iv) To analyse tourist motivation to participate in and visit creative cultural tourism projects in both urban and rural Namibia.

7.3 Key Results

7.3.1 Objective 1: To present a topical and geographical overview of Namibian creative cultural tourism based on selected projects in both urban and rural settings

Up until 2019, Namibia had one of the world's steadily growing tourism sectors, but the country has seen a slight downward trend in 2020 due to COVID-19. Namibia is known for its rich cultural and natural heritage that offers an excellent opportunity to spur economic development and improve the livelihoods of local communities. Namibia is characterised by its diverse cultural landscape, which allows for several cultural tourism activities to take place both in urban and rural settings.

There are challenges, however, in tracking this growth and development of cultural tourism in Namibia, because there are no official statistics on the activities and the impact of cultural tourism on the Namibian tourism sector. This makes it difficult to understand to what degree local communities are actively involved in the business of cultural tourism, how they benefit and how many local ventures exist within the cultural tourism domain. Currently, there are no statistics on the number and classification of tourists who participate in cultural tourism related activities. Namibia classifies its international tourism activities under business, holiday and visiting friends and relatives (VFR). The domestic tourism market is classified under leisure, shopping, VFR, wedding/funeral, business/conference, medical and wellness and this makes it complicated to get an absolute perspective on the cultural tourism industry in Namibia.

Namibia, in its recently launched strategy SHTD (2020), places emphasis on the growth of both heritage and cultural tourism. This growth will empower and support local communities through the much-needed diversification of their current tourism markets. Understanding cultural tourism within local communities is important as cultural tourism allows for the tourists to engage in experiences that they are not familiar with. Tourists would like to immerse themselves in the various experiences that are offered by local communities' cultural activities and these experiences can prove to be a unique selling point for many local communities. Cultural tourism has many sub-sets, such as creative tourism, heritage tourism, indigenous tourism, and rural

tourism to mention a few, and this diverse nature of cultural tourism offers the cultural tourists many opportunities to engage in tourism.

The empirical case projects of Penduka, Work of Our Hands, Ovahimba Living Museum and the Ju/'Hoansi-San Living Museum were established through joint ventures between local community members and foreign donors. These donors aided with setting up, marketing and on-site training of women and local communities on the various craft techniques and managerial skills. In the case of the Living Museums, the Living Museum Foundation (LCF) acts as custodian of the projects and helps the local community to successfully manage the museums. These four projects are not the only projects of this nature, as there are several others, such as Pots of Hope, a women's community-based pottery and ceramic centre, Khorixas Craft Centre, Bushmen Art Gallery; Likulika Beads Project and Opuwo Beads and Bracelets. Still, there are no official records on community ventures involved in the cultural and creative tourism sector.

Community projects aim to improve the livelihood of the local women and people involved in the activities that are offered. As Namibia is facing a persistent drought, local communities tend to venture into commercial activities rather than agriculture and subsistence farming. Namibia has a vast cultural landscape and offers many opportunities for locals to be involved in the cultural tourism sector. Communities, however, face several challenges that hinder their ability to actively participate, benefit, or even start up local cultural tourism ventures. Thus, as much as local communities need capacity building to be actively involved in the tourism industry, they also need adequate knowledge about tourism and how they can actively participate in the decision-making process regarding tourism development. Many a time donor funding is made available to assist these local communities, but due to lack of managerial skills they cannot manage these projects on their own and depend on joint ventures to successfully manage the projects.

In brief, the study presented a brief overview of the selected creative cultural tourism projects; however, there are more similar projects are available that are not officially known. It would be useful to compile official statistics including a database of creative cultural tourism projects and activities that tourists can engage in.

7.3.2 Objective 2: To review and analyse the local cultural knowledge and skills currently possessed by women in the selected projects to understand how these skills could be used to develop a creative cultural tourism product

The women at the empirical research sites responded to questions on various topics related to this objective, with the aim of understanding how the women's existing skills, knowledge and activities can be used to support the development of a creative cultural tourism product. Several inherent and learned skills and knowledge possessed by the women in the selected projects were identified and the skills sets differed from woman to woman. Skills which are important for the development of a potential creative cultural tourism product for Namibia include the art of craft making, which most women at the empirical research sites either have as inherent skills or learned skills acquired through various training interventions. In addition, there was peer-to-peer learning taking place when needed.

To address this research objective, several key themes were identified. One key finding from the interviews was that women lacked motivation to further educate themselves, especially in rural areas. Based on the findings regarding the elements hindering creative cultural tourism developments at the sites and Namibia, in general, it is evident that they should receive further training and education. That would enable them to understand the complexity of the tourism industry, communicate with the visitors and further learn how to use and develop their skills and knowledge in the sector. These women are under the impression that just making and selling the craft is enough. However, the essence of creative cultural tourism for the tourists is to be able to actively engage and participate in activities that can help with their self-actualization and the co-creation of their experience. This calls for deeper interaction between the guests and the hosts. Based on the results, however, this important feature of how to satisfy the needs of creative cultural tourist within their local communities and tourism projects is largely lacking amongst the women at the case study sites.

In this respect, one key challenge identified in the study is the language barrier. Some of the local women wanted to engage more actively and educate tourists on the process of making specific crafts works, but if no translator is available on site, the interaction between tourists and local

women is limited. Many local women do not speak English, and this is the case especially at the living museums in the rural areas. However, the local women interviewed were keen to engage with tourists.

In all the sites crafts are the main products that everyone is working with. However, it would be beneficial to actively diversify the products as there are available options for other potential creative cultural tourism products. Furthermore, to be successful in creative cultural tourism development, there is a need to manage the interaction and understand the relevance of the creative cultural tourism product as one of the diversification strategies of the existing projects and current Namibian tourism industry, in general.

To sub-conclude, women do possess the necessary skills and knowledge to be able to develop a creative cultural tourism product. However, active capacity building is necessary for the development of CCT products and to become economically and socially independent in their local communities.

7.3.3   Objective 3: To investigate the potential, perceived benefits and costs of creative cultural tourism activities and practices for the empowerment of local communities, especially women

In Namibia, tourism is one the sectors that contribute significantly to the gross domestic product (GDP) of the country. The Namibian government actively promotes community-based tourism as one of the key local initiatives that can directly benefit local communities. Many rural tourism initiatives in Namibia operate as community-run initiatives with the aid of foreign or other external donors, but several challenges exist for community run initiatives. One key challenge is the lack of funding and investment for any type of business venture in local communities. This often leads to joint ventures with foreign aid, and locals may not always have sufficient control or a perception of control over their community run initiatives. This may discourage community involvement in tourism. A second challenge is the absence of aggressive marketing activities. This can be seen at the Work of Our Hands Project, which has had no visitors since 2016. Furthermore, many locals are not aware of the project.

The study results show that while challenges are faced at community level, people can benefit from creative cultural tourism. This study did not aim to quantify the benefits, but interviewees considered the tourism-based benefits so significant that they all had a desire to see more visitors in their communities (see also Saarinen, 2011a, 2016a). Furthermore, creative cultural tourism allows for the preservation of intangible heritage, which includes the inherited traditions that the women also greatly valued. Indeed, the skills and knowledge possessed by women and local community members are transmitted from generation to generation. The women indicated during the interviews that they were either taught specific skills through selected capacity building training initiatives or possessed certain inherent skills and knowledge that they had been taught by their mothers and which they now wanted to pass onto their children.

Based on the study, creative cultural tourism has demonstrable potential to create employment for people. This would allow for possible economic and social benefits for local communities engaged and thus aid in the development of the local areas where abject poverty is often present. Regarding creative tourism, Raymond (2010) has proposed two developmental models for creative tourism initiatives: a commercially run or a community-based run initiative. To fully understand the best model for a creative cultural tourism in Namibia requires context-sensitive research to decide which model would work best for each specific creative cultural tourism project.

7.3.4 Objective 4: To analyse tourist motivation to participate in and visit creative cultural tourism projects in both urban and rural Namibia

The UNWTO (2015) Report, which was compiled at its World Conference on Tourism and Culture, indicated that tourists are increasingly seeking unique cultural experiences where they can enjoy an attraction through participation and learning from it. This has resulted in creative cultural attractions becoming an increasingly popular and favourable sector in the tourism industry. Due to the ever-changing needs and behaviours of tourists, the culturally based tourism sector has experienced dynamic customer demand. It is this realization that has made Namibia to see the potential of the cultural and creative sectors to develop and give exposure to creative cultural

attractions. This would offer and create demand for a product that is unique, offers high levels of participation and individual involvement and is different from its usual key tourism products.

The results of the study indicate that tourists are seeking tourism attractions that offer unique experiences and high levels of participation and individual involvement. However, tourists are motivated by a range of factors. For this study, the motivating factors were outlined based on Crompton's (1979) theory, and the results show that tourists who participated in this study are highly motivated to visit and engage with locals at the specific research sites as they want to '*experience something different from the usual environment*'. These CCT sites have features of both cultural and creative elements. The aim of the cultural attractions is to offer an activity that can satisfy the tourist needs and allow the tourist to actively co-create their experience. As the main feature of creative tourism is to allow for tourists to participate in authentic activities, engage with the hosts and participate in a learning process, it is important to understand what motivates creative tourists to visit the creative cultural sites. In Crompton's (1979) theory, this is identified as 'escape' as the key motivating factor. The creative cultural sites selected for this study could offer many activities where tourists can interact and engage in unique experiences in a creative cultural setting. These CCT sites can make the tourist feel that they are in a different environment, away from home and escaping from routine life and its demands.

A second key motivating factor for the tourists who participated in this study is '*actively participating in community activities*'. Based on the results tourists, wanted to engage, and interact with the local communities in an active and participative learning style. This was mostly motivated by the unique activities that the women and local community could offer the tourists at the sites. These interactions included activities such as traditional dancing with both men and women, basket weaving with women and practicing martial arts with the Ovahimba men. These creative cultural sites are attractions that tourists may only experience once in their lifetime and where they can co-create their own experience and therefore the activities need to be engaging.

To conclude and understand the motivation of the creative tourists, they are driven to experience creative cultural activities that allow them a unique and participative learning experience, while at the same time creating a memorable experience that cannot be replicated elsewhere. The

research sites for this study have the potential to offer this kind of experience; however, the women and local community members need to understand the factors that motivate creative tourists to visit and make sure that the sites offer these experiences.

7.4 Limitations of the Study

The study has several limitations and therefore careful consideration must be applied when generalising the findings to a different setting. Regarding the tourist survey, the sampling does not provide for generalisation of the results. Therefore, in a statistical sense, the findings are only valid among the respondent population. Furthermore, the interviews were based on a qualitative approach, which provides deeper insights, but the results cannot be applied to other creative tourism projects.

In addition, the qualitative element of the study was conducted with women in selected marginalised communities in urban and rural creative tourism projects. Members of these communities are sometimes characterised as having low levels of functional literacy in the English language, which is the national language of the country. This was a challenge for the researcher in the data collection process. According to the last census which was conducted in 2011 (Namibia Statistics Agency, 2011), the literacy rate in the Kunene region, where the town of Opuwo is situated and where the Ovahimba Living Museum is situated, is 74% of the total population of 86 856 that live in the rural area. In the Otjozondjupa region, where the town of Tsumkwe is situated and where the Ju/'Hoansi-San Living Museum is situated, the literacy rate is 46% of the total population of 143 903 that live in the rural area (Namibia Statistics Agency, 2011). There is a higher level of literacy (97.4%) in the Khomas, where Penduka and Work of Our Hands are situated (Windhoek and Okahandja) (Namibia Statistics Agency, 2011). Against this overall background, the interactions with the local women were mostly conducted with the assistance of a translator (or in specific cases, with sign language interpreter), which hindered a smooth flow of communication during the interview process.

Due to above-mentioned imitations, the views expressed by the women, government and private organisations in this study relate to the specific projects in the Namibian context and therefore caution is needed when generalizing the findings of this study, especially beyond these specific

projects and the country. As mentioned above, the research focused on purposively selected creative cultural sites and therefore future studies could be done on the potential of other creative cultural sites in Namibia to aid with diversification of the tourism product and the development of local communities.

The data was primarily collected before COVID-19, and an attempt was made during the COVID-19 pandemic to increase the data, but this was not possible, and it therefore resulted in the low numbers of the tourist data set. COVID-19 caused major disruptions to travel worldwide, and at present travel is slowly restarting under stringent health conditions. There are several suggestions by scholars that in the post-pandemic period, travel and tourism trends are bound to change, but those views were not studied in this research.

7.5 Study Contributions

The study has addressed the gap in literature by extending the existing creative tourism and cultural tourism concepts. This study aimed to contribute to the literature on creative cultural tourism, especially in the Namibian context, by identifying the potential, challenges, and benefits of a creative cultural tourism product as a means of diversifying the national tourism product. By doing so, the study evaluated the potential of CCT to benefit local community development, especially women empowerment in both rural and urban areas. At a general level, these are widely studied themes in the southern African context and in Namibia. Thus, based on the results the following key findings and contributions to the research field can be identified:

(i)   Namibia has the potential to develop a creative cultural tourism product and focus primarily on the craft sector. The current research sites and several other community-based tourism initiatives have the element of craft production and selling of crafts, especially where the local communities are directly involved. This will allow for locals engaged in the production and selling of crafts to use the benefits gained to improve the livelihood within their local communities.

(ii)   Women are at the forefront of the transmission of skills and knowledge from generation to generation. Thus, for a creative cultural tourism product involving

intangible skills, where limited built infrastructure is required, communities can venture into the creative cultural tourism product. Communities, however, need capacity building to enable them to understand how to organise what they already have. The capacity building must be extended to include empowering them to integrate their skills set, the natural materials and the motivation into a feasible and workable creative cultural tourism product and create distinct markets for this. Local governments need to empower women and local communities with entrepreneurial skills, especially in the urban areas where women are keen to learn but lack opportunities to do so. Women in the rural area are content with the status quo and need capacity building to understand how to engage tourists profitably and actively in their activities in the community settings and thus create memorable experiences for the tourists.

(iii)   Local communities, especially women, can be economically, socially, psychology and politically empowered. However, for this to be possible, the economic benefits gained from their creative cultural activities must be shared in an equitable manner so that their local areas can be developed for the benefit of all community members. Local urban women, being empowered with the skills necessary for them to have successful business ventures will enhance their self-esteem and confidence to be able to successfully manage their own community initiatives. Local communities need to be involved in the decision-making process of any community initiative or development to have meaningful community participation and ownership of projects within their local communities.

(iv)   Tourist motivation is not stagnant and changes constantly. This continuous change requires destinations to be conscious of the global tourist and tourism activities trends. Destinations need to be cognisant of the changing needs of tourists to remain relevant and competitive in the tourism industry. Namibia has seen the need to revisit its tourism offering and the need to actively engage stakeholders in the tourism industry on the best practices to adapt to these changing tourists needs and motivations by offering suitable products and services.

On basis of these findings, local government and local communities should support the momentum towards a diversified tourism product for Namibia through creativity and culture and in turn empower local communities, more specifically women.

7.6 Impact of COVID-19 on the Cultural Creative Tourism Industry

The world is facing an unprecedented global health, social and economic emergency with the COVID-19 pandemic, which has affected the travel and tourism industry, among many others throughout 2020 to date (United Nations World Tourism Organization, 2021). Africa has recorded a significant cut in international travel by as much as 81% in the first quarter of 2021 (United Nations World Tourism Organization, 2021). In Namibia, recent reports (Bank of Namibia, 2021) indicate that this will ultimately result in closure of many lodges, hotels, and other hospitality sector businesses, of which more than half the workers are women. Although the COVID-19 crisis is still on-going, most tourism businesses in Namibia are optimistic about the prospects for their business operations as the on-going global distribution of vaccines is envisioned to contribute positively to the revival of the tourism industry (Bank of Namibia, 2021).

Namibia's key source markets, which include Germany, the United Kingdom, and South Africa, are among the countries in Europe and Southern Africa that have been severely affected by the pandemic. Several restrictive measures were and are still in place to restart travel and some countries are now slowly lifting restrictive measures on locals, and to a much greater extent to international travel. The concern will remain as to how to promote Namibia as a destination that is safe for engagement, interaction, and undisturbed travel amidst a global health pandemic.

The tourism industry has proven to be quite resilient during past predicaments (United Nations World Tourism Organization, 2021) and it is advised that during such times destinations must place emphasis on the domestic tourism market and re-think their existing business models. Tourism destinations must be innovative and cultural creative tourism can play a significant role in stimulating the domestic market, as it relies on innovative ideas by the creators. Another opportunity that destinations need to maximise on is digitization of tourism products, which can give rise for a virtual tourism product. This is potentially advantageous as tourists can experience

hassle-free holidays and have access to closed destinations. More opportunities could be made available for disabled tourists and virtual tourism would support sustainability and environmental conservation (Sussman & Vanhegan, 2000).

To mitigate the challenges posed by COVID-19, there is a need for fiscal and monetary interventions by national governments to help protect investments and jobs (Chiutsi, 2020). At present, it is not known when the pandemic will end, and thus national tourism planners and governments need to have adaptation strategies in place. These strategies are important to provide guidelines for health and safety in destinations, maintaining social distances, boosting domestic tourism, and encouraging responsible consumer behaviour once travel resumes.

7.7 Suggestions for Further Research

The concept of creative tourism is not new in its application to the rejuvenation of urban areas in developed countries, as it has been around since 2000. However, research on its application as a means of diversification of existing tourism products and how it can be used as a means for the development of local communities in developing countries such as Namibia is still in its initial stages. While this study provides initial basic knowledge on how creative cultural tourism works in the case sites, which could be applied to countries and destinations in the global south, further research needs to be conducted on other developing African destinations, where creative tourism is still novel.

This study used a combination of theory and practical applications in a selected few cases in Namibia and it would be worthwhile to have a nation-wide study on the potential of creative cultural tourism development for local communities and thus engage a larger sample size to allow for a better understanding of the viability of creative cultural tourism (CCT) in both urban and rural Namibia. There is also a need to undertake a more quantitative research approach to understand the costs and benefits of implementing a creative cultural tourism product at community level.

This study engaged a limited number of tourists due to the limitations already mentioned and therefore broader research needs to be undertaken, involving the high volumes of tourists that

Namibia normally receives. This will allow for better understanding of the tourist motivation for visiting CCT sites in Namibia.

This study did not address the marketing channels that are being used to target tourists who have an interest in creative cultural destinations. Further research could be conducted to find out how and through which marketing channels the Namibian Tourism Board can target the creative tourist and how Namibia can market itself as a creative cultural tourism destination.

Considering the impact of the novel COVID-19 virus, it will be important to extend the scope of the research field to understand how the craft and creative tourism sectors can thrive post COVID-19. It is important to understand if changes need to be made to the status quo that will address the creative cultural tourism product and tourists' needs. Can it still be said that it requires limited fixed infrastructure to function or will changes in the tourism industry post-COVID force creative cultural tourism operators to change their mode of operation and possibly include the incorporation of virtual reality technologies?

7.8 Conclusion

The study focused on the current state of creative cultural tourism in Namibia and how it can be used as part of a diversification strategy for developing destinations as well as a means of assisting with the development and empowerment of local communities, specifically women in both urban and rural areas.

In Namibia, tourism is a high revenue yielding activity for the country's GDP and avenues for the potential extension of the existing tourism products are desirable as they would provide several benefits for both locals and local communities at large. Although this diversification of tourism activities will further increase the economic benefits, caution needs to be exercised by local communities so as not to exploit local resources and cause negative socio-economic impacts on local communities.

Creative tourism is not a one-size-fits-all concept for tourist destinations, as its application can vary from country to country and destination to destination and thus it is important for research

to be done on which niche creative tourism destinations can venture into that would benefit the region, area, and country at large.

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APPENDICES

Appendix A: Ethical clearance certificate

See separate attachment for this document

Appendix B: Interview Schedule 1 – Government Officials

ACADEMIC RESEARCH INFORMATION AND CONSENT FORM

College of Business and Economies

Tourism for Empowerment: Challenges and Benefits for women in the development of a Creative Cultural Tourism Product

Researcher: Mrs Isobel Manuel (nee Green)

Contact Details: +264 81 647 0065; igreen@nust.na

Supervisor: Professor Jarkko Saarinen

1. **Purpose of the Study**
   The aim of this study is to investigate the current state and potential of the development of creative cultural tourism (CCT) as a tool for local empowerment, especially for women, in selected Namibian creative cultural tourism projects and adjacent communities. In addition, the research aims to analyse how creative cultural tourism can be used to gain tangible and intangible benefits for the locals and how CCT can aid with the diversification of the current cultural tourism product. The selected projects for the empirical study are Penduka (Windhoek), Work of Our Hands (Okahandja), Ovahimba Living Museum (Opuwo) and Ju/'Hoansi-San Living Museum (Tsumkwe).

2. **Procedure of Data Collection**
   Primary data for this study will be collected through semi-structured interviews with women in the selected projects, selected government officials in the tourism industry and a questionnaire administered to tourists at the selected research sites.

3. **Risks to the participant and Benefits for the researcher**
   This research is done to fulfil the requirement necessary for the Doctor of Philosophy (PhD) Tourism and Hospitality Management. There are no foreseeable risks for this study for the participants and should any arise the participants will be informed. The researcher tends to gain no financial benefit from the data that will be collected and will purely use if for the intended purpose.

4. **Rights as the research participant**

Participation in this study is completely voluntary and participants may withdraw from the study at any time and without negative consequences. All efforts will be made to ensure confidentiality of participants personal information. Please note that while your name will be recorded with the data, it will not be used in the report. All identifiable data will be stored on a computer with password-restricted access and only the researcher (and if applicable the supervisor) and ethics committee members will have access to it.

Informed Consent Sheet

Thank you for your participation. By submitting this form, you are indicating that you have read the purpose of the study, are over the age of 18 and that you agree to the terms as described in the short questionnaire that follows:

I have read this form and understand the purpose of this study and is participating voluntarily. I understand that I can withdraw from the study at any time, without any negative consequences.

I have had all my questions answered to my satisfaction.

Yes ☐

No ☐

I agree to take part in this study and I hereby grant permission for the data generated from this researcher to be used in the researcher's publications on this topic.

Yes ☐

No ☐

I grant permission for the research to be recorded and saved for purpose of review by the researcher, supervisor and ethics committee.

Yes ☐

No ☐

I grant permission for the research recordings to be used in presentations or documentations of this study.

Yes ☐

No ☐

Participant's name and signature: …………………………………..   ………………………………………………………

Date: …………………………………………………………..

Researcher's name and signature: ………………………………………   ……………………………………………………….

Date: ………………………………………………………...

Contact

If you have any questions at any time about this study or methods used, you may contact the researcher on +264 81 647 0065

Introduction:

- Give a brief introduction of the study and explain as the informed consent form above;

The role of your institution to tourism development:

- What is your position in the organization?

- How long have you worked in the current position? Or previous position if promoted.

- And in the organization?

- What do you understand as the role of your organization to the tourism industry in Namibia?

- What does your organization contribute to tourism development in a national context? (Namibia)

Views on the tourism policies:

- Are you familiar and or have read the National Sustainable Tourism Growth and Development Strategy of 2016?

- In general, what is your opinion on the Strategy for tourism growth and development?
- Are you familiar or have participated in the consultation of the National Development Plan 5 of 2018?

- What is your opinion on the Plan's strategy for tourism for the next five (5) years?

- In your view what are the possible barriers of the terms of tourism development for Namibia?

- Are you familiar about the Namibian Association of CBNRM Support Organizations (NACSO)?

- In your opinion what efforts is NACSO making to promote and assist community-based tourism enterprises in the rural areas?

Views on intellectual property:

- There is a discussion about the protection of intellectual property for local communities: What is the current situation with this matter?

- Questions will follow once it is established what is in place to discuss the implementation and education of local communities on their right to protect intellectual property.

Views on women in tourism:

- What is your organization's position to employ more women in the tourism sector?

- The United Nations Sustainable Development Goals involve several goals, more specifically Goal 5 that speaks about gender equality and women empowerment? What are your thoughts on this stance that the UN has taken?
- What can government do to promote more participation of women in tourism?

- **Final Remarks:**

- Any other contribution you would like to make to the study?

Appendix C: Interview Schedule 2 – Private Officials in the arts and creative industries

Introduction:

- Give a brief introduction of the study and explain as the informed consent form above;

The role of your institution to tourism development:

- What is your position in the organization?

- How long have you worked in the current position? Or previous position if promoted.

- And in the organization?

- What do you understand as the role of your organization to the arts and crafts industry in Namibia?

- How does your organization contribute to the creative industry development in a national context? (Namibia)

Views on the arts and crafts policies:

- Are you familiar or have participated in the consultation of the National Arts and Culture Policy?

- What is your opinion on the Policy strategy for arts, crafts, and creative sector for the next five (5) years?

- In your view what are the possible barriers of the terms of the creative sector development for Namibia?

- In your opinion what benefits are there for the development of a creative sector for Namibia?

Views on intellectual property:

- There is a discussion about the protection of intellectual property for local communities: What is the current situation with this matter?

Views on women in the creative industry:

- What is your organization's position to employ more women in the creative, arts and craft sector?

- The United Nations Sustainable Development Goals involve several goals, more specifically Goal 5 that speaks about gender equality and women empowerment? What are your thoughts on this stance that the UN has taken?

- What can government do to promote more participation of women in the arts, craft and creative sector?

Final Remarks:

- Any other contribution you would like to make to the study.

Appendix D: Interview Schedule 3: Women at the Selected Research Sites:

Introduction:

- Give a brief introduction of the study and explain the consent form above.

Daily Routine Activities:

- How long have you lived here?

- What is Your main livelihood? Your household's main livelihood? What kind of household you have: who do you live with or who live with you?

- Describe your daily routine activities;

- What makes your culture different from other cultures and people here?

- Describe key cultural activities that you personally practice;

- Questions will follow with regards to specific activities done on what skills do they need to perform the activities

- **Receptive Behavior towards visitors:**

- When was the last time you met tourists?

- Do you know where do these tourists come from?

- Why do you think they come here?

- Describe the activities that you do with the visitors when they come here;

- Do you like it if visitors come here?

- If you have already had visitors here, how did their presence changed you or your lifestyle?

- How would you feel if visitors want to stay/sleep/eat and live with your family for a few days;

Tourism Potential in Community:

- Would you like to teach the visitors how to cook/make traditional artefacts, e.g. beads, pottery, clothing, blacksmith, taking into consideration the intellectual property, if yes, why and if no why not?

- Questions will follow on whether them teaching might lead to the formation of small groups of women to further their cause

Personal Development:

- Where were you born and in which year?

- What is your highest education level?

- Do you know of any training initiatives that are being offered by the Local Authority?

- Have you enrolled yourself for any type of training?

- Would you like to enroll yourself for training? And if so what type?

Conclusion:

- Any other comment or contribution that you would like to make to the study.

Appendix E: Tourist Survey

SECTION A – TRAVEL PREFERENCES AND MOTIVATION

Dear Participant, please complete the below by ticking in the box where applicable.

1. How many times you have to been to Namibia (including this visit)? _____ times

2. How long was/is your visit in Namibia? _____ days.

3. From the following elements what is your main interest in Namibia during this visit? **Please tick only one box.**

Main Interest		
Culture and Heritage		1
Wildlife and Natural Scenery		2
Adventure and related activities		3
Undisturbed Experience		4
None of above (if this option please indicate your main interest in the below line)		5

_____

4. What is the main reason for you to visit this specific place in Namibia?

_____
_____

5. Do you agree or disagree with the following statements concerning your visit and activities offered at this specific place where we are now? Please tick one box only for each statement (line). **I wanted to visit this place to**:

Motives	Strongly Agree	Agree	Neither agree or disagree	Disagree	Strongly Disagree
Participate in an activity that can make my trip different from others	5	4	3	2	1
Participate in an activity to relax and for leisure	5	4	3	2	1
Participate in an activity to have fun and forget about my routine life	5	4	3	2	1

Learn a new skill	5	4	3	2	1
Understand the local culture	5	4	3	2	1
Try different things to improve myself	5	4	3	2	1

SECTION B: POTENTIAL OF CREATIVE TOURISM

1. How did you hear about this place?

Internet	Word of Mouth	Social Media	Tour Operator	Other
1	2	3	4	5

Please indicate how if ticked other:

_____

2. What activities did you participate in during your current visit to this place?

_____

_____

_____

3. Below are several statements regarding your time/visit at this local community/project. **Please read each one and indicate whether you agree or disagree with it by ticking one box for each statement.**

Statement	Strongly Agree	Agree	Neither agree or disagree	Disagree	Strongly Disagree
I learned new things from the locals	5	4	3	2	1
The interactions engaged with the locals were meaningful to me	5	4	3	2	1
I enjoyed my time spend with the local community	5	4	3	2	1
I feel more empowered as I gained new knowledge or skill(s) while I was visiting	5	4	3	2	1
I am impressed with the skill level of the local people	5	4	3	2	1
I experienced a genuine experience whilst among the community	5	4	3	2	1
When I go back home, I will tell others to visit this community/project	5	4	3	2	1
I felt like a member of the community when participating in the activities offered	5	4	3	2	1

4. How interested would you be to participate in the following activities? **Please read each statement and indicate your willingness to participate by ticking one box for each statement.**

Activity	Very Interested	Somewhat Interested	Neutral	Not very interested	Not interested at all
Learning how to cook with the Local Women	5	4	3	2	1
Basket weaving with the Local Women	5	4	3	2	1
Traditional Dancing with the Local Women	5	4	3	2	1
Making clay pots with the Local Women	5	4	3	2	1
Making traditional jewelry with the Namibian Women and Men	5	4	3	2	1
Partaking in Marshal Arts with the Local Men	5	4	3	2	1
Stay with a local family to learn their culture and rituals	5	4	3	2	1

5. What was your most memorable experience/activity during your visit to this place/project?

_____
_____
_____
_____

6. Would you like to come back to this place again? | Y | 1 | N |
No

If   yes   why?
_____

If   no   why?
_____

7. Below are several statements that relate to what creativity means when participating in activities offered at this place/project. **Please read each statement and indicate whether you agree or disagree by ticking one box for each statement.**

Statement	Strongly Agree	Agree	Neither agree or disagree	Disagree	Strongly Disagree
If something is new to me, I think it is creative	5	4	3	2	1
What I experienced here will never be the same as in any other place	5	4	3	2	1
Creativity means I gain something mentally thus I can feel happy	5	4	3	2	1
A creative activity will cultivate my potential and expand my horizons	5	4	3	2	1
I think creativity is everywhere, we can see it in our daily lives	5	4	3	2	1

SECTION C – DEMOGRAPHIC PROFILE OF RESPONDENT

1. Gender: ☐   Male   1   ☐   Female   2

2. Nationality: _____

3. What is your year of birth? _____

4. What is your level of education: Please tick the most appropriate

Level of Education		
Primary		
Secondary		2
Tertiary		3

5. What is your current occupation?
    _____
    _____

6. Do you have any other comments that you would like to make to the study or place or Namibia?
    _____
    _____

Appendix F: Activities on offer at Ju/'Hoansi Living Museum

OVAHIMBA PROGRAM
(2016-2017)

1. Traditional life in the village   2-3 hours   N$ 250 / person

Get an introduction into our culture. We demonstrate important parts of our traditions including daily life, food production, craftsmanship and singing and dancing. You will learn about our homestead, the holy fire, our religious beliefs and the importance of our livestock. You are welcome to join the activities!

2. Bushwalk   1 hour   N$ 120 / person

Follow our guide and some Ovahimba on a guided walk. We will show you some traditional weapons and the plants we use for medicine and food.

3. Craftsmanship Workshop   2 hours   N$ 250 / person

We introduce you to our special craftsmanship like pottery, wood carving and the work of the blacksmith. You will get the chance to work together with us and learn some skills from our masters.

4. Spend a Day with us   5 hours   N$ 500 / person

Get a detailed insight into our traditional culture. This program is a combination of programs 1-3.

5. Ovahimba Body Painting   1 hour   N$ 120 / person

Get dressed and painted Ovahimba style.

6. Singing and Dancing   1 hour   N$ 120 / person

We introduce you to our energetic dances. This activity can be done either in the Living Museum or in our cave close by. You are welcome to join!

7. Wedding ceremony   1 day   N$ 4000 / person

On request. Pre booking essential. Get married Ovahimba style. You will get dressed as an Ovahimba and go through the stages of a traditional wedding. We will slaughter a sheep and a goat and have a celebration at the end of the day.

8. Professional filming   2 days   N$ 4500

Filming for documentaries and movies:
N$ 4500.00 up to 2 days unlimited filming (even if you only film a few hours).
N$ 1500.00 - for every additional day.

Child policy:
Children from 0 – 4 years are free of charge.
Children from 5 – 12 years pay half price.

Namibian student groups only pay half of above prices:
Up to 4 teachers (group leaders) are free of charge, but others pay the student price. All groups must provide prove of Namibian citizenship to qualify for the reduced price. Our Living Museum is a private educational institution without any external financial support. As we need to pay our actors we are not able to reduce prices below this offer.

The Ovahimba Living Museum
Is supported and recommended by the Living Culture Foundation Namibia (LCFN) - www.lcfn.info/ovahimba