

**EXPLORING THE POTENTIAL OF ESTABLISHING A LIVING MUSEUM AT  
OUTAPI**

**Hedwig E. Kadhila  
(STUDENT NO: 201200298)**

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Faculty of Humanities and Social Sciences, Department of Geography, History and  
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**Supervisors: Dr. Gwasira and Dr Akawa**

## Abstract

This study explores the potential to establish a living museum in the town of Outapi, because currently in Outapi there is no living museum, therefore, this research explores the potential to establish a living museum for the Outapi community to have a living museum as a way of preserving and showcasing their culture. A living museum is a type of museum that showcases the daily life and culture of a particular community or region of Outapi. Outapi is situated in the Omusati Region of Namibia.

The study looks at some benefits of establishing a living museum in Outapi such as the preservation, and promotion of the culture and traditions of the local community. It would allow visitors to learn about the history, customs and way of life of the local people.

This research used mixed research methods. Moreover, qualitative that involved the self-administered questionnaire was handed to the participants, however, interviews were done with participants who were not comfortable filling in the questionnaires. Furthermore, the quantitative method was used to determine the frequency of visitors in the logbook of Ombalantu Baobab Heritage Tree Centre and Outapi War Museum to determine the number of tourists and local communities that have visited the place.

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Furthermore, I extend my thanks to the Outapi Town Council, Ombalantu Traditional Authority, Ombalantu Baobab Heritage Centre, Ministry of Education (Outapi), and Outapi War Museum for granting me permissions to conduct my research.

## Declaration

I Hedwig Efeinge Kadhila, declare hereby that this study is a true reflection of my own research, and that this work, or part thereof, has not been submitted for a degree in any other institution of higher education.

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Date

## Ethical Statement

Participants were asked for their written consent to participate voluntarily in the interviews. Their written consent to use the interviews in the research report while ensuring their anonymity was also requested. The interviewees were informed of their right to withdraw from the interviews or not to answer particular questions if they felt uncomfortable with them. The participants' written consent was sought for the use of any personal material such as pictures in the report and any future publications that may result from this study. I undertake to acknowledge all my participants and their respective communities in publications that will result from this study.

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## List of Acronyms

CBT	- Community Based Tourism
ICOM	- International Council of Museum
LCFN	- The Living Culture Foundation Namibia
MAN	- The Museum Association of Namibia
MET	- Ministry of Environment and Tourism
Moe	- Ministry of Education Arts and Culture
NGO	- Non Governmental Organisation
OTA	- Ombalantu Traditional Authority
OTC	- Outapi Town Council
SADF	- South African Defence Force
SWOT	- Strengths Weaknesses Opportunities and Threat

## CHAPTER ONE: INTRODUCTION

Cultural heritage serves as a dynamic reservoir of history, traditions, and collective memories that shape the identity of communities and nations (Nilsson & Theorell, 2018). The preservation and promotion of cultural heritage are pivotal in maintaining a sense of identity and continuity in an ever-evolving world. Museums, as custodians of culture and history, play a vital role in this endeavour (Nilsson & Theorell, 2018). In recent years, the concept of living museums has gained prominence as a means to dynamically showcase and preserve cultural heritage (Shalyefu, 2022). According to (Trezise, 2008) the first living history museum was constructed in 1881 in Sweden as an open air living museum. Horáková et al, (2023) stated that living museums were introduced in Namibia when a potentially lucrative cultural tourism industry began to gain momentum in the 1990s. Furthermore, the author stated that one of the founding fathers and prime initiators of living museums in Namibia was Werner Pfeifer, a Namibian guide of German origin.

Outapi, a town nestled within the scenic landscapes of Namibia, possesses a rich culture deeply rooted in its Oshiwambo traditions (WildWeb, n.d.). The community's cultural heritage represents a valuable asset that has the potential to be celebrated, preserved, and shared with a broader audience through the establishment of a living museum. Hence, this proposal aims to explore the possibility of creating a living museum in Outapi. It further aims to shed light on the economic, social, and cultural implications of establishing a living museum.

The decision to embark on this research endeavour is driven by several factors. There is no living museum in Outapi or nearby places. Outapi boasts a unique blend of cultural richness, which includes Kwambi, Kwaluudhi, Kolokadhi, Ngandjela and Mbadja. These are all distinct cultural elements associated with the Ombalantu community. A living museum in this region has the potential to serve as a connection where these cultures converge and harmonise, providing visitors with a lifetime experience. The establishment of a living museum in Outapi could have several benefits including preservation of culture: a living museum would provide a platform for the preservation and promotion of the local culture and traditions. It would allow visitors to learn about the history, customs and way of life of the local people. According to the Living Culture Foundation Namibia [LCFN] (2023), regarding economic benefits, the



establishment of a living museum could create employment opportunities for the local community. It could also attract tourists, which would generate revenue for the town and the surrounding area. Further, regarding educational opportunities, a living museum could serve as an educational resource for schools and universities. It could also provide students with a hands-on learning experience and help them gain a better understanding of the local culture and history.

However, the establishment of a living museum would require careful planning and consideration. Several factors would need to be taken into account. Regarding community involvement, the Living Culture Foundation Namibia (2023) indicates that the success of a living museum would depend on the involvement and support of the local community. It would be important to consult with community leaders and stakeholders to ensure that the museum reflects the local culture and traditions. Similarly, funding is one of the major factors to be considered, since the establishment of a living museum would require significant funding. It would be important to explore funding opportunities from government agencies, non-profit organisations and private donors. Lastly, infrastructure should be considered as well. The museum would require appropriate infrastructure, including raw materials to be used when constructing a museum, exhibits, and facilities for visitors. It would be important to ensure that the infrastructure is sustainable and environmentally friendly.

All in all, the establishment of a living museum in Outapi has the potential to provide significant benefits for the local community and the wider region. However, careful planning and consideration would be required to ensure its success.

This research proposal seeks to explore questions such as does Outapi Town Council have plans for establishing a living museum? It also seeks to explore the community's understanding of the concept of a living museum, the cultural aspects to be represented, and the current methods of cultural promotion and preservation within the community.

Even though there are other living museums in Namibia none of them is located in Outapi. According to the Museums Association of Namibia [MAN] (2023) website there are seven living museums such as the Ju/Hoansi Living Museum, Ovahimba Living Museum, Mbunza Living Museum, Khwe Living Museum and Mafwe Living Museum, Little Hunter's Living Museum and Damara living museum that is located in Central Namibia, while other six living museums are located in the North of Namibia. Horakova et al., (2023) state that the Damara

living museum is the first living museum in Namibia. It was introduced in Namibia in 2010 by Hansbernhard Naobes with the help of the Namibia Living Culture Foundation, other living museums that are found in the North of Namibia are designed and run in cooperation with a Namibian-German non-governmental organisation such as Living Culture Foundation Namibia (LCFN). Ju/Hoansi Living Museum was established in 2004. According to the Museums Association of Namibia (2023), the living museum of the Ju/'Hoansi-San gives visitors an interesting insight into the life of the San. Furthermore, it is an authentic open-air museum where guests can learn a lot about the traditional culture and the original way of living of the San. According to the Museums Association of Namibia (2023), the Khwe Living Museum was established in 2020 and it offers traditional dances, and also places emphasis on presenting the old hunter-gatherer culture as authentic as possible.

Gregg (2021) highlights the importance of living museums as they provide visitors with an opportunity to learn about the traditional cultures and ways of life of Namibia's various ethnic groups, including the San, Himba, and Herero. Moreover, Durrschmidt (2023) states that several living museums also serve as a means of generating income for local communities and promoting sustainable tourism. Living museums are unique venues that offer visitors a cultural experience. For this reason, it is important for different communities to have a living museum; firstly, to showcase their culture and traditions; and secondly, to create employment and earn income; and third, to attract tourists and create a knowledge hub where researchers can go and conduct their research. A living museum will serve as a key information source for culture and tradition and will play a vital role in preserving information for future generations.

Mishra (2019) describes a living museum as a type of museum that recreates environments from past eras or different cultures, allowing visitors to gain a firsthand experience of different settlements. The author further elaborates on the concept of a living museum, which is known as a recreation museum, where the main aim is to faithfully recreate the environment, settings, and components of a specific culture, natural setting, or historical era. Muzaini (2021) explains a living museum as the formal product of intentional framing, shaping and choreographing to achieve tourism and national-building mandates. By minority communities that seek to reach cultural and socio-economic emancipation by making use of their unique cultures. The Muzaini (2021) further explain that a living museum's aim is to demonstrate traditional culture through physical structures, such as houses, local arts and crafts, entertaining performances, and household activities, the sharing of food and stories, tools, clothing and sustainable resources. The author is in agreement with Horakova et al. (2023) as the definition provided appears to

be a suitable description of the concept of exploring the potential of establishing a living museum at Outapi. It effectively conveys the essence and purpose of a living museum, which is to showcase traditional culture through various tangible and experiential elements. The definition highlights key components such as physical structures (houses, arts, and crafts), interactive experiences (performances, household activities), cultural exchange (food sharing, storytelling), as well as the display of tools, clothing, and sustainable resources. Overall, the definition accurately captures the idea of a living museum as a dynamic and immersive platform for preserving and sharing traditional cultural heritage. However, other definitions are equally good only that they are not suitable for this particular research due to their omission of certain aspects that the author had in mind.

According to the Museum Association of Namibia (2023) website, there are museums such as the Bwabwata Museum, the Baobab Tree, the Museum of Namibian Music, the Nakambale Museum, Onandjokwe Medical Museum, Outapi War Museum and the Zambezi Museum in the North of Namibia. According to Muzaini (2021), the living museums are ethnology museums housing a collection of items that represent both the extraordinary and everyday aspects of the chosen cultural or historical theme, whether it pertains to a specific historical era or the portrayal of ethnic minority communities. Furthermore, living museums also employ “performers” who, at the very least, visually resemble the role of “natives” and actively participate in the exhibits, offering visitors a taste of the ethnic diversity within a region. Their stated goal is to achieve an authentic atmosphere, allowing visitors to feel as if they are experiencing the first-hand cultures and lifestyles of real people.

On the other hand, cultural centres are institutions primarily dedicated to the preservation, presentation, and interpretation of cultural heritage they offer educational programs, exhibitions, and events that celebrate the culture of a particular group of people without necessarily aiming to recreate historical settings. Cultural villages, as indicated, are typically outdoor museums or living museums that exhibit the culture and traditions of a specific group of people. These may be developed for tourism purposes and can include reconstructed traditional homes, cultural performances, and craft demonstrations to provide an experience of a particular culture.

In the Namibian context, according to Arebbusch (2023), there is a difference between the living museum and a cultural centre or cultural village in Namibia. Both the living museum and cultural centre or cultural village aim to showcase the traditional cultures of Namibia and provide visitors with an opportunity to learn about the ways of the past in a practical way.

However, the living museum concept in Namibia is unique because it hires actors to bring history to life and recreate historical settings (Arebbusch, 2023). Although there are distinctions between the living museums, cultural centre and cultural village, these terms are sometimes used interchangeably and their mandate is sometimes carried out interchangeably as well. The LCFN (2023) is an organisation that promotes the concept of living museums in Namibia that helps fight poverty and support the dialogue between different Namibian cultures. On the other hand, cultural centres or cultural villages are designed to showcase the traditional cultures of Namibia through dance, music, and other cultural performances. The LCFN (2023) gave an example of the Mbunza Living Museum in Rundu which showcases the traditional culture of the Mbunza people through dance, music, and storytelling. The International Council of Museums [ICOM] (2010) defines a museum as a lasting, not-for-profit establishment dedicated to serving society and its progress. It is accessible to the public and its purpose is to obtain, safeguard, investigate, convey, and display the physical and heritage of the community and its surroundings. This is done for the purpose of learning, education and pleasure.

Furthermore, according to (Museums Association of Namibia, 2023) there are other several cultural villages such as Helvi Mpingana Kondombolo Cultural Village which is located on the southern outskirts of Tsumeb, just 3 kilometres from the town centre. It is an open-air museum highlighting the history, lifestyle, culture and talent of the Namibian tribal communities. Aimed at promoting various Namibian cultures to residents and tourists. It was opened to the public in September 1997. Horakova et al. (2023) state that museums have three main aims, first, they fight poverty by providing an alternative income source in rural areas that have few economic opportunities, second, they preserve traditional culture and heritage, and third, they create intercultural exchange. The Olupale Cultural Village is a bed and breakfast nestled in the heart of the Kunene Region in Namibia. It offers traditional sleeping quarters, huts and food. Nakambale Museum presents the history of the church and the Finnish Mission of the North to the public, with respect to both the past and present. By the end of this project, it is hoped that a better understanding will have been gained of the feasibility of establishing a living museum at Outapi and the possible economic and social benefits that could be derived from such an endeavour. Horakova et al. (2023) clarify that living museums were introduced in Namibia when a potentially lucrative cultural tourism industry began to gain momentum in the 1990s.

Outapi is a small town in the Omusati Region of Namibia, and it is strategically located because it can be accessed from Windhoek via either the Kamanjab-Omakange Road or the

Otjiwarongo-Tsumeb Road. It also serves as the gateway to the renowned tourist attraction, Ruacana Waterfalls, which is a mere 80 kilometres away and its potential for developing a living museum has yet to be fully explored (Gregg, 2021). Living museums were introduced in Namibia to help preserve and showcase the traditional cultures and ways of life of the country's diverse population. According to the Living Culture Foundation Namibia (2004), the idea of living museums in Namibia existed prior to the foundation of the Living Culture Foundation Namibia (LCFN), a German-Namibian organisation that helps communities establish living museums and similar cultural and traditional projects. The LCFN has played a significant role in promoting and supporting the development of living museums in Namibia.

In conclusion, this research only explored how viable it is to establish a living museum in Outapi. The research aims to provide valuable insights that can inform decision-making processes and contribute to the enrichment of Outapi's cultural legacy.

## 1.2 Aims of the study

This research aims to:

- Investigate the viability of establishing a living museum in Outapi.
- Assess the resources required for establishing a living museum.
- Evaluate the economic, environmental, and social requirements associated with establishing a living museum.

### 1.3 Research question

The main question in this research is to determine whether it is viable to establish a living museum at Outapi, however, the study addressed the following research questions:

1. Is there a clear understanding among the Outapi community regarding the concept of a living museum?
2. Which cultural heritage would the museum predominantly showcase: Aawambo culture or Ombalantu culture?
3. Are there funding and space available to establish the museum?
4. Are there skilled people to work in the museum?
5. Do the Outapi community want a living museum?

## Chapter two: Methodology and sources

This study employed a mixed-methods approach. Mixed methods research is defined as “research in which the researcher collects and analyses data, integrates the findings and draws inferences using both qualitative and quantitative approaches and methods in a single study or a program of inquiry” (Tashakkori & Creswell, 2007, p. 4). Mixed methods encompass both qualitative and quantitative data collection techniques. The qualitative approach was used to collect data from the Outapi Town Council, Ombalantu Traditional Authority, Ombalantu Baobab Tree Heritage Centre, Outapi War Museum and the Ministry of Education through questionnaires. According to Miles et al. (2020), “the strengths of qualitative data is that they focus on naturally occurring with emphasis on people’s lived experiences, are fundamentally well suited to locating the meanings people place on the events, process and structures of their lived and for connecting these meanings to the social world around them” (pp. 7-8). The quantitative was used to collect data from the logbooks of the Ombalantu Baobab Tree Heritage Centre and Outapi War Museum.

Statistics collected from the logbooks were to determine the frequency of visitors that visited the two prominent historical attraction places in Outapi. Furthermore, the statistics were used to understand the type of visitors that visited, whether they were local community members or foreign tourists. The mixed research method was used because the researcher’s aim was to explore the potential of establishing a living museum in Outapi. Moreover, this quantitative research was deemed to be best because the researcher sought to understand the selected possible stakeholder opinions and ideas. Furthermore, the researcher aimed to study the statistics of the community that visited the Ombalantu Baobab Tree Heritage Centre and Outapi War Museum to understand the interests of different communities in the existing establishments. Furthermore, the research conducted on-site observations at two prominent tourist destinations in Outapi, namely, the Ombalantu Baobab Tree Heritage Centre and the Outapi War Museum. Observation study “is a type of quantitative research in which a particular aspect or behaviour is observed systematically and with as much objectivity as possible” (Leedy & Ormrod, 2019, p. 117). For the purpose of this study, the on-site observations were done on the visitor logbooks to assess the visitation frequency at these locations. Moreover, the study used a self-administered questionnaire and the questionnaires were distributed on-site and collected after their completion. Miles et al. (2020) explain that

Qualitative data can help the quantitative side of a study during design by aiding in conceptual framework development, methodological choice(s), research question design, and instrumentation. They can help during data collection by making access and data collection easier. During analysis, they can help by validating, interpreting, clarifying, and illustrating quantitative findings, as well as through strengthening and revising theory (p. 35).

This design was perceived as the most suitable for the study. It captured the views and perceptions of various possible stakeholders on the significance and importance of a living museum in Outapi

The study used the exploratory research design. According to Leedy and Ormrod (2019), “exploratory typically encompasses two phases. In Phase 1, a researcher uses one or more qualitative methods to get a general sense of characteristics, phenomena, or other issues related to the topic of study. The qualitative data perhaps from observations, interviews or both provide a basis for a more systematic, quantitative study in Phase 2” (p. 295).

The study preferred an exploratory because it does not aim to provide the final and conclusive answers to the research questions, but merely explores the research topic with varying levels of depth (Boru, 2018).



## CHAPTER THREE: LITERATURE REVIEW

A literature review can be a summary of the sources. Ramdhani et al, (2014) stated that a literature review discusses published information in a particular subject area, and sometimes information in a particular subject area within a certain time period. Furthermore, Ramdhani et al, (2014) explained that literature review addresses new or emerging topics that would benefit from a holistic conceptualization and synthesis of the literature. (libquides.usc.edu, n.d.). As cited by Ramdhani et al, (2014) Explained literature review as a description of the literature relevant to a particular field or topic. It gives an overview of what has been said, who the key writer are, what the prevailing theories and hypotheses, what questions are being asked, what methods and methodologies are appropriate and useful This literature review will look at existing research done by researchers in Africa and other continents on living museums. Research done by Akuupa (2012) indicates that after independence in 1990, the period after colonial rule in Namibia highlighted the necessity for fostering a sense of national cultural identity rooted in the unique cultural aspects of being Namibian. To address this need, a commission of inquiry was established to focus on matters concerning education, culture, and training. The report titled “Unity in Diversity and Creativity for Prosperity” in 2001 was drafted, amongst other things, the call for preservation of heritage and culture was initiated. It is for this reason, living museums, cultural villages and cultural centres were established in Namibia.

Gwasira et al. (2021) did a study that interrogates the concept of a cultural village as applied in the Namibian context. The paper investigates the viability of cultural villages using the Uukwaludhi royal homestead as a case study. Gwasira et al. (2021) followed a mixed methodology research design. Data was collected through both qualitative and quantitative methods. Moreover, the exploratory research design was favoured in the research because it allowed the researchers to engage with a research problem that had no precedence in terms of data, literature and even theory in Namibia. According to Gwasira et al. (2021), the Uukwaludhi royal homestead stands as one of the rare institutions in Namibia showcasing the architectural design and layout of a royal homestead. This royal homestead provides a cultural experience in the form of a traditional dwelling for the King, alongside exhibits featuring traditional weaponry and attire. The royal homestead cultural village faced its own set of difficulties, the reason why it has not been as successful as expected. Gwasira et al. (2021) argue that there is no sign that significant royal house information is sourced from the Internet. Local tour guides at the royal homestead have pointed out that the website is not regularly

updated, particularly because the now-defunct NACOBTA used to promote the site in the past. Gwasira et al. (2021) findings shows that educational tours were not significantly reflected in the statistics. This could partly be attributed to a lack of educational programmes at the site. Findings also shows that the majority of the visitors to the Uukwaludhi royal homestead in the first five years of its existence were self-driven tourists. Gwasira et al. (2021) further explained that the Uukwaludhi royal homestead made average monthly income through entrance fees by visitors, however, the site needs to generate more income to become self-sufficient. Gwasira et al. (2021) suggested that there are need for diversification because Northern Namibia has only three formal museums (Nakambale museums, Onandjokwe medical museum and Outapi War Museum) If Outapi Living Museum is to be established successfully, it will require vigorous marketing efforts. Additionally, many cultural villages, museums, or living museums are registered with MAN, which increases their visibility to tourists who use the internet to find heritage sites to visit. Likewise, tour guides will be informed, and awareness campaigns will be conducted to ensure that the living museum becomes well-known nationally and internationally. The Living Culture Foundation Namibia (LCFN) is a non-profit German-Namibia organisation, which focuses on cultural cooperation in rural areas in Namibia ([www.lcfn.info](http://www.lcfn.info), n.d.). This organisation helps Namibian communities establish living museums.

Muulila (2022) did a study that explore the role of cultural heritage towards social-economic development in the Oshikoto Region of Namibia. The study focused on the socio-economic significance of cultural heritage tourism and cultural creative industries regarding the local community's livelihood. Muulila (2022) used a qualitative study, guided by the interpretive phenomenological design provided opportunities to cultural heritage practitioners to describe and discuss their meanings and perspectives on the phenomena of cultural heritage. Muulila (2022) study found that cultural heritage through cultural heritage tourism and cultural creative industries, play significant roles in employment creation, income-generating, preserving local culture, history and identity, uniting people from different cultural backgrounds, learning different cultures and languages, and can be used as a tool for counselling and therapy.

Murphy (2003) did a study on community tourism in Kunene: A review of five case studies of the wild project which focuses on a historical review of five small-scale community-based tourist enterprises in the Kunene/Erongo Regions – three community campsites and traditional villages. The study used participatory research methods to generate qualitative information that

is direct evidence of the awareness as to the importance of natural resources for tourism. Murphy (2003) found that the lack of institutional framework to clarify ownerships and benefits, because in some cases the community-based campsites in Kunene have contested ownership. Furthermore, Murphy (2003) study shows that the development of community-based tourism enterprises has fostered recognition by local people of the value of natural resources in supporting tourism. Moreover, the study shows that cultural tradition is valued at both traditional village case studies. Murphy (2003) highlighted that in the areas where there is strong support and leadership by the Traditional Authority, community-owned tourism enterprise have a greater chance of success. Murphy (2003) further highlight others benefits from the community based tourist enterprises such as training opportunities, career path development for staff member, skills acquisition and increased knowledge.

Silvester (2018) did a study about making museums matter in South Africa Silvester (2018) stated that the process of gathering and categorising the material artefacts of African communities played a significant role in shaping the notion of tradition and solidifying ethnic identities. The author asked how should established museums in Africa transform, and what framework should guide the establishment of new museums. The challenge facing the museum sector in Africa is not merely to alter the content within our museums but to fundamentally reimagine the entire concept of a museum. Silvester (2018) advises that museums should not just be a place for collecting objects, but rather, it functions more as a social hub. The way museums are established and how exhibitions are curated hold equal significance to the actual collection that is assembled and presented for public viewing. The Silvester (2018) indicated that the key challenge lies in discovering modes of management and exhibition themes that foster a feeling of communal ownership over the museum.

In the analysis of community tourism in Kunene, a review of five case studies for the wild project Murphy (2003) focuses on the comparison between community-owned enterprises in the Caprivi and Kunene Regions and found that, that all five case studies businesses secured external finances to establish their enterprise infrastructure and received assistance from non-governmental organisations (NGOs). Similarly, numerous community-owned businesses in Kunene, especially those initiated by local individuals without effective external or NGO support, fail to meet the standards necessary to attract tourists. The author further explained that the effects stemming from the creation of the enterprise encompass both collective and individual shifts. On an individual level, the changes impact the enterprise personnel or producers, while collective shifts pertain to changes experienced by the wider community.

These changes have been classified as either financial gains or non-financial benefits costs, such as training opportunities, career path development, and valuing natural resources for use in tourism.

Kavita & Saarinen (2015), did a study on tourism and rural community development in Namibia: policy issues review. Kavita & Saarinen (2015), indicated that in recent years, tourism has gained significance as a key sector for government and regions aiming for socio-economic growth and employment opportunities. The development of tourism is viewed as a means to generate both direct and indirect income for the host region. This emphasis has led to increased community involvement and the promotion of community-based tourism initiatives, (p.80) the study looks at the policy aims towards rural community development, with the focus on Community-Based Tourism (CBT) Kavita & Saarinen (2015), further review tourism policies and rural local development initiatives in Namibia where the Ministry of Environment and Tourism (MET) initiated a community based tourism policy. Kavita & Saarinen (2015), found that the policy emphasises structures and processes helping local communities to benefit from the tourism sector, and the active and coordinating involvement of communities, is expected to ensure that the benefit of tourism trickle down to the local level where tourist activities take place. Furthermore, the research found that there is a policy that underscores systems and procedures that facilitate the utilisation of the tourism sector by local communities. This policy on community-based tourism was initiated by the Ministry of Environment and Tourism (MET). The policy also anticipates that the active and managing participation of these communities, particularly, will guarantee the downward distribution of tourism benefits to the specific localities where tourist activities occur. This means there are already established frameworks and methods that enable local communities to gain advantages from the tourism industry. Similarly, these policies ensure that benefits and income generated by tourism are shared and distributed to the local level where tourism-related activities actually take place. According to (Kavita and Saarinen, 2015) when it comes to policy issues relating to the development of tourism in the Namibian context, there are policy aims towards rural community development with focus on Community Based Tourism (CBT) initiatives. The (Kavita and Saarinen, 2015) state that the ethical considerations related to both the consumption and creation of tourism have been highlighted in the context of developmental processes, where tourism will be used as a means to alleviate poverty, promote environmental sustainability, foster international collaboration, and empower marginalised communities and social groups that were previously overlooked. (Kavita and Saarinen, 2015) recommend that

various non-governmental organisations (NGOs), tourism developers, and private businesses operating in Namibia must acknowledge the potential of rural tourism development. Moreover, the national level tourism policies need improved alignment among tourism, national and regional development objectives.

Magelssen (2007) highlights three categories as mentioned by Jay Anderson, namely, living history for educational purposes, living history as a research tool, and living history as recreation. This paper looked at all three categories as a potential living museum in Outapi. Muzaini (2021) indicates the challenges of a living museum and that one must be aware of the restrictions this imposes. While the living museum might be successful with some visitors, it might not be with others, especially those who want a more traditional visit to such sites or who would be disappointed if they did not receive what they expected because performers are not available on that specific day or they are not dressed in traditional costumes (Horakova, et al., 2023). The growing number of cultural tourism attractions and products such as cultural villages and living museums is also a reaction to an increasing interest in cultural tourism amongst international tourists. (Horakova, et al., 2023) have looked at the role of the local hosts in nurturing African myth, tensions and contradictions that the hosts experience in the living museum and the issue as to whether the promotion of cultural identity is simply a perpetuation of colonial and apartheid agendas or whether it can be seen as an empowering and socio-economically responsible alternative to mention few.

Furthermore, (Akuupa, 2012) Argue that the living museums create a danger of freezing Africans in a timeless past for the tourists' gaze and the financial interests of the few. (Akuupa, 2012) Further warns that there is a greater risk of presenting Africa as a stagnant continent that does not respond nor relate to global activities or changes. Similarly, Magelssen (2021) negates the living museums as they are not, and cannot be the past brought to life nor they cannot be authentic. The researcher agreed with the author, this happened because of the tourist gaze, staged performances and commodification of traditional goods such as traditional attires, preservation and preparation of food. As we live in the ever-changing digital era, culture and traditions are not spared by technology. One way or the other, they are changing to accommodate all those in need and to enhance the way they offer education to users or visitors. According to Johnson et al. (2015), there is a trend demonstrated through museum hack that provides interactive highly personalised tours of the metropolitan museum of art, taking visitors off of the beaten path and engaging them in alternative interpretations of world-famous

artworks. The researcher's concern is that with this technology, visitors will be encouraged to visit museums if they can access them in the comfort of their houses

## CHAPTER FOUR: FINDINGS

The study used qualitative and quantitative methods to gather data through questionnaires and logbook scrutiny. Of the two types of questionnaires, one was designed for the Outapi Town Council, Ombalantu Traditional Authority and Ministry of Education Arts and Culture (Omusati Region represented by a cultural officer), while the other was designed for the Ombalantu Baobab Tree and Outapi War Museum. The Ministry of Education Arts and Culture was represented by a cultural officer. To analyse data, the researcher used content analysis to identify the most frequently mentioned concepts related to the viability of a living museum such as economic benefits, cultural preservation and community engagement. Furthermore, thematic analysis was used to identify and analyse patterns in the data. This approach was used to identify common themes related to the viability of a living museum such as community interest, available resources and potential challenges.

The study employed purposive sampling to select the relevant institutions such as the Outapi Town Council, Ombalantu Traditional Authority, Ministry of Education Arts and Culture, Ombalantu Baobab Tree Heritage Centre and Outapi War Museum.

### 4.1 Viability of establishing a living museum at Outapi

The researcher has investigated the viability of establishing a living museum at Outapi, assessed the resources required for establishing a living museum, and evaluated the economic, environmental, and social requirements associated with establishing a living museum. All the participants indicated their interest, and they indicated that the living museum is needed in Outapi. The Ministry of Education Arts and Culture (Moe) acknowledged that the establishment of a museum can provide new opportunities for the learners and local community. Furthermore, the establishment of a living museum can potentially create employment opportunities for the local community, such as tour guides, curators, and general workers.

The Moe highlighted that learners will benefit from direct exposure to heritage sites, artefacts, and practices, which can enhance their understanding and appreciation of their own culture and that of others. The Outapi Town Council (OTC) emphasised that a living museum can serve as a potential attraction for both local and international visitors, contributing to the growth of the tourism industry and the local economy.

## 4.2 Assessment of the resources required for establishing a living museum

One of the main challenges identified is the lack of financial resources to establish the museum and ensure its future maintenance. This is a common challenge in museum development, as funding is often required for construction, exhibition design, artefact acquisition, and ongoing operations.

The OTC has shown a willingness to assist in the arrangement of services such as water, land, and electricity for the living museum. This support is crucial for ensuring the smooth operation of the museum and providing a positive visitor experience. The Moe has also expressed its willingness to collaborate with the living museum, particularly in terms of marketing with learners during school festivals. The Ombalantu Traditional Authority (OTA), Ombalantu Baobab Heritage Centre and Outapi War Museum have indicated their support for the living museum and their willingness to sensitise the community about its importance and market it to the locals and tourists that visit their places. Horakova et al. (2023) stated that living museums are operated by a number of external and internal stakeholders. The tourist bubble around the museums is construed and shaped by the major “protagonists”: the Namibian state, the LCFN, the international tourists, the local tour guides and performers, and the wider local communities.

## 4.3 Potential marketing strategies

Social media has become an essential tool for businesses to reach and engage with potential visitors. By creating engaging content and targeting the right audience, the museum can increase its brand awareness and visibility. The support of the local community is vital for the success of the museum. By working closely with the traditional authority and headmen, the museum can ensure that the community is aware of its presence and the benefits it brings. Collaborating with tourism boards can help the museum reach a wider audience and attract both local and international visitors.

## 4.4 Potential benefits

Benefits to the local economy can include establishing a living museum in Outapi as it attracts tourists’ visitations and boosts the financial status of the community, conducting expos, and exposure of the museum community to selling their products. Cultural sites can attract tourists, which in turn can have a positive impact on the local economy. Events such as expos can assist



local communities in showcasing the local culture and heritage and also provide opportunities for local businesses to participate and benefit from visitors. (www.lfcn.info) Other living museum such as the Damara apart from other income generation activities such as bushwalk, Traditional life in the village, donkey cart, they also offer various camp sites and lodges in the area that offer accommodation.

Selling of products can be a source of income for the museum itself, as well as for local artisans and businesses. The availability of cultural products and raw materials can also benefit the local business community, as they can easily get stock and showcase and sell these products. Horokova et al. (2023) through cultural performances, local people will be encouraged to demonstrate the idea of belonging to a particular ethnic group, within the national ideology of “Unity in Diversity.” Horokova et al. (2023) further stated that this has led to a significant process of ethnicisation as part of the national cultural discourse.

#### 4.5 Potential challenges in establishing a living museum

Regarding potential negative impacts associated with establishing a living museum, participants mentioned issues such as fewer participants if marketing is not properly done, and the entrance fees discouraging people from participating.

However, these are not negative impacts. In fact, these could be challenges associated with the living museums. Participants could not identify potential negative impacts such as environmental impact. The construction and operation of a living museum can have environmental impacts, such as increased waste generation, energy consumption, and water usage or cultural commodification. There is a risk of cultural commodification, where the local culture and traditions are reduced to a marketable product for tourists. According to Rekdal. (2012) as cited on ICOM stated “that one can safely state that Western conceptions of Africa were at the core of the marketing, and the objects themselves mostly had an origin from the local traditions, though changed to fit other users and users”p.27).

#### 4.6 Potential community and stakeholder involvement

Considerably, it is crucial to involve all communities in the planning and development of the living museum to ensure that their interests and perspectives are represented. The Moe raised concerns about community dynamics in the region, suggesting that the establishment of a museum may lead to feelings of being overpowered or dominated by certain communities, potentially resulting in non-participation by other communities. This challenge highlights the

importance of promoting inclusivity and representation in the museum's content and programming to ensure that it serves as a platform for all communities to share and celebrate their heritage

Engaging with various stakeholders, such as the local community, traditional authorities, government agencies, and potential investors, is crucial for the success of the living museum. This can help in gaining support, resources, and expertise while ensuring that the project aligns with the needs and aspirations of the community. Engaging with local business people and entrepreneurs can bring various benefits to the living museum, such as financial support, expertise in marketing and management, and opportunities for collaboration.

Collaborating with the Outapi Town Council, and other relevant local government bodies can also help in securing support, resources, and necessary permits for the establishment and operation of the living museum. The Ombalantu Traditional Authority can play a crucial role in supporting the establishment of the living museum, as they are the custodians of the local culture and heritage. The Ombalantu Heritage Centre and Outapi War Museum can play a crucial role in marketing the living museum to their clients. The Olufuko Centre is favoured by the Ombalantu Traditional Authority, Outapi War Museum and OTC due to its proximity to the road and visibility. Additionally, the OTA indicated that the Olufuko Centre is already a cultural centre in town with enough space for the living museum's activities.

The Moe notes that most activities in Outapi happen in the town centre. Therefore, locating the living museum in the town centre can potentially attract more visitors and integrate it more closely with the town's existing infrastructure and services. On the other hand, the Ombalantu Baobab Heritage Centre indicated that the living museum should be located near the Baobab Heritage Centre because of its significance and history. According to the OTC (2013) website, the Ombalantu Baobab Tree, also recognised as a tree of life or Omukwa waaMbalantu is an enormous specimen of the *Adansonia digitate* species. It can be found in Outapi, located in the northern region of Namibia along the main road from Tsandi. This remarkable tree stands at a height of 28 metres and is believed to be approximately 800 years old. Furthermore, The Baobab tree was utilised by the South Africans during the colonial era. It has served as a chapel, post office, house, and hiding site during numerous stages of Namibian history. Currently, the tree is a tourist attraction, and it has been transformed into a kiosk with a craft shop.

Similarly, the OTC (2023) is a host to the former active South Africa Regime Army Base renowned as the Outapi War Museum. Moreover, originally it was referred to as the “Öhatopi”

base, it was representative of numerous smaller South African Defense Force (SADF) posts scattered along the Namibian border with Angola. Besides, statistics obtained from the Ombalantu Baobab Heritage Centre show that visitors are mostly foreign tourists who come in groups, a few school groups and a few community members. Most visitors show interest in knowing the history behind the Baobab tree and purchase a few local products from the curio shop that is located on the site. The administrator at the Ombalantu Baobab Heritage Centre indicated that history about the famous tree is always given to the visitor and the Ombalantu Baobab Heritage Centre generates income from the fees paid by visitors. On the other hand, the statistics obtained from the Outapi War Museum indicated that visitors either local communities or foreign tourists of all age groups visit their place. This is because Outapi War Museum offers different services such as restaurants and accommodation apart from its exhibition area. The Outapi War Museum also indicated that they generate income from visitors who want to know the history of the Outapi War Museum and those who want to see their exhibition area. Further, Outapi War Museum indicated that they always recommend their visitor to go see the Ombalantu Baobab Heritage Centre and in most cases, they escort them to the tree.

Lastly, suggestions such as that traditional clothing is one of the potential items that can be displayed in the museum. Explanations and significance of different traditional clothing items worn by the community will be crucial for the community to have a better understanding of them. Similarly, it was suggested that food that was eaten to suppress hunger would play a vital role in demonstrating how the community used to prepare traditional dishes and explain the cultural significance of these foods.

#### 4.7 Comparative advantage

The study did a SWOT analysis to determine the strengths of having the living museum, the weaknesses, the opportunities and the threats. SWOT analysis is also known as external and internal analysis. SWOT analysis occurs by conducting an external analysis, whereby a researcher identifies the critical threats and opportunities in its competitive environment. Further, it also examines how competition in this environment is likely to develop and what consequences that evolution has for the threats and opportunities an organisation is facing. On the other hand, external analysis focuses on the environmental threats and opportunities an

organization is facing. Moreover, internal analysis helps an organisation identify its organizational strengths and weaknesses. It also helps an organisation understand which of its resources and capabilities are likely to be sources of competitive advantage and which are less likely to be sources of such advantages (Gurel, 2017). The study used the SWOT analysis to identify drawbacks, explore potential avenues for development, and anticipate any possible challenges.

According to the findings, the proposed location of the potential living museum which is that Outapi is strategically located. Most tourists use the Outapi-Ruacana main road when heading to Ruacana waterfall or Omunguluwombashe Memorial Shrine. Moreover, there is a lot of well-established infrastructure including but not limited to schools, tired roads, police stations and gas stations. Similarly, there are many other essential facilities such as shops. Horakova et al. (2021) stated that accessibility and location are key considerations when establishing a tourist attraction. As regards the living museums, which show culture where the holders of those cultures actually live, many of the sites are not easily accessible to tourist. This will not be the case with the potential of establishing the living museum in Outapi as Infrastructure and social amenities are readily available. The findings also show that there are knowledgeable and experienced community members who will be able to work in the museum and identify and practice cultural heritage. Moreover, the potential stakeholders such as the Ministry of Education Arts and Culture, Ombalantu Traditional Authority, Outapi Town Council, Outapi War Museum and Ombalantu Baobab Heritage Centre have shown interest in such potential of establishing a living museum. This includes its potential to showcase the region and enhance the preservation of cultural heritage. On the other hand, the study highlighted a weakness in terms of insufficient funding for research and development.

Regarding competitors and competitive environments, the potential of establishing a living museum in Outapi will be unique because it will cater for different communities that surround Outapi and not a specific individual community. There is a cultural village Uukwaludhi Royal Homestead 30km outside of Outapi, however, it only caters for the Aakwaludhi community because it showcases the Uukwaludhi Royal Homestead, not exclusively Aawambo culture. Different communities such as Aambandja, Kwambi, Kwaluudhi, Kolokadhi and Mbalantu will be carted for. Furthermore, according Gwasira et al. (2021) “previous research and statistics of the establishments in the area, such as the Nakambale Museum and rest camp and the Ombalantu Baobab Heritage Centre, indicated that they receive more visitors than the royal homestead”.

## Conclusion

There is a need and interest to establish a living museum at Outapi. The establishment of a living museum would provide a space for skills transfer from the elderly members of society to the young generation. Gwasira et al. (2021) explain that “cultural villages should be sites for robust discourse about the heritage of a given region. Such sites should be platforms where local communities can negotiate the future of their heritage” (p.16) Community members will showcase their product and make income at the same time. Lastly, the potential of establishing a living museum would allow for the preservation and sharing of traditional knowledge and practices, while also providing economic opportunities for community members. Gwasira et al. (2021) define heritage as “negotiated knowledge that is developed and preserved within a given time and locality” (p.16). Moreover, it is pointed out that the establishment of a living museum could create opportunities for economic growth, generate employment, and foster the production of various cultural products. The potential of establishing a living museum could be ready for the generation of funds through entrance fees. The potential of establishing a living museum has the potential to develop into a tourist hub in the Omusati regions because Outapi is strategically located on the main road that link to other tourist destination. Furthermore, Outapi boasts a unique blend of cultural richness, which include Kwambi, Kwaluudhi, Kolokadhi, Ngandjela and Mbandja and these are all distinct cultural elements associated with the Ombalantu community.

## Recommendations

By establishing a living museum, Outapi would become a hub of cultural, educational, and economic activity, providing an important opportunity for the community to showcase and celebrate its unique history and culture. Mishra (2019) states that museums can act as a go-between, bridging the gap between generations and allowing for the sharing of knowledge about a particular subject across a wide range of people and backgrounds Mishra (2019). There is an urgent need for museums and community groups to come together to promote and preserve intangible cultural heritage. It is better to keep your identity alive rather than adopting that of others (Akuupa, 2012).

After independence in 1990, the period after colonial rule in Namibia highlighted the necessity for fostering a sense of national cultural identity rooted in the unique cultural aspects of being Namibian. There is a potential for fund generation and economic growth for the community members when they produce and sell their products either to the other community members or tourists who might visit the museum because Outapi is strategically located. Muulila (2022) study revealed that cultural heritage through cultural heritage tourism and cultural creative industries, play significant roles in employment creation, income-generating, preserving local culture, uniting people from different cultural backgrounds. Additionally, it suggested that schools could benefit from the transfer of knowledge from older generations to students. The external factors opportunities and threats could be that the demand for local products might be higher than before and this could put a strain on the supplier which will lead to cultural commodification. Furthermore, suppliers and the economy might be challenged as well. However, the study also underscored the threats associated with the project, such as the risk of tribal discrimination participants indicated that Outapi is the centre of many other tribes, if this potential of establishing a living museum in Outapi materialised, it should not focus on Aambalantu culture but later on Aawambo culture. The establishment of a museum if materialised should be done in the proximity of the Ombalantu Baobab Heritage Centre and Outapi War Museum because this will save visitors time and they will be able to explore all the tourist and historical places at the same time. Besides, if the potential of establishing a living museum materialised, a harsh marketing strategy has to be done. Once the establishment of the potential of a living museum materialises, it must be registered with the Museum Association of Namibia (MAN) an umbrella organisation that represents all Namibian museums. MAN as a representative body supports museums in various ways such as in the

field of training, funding and the networking of professionals. ([www.museums.com.na](http://www.museums.com.na),n.d.) Similarly, the LFCN is a non-profit German-Namibia organisation, which focuses on cultural cooperation in rural areas in Namibia. It helps Namibian communities to establish living museums ([www.lcfn.info](http://www.lcfn.info),n.d.).

Another recommendation is that if the living museum is established, it should not only focus on cultural heritage products but offer other services such as accommodation, and restaurants that will offer traditional foods and beverages and different exhibitions where they invite other regions to participate. Similarly, Gwasira et al. (2021) through their examination of visitor statistics from the Uukwaluudhi royal homestead that for cultural villages to be successful and sustainable ventures, it is essential to diversify their activities. This is because certain visitors prefer experiencing history and culture of a given area in a mainstream museum setting, while others prefer a combination of museum collections and on-site living traditions. The living museum should also participate in yearly events such as the Namibian Heritage Week which is organised by the Museum Association of Namibia.

To enhance the popularity of a living museum and attract a greater number of visitors, particularly international tourists, it is crucial to ensure that tour guides are well-informed about the existence of potential living museum. Establishing partnerships with tour guides can be instrumental in promoting the living museum, as they can actively include it in their tours. Moreover, tour guides can effectively bring more tourists to the site. The collaboration with tour guides can not only raises awareness about the living museum but also maximizes its visibility among diverse groups of visitors. To add to that, the prospective living museum should possess a website that showcases its activities and offerings. The website design should be strategically crafted to appear in search results when individuals are looking for museums in Namibia. This will ensure that the living museum is easily discoverable online, providing potential visitors with valuable information about its activities. Currently if one search for museums in Namibia, the first two website that pop up are (<https://www.museums.com.na>) and (<https://www.lcfn.info>) On the other hand, the other effective way to gain recognition is through marketing, such as placing a large billboard at the entrance of Outapi. The billboard would serve as a clear advertisement, raising awareness about the existence of the living museum in the area. Additionally, the creation and distribution of well-designed pamphlets, both in physical form and through various social media platforms, can further contribute to spreading the word about the living museum. Murphy (2003) discovered that the absence of an institutional framework to define ownership and benefits has led to disputes over ownership in

certain instances, particularly concerning community-based campsites in Kunene, (p.3). This means that if the potential of living museum established, there should be clear institutional framework to define ownership and how resources should be distributed to the community.

Lastly, it is recommended that the living museum host annual career fairs for local schools. This initiative would enable learners to learn about their cultural heritage and transition knowledge from cultural heritage expertise.



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## APPENDICES

### Appendix A. **Perception toward the exploration of a living museum in Outapi**

1. Do you think a living museum should be established at Outapi?

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2. What do you see as the potential benefits of establishing a living museum at Outapi?

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3. What challenges do you anticipate in establishing a living museum at Outapi?

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4. How would you suggest marketing the living museum at Outapi?

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5. What type of exhibits and activities would you consider to be most suitable for the living museum at Outapi?

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6. Do you think a living museum at Outapi would be beneficial to the local economy? If so, how? If not, why?

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7. Do you think there are any potential negative impacts of establishing a living museum at Outapi? If so, please explain or describe them.

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8. What do you think are the most important considerations when planning a living museum at Outapi?

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9. Are there cultural expertise/elderly with cultural knowledge who will verify the authenticity of products or practices?

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10. Are there any organisations or stakeholders in Outapi that could be potential partners in developing a living museum? If so, name them.

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11. Do you think you could be a potential stakeholder of the living museum? Or do you anticipate working closely with the proposed living museum? If yes, in what ways?

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12. Where do you think the living museum would be best located in Outapi and why do you think so?

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13. What activities/aspects of the Mbalantu culture would you like to be presented?

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	Regional Council	Town Council	Traditional Authority	Baobab Tree	War Museum	Cultural officer
STRENGTHS						
WEAKNESSES						
OPPORTUNITIES						

THREATS						

SWOT analysis. What are the strengths of having the living museum, and what are the weaknesses? What are the opportunities and what are the threats?

Appendix B. **Questionnaire for Ombalantu baobab tree and Outapi war museum**

1. How often do you receive visitors at the Ombalantu Baobab Tree/Outapi War Museum?

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2. What types of visitors typically come to the Ombalantu Baobab Tree/Outapi War Museum? (e.g., tourists, locals, school groups)

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3. What do visitors find interesting at the Ombalantu Baobab Tree/Outapi War Museum?

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4. Are there any educational or interactive programs currently in place to engage visitors with the culture of Outapi?



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5. Are there any community-driven initiatives related to heritage preservation and tourism in Outapi?

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6. Where do you currently get cultural products from?

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7. Are there any organisations or stakeholders in Outapi that could be potential partners in developing a living museum?

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8. Do you think you could be a potential stakeholder of the living museum? Or do you anticipate working closely with the proposed living museum? If yes, in what ways?

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9. Where do you think the living museum would be best located in Outapi and why do you think so?

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10. What activities/aspects of the Mbalantu culture would you like to be presented?

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	Regional Council	Town Council	Traditional Authority	Baobab Tree	War Museum	Culture officer
<b>STRENGTHS</b>						
<b>WEAKNESSES</b>						
<b>OPPORTUNITIES</b>						

THREATS						
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SWOT analysis. What are the strengths of having the living museum, what are the weaknesses, what are the opportunities and what are the threats?

## Appendix C

University of Namibia, Private Bag 13301, Windhoek, Namibia  
340 Mandume Ndemufayo Avenue, Pioneerspark  
☎ +264 61 206 3111; URL.: <http://www.unam.edu.na>



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### **SCHOOL OF HUMANITIES, SOCIETY AND DEVELOPMENT DEPARTMENT OF HUMANITIES AND ARTS**

**Consent Form**

Post Graduate Diploma in Heritage Conservation  
and Management (UNAM)

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**Research Project Title: Exploring the potential of establishing a living museum at Outapi**

**Researcher:** Hedwig Kadhila

I \_\_\_\_\_ hereby confirm that I have read the information sheet concerning this research project. The researcher Hedwig Kadhila has informed me of the objectives of the project and my expected participation therein. I am participating voluntarily and am aware that I can withdraw from the interview at any time. I am also aware that I can choose not to answer question that I am not conformable with. I understand that my responses will be used confidentially and anonymously for the purposes of doctoral studies and further research.

I give my consent to participate in the interview and those materials that I may share with the researcher such as personal archives may be used in this research.

By signing this form, I confirm my consent.

Signature

Date

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For any questions you may contact the researcher at [0812173544](tel:0812173544) or [nefeinge@gmail.com](mailto:nefeinge@gmail.com) or project supervisor Goodman Gwasira +264 61206 3236 or [gwasira@unam.na](mailto:gwasira@unam.na)

## Appendix D

University of Namibia, Private Bag 13301, Windhoek, Namibia  
340 Mandume Ndemufayo Avenue, Pioneerspark  
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### **SCHOOL OF HUMANITIES, SOCIETY AND DEVELOPMENT DEPARTMENT OF HUMANITIES AND ARTS**

13 September 2023

#### **TO WHOM IT MAY CONCERN**

#### **RE: REUQUEST FOR PERMISSION TO CONDUCT RESEARCH**

This letter serves to confirm that Mrs Hedwig Kadhila is currently enrolled in the Postgraduate Diploma in Heritage Conservation and Management programme at the University of Namibia. I am writing in my capacity as her community. Mrs Kadhila is required to consult some archives, museum documentation and objects as part of her research. She is also required to conduct oral history interviews with identified participants. Her research proposal was successfully accepted by the Heritage programme in the History Section. Kindly see attached to this letter her informed consent form and an information sheet that describes her research topic, objectives.

We shall be very grateful if you could grant her permission and assist her to carry out her research in your organization or community. The research results will be shared with the participants. For any further information please do not hesitate to contact me on the details below.

Yours Sincerely



Dr Goodman Gwasira

Senior Lecturer: Archaeology and Heritage Studies [ggwasira@unam.na](mailto:ggwasira@unam.na)

061 206 3632