CHAPTER 6
COMPARATIVE STUDY OF THE CASE STUDIES, BEST PRACTICES, RECOMMENDATIONS AND CONCLUSION

6.1 Introduction

"Woben asu a, na wote se okoto bo waw"
An Akan proverb from Ghana meaning that if you get close enough to the river, you can hear the crab coughing; if you get close enough to another person, you hear things that you did not know before (Matowanyika 1999).

This chapter comprises a comparative study of the case studies, discussing the overall most informative activities from all six cultural villages and indicating the level at which information was shared for each activity observed at all the cultural villages. A comparison of the mean values for the opinions expressed on commercial exploitation vs. conservation of the culture between the case studies is also discussed, along with a comparative discussion of the overall experiences as rated by the visitors. The best practices as identified at the cultural villages, as well as overall recommendations, are also discussed. A synthesis of the previous chapters concludes this chapter.

6.2 Comparative study

A few statistics are provided to give an overall indication of the interviews conducted with the employees and the visitors to the various cultural villages in paragraph 6.2.1. This is followed by the most informative activities calculated for all the cultural villages in the same way as for the individual cultural villages, as discussed in paragraph 5.2.2.3, by using the averages for all the activities collectively from the tables reporting on the perceptions of the visitors at the respective cultural villages. The 23 most informative activities, as well as the ten least informative activities, are discussed in paragraph 6.2.2.

A number of statistical tests were also conducted to point out whether there were statistically significant comparisons that could be drawn between opinions expressed
and various criteria that were selected. These tests were mainly conducted to determine whether opinions expressed on commercial exploitation of the cultures were cultural village-specific or age-specific. The results of these tests are reported on in paragraph 6.2.3. The rating of the overall experience is graphically represented and discussed in paragraph 6.2.4.

6.2.1 Comparative statistics

Comparative statistics were calculated for the employees as well as the visitors to the various cultural villages.

6.2.1.1 Comparative employee statistics

In total 46 employees were interviewed, of which 42 were South African citizens and four were originally from Lesotho. Thirty males and 16 females were interviewed. The ages of the employees that responded were as follows: two were under the age of 20, 28 were between the ages of 20 and 39, 12 were between the ages of 40 and 60 and four were older than 60 years.

The Zulu culture was by far the most dominant among the employees that responded and 20 Zulu employees were interviewed. Ten Shangaan employees were interviewed, nine Basotho, four Xhosa, one Ndebele, one Tsonga and one Tswana. The reason for the large number of Zulu employees is that four of the six cultural villages visited represented the Zulu culture.

Most of the respondents (89,1%) learnt their culture from their parents. Thirteen percent of the respondents learnt aspects of their cultures at the cultural villages, 8,7% had specific training, 6,5% learnt from people in the community and only 2,2% learnt knowledge about the culture from school.

There were 47,8% of the respondents that remarked that they were teaching other employees about the culture, 54,3% answered that they were teaching visitors about their culture, 58,7% regarded themselves as teaching other members of the culture about the culture and only 15,2% saw themselves as teaching people from other cultural groups outside the context of the cultural village about their cultures.
Most of the respondents (41.3%) had been employed for six to ten years at the cultural villages, 32.6% had been employed for between one and five years, 13% had been employed for less than a year, 10.9% had been employed at the cultural villages for between 11 and 15 years, and 2.2% had been employed for between 16 and 20 years.

There were 39.1% of the respondents who saw themselves as transferring knowledge about the culture for between six and ten years, 26.1% regarded themselves as transferring knowledge for between one and five years and 15.2% said they had been transferring knowledge for more than 20 years. Table 6.1 shows the perceptions of all the employees on interest factors of their culture.

Table 6.1: Perceptions of employees: All case studies combined

<table>
<thead>
<tr>
<th>Perception</th>
<th>No extent</th>
<th>Small extent</th>
<th>Moderate extent</th>
<th>Large extent</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>To what extent do you think people of your own culture are interested in their culture?</td>
<td>Count: 2 6 6 32 46</td>
<td>%: 4.3% 13.0% 13.0% 69.6% 100.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To what extent do you think other South Africans (not from your culture) are interested in your culture?</td>
<td>Count: 2 40 46</td>
<td>%: 13.0% 87.0% 100.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To what extent do you think foreign tourists are interested in your culture?</td>
<td>Count: 2 44 46</td>
<td>%: 4.3% 95.7% 100.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To what extent do you believe that what you do at this cultural village conserves your culture?</td>
<td>Count: 2 44 46</td>
<td>%: 100.0% 100.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To what extent do you believe that the conservation of your culture is important to future generations?</td>
<td>Count: 2 44 46</td>
<td>%: 100.0% 100.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To what extent do you believe your culture benefits from being used to generate money?</td>
<td>Count: 2 2 1 41 46</td>
<td>%: 4.3% 4.3% 2.2% 89.1% 100.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To what extent do you believe that the knowledge about your culture should stay exclusively within your culture?</td>
<td>Count: 45</td>
<td>%: 97.8% 2.2% 100.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To what extent do you believe knowledge of your culture should be shared?</td>
<td>Count: 28 4 7 7 46</td>
<td>%: 60.9% 8.7% 15.2% 15.2% 100.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To what extent do you believe that cultural villages exploit your culture commercially?</td>
<td>Count: 4 42 46</td>
<td>%: 8.7% 91.3% 100.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To what extent do you believe cultural villages conserve your culture?</td>
<td>Count: 2 40 46</td>
<td>%: 100.0% 100.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Employees’ opinion on the extent to which people from their own cultures are interested in their culture seemed to be mixed, although most (69.6%) were inclined to think that they were interested to a large extent. Most of the respondents (87%) were also of the opinion that other South Africans are interested in their cultures to a
large extent. There was a unanimous response regarding the perception of the interest that foreign visitors show in their cultures.

All the respondents are positive about the role they play in the conservation of their cultures at the cultural villages and are adamant that the conservation of their cultures is important to future generations.

Most respondents felt that their culture benefited from being used to generate money. All but one respondent felt that knowledge about their cultures should not stay exclusively within their cultures and there was a unanimous response that knowledge should be shared.

A fairly mixed response was received regarding the extent to which respondents believed cultural villages exploited the culture commercially. Although most (60,9%) replied that there was no commercial exploitation of the cultures, 30,4% believed that there was a moderate or large extent of commercial exploitation of the cultures. Although these varying opinions were pointed out clearly in the different sections in Chapter 5, statistical tests were conducted regarding the dependency of these opinions on some aspects and these results are discussed in paragraph 6.2.3.

The respondents were very positive about the role that cultural villages play in conserving their cultures and all the respondents selected either moderate or large extent.

6.2.1.2 Comparative visitor statistics

The general statistics from the visitor’s questionnaires showed that 90 visitors were interviewed in total, of which 52,4% were South Africans. This proves that there is a market for cultural villages among South African tourists equal to the one for foreign tourists. The remainder of the visitors that were interviewed came from Sweden (8,9%), Holland (3,3%), France (1,1%), Britain (8,9%), Japan (1,1%), Germany (4,4%), the United States of America (13,3%), Canada (1,1%), Belgium (4,4%) and Ghana (1,1%). Fifty-five females and 35 males agreed to be interviewed. Seventeen of the respondents were under the age of 20, 34 were between the ages of 20 and 40, while 39 were older than 40 years of age. The 52,4% South Africans that were
interviewed identified with the following cultural groupings: English (29.8%), Afrikaans (25.5%), Zulu (12.8%), Tswana (10.6%), Coloured (8.5%), Basotho (4.3%), Venda (4.3%), Xhosa (2.1%) and Swazi (2.1%).

Most respondents (40%) visited the cultural villages in parties of fewer than five people. The second largest proportion of respondents (25.6%) visited the cultural villages in groups of 25 or more people, followed by the third largest proportion (17.8%) that visited the cultural villages in groups of five to ten people.

The visits to the cultural villages were part of a tour package for 51.1% of the respondents, whereas 25.6% of the respondents discovered the cultural villages from marketing material. Very few respondents (5.6%) drove past a sign and decided then to visit the cultural villages. A reasonable proportion (16.7%) were referred to the cultural villages by someone.

Although most of the respondents (82.2%) visited the specific cultural village only once, some visitors (16.7%) seemed to return to visit the same cultural village again. A fairly significant proportion of the respondents (34.4%) were regular visitors to cultural villages and had visited other cultural villages in South Africa during the past two years. Other cultural villages that had been visited by the respondents are listed in Table 6.2. Cultural villages that can be pointed out in Table 6.2 that were visited most often are Shakaland (32.3%), Shangana (25.8%), Nyani (25.8%) and Basotho (19.4%).

Table 6.2: Cultural villages that have been visited in the past two years

<table>
<thead>
<tr>
<th>Cultural Village</th>
<th>Not marked</th>
<th>Marked</th>
<th>Total</th>
<th>Cultural Village</th>
<th>Not marked</th>
<th>Marked</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basotho</td>
<td>80.6%</td>
<td>19.4%</td>
<td>100.0%</td>
<td>Something out of Nothing</td>
<td>90.3%</td>
<td>9.7%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Lesedi</td>
<td>96.8%</td>
<td>3.2%</td>
<td>100.0%</td>
<td>Dumanzulu</td>
<td>93.5%</td>
<td>6.5%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Nyani</td>
<td>74.2%</td>
<td>25.8%</td>
<td>100.0%</td>
<td>Matsamo</td>
<td>93.5%</td>
<td>6.5%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Shakaland</td>
<td>67.7%</td>
<td>32.3%</td>
<td>100.0%</td>
<td>Gaabo Motha</td>
<td>87.1%</td>
<td>12.9%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Kwabhekithunga</td>
<td>90.3%</td>
<td>9.7%</td>
<td>100.0%</td>
<td>Mapoch Village</td>
<td>96.8%</td>
<td>3.2%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Zulu Heritage</td>
<td>87.1%</td>
<td>12.9%</td>
<td>100.0%</td>
<td>Botshabelo</td>
<td>87.1%</td>
<td>12.9%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Ilala Weavers</td>
<td>93.5%</td>
<td>6.5%</td>
<td>100.0%</td>
<td>Tsitsikamma Khoisan</td>
<td>96.8%</td>
<td>3.2%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Shangana</td>
<td>74.2%</td>
<td>25.8%</td>
<td>100.0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Respondents visited the cultural villages either for leisure purposes (77.8%) while they were on holiday or for educational purposes (22.2%) as part of a school group.

Most of the respondents (67%) did not purchase any craft items from the craft shops. Of the respondents that purchased craft items, 12.5% purchased memorabilia, 17% purchased a functional item such as a grass mat and 6.8% purchased a culturally significant item such as a chief’s headdress. Most of the respondents (73.7%) that purchased a functional or culturally significant item were aware of the original purpose of that artefact.

Table 6.3 shows the extent to which respondents would recommend the cultural village to family and friends, the extent to which they were motivated by their visit to the cultural village and the extent to which they believed the information to be authentic.

Table 6.3: Opinions expressed on the extent of recommendation, motivation and authenticity

<table>
<thead>
<tr>
<th></th>
<th>No extent</th>
<th>Small extent</th>
<th>Moderate extent</th>
<th>Large extent</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>To what extent would you recommend a visit to this village to friends or family?</td>
<td>Count</td>
<td>8</td>
<td>33</td>
<td>49</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>%</td>
<td>8.9%</td>
<td>36.7%</td>
<td>54.4%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Having visited this village, to what extent has it motivated you to learn more about this culture?</td>
<td>Count</td>
<td>7</td>
<td>9</td>
<td>37</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>%</td>
<td>7.8%</td>
<td>10.0%</td>
<td>41.1%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Having visited this village, to what extent has it motivated you to learn more about other cultures?</td>
<td>Count</td>
<td>9</td>
<td>8</td>
<td>35</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>%</td>
<td>10.0%</td>
<td>8.9%</td>
<td>38.9%</td>
<td>42.2%</td>
</tr>
<tr>
<td>Having visited this village, to what extent do you consider the knowledge to be authentic?</td>
<td>Count</td>
<td>2</td>
<td>9</td>
<td>35</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>%</td>
<td>2.2%</td>
<td>10.0%</td>
<td>38.9%</td>
<td>48.9%</td>
</tr>
</tbody>
</table>

There is a very positive opinion regarding these aspects in general, seeing that most visitors selected the moderate and large extent categories.

6.2.2 The most informative and least informative activities

When the opinions of all the respondents on the level of how informative the activities are, are grouped together, an overall idea can be formed to indicate the activities that are most clearly explained at the cultural villages. This would then indicate the extent to which IK, which is encapsulated by these activities, is conserved.
The graphs show the four levels of how informative activities were perceived to be, as was previously indicated in Chapter 5 as well. ‘Not applicable’ and ‘option not listed’ categories were added. The ‘not applicable’ category refers to those activities that were reported to be offered at a specific cultural village during the telephonic interview, and were therefore included in the particular questionnaire for that cultural village, but were not observed at the cultural village during the tour. The reason why an ‘option not listed’ category was added was to indicate those activities that only took place at a select number of cultural villages. The total number of visitors that observed these activities is lower, because fewer cultural villages offer the specific activity and where the activity is not offered, the ‘option not listed’ category would be marked on those questionnaires. All the activities on the graphs will not be discussed in detail here and only specific issues will be pointed out. These graphs give an indication of how informative the activities were perceived to be. However, the individual discussion on each cultural village in Chapter 5 gives a clearer indication of activities that should be revised by the cultural village.

![Figure 6.1: Twelve most informative activities according to all visitor respondents](image)

The most informative activity at all the cultural villages was greetings because most respondents selected it as either very informative or informative and none indicated
that it was not applicable. It is also a participatory activity and visitors get to try the words on their tongue and use these as if they are part of the village. Some visitors also mentioned that they would like to be able to thank the employees in their own languages to express their gratitude in a manner that the employees would understand, especially those employees that cannot speak English.

Although dancing and singing were rated as the second most informative activity, the amount of information transferred during this activity was really not observed to be significantly more than most of the other activities. The excitement that the visitors expressed during this activity could have had an influence on their choice of the activity as particularly informative. However, the expression of performing arts is informative in itself and some visitors commented on the excellent ability of the indigenous people of South Africa to express themselves non-verbally.

The traditional healer activity was rated third on the most informative list and although none of the traditional healers conversed in a language other than their own indigenous languages, non-verbal communication of the demonstrations and the explanations by the guides resulted in this activity being rated overall as very informative.

The explanations of the history of the various cultures were listed next on the graph because a large number of visitors perceived the explanations as very informative and informative. It should also be noted that about 15% of the total number of visitors experienced it as not informative at all. The specific cultural villages where the history was not particularly well explained have been pointed out in Chapter 5 and should receive attention.

Traditional dress was perceived as the fifth most informative activity, although about 18% of the visitors marked traditional dress as ‘option not listed’. Very few respondents marked this activity as moderately informative or not informative at all.

Although more respondents perceived the activities of food preparation and meals as more informative than family structure, fewer respondents regarded family structure as moderately informative or not informative at all, but family structure was marked
as ‘option not listed’ in more than 30% of the cases. This implies that less information about family structure has therefore been transferred to fewer respondents than information on food preparation and meals mentioned above. More respondents found information on customs, ritual and religion very informative than those that found information on family structure very informative. However, more respondents also mentioned that the explanations of customs, rituals and religion was not informative at all compared to those that regarded family structure as not informative at all.

The remaining four activities on the graph were regarded as very informative or informative by just over 50% of the respondents for each activity and therefore just fewer than 50% of the respondents regarded the activity as moderately informative, not informative at all, not applicable or ‘option not listed’. This therefore implies that knowledge concerning these activities was not transferred effectively to just less than half of the respondents.

Figure 6.2: Thirteenth to 23rd most informative activities according to all visitor respondents
For the 13th to 18th activities the knowledge was not transferred effectively to just more than 50% of the respondents. For the 19th to 23rd activities the knowledge was not transferred effectively to between 65% and almost 80% of the respondents.

From the graphs in Figures 6.1 and 6.2 it seems as though only 12 of the 24 activities were regarded as very informative and informative by at least 50% of the respondents. When looking at these statistics, it seems as though only 35.3% of the total number of activities were effectively transferred to at least half of the respondents.

![Graph showing how informative activities were found by respondents](image)

Figure 6.3: Ten least informative activities according to all visitor respondents (activities 24-33)

The activities listed in Figure 6.3 are those perceived as least informative either because very few respondents regarded them as very informative and informative, or because they were not applicable and not listed, according to most of the respondents. This roughly translates into one third of the knowledge of the activities being transferred effectively, because more than 50% of the respondents regarded these activities as very informative or informative. One third was transferred moderately effectively, because 25% to 50% of the respondents selected very
informative or informative and one third of the activities were poorly transferred because fewer than 25% of the respondents selected very informative and informative for these activities.

Only 33 activities were indicated as being practised at one or more cultural village. Considering time constraints imposed by the duration of the average tour undertaken at cultural villages, the number of activities remains reasonable. However, the level of information transferred for these activities is not sufficient.

6.2.3 Commercial exploitation vs. conservation of the culture

After answers were received on the issue of commercial exploitation of the culture at cultural villages, it seemed as though there could be significant dependencies between the tendency of visitors to select commercial exploitation and the specific cultural village. Another dependency that seemed to have significance was the employees’ ages and the impression of commercial exploitation of their cultures. These dependencies were statistically tested.

The question posed to the employees, whether they believed that cultural villages exploited their cultures commercially rather than conserving them, was statistically tested against the cultural villages. The $H_0$ hypothesis states that the opinion about the exploitation of the culture is independent of the cultural village and the $H_A$ hypothesis states that the opinion about the exploitation of the culture is dependent on the cultural village. A Pearson Chi-Square test was conducted and 76% expected a count of less than five and the minimum expected count of significance is 1.57. A count of 0.018 was calculated. This test is therefore unstable owing to the small sample per cell. A Cramer’s V test was then conducted and a value of 0.546 was received. This is bigger than 0.05 and based on the 95% level of significance, hypothesis $H_0$ cannot be rejected in favour of $H_A$ and therefore the opinion concerning the exploitation of the culture is independent of the cultural village.

A Fisher’s Exact Test was used to determine whether the age of the employees had a significant impact on their opinion regarding the commercial exploitation of cultural villages. A value of 0.754 was calculated, which is bigger than 0.05, which means that age does not have a statistically significant effect on the opinions expressed.
The opinion of the visitors concerning the exploitation or conservation of the culture was tested for each cultural village. The $H_0$ hypothesis states that there is no significant difference between the opinions of the visitors at any one of the cultural villages, whereas the $H_A$ hypothesis states that there is a difference between the opinions of the visitors at the cultural villages and that the opinions expressed are cultural village-specific. A One-way ANOVA test was conducted and a value of 0.307 was calculated. This is bigger than 0.05 and therefore the $H_0$ hypothesis cannot be rejected in favour of the $H_A$ hypothesis, which indicates that there is no significant difference between the opinions of the visitors at any of the cultural villages. A further Kruskal Wallis Test was conducted, reaching a value of 0.349, which is also bigger than 0.05 and the same conclusion was drawn, i.e. that the $H_0$ hypothesis cannot be rejected in favour of the $H_A$ hypothesis. There is therefore no significant difference between the opinions of the visitors at any of the cultural villages.

These tests were conducted in order to determine whether the experience associated with a specific cultural village could significantly influence a visitor’s opinion on whether cultures are commercially exploited at cultural villages or whether the visitors’ opinions are independent of specific experiences at cultural villages. From these statistical tests the conclusion can be drawn that the visitors’ opinions are independent of the cultural villages that were visited.

6.2.4 Rating of overall experience

When rating their overall experience at the cultural villages, the visitors could choose between poor, average, good or excellent. While none of the visitors selected poor, a few of the visitors selected average. However, at Shakaland, ranking number one on the overall experience graph in Figure 6.4, and Lesedi, ranking number two, none of the visitors selected average and most selected excellent.
Based on the discussions in paragraph 5.4, specifically on the authenticity of the information at Lesedi, as well as the fact that fewer activities were demonstrated on average at this cultural village, it is clear that the visitors based their rating of the overall experience on the enjoyment experienced at the cultural village rather than the amount of information received. Both Shakaland and Lesedi have extravagant dancing routines, which appeared to have had a major impact on the choices of the visitors. This statement is also supported by the large number of visitors that selected dancing and singing as very informative, while the amount of information shared during these activities was neither more nor less informative than most of the other activities demonstrated during the tours.

The Zulu Heritage Village ranked number three on the graph and yet nothing at the Zulu Heritage Village is displayed extravagantly. It is rather a highly informative experience and quite different from any of the other cultural villages, as it includes a glimpse of current modern-day living conditions.

Basotho Cultural Village ranked fourth on the graph of overall experiences. Although overall the information that was shared was considered to be very informative, the fatigue of the guide and the fact that the general tour lacks a dancing and singing
routine contributed to the majority of the visitors selecting average and good. This statement is supported by the many visitors that commented on this specifically when making their choice of overall experience.

Although Shangana has included unique aspects in the tour that distinguish it from other cultural villages, such as the theatrical display of the history of the Shangaan people, most visitors rated Shangana as good. Comments made by the visitors when selecting their choices were on aspects such as the theatrical performance being too long and the fact that because of the large group and translations, audibility was poor, robbing the visitor of experiencing the complete event.

The same problems concerning translations experienced at Shangana were indicated to be the deciding factor for many visitors making their choice of overall experience at Kwabhekitunga. In conversation it became clear that one of the visitors that indicated a choice of average based it on comparing the experience at Kwabhekitunga with experiences at other cultural villages.

The ranking done in Figure 6.4 must not be confused with the level of information shared at the cultural villages or which cultural villages are regarded as the best. There are many factors contributing to the overall experience of visitors to cultural villages and there is no single village that does everything better than another. The following discussion points out the best practices of all the cultural villages.

6.3 Best practices

The best practices are discussed under the headings of the respective cultural villages where they were experienced.

6.3.1 Basotho Cultural Village

The architecture at Basotho Cultural Village depicts more than one period of building and life-styles of the Basotho people and does not focus on only one period, like most other cultural villages. This successfully shows how the Basotho people adapted and evolved throughout history, as well as pointing out the aspects that influenced and forced some changes to their lifestyles. This aspect does not reduce
the people to acting out a role associated with the past only, as can be seen in previous criticism discussed in paragraph 5.5.2.5, but gives a more dignified style and a representation true to their current living conditions.

Basotho Cultural Village conserves musical instruments from the past better than any other village. Not only are there specific staff members that play some of these musical instruments, but they also have audio and video recordings for sale in their craft shop.

A tag is added to each item that is sold in the craft shop. On this tag are a price, the name of the crafter and the purpose of the item. A phrase is also found on the item: “My heritage is my pride[,] I want to share it with you. Khotso pula nala. Peace [prosperity] and rain”. The visitors therefore have no doubt about what they have purchased, seeing that the information has been shared and at the same time the crafter is acknowledged.

An art gallery displays Basotho artefacts as well as the work of local artists. There is a very interesting photographic display of the construction process of the cultural village and information is found on almost all the items.

The amphitheatre of the cultural village is successfully used as a venue for dancing, games and choir competitions. In this way members of the culture who are not associated with the cultural village develop a sense of ownership and pride in the cultural village and an interactive and supportive relationship develops with the surrounding communities. IK is therefore shared among the members of the culture and not only with the visitors.

A craft skills development programme exists, making use of the expertise of the employees to train and develop skills for local unemployed members of the culture to help them develop artistic and entrepreneurial skills in order to earn a living.

There is strong emphasis on involving and interesting local children in various aspects of the cultural village. This is done through various programmes focused on the youth. The benefits of these programmes are manifold, not only for the local
children, but also for the future existence of the cultural village. The local children become active receivers of IK. They develop a sense of pride and respect for their culture. If they learn to see the cultural village as their second home, they become the informed and knowledgeable employees of the future, especially when they are exposed to the economic benefit of the cultural village. In return, the culture is conserved and old ways will not be lost.

The game of marabara was demonstrated and found to be very interesting, although the activity lacked a proper explanation to ensure it is informative. Marabara games could also be purchased in the craft shop.

Basotho Cultural Village strives to sell only Basotho craft in the craft shop, thus assisting Basotho people in their entrepreneurial endeavours.

6.3.2 Shangana Cultural Village

The theatrical play that tells the story of the Shangaan people through dance and music cleverly incorporates the activities of history, singing and dancing, as well as musical instruments. A play that can act as a historical narration as well as a song and dance performance could be more informative than a mere song and dance routine. A well-timed theatrical performance could make up for the lack of historical narrative experienced at many cultural villages. A programme that gives act divisions as well as some background information could enhance the transfer of knowledge.

The training and development facility that is adjacent to Shangana provides a site for learning creative skills so that local people may develop and improve their craftsmanship.

6.3.3 Lesedi Cultural Village

A leaflet containing information about significant aspects of the cultural village is an added source of knowledge transfer. Because there is so much information to be grasped during the guided tour, written material containing words in the indigenous language with the meaning of the things that were pointed out helps the visitor to process some of the information.
6.3.4 Kwabhekithunga/Stewarts Farm
No other cultural village has as clear an explanation of traditional dress as Kwabhekithunga. Each aspect of the traditional dress is named by the chief in his language first and then described by the guide. The reason why specific clothing has been chosen to look the way it does is excellently explained.

The explanation of the weaponry used and the names chosen is also the best explanation of all those offered at the cultural villages.

The workings of musical instruments, specifically the vibrating drum, are clear because volunteering visitors have an opportunity to try playing the drum. Kwabhekithunga succeeds best in allowing the visitor to participate in most of the activities that are offered.

Younger visitors being treated to a special craft-making activity allows for closer interaction with members of the traditional family, an aspect requested by many visitors in the recommendation sections discussed in Chapter 5. The children are also exposed to a new skill and they receive a special memento to take home with them.

6.3.5 Shakaland
Information boards that are placed in strategic positions provide information on aspects that are not specifically discussed during the tour, but that could be of interest to the visitor. Shakaland succeeds in providing information on the history of the people and issues such as beadwork and the purpose of the sangoma on these information boards.

Spear-throwing competitions and challenging visitors to attempt the same are useful in demonstrating the skill and power necessary for this activity.

Having the female visitors attempt to balance and carry clay water pots on their heads allows them to participate and leaves them with respect and admiration for the skill necessary to carry a pot full of water along winding footpaths in the veld.
The spear-making demonstration (part of the Shaka programme mentioned in paragraph 5.6 but not observed by the respondents) adds a different dimension to the normal tool usage discussions observed at other cultural villages.

6.3.6 The Zulu Heritage Village

The cultural village is used for both international tourists and local school children, and different price rates are charged. This practice allows for greater revenue to flow into the area, as well as allowing all walks of society of South African children to be exposed to a cultural learning curve, which cannot be gained through books.

Giving the visitors a glimpse of modern family life by enabling them to visit a present-day homestead allows them to witness similarities and differences between the old and current ways, indicating the influences that forced such similarities and differences. This also ensures greater involvement from the community and the development of a relationship that is mutually beneficial.

Making school children part of the family for a day, having them sleep in the traditional manner and exposing them to daily chores are excellent ways of developing not only understanding, but also respect and tolerance for the way in which different cultures live.

Herding and milking demonstrations and the involvement of local children in herding the cattle make for a lively atmosphere in the kraal and expose the visitors to an aspect of great importance to African people.

The demonstration of the game of stick fighting played by boys is explained in an excellent manner and provides for a fun-filled dimension of the tour.

The traditional architecture and hut repair, using only the material that was used in the past, creates a feeling of authenticity. The fact that a hut is left without thatching shows the process of hut building clearly.
6.4 Recommendations

Although it is not the idea here to repeat the recommendations made in Chapter 5, some recommendations are elaborated on. The recommendations made here are considered to be general recommendations applicable to cultural villages in general.

Staff that are not cultural role players, but that are visible to visitors, such as waiters, kitchen and reception staff, should have a culture-specific uniform to distinguish them as part of the specific culture represented at the cultural village.

A serious effort should be made to conserve the playing of traditional musical instruments. Although drums are played at all the cultural villages, it should be kept in mind that drums are not the only musical instruments that were traditionally played. An effort should be made to locate members of the culture who can still play traditional instruments and the skill should be transferred to more than one member of the staff at the cultural villages.

An attempt should be made to sell culture-specific craft, otherwise craft not associated with the culture should be marked accordingly. The selling of Zimbabwean craft and craft from other African countries should be left for commercial collectors of various art forms in settings such as hotel shops and airports.

Storytelling is an integral part of any culture. There is a richness of stories in Southern Africa that can compare with any written culture. Literature of African stories now exists and books are often sold at cultural villages. However, nothing compares to a story being told by a master storyteller. This aspect was lacking at each and every cultural village that was visited. If the story could be told in the local language with the animated expressions that are so characteristic of African storytellers, the visitor would be exposed to hearing the beauty of the language. The guide could then translate the story and the visitor would have the benefit of learning a new story.

Dances are used as expression in every culture. The cultural villages in general lacked an explanation of the dances and what they meant. The guide could point out
aspects such as dances for courtship or thanks to the ancestors for a successful hunt.

The experience of enjoyment and satisfaction of the visitor is strongly linked to the experience and knowledge of the guide. Cultural villages should invest in skills development of their guides, for example by sending them on guiding courses, so that they not only have knowledge about their topic, but also learn how to deal with various situations that they may encounter with visitors and especially international visitors. A suggestion was also made that capacity building should take place so that guides develop the ability to discuss issues such as Ubuntu and other contemporary aspects that is part of the South African climate.

Visitors should be encouraged to recognise indigenous customs through participation. The experience is then not only through active learning, rather than passive learning, but also becomes more memorable.

Booking visiting groups that speak different languages together seems inevitable, but the cultural village guide should take care to ensure that all the visitors receive the message. At the cultural villages where different language groups were accommodated together, visitors complained that they could not hear the cultural village guide clearly, because of the many translations taking place around them.

Very large groups could rather be divided into smaller groups to allow visitors to experience the entire performance. When some visitors are seated and some have no choice but to stand owing to restricted seating space, the standing visitors inevitably move around, which causes distractions and makes audibility poor.

It is necessary to debrief locals exposed to western influences, especially the smaller children, as it seems as though the effect of the ‘western interest’ in some of them could be overwhelming. This relates to the issue of acculturation discussed in paragraph 3.2.2.
More information could be provided on environmental education concerning the significance of certain plants and the resulting conservation effect that certain taboos on the plants have.

Cultural villages could be used as a venue for corporate team building exercises where relevant aspects of the represented culture could be included in improving business skills. This would incorporate Southern African cultures into business and give recognition to them\(^1\).

### 6.5 Synthesis and conclusion

It would appear as though the great interest in the various cultures at the cultural villages played a role in stimulating pride among indigenous peoples in who they are and what they have accomplished and because of this pride the desire is strengthened to conserve their cultures.

Based on the objectives that were set in paragraph 1.2, the following conclusions were reached in the preceding chapters:

- IK is not necessarily defined in terms of the knowledge held by indigenous peoples, but rather as a mixture of indigenous and introduced knowledge.
- Although attempts have been made to classify IK, overlaps always remain, seeing that various aspects of the knowledge fall within various classes of the classification and these aspects cannot be divorced from each other.
- The activities presented at the cultural villages are representative of all the classes in the classification of IK. The 12 most informative activities as indicated in Figure 6.1 are also representative of all the classes in the classification of IK.
- Although communities of practice exist at cultural villages, the visitors only have real access to the guide and in turn the guide only reflects very limited glances of each community of practice.

\(^1\) Personal communication with Mr. Mark Ward of Mantenga Cultural Village in Swaziland (20 March 2006).
- Cultural villages are cultural tourism enterprises that have the potential to take revenue to the poorest rural communities in South Africa, although there are several advantages and disadvantages attached to cultural villages.
- Telephonic interviews were used to do a census of the cultural villages in South Africa that produced interesting findings concerning cultural villages, i.e. cultures represented, payment structures, employment details and activities offered.
- Cross-tabulations were drawn from the results of the telephonic interviews and some significant trends were pointed out, especially relating to ownership of the cultural villages, but also target markets.
- The results from the telephonic interviews were also used to aid in the selection of cultural villages that could be included in the cases study visits.
- Interviews with employees and visitors at the venues of the case studies revealed various aspects regarding the transfer of knowledge at cultural villages, which in turn pointed out best practices and recommendations that could improve the transfer of knowledge at cultural villages.
- It was found that only 33 activities in total were included in the tours at the six cultural villages that formed part of the case studies. Of these, one third were found to be rated as very informative and informative by more than 50% of the respondents. One third of the activities were rated as very informative and informative by 25% to 50% of the respondents and one third were rated as very informative and informative by fewer than 25% of the respondents.

Continual change and implementation of fresh ideas are imperative to keep the tourism product exciting, not only for visitors that revisit the cultural villages, but also to keep guides and cultural performers interested in what they are doing at the cultural villages.

Considering the current state of affairs at cultural villages it has to be concluded that the extent to which IK is conserved at cultural villages is fairly poor. However, there is tremendous potential at cultural villages to act as custodians of IK, not only for the paying visitors that visit these cultural villages, but also for members of the respective cultures themselves. The researcher believes that a mere mind shift of the owners
and managers of the cultural villages is all that is needed to start harnessing this tremendous potential. As soon as the cultural village is seen as a living museum, and not only as a commercial enterprise, the managerial decisions that correlate with this mind shift will inevitably result in greater conservation of IK. This statement is made because the cultural heritage, which is the product, will be conserved for the sake of conserving the cultural heritage, rather than ensuring the survival of the cultural heritage as a commodity that can be sold. Basotho Cultural Village acts as example for this statement. From the list of best practices it can be seen that more is done to incorporate the members of the represented culture at this cultural village than at any of the other cultural villages discussed. Because Basotho Cultural Village is subsidised by the government, the emphasis is not on making money, as in the case of the commercial cultural villages, but on conserving the culture. It is not suggested that the commercial cultural villages should apply for government grants to alleviate the pressure of making money; it is suggested that commercial cultural villages improve their product, i.e. their current tours, so that they could become custodians of IK and, as seen in the congratulatory remarks made by visitors in Chapter 5, become places that every South African should visit.

6.6 Areas for future research

Resulting from this study the following suggestions can be made regarding future research:

- Developing a knowledge management strategy for cultural villages so that cultural villages can become true custodians of IK.
- Identifying the authentic IK practices and appropriately documenting these practices that take place at cultural villages.
- Investigating the development of additional cultural villages so that the representation of cultural villages correlates more closely to all the cultural groupings in South Africa that are indigenous to South Africa.
- Examining the socio-cultural impacts of tourism on the employees and their families at cultural villages.
• Researching the changes that take place in the crafts that are made and sold at cultural villages over time.

• Investigating the sociology of earnings of employees and feelings of cultural commercial exploitation.

• Determining the correlation between marketing and visiting trends at cultural villages.

• Investigating the supply and demand of guest-house accommodation in rural “township” areas.

• Examining the human resource relations at cultural villages to identify reasons for the apathy observed among employees of certain cultural villages.

• Testing the health of the guest-host relationships at selected cultural villages in South Africa.

• Conducting health tests on the use of wooden cutlery at cultural villages.

• Determining the nutritional value of indigenous foods.

• Researching the changes in architectural style of indigenous housing over time and developing a strategy to implement these changes at cultural villages where only one period is portrayed.

• Designing guiding courses for cultural village guides to improve their general knowledge and techniques for controlling visiting groups.

• Identifying artists who can still play traditional instruments and designing methods to conserve and transfer the skills.

• Investigating the interest in cultural village tourism among members of the culture represented at the cultural village.