CHAPTER 3
THE IDENTIFICATION OF CULTURAL VILLAGES AS EXAMPLES OF CULTURAL TOURISM

3.1 Introduction

"Evocative cultural symbols help to condition human perceptions of the existing social order and concepts of the future" (Mehrhoff 1991:251).

The government of South Africa, be it apartheid South Africa or democratic South Africa, has always been an enthusiastic shaper of culture and heritage meanings. Cultural policies have been developed as means of conscious intervention in the process of deciding what to remember and celebrate, and what to forget conveniently or inconveniently. These policies entail a complex institutional framework of laws, state commissions, policy-making bodies, funding policies and end users. These policies need to be adhered to if any of the end-users (museums, theatres, festivals, etc.) want to attract funding (Hughes 2003), in most cases for the purpose of developing cultural tourism initiatives. This chapter defines cultural tourism and cultural villages and broadly discusses the telephonic interviews that were used to conduct a census of cultural villages in South Africa.

3.2 Cultural tourism

Cultural tourism is broadly defined as an activity in which visitors experience the unique history and ethos of a locality (Mehrhoff 1991:254). According to Clarke (2003) the World Tourism Organisation defines cultural tourism as the movement of persons for essentially cultural motivations, which they suggest include study tours, performing arts, cultural tours, travel to festivals, visits to historic sites and monuments, folklore and pilgrimages. Clarke (2003) also points out that three sectors are associated with the cultural tourism relationship: the tourist, the resident cultures and the cultural entrepreneurs involved in the promotion. Tourism can be a potent force for economic and social good by creating employment and wealth, as well as widening humankind’s understanding of other societies. However, tourism has not only produced opportunities, but also problems on a vast scale (Holloway 1999:311). Many countries have realised that unplanned and unrestrained tourism could
aggravate problems associated with tourism to the point where tourists would prefer not to visit such tourism destinations. The environmental impact of tourism is briefly discussed according to Holloway (1999:312-326) in order to point out the problems associated with tourism and specifically cultural tourism.

3.2.1 The environmental impacts of tourism

The first environmental impact of tourism is pollution (Holloway 1999:312). The sources of pollution are

- increased fuel emissions from all forms of transportation;
- unacceptable levels of noise pollution, especially in remote rural areas;
- increased human activity in areas not developed to cope with large numbers of people results in an increased impact on water and soil quality through litter and waste products;
- aesthetic pollution where areas of scenic beauty retreat before the growth of hotels and other tourist amenities, such as shops, signposting and toilet facilities; and
- visual pollution, including aspects such as architectural style of buildings lacking the same character as the surrounding buildings and graffiti on walls and natural features.

The second type of environmental impacts of tourism is congestion and erosion (Holloway 1999:314). Congestion exists on a psychological as well as a physical level. The carrying capacity of an area to absorb tourists will differ from area to area. A very busy city will have a higher physical carrying capacity than a wilderness area, but will also have a higher psychological level to absorb tourists. The psychological carrying capacity of an area is connected to the expectation of the tourist. The city is expected to be busy, whereas the wilderness area is expected to be deserted. Some areas would be more fragile to erosion than others. In remote rural areas where the use of paved footpaths is limited, large numbers of tourists would erode footpaths very quickly. Eroded footpaths often develop into gullies with the first rainfall. Erosion also refers to the erosion of buildings by tourists. The impact of thousands of feet on century-old buildings in Europe is evident in the indentations in staircases and walkways. These buildings are usually constructed of stone or mortar. The rate of
impact on grass and mud huts at cultural villages in South Africa would be unimaginable in comparison to the buildings of Europe.

A third very serious environmental impact of tourism is the threat to fauna and flora (Holloway 1999:318). Tourists have an inherent desire to take souvenirs home with them. The impact is not only from souvenir hunting tourists, but also from indigenous crafters over-utilising the natural resources of an area to make crafts as souvenirs for the tourists to buy. This affects not only fauna and flora, but also rock formations such as the well known soapstone figurines made by especially Swazi and Zimbabwean crafters.

Although the environmental impacts discussed above refer to tourism in general, they apply to cultural tourism as well. The socio-cultural impact of tourism is most noticeable in less developed countries and the extent of the impact is not only dependent on tourist numbers, but also on the kind of tourist that visits the region (Holloway 1999:326).

3.2.2 The socio-cultural impacts of tourism
According to Swarbrooke (1999:73) the key to the socio-cultural impact of tourism appears to be the host-guest relationship. The relationship between the local people and the tourists has five major features:

- The relationships are transitory or short-term, usually between one or two days and a couple of weeks, resulting in any relationship that develops being superficial.
- Tourists are encouraged to enjoy a wide variety of experiences in a short period of time, which makes them very irritated if delays occur. In turn local residents may exploit the time pressures under which tourists operate.
- Tourists are often segregated from local people, spend most of their time in and around tourism facilities with other tourists and may rarely meet any local people other than those employed by the tourism initiative.
- The relationships lack spontaneity because they are formalised and planned.
The relationships are often unequal and unbalanced in terms of material inequality and power. The tourists are in control and often impose their will on the hosts acting as servers.

Holloway (1999:328) suggests a simplified model of the host-guest relationship. From the model it can be seen that there are four stages through which the host-guest relationship goes as time progresses, from the inception of the tourism enterprise to the point where the relationship between the host and guest becomes strained. The characteristic of stage one is euphoria and the visitor is welcomed. There is usually little formal development in terms of tourist facilities. The next stage is characterised by apathy. Visitors are now taken for granted and the contact between the host and the guests becomes commercial. Stage three is characterised by irritation and the locals become concerned about tourism. Various efforts are made to improve the infrastructure. The characteristic of the last stage is antagonism and open hostility from locals is one of the symptoms. Attempts are made to limit damage and the flow of tourism.

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Figure 3.1: Simplified model of the host-guest relationship (Holloway 1999:328)

It must be kept in mind that this is a simplified model and there are other factors that should also be kept in mind, such as the length of time that the tourists stay in the community. According to Holloway (1999:329) tourists who stay longer make a more effective contribution to the local economy and the cultural gap between the tourists and locals is also better accommodated. Domestic tourists who share the same values as the locals will also be resented less.

Lack of understanding of local cultural traditions is common where the traditions appear to be contrary to what tourists view as tasteful and appropriate, e.g. traditional
clothes where young women appear bare-breasted have been mentioned to offend some conservative tourists.

Keyser (2002:365) has divided socio-cultural impacts into social impacts and cultural impacts. She says that social impacts refer to the change in the norms and values of society that are more apparent in the short term. Cultural impacts refer to longer-term changes in art forms, rituals and community structures. The social and cultural impacts are listed below as impacts that have a negative influence and those that have a positive influence:

- **Social impacts (positive):**
  - Revival of local languages because of the interest in these languages.
  - Development of facilities.
  - Increased income and improved quality of life.
  - Transformation of forms and types of occupations.
  - Impact on population structure. As the people develop, they tend to have fewer children.

- **Social impacts (negative):**
  - Increased economic inequity. Holloway (1999:326-329) agrees with Keyser on this in pointing out that there is usually an increase in crime when tourist activity increases. Criminal activities such as theft, mugging, prostitution and organised crime are often associated with tourist areas. He adds that tourists are often seen as easy prey and are overcharged for purchases. Holloway (1999:327) calls this economic inequity “relative deprivation”, which refers to the comparative wealth of tourists which may be resented or envied by locals.
  - Transformation of values. Holloway (1999:327) explains that locals come to experience dissatisfaction with their own standards of living and seek to emulate that of the tourists. The desire to emulate the tourist can threaten deep-seated traditions in the local communities. It may also lead to aspirations that are impossible to meet.
  - Modification of consumption patterns. This negative impact connects closely with the previous one.
  - Language erosion, referring to the incorporation of slang words into the local language. Other issues related to language could be the language
differences that act as an impenetrable barrier to genuine attempts to make local contact (Holloway 1999:328).

- Cultural impacts (negative):
  - Influence on traditional way of life. Holloway (1999:327) explains that job opportunities and higher salaries paid by the tourism industry may attract workers from agricultural and rural communities. Once freed from the restrictions of their families and home environments, they may abandon their traditional values.
  - Acculturation refers to groups or individuals of different cultures coming into intensive contact with one another which results in changes in the original cultural patterns of one or both groups.
  - Commercialisation of non-material culture. When cultural aspects such as rituals are commercialised they become a representation of reality, rather than reality. The term that was coined for this impact is called staged authenticity. Because of the nature of the product that is sold at cultural villages, staged authenticity is discussed in detail below.
  - Commercialisation and erosion of cultural values of physical art forms. Connected to this cultural impact is the reference that Holloway (1999:328) makes to the fact that locals feel exploited as tourist objects and the resulting trend to charge for photographs of locals in traditional clothing, especially in Kenya. In turn this has resulted in tourists feeling financially exploited, seeing that they are already paying so much to travel to the various locations.
  - Diffusion, which refers to the adoption of the values and behaviour of other cultures.
  - Devolution, which is the complete loss of culture.
  - Inter-cultural conflict and cultural arrogance, where individuals insist on continuing to follow their own cultural rules, while disregarding the feelings and perspectives of the host community.

According to Mehrhoff (1991:260) cultural tourism ultimately represents an increasingly universal search for an experience of authentic history, not an idealized or self-serving version of history. This is a very bold statement because the cultural
policies mentioned in paragraph 3.1 could stand in stark contrast to the very search for authentic history. Furthermore, excessive commercialisation inevitably results in loss of authenticity and therefore poses significant threats to the long-term viability of cultural tourism. Tourism development itself can alter the meaning and authenticity of historic sites (Mehrhoff 1991:254). Nevertheless, to tourists, the past is like a foreign country: people want and need to go there. Mehrhoff (1991:260) argues that when communities acknowledge this fact about the past they develop an opportunity to make tourism a personal, economic, social and cultural asset of their futures.

Owing to the nature of performances at cultural villages Dean MacCannell’s theory of staged authenticity has been elaborated on. Because of the short duration of visits to cultural villages, the tourist demands instant culture, i.e. the opportunity to sample, even if superficially, the foreignness of the destination (Holloway 1999:329). Already in 1973, MacCannell (1973:589) identified the search for authenticity of experience everywhere in our society. MacCannell (1973:590-592) describes the structural division of social establishments as identified by Goffman in 1959. The social establishments are divided into “back” and “front” regions. The front refers to the meeting place of hosts and guests, and the back refers to the place where members of the hosts’ side retire between performances to relax and to prepare. The back region is closed to audiences and outsiders, allowing for concealment of props and activities that might discredit the performance in front.

There has been a constant desire among tourists to be permitted to share back regions with the hosts. Tourists believe that this sharing of back regions would allow them to see behind the hosts’ mere performances, to perceive and accept the hosts for what they really are. A way of getting access to the back regions is via the “stage”. Once a tourist moves off the stage into the back setting, the perception exists that the truth begins to reveal itself more or less automatically. In actual fact this might not be true, because what is taken for real might be yet another show based on the structure of reality i.e. staged authenticity (MacCannell 1973:593).

Cultural villages are perfect examples of staged authenticity. The entire tour is organised to access areas of the establishment that are ordinarily closed to outsiders, i.e. the homestead of a family. What is being shown at cultural villages is
not the “backstage” region that Goffman defined, but rather a staged back region, a living museum depicting a staged version of reality (MacCannell 1973:596). Many cultural villages attempt futilely to create the impression that the family actually prefers to live in the mud and grass huts, even having beds and clothing scattered around and having some members of the family live there occasionally. Often this pretence is exposed by photographs of ‘family members’ on the marketing material which differs completely from the ‘family members’ that are introduced during the tour and performances, evidence of employees that have resigned and ‘new faces’ that have been appointed in their place.

MacCannell (1973:597) postulates that touristic consciousness is motivated by its desire for authentic experiences and although the tourist may believe that he is moving in this direction, it is often difficult to tell for sure if the experience is in fact authentic. In the case of cultural villages, what is taken to be the entry into a back region is often really entry into a front region that has been setup in advance to resemble a back region for the sake of tourist visits.

MacCannell (1973:597) returns to Goffman’s front-back dichotomy and suggests that touristic settings can be arranged in a continuum starting from the front and ending at the back, reproducing the natural trajectory of an individual’s initial entry into a social situation. This was actually observed during each tour at the cultural villages where the visitor is taken via the ‘ancient pathway’ to enter the family homestead and progresses through the various supposed back regions. MacCannell (1973:597) further suggests that there are six stages to this continuum:

- **Stage 1**: This is Goffman’s true front region, the social space that tourists attempt to overcome or get behind.

- **Stage 2**: This is a touristic front region decorated to appear like a back region. Functionally this stage is entirely a front region but it has cosmetically been decorated to remind of a back region, making use of back region mementoes and atmosphere, for example a seafood restaurant with fishing nets hanging from the ceiling.

- **Stage 3**: This is a front region organised to look like a back region. This is a simulation of the back region and a very problematic stage in the sense that if the simulation is properly done, it is difficult to distinguish it from stage four.
• Stage 4: This is a back region that is open to outsiders, for example the magazine exposés of famous people.

• Stage 5: This is a back region that may be cleaned up or altered a bit because tourists are permitted an occasional glimpse of it.

• Stage 6: This refers to Goffman’s true back region. It is the kind of social space that motivates the tourist’s consciousness. Only the modern homestead at the Zulu Heritage Village falls within this stage (see paragraph 5.7.2.3). All the other cultural villages that were visited display elements of stage three to five.

MacCannell (1973:599) suggests that a mere experience may be mystifying, but a touristic experience is always mystifying. He further says that there is a lie contained in the touristic experience that presents itself as a truthful revelation and is the vehicle that carries the onlooker behind false fronts into reality.

“The idea here is that a false back is more insidious and dangerous than a false front, or an inauthentic demystification of social life is not merely a lie, but a superlie, the kind that drips with sincerity” (MacCannell 1973:599).

This treachery was observed in the reaction of two visitor respondents at the same cultural village, after two separate tours. Both respondents were tour guides who had long ago discovered the purposeful deception of this cultural village selling itself as an authentic family that prefers to live according to the traditions of the 1900s. The only reason why they return to this cultural village with tour groups is the demand of the parent company to continue supporting this specific cultural village. They were both disgusted by the staged authenticity of the “superlie” that takes place at this cultural village.

Boorstin (1961:99) refers to this staged sight-seeing as a pseudo-event, which is not intellectually satisfying.

“These [tourist] ‘attractions’ offer an elaborate contrived indirect experience, an artificial product to be consumed in the very places where the real thing is as free as air...[The natives] are the cultural mirages now found at tourist oasis everywhere” (Boorstin 1961:99)
With reference to the entire discussion on staged authenticity, what tourists see in the back is only another show, a casual part of their touristic experience. There are always touristic settings like the last one visited; each one may be visited, and each one promises real and convincing shows of local life and culture (MacCannell 1973:601). MacCannell (1973:602) concludes his discussion by saying that adventuresome tourists will progress from stage to stage and will be greeted everywhere by their obliging hosts.

With this said, it is important to take a look at the threats to the future of cultural tourism.

3.2.3 Threats to the future of cultural tourism

According to Swarbrooke (1999:306-310) cultural tourism has grown dramatically around the world in recent decades, but the future of cultural tourism is not guaranteed because it faces various threats. The first of these threats is pressure on cultural diversity. There is an increasing homogenisation of culture worldwide in the form of media such as television, music and films. Multinational corporations are also marketing their products to a generated standardised market, rather than customising the product for each country. Some governments have failed to value and protect traditional cultures within their own country, and in some countries regional and minority cultures have been suppressed and encouraged to conform to the culture of the majority. Changes in the focus of education on vocational training rather than the arts and history of cultures could be the reason why the general citizen’s knowledge of culture is deteriorating. There is also widespread nostalgia in preserving old cultures without encouraging new cultures, which may impede the natural evolution of new cultures. Many cultural villages are perfect examples of this, where they are stuck in a certain time period and fail to show the evolution of the cultures through the years. Social change also plays a role, e.g. the de-population of rural areas where no indigenous culture is left because the original population disappeared in the midst of increased seasonal holiday homemakers.

The second of the threats that cultural tourism faces is due to pressure on the future of cultural tourism, such as competition from other leisure activities in the form of virtual reality travel. There is also the danger of cultural tourism overload and the
question is raised how long this rapid growth can continue before a state of saturation is reached. Because of the growth of cultural tourism products, product standardisation has developed, as one product is copied from others that have succeeded elsewhere. Cultural villages are also perfect examples of this trend to copy from others. The tourism industry has proven itself as a place where customers seem to be looking for novel products and the standardisation of products can become a threat. Poor quality, such as poorly trained guides and entrepreneurial shortcuts, could result in visitor experiences being poor and low levels of recommendation to visit such establishments will follow.

These are only some of the threats that face the future of cultural tourism. Another threat pointed out by Richter (2001:50) is the increased numbers of culturally oblivious and insensitive tourists that have been the cause of opposition of the host community to tourism. It has been reported that differences in cultural behaviour may be so great that where mutual understanding could have developed thanks to tourism, antipathy has developed in its place. In an attempt to reduce this threat, one of two approaches has been considered. The first approach is basically control through limiting the number of tourists and their behaviour, insisting on modest dress, monitoring entry to sacred places as well as distributing cultural advice. The second approach is based on segregation where enclave tourism has been developed. This is done by isolating foreigners from the local population and exposing only a small portion of the local inhabitants to the tourists. Both these approaches have their advantages and disadvantages, which will not be discussed here. The point is that these approaches have been developed to ensure the survival of cultural tourism in the future.

Harrison (2001:256) mentions that those who predict the future always hazard a guess. Nevertheless, there are three features that seem certain about predictions by futurologists, namely that:

- international tourism will increase radically;
- tourism will pervade virtually every part of the globe; and
- tourism will be characterised by the search for difference, for variety.
Some futurologists have noticed some trends, such as shorter and more frequent holidays, an emphasis on city breaks and other holidaying, including virtual tourism, cruising, cultural tourism and special interest tourism.

The mention of cultural tourism as a trend for the future is a positive indication that cultural villages could have a future to look forward to. Seeing that it is a certainty that tourists will be looking for variety and something different, the challenge at cultural villages is to rise to the occasion and adapt tour programmes continuously in order to offer a variety to satisfy the demand.

As pointed out in paragraph 1.1, cultural villages are examples of cultural tourism and represent aspects of heritage as well as ethnic tourism. There are varied opinions on the significant role that cultural villages play as custodians of cultural heritage. The cultural village debate is subsequently discussed.

### 3.3 The cultural village debate

Many poor communities in South Africa have ventured into the cultural village market, realising that people have an interest in cultural histories. The past and present culture of these communities has become their jobs and provided hope for many. However, according to Jansen van Veuren (2004:139) a number of international studies have noted the tendency for outsiders to capitalise on indigenous cultural resources, and these studies have questioned the extent to which marginalised communities and individuals are able to benefit from tourism on the basis of their cultural resources.

Cultural villages serve almost exclusively as tourist centres (Mosimege 2004), with the international tourist as the predominant target market (Hughes 2003). Other than township tours, cultural villages are the main form of cultural tourism in South Africa and a 1996 survey found that 29% of foreign tourists had visited a cultural village (Jansen van Veuren 2004:140). Koch and Massyn (2001), as referred to by Hughes (2003), agrees that some domestic tourists go on township tours and visit cultural villages as part of a supposed learning experience about how other South Africans live, or to learn more about their own culture, but the real demand for such products
is from foreign visitors as part of all-inclusive tours. In personal communication with Basil Chaza\(^1\) he remarked that if he had to show the traditional culture of the Ndebele to his daughter, he would not take her to a cultural village, because in his experience cultural villages are merely an act, where a person plays a role for which he or she is paid and gets into his or her luxury motor car that is parked behind the mud and grass hut. In his experience it often happens that a person from a different culture plays the role for another culture. He remarked that often the cultural experience at the cultural villages is not true to the culture, as the chief of a village will never come out to greet visitors and initiate salutations. In the real culture, that honour is bestowed by the visitors upon the chief. If he had to teach his daughter the ways of the Ndebele, he would rather take her to "KwaNdebele\(^2\). Although this is one opinion expressed by one person, it is an opinion that should be taken into account and that deserves completely separate research that falls beyond the scope of this thesis. However, it is mentioned because it has a bearing on the debate on cultural villages.

According to Jansen van Veuren (2004:141) the first cultural village was established by a white entrepreneur in 1965. For the next two decades very little private sector development took place. Between 1975 and 1984 three open-air museums were completed by the Transvaal Provincial Administration. Four cultural villages were built under homeland governments between 1980 and the early 1990s. During the same time there was a slow increase in private sector involvement, with a brief lull around the 1994 elections. Thereafter a surge in cultural village development took place and nine villages were completed between 1995 and 1999. By 2000 another 16 cultural villages had been established by entrepreneurs.

Mosimege (2004) argues that cultural villages could serve more educational purposes than being merely tourist centres. In 2003, Hughes (2003) reported that

\(^1\) Personal communication Basil Chaza - Facilitator: Training and Development Eco-Care Trust (www.ecocare.org.za). However, he commented in his capacity as a South African father and identifies with the Ndebele culture (23 September 2004).

\(^2\) KwaNdebele: a former homeland in South Africa in which predominantly Ndebeles lived.
more than 40 cultural villages were open for business across South Africa. Mosimege (2004) reports that it is safe to say that every province has at least one cultural village and that the focus of each village is on the particular cultural group that is dominant, with regard to numbers, in that province. Cultural villages are typically situated on or near an established tourist route in a rural area, and usually consist of a homestead to show the living arrangements, an arena for dance, music and other live cultural displays, a restaurant and a craft centre. In some cases there are add-on features such as an enclosure for game, museum displays, a historical video, or a visit to a ‘real’ homestead nearby (Hughes 2003). Each cultural village employs a number of people that are knowledgeable about cultural activities and are able to enact them to the visitors (Mosimege 2004). Hughes (2003) raises the question as to whether many of the cultural villages are adding to people’s knowledge of the past. She further states that tour operators claim that cultural villages are very popular with foreign visitors, but at the same time cultural villages are likely to face too much supply chasing too little demand. Although the cultural villages are popular attractions for some foreign visitors, this group represents only a small portion of the total number of foreign visitors to the country. According to Statistics South Africa (2003), 68,1% of foreign visitors to South Africa arrive by road transport and only 31,2% arrive by air. This shows that most foreign visitors to South Africa arrive from other African countries and are therefore not necessarily interested in visiting cultural villages (Hughes 2003).

It should be noted that some cultures have rejected the notion of developing cultural villages. The !Kung and !Kwe clans are opposed to developing a Khoisan cultural village because their culture is constantly adapting to new circumstances. They prefer to describe their culture as an "oorruisingskultuur" (cross-over culture) rather than a static set of traditions. Although this is the opinion of one community, other Khoisan communities have developed a cultural village (Tsitsikamma Khoisan Cultural Village in the Eastern Cape) and it is reported that their group identity has been strengthened as a result of land restitution claims (Hughes 2003).

Hughes (2003) reports that it is possible to find sensitive portrayals by professional historians, architects and anthropologists alongside the complaints of cultural village employees that have to behave like authentic tribes in elaborately reconstructed
homesteads without earning enough money to move out of the mud and corrugated iron shacks in which they really live. Some advantages as well as disadvantages were observed at the cultural villages and were communicated in personal communication with a tour guide that specialises in cultural tourism as well as museum and heritage tours\(^1\). These are listed below:

### Advantages:

- Cultural villages generate employment and income for people who may not be employable in the formal economy.
- Traditional cultural practices are conserved.
- It provides employment and income for neighbouring entrepreneurial establishments.
- Visitors learn more about the cultures of the people they visit, contributing to the perception of tourism as a ‘peace industry’.

### Disadvantages:

- People playing roles at cultural villages are limited by their roles and are therefore prevented from expanding their human potential.
- Cultural villages have become businesses, often managed by hotels, where money is more important than the culture and the people that the product depends on.
- Stereotyping of cultures and people often masks the real value that can be obtained from visits to these villages.
- Only superficial insights into a culture can be obtained during the strict time limit of the visits.
- Crafts that are sold at the cultural villages are often not made by the people that live there and revenue flows out of the villages.

Regardless of the advantages, disadvantages and this entire debate, cultural villages portray cultural life in one way or another, and in many cases, these villages are the only place where certain people ever have any contact with a specific culture or part

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\(^1\) Personal communication with K. Kotze – Tour guide specialising in cultural tourism, museum and heritage tours (15 June 2005).
of history. The culture itself and the employees of the cultural village possess various levels of IK. Seeing that it was the purpose of this research to determine the extent to which cultural villages can conserve IK, an attempt was made to identify all the cultural villages operating in South Africa (Figure 3.2).

![Figure 3.2 Spatial distribution of the cultural villages of South Africa](image)

This was done by collecting marketing pamphlets from tourism offices at Johannesburg, Durban and Cape Town International Airports, seeing that these airports would offer international tourists an overview of activities throughout Southern Africa. Marketing pamphlets were also collected at national exhibitions such as the Getaway Show and annual Tourism Indaba held in Durban. Searches on the World-Wide Web not only identified 25 cultural villages that are specifically listed with e-mail addresses or Web page references, but also cultural villages mentioned...
in newspaper articles, government pages, tour operators’ itineraries and even private
individuals’ personal home pages, telling the stories of their holiday experiences at
some of the cultural villages. After these varied searches had been conducted 49
cultural villages were identified. Owing to the various channels used to obtain a full
census of the cultural villages in South Africa, not all cultural villages displayed
contact details, especially those mentioned in articles on the World-Wide Web. A
follow-up search was conducted to get hold of the contact details that would be
required for the telephonic interview. Of the 49, only 34 had obtainable contact
details that could be used for a telephonic interview. Appendix A shows the contact
details of those cultural villages that were included in the research as well as the
reasons why 15 cultural villages were unavailable. Figure 3.2 shows the spatial
distribution of these cultural villages that were included in the telephonic interviews.

3.4 Telephonic interview

A telephonic interview (Appendix B) was developed and three cultural villages were
selected as a pilot study to test the structured telephonic interview. A judgement
selection was made in order to determine which three villages should be included in
the pilot study. A multi-cultural village was selected (Lesedi Cultural Village), a fairly
unknown village in remote rural Eastern Cape (Jonopo Traditional Village) and a very
structured and better-known village in the Hazyview area (Shangana Cultural
Village). Each of the 34 cultural villages was interviewed. The duration of each
interview varied between five and 20 minutes and in four cases 45 minutes because
the respondents were very keen to communicate their experiences and possibly to
improve their product with any information they could obtain.

The purpose of the structured telephonic interview was to

- ascertain the current state of affairs of cultural villages in South Africa;
- reveal the various cultures that are represented by cultural villages in South
  Africa;
- determine the period that the cultural villages have been in operation;
- establish the ownership of the cultural villages;
- indicate the number of visitors that the cultural villages attract;
• determine the busiest time of the week and year;
• classify the target market of the cultural village as either commercial tourists, educational tourists or members of the culture themselves;
• verify payment structures and the necessity to make appointments;
• determine the activities offered at the cultural village as well as whether tours are guided or self-guided;
• indicate activities in which tourists can participate;
• ascertain employment details regarding permanent employees, temporary employees, their involvement in the transfer of knowledge as well as training regarding the IK of the culture; and
• determine which cultural villages should be included in further case study visits to determine the extent of IK conservation at cultural villages.

A list of activities was compiled using the marketing material of the various cultural villages, as a complete list of activities that could possibly be offered at any of the cultural villages. A total of 39 activities were identified. Although there could be a certain degree of overlap between the various activities, e.g. sangoma and inyanga visits, some villages differentiate between the two. In cases where activities such as initiation or marriage ceremonies are offered, these have been classed separately, but could also have been classed under customs, rituals or religion. Certain activities are related to certain cultures only, e.g. assegai demonstrations, which is not necessarily found in all cultures.

3.5 Summary

The results from the telephonic interviews were processed and are discussed in detail in the next chapter. From these results a selection could be made to determine which six villages would be included as case studies. The selection of the case studies is discussed in the next chapter, as well as the visitor and employee questionnaires that were used during the interviews at the location of the case studies.