

# **Perspectives on Cultural Tourism: A Case Study of Bahurutshe Cultural Village for Tourism in Botswana**

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## **ABSTRACT**

In tourism cultural villages are relatively new attractions which have opened opportunities for the advancement of cultural and heritage tourism in developing countries. However, there is a lack of research pertaining to residents' perceptions of cultural villages for tourism. This paper aims to examine residents' perspectives of and support for the development of Bahurutshe cultural village for tourism in Mmankodi, Botswana. Semi-structured questionnaires and interviews were employed to collect the research materials. The findings indicate that although a significant number of residents show support, differences were echoed in the rating of negative statements such as reduced residential and grazing lands; owners not giving back to the community and small contribution to the economic development of Mmankodi village. Recommendations are that local people should be encouraged to become active subjects in development and initiate community-based cultural village for tourism from which they could derive tangible benefits.

**Keywords:** *cultural village, heritage, perceptions, community, Botswana.*

## **1. INTRODUCTION**

Cultural tourism is often seen as one of the fastest growing sectors of tourism industry (UNWTO 2008; McKercher & Du Cros 2002) and it has been growing relatively fast in recent decades (Smith & Richards 2013). Cultural tourism incorporates socio-cultural, economic and environment aspects and traditions of societies. In addition to material components, culture can consist of intangible cultural elements such as language, tales, myths and history, music, songs, dances, rituals, customs and lifestyles (UNWTO 2008). In this respect, the idea of culture in its broadest sense is the core element in cultural tourism. Robinson and Picard

(2006: 18) commented that ‘culture can refer to both ‘peoples’ and their ordinary social characteristics, traditions and day-to-day patterns of behavior which mark them out as ‘different’, as well as to more exceptional representations of creative and artistic endeavor’. Indeed, cultural tourism involves activities that are carried out in order to showcase the lifestyle of cultural and ethnic groups along with their history, artifacts and monuments that they have created (Jones 2009; Silberberg 1995; Smith 2003). Thus, cultural tourism can encourage local communities to take pride in their culture and as well contributes to strengthening community identity (Mitchell & Ashley 2010; Mugalavai 2007; Saarinen 2009; Smith & Richards 2013; Sutherland 2006).

Cultural tourism relies on local products, artefacts as well as the host community in a certain locality. It can therefore be viewed as a form of tourism that is built around cultural resources (Okech 2009). Cultural tourism benefits tourists as they come and experience local cultures which give them the opportunity to appreciate and improve their understanding of local cultures (Lenao 2009; Nzama 2010). On the other hand, local communities become encouraged and more involved in the tourism industry (Don et al. 2003; Morais & Dowler 2003; Madzwamuse & Fabricius 2004). Based on this, cultural tourism has been referred to as an ideal vehicle for community-based tourism development due to its ability to economically boost many communities around the world (see Don et al. 2003; Lapeyre 2011; Moswete & Gary 2014; Saarinen et al. 2014). Therefore, cultural tourism can provide a symbiotic relationship between local communities which results in satisfaction of the tourists and sustains the wellbeing of local people (Bob & Singh 2007; Mbaiwa & Sakuze 2009:2). Since cultures vary from one ethnic group to the other, this becomes adventurous to the visitor as they experience varied people’s everyday way of life (Don et al., 2003: 265; Richards 2007: 2).

Cultural tourism can be explained as a means by which individuals and societies can have an opportunity to access and gain awareness of one another’s places and pasts (Robinson & Picard 2006: 23). Cultural tourism therefore entails visits that are aimed at seeing and experiencing other peoples’ traditions (Jones 2009; (Mbaiwa 2005; Mugalavai 2007; Nzama 2010). There are a number of participants and stakeholders involved in the development of the tourism industry, for instance, tour operators and local communities are particularly important in exploring and safeguarding cultural heritage. They may have a lot of interaction with the tourists hence can leave a lasting impression on tourists. Therefore, in order to guard against negative effects of tourism growth and sustain community development, it is important to involve local people and as well ensure that they too become the focal point in the matters of tourism (Lapeyre 2011; Mugalavai 2007).

Although cultural tourism has been in existence for a long time, it has been quite recently identified as a new market in developing countries (Hughes & Allen 2005). This is somewhat surprising as, for example, many southern African countries are endowed with the wealth of unique and diverse indigenous cultures

(Binns & Nel 2002; Ivanovic 2008). At a large scale and in southern Africa, cultural tourism has benefited local communities through poverty alleviation and job creation especially among historically disadvantaged communities (Lapeyre 2011; Mitchell & Ashley 2010; Moswete et al. 2009; Saarinen et al. 2014). Especially through sustainable tourism development many heritage sites, monuments and cultural landscapes have been preserved.

Indeed, cultural tourism can provide a wide range of local benefits but its development often involves risks. In his seminal work 'The Tourist: A New Theory of the Leisure Class' Dean MacCannell (1976) emphasized the problematic issue of commodification of local traditions in tourism, resulting staged 'authenticity' and related products and experiences for visitors. In addition, tourism can influence negatively on cultural identities and self-understanding (see Tomaselli 2012) which makes the cultural impacts of tourism partly different than ecological impacts; while the physical impacts of tourism are often relatively local and site specific (except the emission contributions of transportation to global climate change, for example), the cultural impacts of tourism are much more difficult to 'contain' – they leak out from resorts and tourists sites to communities and surrounding societies. In this respects indigenous groups and ethnic minorities are regarded especially vulnerable (Saarinen 1999, 2011) and previous research in southern Africa has revealed some of these adverse impacts caused by cultural tourism activities (see Hottola, 2009; Lenao 2009; Madzwamuse & Fabricius 2004: 167–169; Mbaiwa 2005; Saarinen 2010), which indicates a need for further studies focusing on tourism and local culture encounters. Brunt and Courtney (1999), for example, identified socio-cultural impacts such as increased crime and degradation of morality. In addition, commodification of culture (Mbaiwa 2011) and commercializing traditional arts and craft that result in compromising the quality of cultural products (Goeldner et al. 2000; Lenao 2009; von Stauss 2012) have been noted in research.

Along the growth of cultural tourism in general, tourism based on the construction and use of cultural villages have been increasing in developing countries. A cultural village can be defined as specific attraction symbolizing the way of living of local people, hence visitors can learn about the culture of the people and their past and present ways of living (Zeppel, 2002). In addition to displays and built structures the activities and attractions related to cultural villages often include guided tours, cultural shows, exhibitions, ethnic cuisine and craft workshops, where local people can be employed as tour guides and demonstrators, for example (Saarinen 2007). In the South African context, Jansen van Veuren (2004: 141) has categorised cultural villages into three different types based on their ownership and funding structure: privately managed villages by 'outsiders'; privately managed villages by 'insiders'; and publicly managed villages. In the privately owned villages the purpose is simply to make profit: they are tourist products aiming to satisfy the needs of non-local customers. In the cultural villages based on insider i.e. indigenous entrepreneurship, the sites may also demonstrate a strong commitment to cultural conservation and education

(Jansen van Veuren, 2001: 140). The third type of cultural villages is established by various bodies of the public sector and they are primarily intended to preserve elements of ethnic/indigenous culture(s). According to Jansen van Veuren (2004: 145) their socio-economic sustainability may be seriously threatened because of their dependency on public sector resources and the associated bureaucratic practices.

The purpose of the paper is to assess the perceived effects of cultural village for tourism in a small rural community of Mmankodi in Kweneng district of Botswana. The focus is on local people's perceptions to a relatively new tourist attraction called Bahurutshe cultural village. Using the case study of Bahurutshe cultural village for tourism, the following issues are explored: 1) knowledge about cultural tourism; 2) awareness of existence of the cultural village; 3) derived benefits from the cultural village at household level; 4) perceived benefits and costs of the cultural village at community level. The study was conducted within a local community where tourism is in its early stage of development (see Monare 2013). Generally, there is lack of empirical research addressing the issue of cultural tourism development in Botswana (see Mbaiwa & Sakuze 2009; Moswete et al. 2009; Moswete & Lacey 2014; Saarinen et al. 2014). There is especially limited research on residents' perceptions about cultural tourism in southern Africa and Botswana in particular. In general, previous research has indicated that residents' perceptions are dependent upon the benefits and costs one incurred of a development within their community (Andereck et al. 2005). In instances where local people did not benefit from tourism, they displayed negative attitudes; perceptions and no support (Teye et al. 2002). Our case aims to demonstrate this in the context of rural Botswana, that although a majority of residents seem to support the cultural village, there are also negative views towards changes caused by cultural tourism development.

## 2. CULTURAL VILLAGES FOR TOURISM IN THE CONTEXT OF BOTSWANA

Cultural tourism, especially cultural village for tourism has great potential to contribute to a more equitable distribution of tourism-based developments and yields positive and direct benefits to communities across the country. So far the National Museum Monuments and Art Gallery recorded about 1660 historical sites many of which have not been developed for tourism (BTDP 2000). Only a small number of the heritage sites have been documented. This perhaps indicates that cultural tourism in Botswana is still in its infancy stage (Saarinen et al. 2014). However, Moswete and Lacey (2014:15) discovered a new trend in which some groups of women and other individuals in Botswana have begun to benefit from cultural tourism related activities. In their study, women were found to have established self-initiated and funded craft-based enterprises from which they

derive direct benefits that include employment, income and ‘freedom’ empowerment.

Botswana’s tourism policy is centered on involving local community participation by making Botswana’s cultural attractions one of the cornerstones of tourism. The idea forms part of the Community Based Natural Resources Management (CBNRM) policy inscribed in paper No 2 of 2007. This policy encourages local people (villagers) to form communally owned tourism-related enterprises/projects in order to utilize cultural and heritage resources for social, political and economic empowerment as one close-knit people (GOB 2007). By creating CBNRM cultural villages for tourism in Botswana, the government has realized the benefits that come with tourism especially in remote and rural areas of Botswana. The advantages and/or benefits include but are not limited to increasing knowledge about the concept of cultural tourism encouraging preservation and conservation of cultural resources of various ethnic groupings; nurturing pride in individuals and communities about their culture. Other benefits include employment creation, income generation and sense of belonging of resources they live with (i.e., those whose homes and villages are near heritage sites).

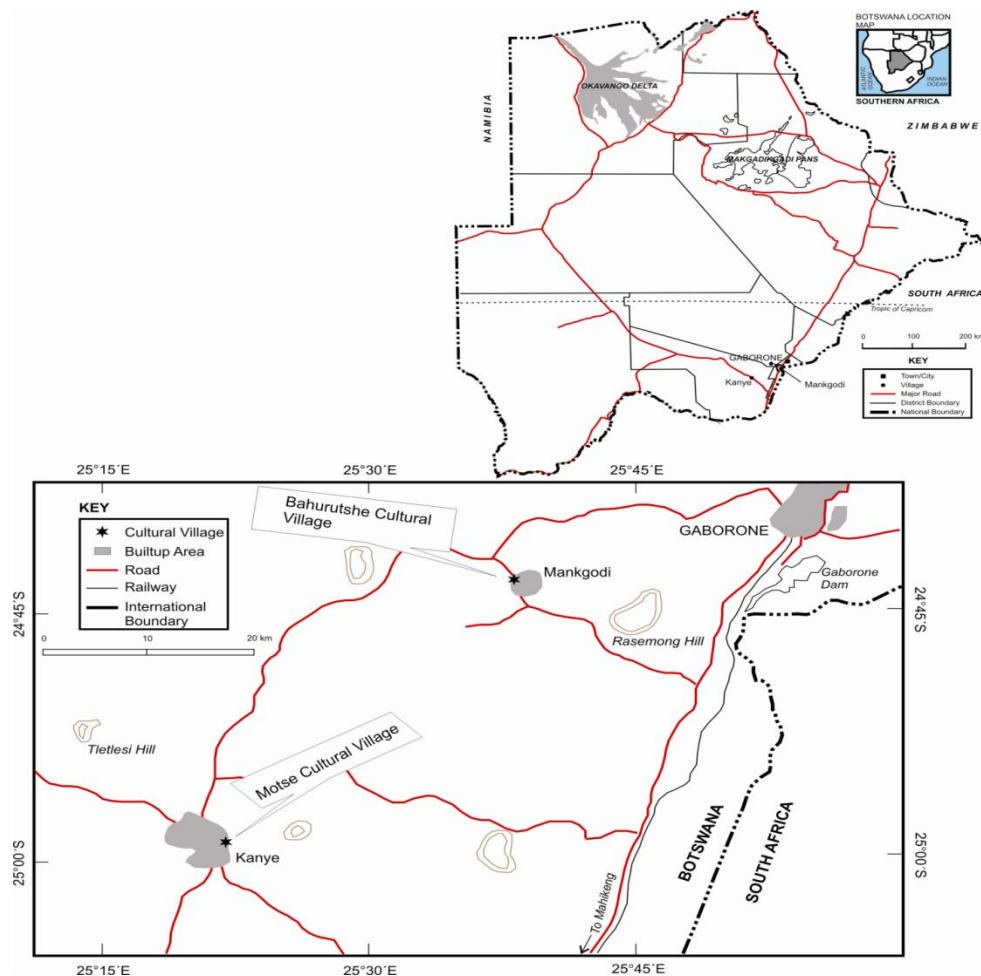
In Botswana, cultural villages are associated with cultural villages for tourism (see Monare 2013). Cultural villages for tourism can be operated as Community Based Organizations (CBOs) or community Trusts as they are popularly known in Botswana (GOB 2007:5) There are several CBOs (Trusts) that have been created via CBNRM framework such as Xaixai and Shandereka cultural villages in northern Botswana. Some of the cultural villages for tourism are privately owned, by individuals or families. While Motse cultural village is a family-private owned enterprise in southern Botswana, Shandereka village is a community owned cultural village for tourism established in the north-western Botswana to showcase, protect and preserve Hambukushu culture and to attract tourists (Mbaiwa 2013:47– 48; Saarinen et al. 2014:11).

### 3. METHODOLOGY

#### 3.1 STUDY AREA: BAHURUTSE CULTURAL VILLAGE IN MMANKGODI

Bahurutshe cultural village (or ‘cultural lodge’) is situated in a rural village of Mmankgodi. Mmankgodi is a small rural village located in the Highveld region of Botswana. The village’s landscape is hilly with an elevation ranging from a high of 1222 meters to a low of 1100 meters (GOB, 2001). The topography at the study site (Bahurutshe village) consists of undulating rocky hills, interspersed with valleys and plains (GOB, 2001). Kolobeng River and its tributaries flow through the western extent of the village. Mmankgodi is considered the only

heritage site close to the capital city of Gaborone where the San/Basarwa rock paintings can be seen and experienced. Figure 1 shows the geographic location of the Bahurutshe cultural village in Mmankgodli.



**Figure 1.** Map of Botswana showing the study site location (created by P.G. Koorutwe).

The Bahurutshe cultural village was established in 2005 to preserve and celebrate the culture of Bahurutshe and to operate as a tourism business. Several of the cultural villages for tourism in the country have been established with the encouragement of the government via community-based natural resource management (CBNRM) policy (GOB, 2007) in which villagers are encouraged to initiate community-based projects or businesses. However, it should be noted that the Bahurutshe Village was not established via CBNRM but based on interest by a member of the community and was financially supported by Citizen Enterprise Development Agency (CEDA). The CEDA aims to encourage and support individuals with interest in business, especially women and youth, to become entrepreneurs.

In the context of Botswana, rural areas are the basis for history, heritage, nature and traditional healing and ritual activities, religious and cultural based. A rural area is characterized by fewer infrastructures, and most economic activity is

agriculture. In all, Mmankodi is characterized by low population density, a high illiteracy rate and incidence of poverty (GOB, 2001). Traditional arable and pastoral agriculture play an important role in the livelihoods of many rural dwellers. Households in rural areas are larger in size than urban households and are usually headed by females (GOB 2001)

According to the 2011 national census report, the current population of Mmankodi is approximately 7,000 inhabitants (CSO, 2012). The majority of the people in the study area belong to the Hurutshe ethnic group. Thus, the people of Mmankodi are called the Bahurutshe. According to tribal stories, the Bahurutshe ethnic group fled from South Africa and came to settle in Botswana after they escaped from the Boer oppression during the Battle of Dimawe in 1852 (GOB, 2001). Originally, they lived in Lehurutshe in area of current North West Province in South Africa (Monare 2013).

Chieftainship is still recognized and very important in the governance of all villages and communities across Botswana. In this scenario, villages are headed by chiefs' whilst settlements are in the leadership of headmen. The tribal chief of Mmankodi is Kgosi Kebinatshwene Mosielele who belongs to the major Hurutshe group. The Bahurutshe cultural village is a privately owned tourism enterprise which is jointly owned and managed by Mrs Mmankhudu Glickman, her daughter (Vicky) and son in law Mr Massey. The Glickman family (no relation with the tribal authority) and other staff members recruited from the community of Mmankodi (Saarinen et al. 2014) are part of the management of Bahurutshe enterprise. Accordingly, and based on the CEDA support, the current owners applied for the piece of land, and were allocated the plot for business development. Hence, the Bahurutshe cultural village is situated on a Tribal land: the Glickman family applied for the land from the Kweneng Land Board with sole reason to build the business, and was allocated it for free (Enviro GIS Consultants (2004). Thenceforth, the family built the Bahurutshe cultural lodge and they now own land rights and the property (according to Botswana's Tribal Land policy i.e. this land cannot be sold as they only have user rights) (GOB 2002). With reference to Jansen van Veuren's (2004: 141) categorization of the types of cultural villages for tourism in southern Africa, the Bahurutshe cultural village represents the privately owned and managed village (by 'insider' entrepreneur).

As among all Batswana groups, families typically have three homes, namely in the village, in the field (*masimo*) and at the cattlepost (*moraka*). Most of the adult population is self-employed as livestock farmers and they are mostly involved in subsistence farming (Monare 2013). However, the land is not self-sufficient as agricultural practices are diminishing and tourism related developments would be highly welcomed. Current cultural tourism activities in and around the area include a visit to see the village (village/rural tourism), a visit to the nearby Manyana rock art/paintings, and the Livingstone memorial site at Kolobeng. Moreover, visitors and tourists can take short trips to the Botswelelo/Thamaga pottery and Gabane and Ranaka pottery production sites and sale outlets.

The village offers a variety of activities which portray and narrate the culture of Bahurutshe. Activities offered include staged traditional African wedding, traditional dancing, storytelling, traditional food (sorghum porridge, maize meal, pounded meat, wild spinach, wild beans as well as traditional beer (see Figure 2). Traditional games such as games of stones are also shown where visitors are encouraged to participate (Monare 2013; Saarinen et al. 2014). At the village, tourists and visitors (domestic and international) are given an opportunity to witness how traditional huts were constructed, painted and decorated with the use of earth colours. A traditional way of decorating the walls and floors of homes is also shown where visitors are given the opportunity to participate in the smoothing of the mud using clay and to make their own patterns (Figure 2). Visitors are given an opportunity to observe some cultural activities such as grinding of sorghum and millet using stones and traditional utensils such as mortar and pestle. Generally, the visitors learn about the general Bahurutshe culture (Monare 2013). Sometimes villagers with livestock are invited to come and show how milking livestock is done. Traditional doctors are sometimes invited to the cultural village to stage bone throwing and healing activities.



**Figure 2.** Women demonstrating Tswana way of decorating 'lolwapa' (courtyard enclosed by low earth walls) with a mixture of cow dung and mud, photo: Monare).

In addition, Bahurutshe cultural village offers a variety of accommodation facilities which range from thatched chalets, tented campsites and camping grounds. There is a restaurant where visitors can be treated for traditional to modern foods and a conference facility for small groups is available. The cultural village receives mostly international visitors who come to learn and appreciate the



Bahurutshe culture (personal interview with the Manager Mrs Glickman, March 2015).

### 3.2 RESEARCH METHODS

The methods to investigate resident perceptions about Bahurutshe cultural village for tourism in Mmankodi were divided into three. The household interviews of residents; in-depth face-to-face interviews of key informants (village leadership; local authority, field officers, employees, and management of the cultural village) and participatory observations at the study site. Data for this study was collected for a period of two months - November to end of December 2012. Because of the fact that during the fieldwork, the 2011 population census report was not released, the sample size was calculated based on the 2001 Census. Thus, the sample came from Mmankodi village inhabitants of 4997 with 997 households (see CSO 2001), and a total of 109 valid questionnaires were administered in Mmankodi village. The socio-demographic characteristics are presented in Table 1. In addition, 13 key informants (village leadership, youth leader representatives, managers of cultural village, former employees of Bahurutshe, government officials) were interviewed face to face using an interview guide (see Patton, 1990). Both purposive and snowball sampling were used to select the participants for in-depth interviews. While descriptive statistics were used for quantitative data, interview data was transcribed verbatim and coded in order to identify meaningful units. Participant observation and casual discussions were also used to obtain more information as it encourages participants to express their ideas, views and beliefs freely. Of the research team, two of them are natives of Botswana, thus were able to interact with the participants, visitors and employees from the community easily.

**Table 1.** *Socio-demographic Profile of residents (N=109).*

<b>Demographic variables</b>	<b>Percentages</b>
<b>Gender</b>	
Male	31.2
Female	68.8
<b>Age group</b>	
18-24	12.8
25- 29	10.1
30-34	19.3
35- 39	12.8
40- 49	12.8
50-59	15.6
60 and above	16.6

<b>Education</b>	
Never been to school	7.3
Primary	18.4
Secondary	35.8
Diploma	25.7
Degree	11.9
Masters	0.9
<b>Marital Status</b>	
Single and never married	30.3
Married	20.2
Separated	4.6
Divorced	8.3
Widowed	12.8
Living Together	23.9
<b>Household Income</b>	
Less than P500	14.6
P501-1000	16.5
P1001-1500	10
P1501-2000	7.3
P2001-2500	1.8
P2501-3000	2.7
P3001-3500	1.8
P3501-4000	0
P4001-4500	4.5
Over 4500	40.3
<b>Occupation</b>	
Farmer	14.6
Ipelegeng	11.9
Self employed	14.6
Government employed	22
Unemployed	20.1
Banking	1.8
Student	6.4
Private Sector	8.2

## 4. RESULTS

### 4.1 DEMOGRAPHIC PROFILE OF RESPONDENTS

In all, 69% of the respondents were female and 31% were male, 30% were single and never married and 24% were living together (not married). The respondents were relatively evenly distributed among the pre-formed age groups (see Table 1), and 36% had completed high school education while 26% had achieved a diploma. Only 7.3% had no formal schooling. Over 20 % were government employees and 20% were unemployed while 15% were self-employed. The majority of the respondents (76%) interviewed were Bahurutshe.

When asked about their total average household income per month, over 40% respondents had income of over BWP 4,500 (see Table 1). With reference to the length of stay, about 63% of the respondents in Mmankgodi have lived in their village for a period of over 10 years. The majority of respondents were living in Mmankgodi village before the building of the Bahurutshe cultural village; hence they were likely to have ample knowledge and information pertaining to the Bahurutshe cultural village and tourism development in Mmankgodi. Of the key informants, there were 9 women and 4 men and age ranged from 20 to about 82 years; and all the thirteen participants had attained some formal education.

### 4.2 AWARENESS OF CULTURAL TOURISM AND CULTURAL VILLAGES

The respondents' were asked knowledge based questions to establish their level of understanding of the concept of cultural tourism; and whether they were familiar with the existence or availability of cultural-heritage sites in their local areas. Based on descriptive statistics, about 61% indicated to have no knowledge of the concept of cultural tourism. However, when asked about awareness of cultural tourism, about 76% respondents acknowledged the existence of cultural tourism attractions or heritage sites in their areas. They were hasty to name some of the sites of tourists' interest such as Manyana rock paintings, the village Kgotla; Livingstone memorial site and monument near Kumakwane and the Bahurutshe cultural village.

Ninety-four percent of the respondents demonstrated knowledge of the existence of a Bahurutshe cultural village for tourism within their community. Almost all the respondents were able to state the name of the cultural village and its strategic location on the hill. The interest in the cultural village was evident as 87% of them had visited for various reasons including cultural events, leisure and outdoor recreation. Further, respondents were asked to share the reasons why visitors come to their village. About 43% respondents said that tourists come to the area to visit the Bahurutshe cultural village, while 18% of them noted music

and dance entertainment and 14% stated that visitors come to see the Kgotla. Notably, a high proportion of residents (32%) said they did not know why tourists visit their community.

#### 4.3 BENEFITS OF CULTURAL TOURISM AT HOUSEHOLD LEVEL

With reference to whether residents derive benefits from cultural tourism at household level, only a few of them have benefited from employment opportunities. A small number of the respondents (14%) indicated to have had jobs in tourism related businesses or projects in the area. With specific reference to employment of any family members at the Bahurutshe cultural village, about 5% of the families had their relatives employed. In total there were about 14% of people who were working at the cultural village and those who had jobs at the Bahurutshe were engaged either as performers, cleaners or were involved during the construction phase of the cultural village facility.

With respect to household income, the Bahurutshe cultural village accounted for insignificant proportion of the entire monthly household income of those employed at the cultural village. Although the monetary benefits appear low, a significant number of them indicated a positive change in the finances of their households. One key informant had this to say: *“when there is an event at the village and we are invited to perform we get paid. The children, who I dance with, benefit because the owner of Bahurutshe takes care of them. .... She normally gave them money and ensured that they had school uniform”* [Resident Female].

#### 4.4 PERCEIVED BENEFITS AND COSTS AT COMMUNITY LEVEL

Residents perceptions about benefits derived from Bahurutshe cultural village were measured with 11 items/statements. 5-Point Likert-scale with 1 strongly disagree and 5 strongly agree were used (Table 2). Most of respondents perceived the Bahurutshe cultural village favorably (i.e. they agreed) because of the benefits they derive that include increased opportunities for employment (73%); attraction of businesses to the village (75%) and possibly due to attachment and pride for their Hurutshe culture (see Monare 2013). Almost all the respondents (99%) perceived the cultural village as a place that provides leisure-related activities, followed by increased demand for cultural tourism-related activities (traditional music and dance with local traditional songs (choral style) rated 97% and 95% noted the search for greater knowledge of culture. Interestingly, those who were pro conservation of cultural resources were at 89%. Seventy three percent of the respondents perceived employment opportunities as high. However, the statement that cultural tourism encourages giving back to the community (donating to the

poor) was rated unfavorably (i.e. disagreed) by 99% respondents. Nevertheless, the key informants regarded creation of jobs and recruiting and employing some members of the Mmankodi community as a tangible benefit.

**Table 2.** Community perception on benefits (percentage) of cultural village for tourism (N=109).

Statements	Strongly disagree	Disagree	Neutral	Agree	Strongly Agree
Cultural Village tourism increases employment opportunities for the community	0.0	16.5	11	72.5	0.0
Cultural Village tourism improves the standard of living in the community	0.0	40.4	27.5	32.1	0.0
Cultural Village tourism creates revenue which is good investment for the village	23.9	56	11.9	8.3	0.0
Cultural Village tourism encourages giving back to the community (e.g. Donating to the poor)	47.7	51.4	0.9	0.0	0.0
Cultural Village tourism improves infrastructure e.g. Roads, electricity	22.9	56	21.1	0.0	0.0
Cultural village tourism in our community attracted other businesses (e.g. selling of cultural produce)	0.0	0.0	24.8	45	30.3
Cultural Village tourism encourages greater knowledge of culture	0.0	0.0	5.5	78	16.5
Cultural Village tourism encourages greater availability of leisure activities	0.0	0.0	0.9	68.8	30.3
Cultural Village tourism has increased demand for cultural tourism- related activities	0.0	0.0	2.8	67	30.3
Cultural Village tourism contributes to conservation of cultural resources	0.0	0.0	11	59.6	29.4
Cultural Village tourism encourages greater protection of the environment	0.0	0.0	38.5	41.3	20.2

The analysis of perceived costs revealed that a significant number of respondents (89%) feel that the Bahurutshe cultural village only benefits the owner and that money accrued from the project only benefits a few people from Mmankodi. This is consistent with the findings where only a few people are actually realising monetary benefits from the cultural village as it is a private and/or family owned project (Table 3).

**Table 3.** Community perception on costs (percentages) of cultural village for tourism (N=109).

Statements	Strongly disagree	Disagree	Neutral	Agree	Strongly Agree
Cultural village tourism only benefit the owner / few people	0.0	2.8	8.3	32.1	56.9
Cultural village tourism results in reduced residential land	0.0	6.4	11.9	32.1	49.5
Cultural village tourism contributes to reduced grazing land (encroachment)	0.0	6.4	11.9	32.1	49.5
Cultural village tourism contributes to increase in prices in local shops	0.0	54.1	38.5	7.3	0.0

Cultural village tourism results in overcrowding of public and leisure places	1.8	80.7	17.4	0.0	0.0
Cultural village tourism increases theft in the locality	1.8	80.7	17.4	0.0	0.0
Cultural village tourism contributes to increase in alcoholism especially the youth	0.0	24.8	18.3	56.0	0.9
Cultural village tourism influences prostitution and sexual permissiveness	0.9	62.4	33.9	2.8	0.0
Cultural village tourism increases abuse on local labour force	0.9	18.3	36.7	44.0	0.0
Cultural village tourism leads to increase in traffic in the village	5.5	72.5	21.1	0.9	0.0
Cultural village tourism contributes to increase in death of domestic animals due to accidents	7.3	56.9	27.5	8.3	0.0
Cultural village tourism damages the natural vegetation	1.8	67.9	30.3	0.0	0.0
Cultural village tourism contributes to increase in environmental degradation	1.8	55.0	34.9	0.0	8.3

Other costs expressed by the majority of the respondents were that the area occupied by the Bahurutshe cultural village has resulted in reduced residential land (82%) and has also contributed to reduced land for livestock grazing (82%) partly because Mmankgodi is a rural village where residents still engage in farming. About fifty-seven percent of the households said that the cultural village had contributed to increased alcoholism by youth in the community, while 25% disagreed.

## 5. DISCUSSION AND CONCLUSIONS

Cultural tourism development is still in its early stages in Botswana. Tourism related activities offered by the Bahurutshe cultural enterprise demonstrate the emergence of the new tourism products based on local culture and heritage. These kinds of developments are important since government policy on culture and cultural tourism emphasizes the need for employment creation, especially in poor rural areas, and encourage communities and ethnic groups to protect and preserve their culture. As a result, communities are increasingly encouraged to develop programmes that provide tourists with various activities such as local cuisine; pastoral accommodation (as is Bahurutshe Cultural Village) as well as entertainment (music, dance, poems, storytelling, games) in Botswana. The emergent concept of cultural villages for tourism incorporates and showcases these activities as in Gcwihaba and XaiXai communities in the north of the country (see Mbaiwa & Zakuse 2009).

Findings also indicate that the owner involves local people as in employment, performances, providing resources/items needed for shows (including staged events such as goats for performing rituals and showcasing Hurutshe cultural

activities). The management also purchases traditional food stuff from the community of Mmankgodi. In everyday activities and during cultural events at the Bahurutshe, performers (singers, dancers, ushers) are from the village, and showcase and exchange of cultural and traditional knowledge, safeguarding culture of music and dance, constructing traditional Hurutshe huts are all signs of involvement of community members in the activities of the business.

The Bahurutshe Cultural Village is an example of a developed cultural village for tourism to showcase cultural tourism in Botswana. In its character, it is a family oriented business that was established and is operated mainly by women. So far, the cultural village has generated employment opportunities for a few people of Mmankgodi. About 20 people have been employed in the cultural village. However, there is a significant number of individuals (adults and youth) being employed for special occasions/on demand at the Bahurutshe cultural village. Thus, it has made a difference in terms of reduction of unemployment in the community especially for women (see Monare 2013). Mmankgodi residents are also showing a relatively high level of awareness of cultural tourism and existence of cultural tourism attractions. A significant number of local people have taken the initiative to visit the Bahurutshe cultural village for various reasons such as, to indulge in cultural pursuits of the village, leisure and outdoor recreation activities. Thus, the cultural village for tourism in Mmankgodi can play a critical role in the preservation and conservation of Hurutshe culture and heritage. The rejuvenation of culture is observed and experienced in the variety of activities offered. This is through traditional attire or regalia, music and dance, healing (performance of rituals) by Hurutshe traditional healers. Other activities include local Hurutshe cuisine or foods, herbal teas and medicine. Traditional and cultural games such as skipping rope (*koi*) and game of stone (*mhele*) are staged during visitor events.

Previous studies of cultural tourism at destination areas have revealed incidents of positive and negative perceptions by local people. The Bahurutshe cultural village is still in the early stages of development which probably explains the relatively limited perceived local impacts (including benefits) and also positive local attitudes towards tourism (see Butler 1980; Doxey 1975); both Butler's and Doxey's models suggest that local residents are likely to show positive attitudes towards tourism in the early stages of development process. Indeed, the Mmankgodi respondents had positive attitudes and perceptions towards cultural tourism, although they have not directly accrued significant tangible benefits from it. In addition, conservation and preservation of cultural resources were rated favorably by respondents. These findings are consistent with Keitumetse et al., (2007), Sutherland (2006) and McKercher and Du Cros (2002) who found cultural and heritage preservation in destination areas as benefits resulting from the practice of cultural tourism (see also Smith 2003).

With regard to the negative impacts of the Bahurusthe cultural village, there were signs of dissatisfaction as some respondents indicated unfair share of community land by the owner of the village, and others queried and questioned

the manner in which the land was acquired. A significant number of respondents in Mmankgodi also stated that the cultural village has taken most of their communal land that could be used for residential as well as agricultural purposes. This resurfacing concern is critical; the Mmankgodi community and leadership were promised as per environmental impact assessment (EIA) that the development of the Bahurutshe would not cause any loss of land for grazing, agriculture or residential use (Enviro GIS Consultants 2004). In addition, the majority of respondents had a view that the cultural village development has contributed to increased alcoholism by youth in the community. However, there is also a general national level trend that indicates the use of alcohol and drugs by youth is on the increase in the country at large (see Monare 2013). Thus, it is difficult to identify the role of cultural tourism development in a wider societal level changes taking place in a local scale behaviour.

The Bahurutshe cultural village as privately owned and family operated business with a short operational history may have not yet maximally benefitted the Mmankgodi residents. While studies in South Africa have demonstrated that a community-based or governmental ownership may not create larger positive local impacts than privately owned operations (Jansen van Veuren 2001, 2004), in Botswana Mbaiwa (2005: 2013) has alluded to direct tangible benefits derivation by local residents from communally owned cultural villages. Hence, there is a need for more context sensitive studies to analyze the potential of privately owned and community based operations in order to create an optimum and sustainable utilization of local culture and heritage resources in cultural village tourism developments. However, in spite of the nature of ownership in cultural village tourism, it should be in the interest of the governments and the (sustainable) tourism industry in southern Africa that the people and communities would be encouraged to become active subjects in local development, including cultural villages for tourism, from which they could derive tangible benefits. Cultural villages for tourism have the potential to positively affect the lives of local people as long as communities are placed to the focal point in the local development.

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