

Understanding the African Intangible Cultural Heritage as a Way of Life and a Form of Tourism: A Case of Korekore Cultural Village, Western Zimbabwe

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Abstract:- The aim of this article is to present the results of a study on how African Intangible Cultural Heritage (ICH) can influence people's way of life and be a form of tourism from the perspective of local and foreign visitors using a case study of Korekore Cultural Village in Makonde district, Mashonaland West province in Zimbabwe. Intangible Cultural Heritage represents people's living traditions that are formed, owned and practiced by the local communities as an identity symbol to distinguish themselves from other cultures. This study used, a qualitative research design for the collection of empirical data from the target population. In-depth interviews and a focus group discussion with members of the surrounding communities, ethnographers, historians and other stakeholders were carried out following the framework of research objectives and questions. Five ICH domains were adopted for the study, namely, oral traditions and expressions, social practices, rituals and festive events, performing arts, traditional craftsmanship and knowledge and practices concerning nature and the universe. The findings include the documentation of local communities' narratives of intangible cultural aspects that mould a society's behaviour and way of living for the Korekore people in Makonde district. Furthermore, it was also found that there are already existing cultural villages in Zimbabwe that are benefiting from cultural tourism hence the same applies to the upcoming Korekore Cultural village. It was concluded that, intangible cultural heritage that identifies with societies can be effectively tapped into worthwhile tourism business with specialised areas in culinary tourism, arts and festivals tourism, historic tourism, religious tourism among others. It is recommended that the private and public sectors should work closely as partners to preserve the intangible heritage places for the benefit of future generations, through instilling cultural values among the locals and visitors. It is further recommended that local communities should be fully involved and effectively participate in community-based tourism in the area to make cultural tourism viable as the custodians of cultural attractions assume ownership and

have control of the natural environment and the cultural values associated with their places.

Keywords:- Cultural Village Tourism, Local Community, Living Heritage, Visitors' Perception, Tourism Development.

I. INTRODUCTION

Intangible Cultural Heritage (ICH) refers to non-physical cultural objects like people's language, songs, dance, craft, customary practices and celebratory occasions, (Ministry of Foreign Affairs, Japan, 2016). The cultural heritage of a people also includes their art, traditions, festivals, style of worship, rules, values, thought, dressing patterns, and traditional structures/architecture that are esteemed and conserved because of their historical, political, educational, recreational and religious significance (Koiki-Owoyele, Alabi, & Egbunu, 2020). Many scholars such as Munjeri (2004) have mainly focused on the tangible heritage culture that is depicted mainly in physical objects such as buildings, ammunition, animals and others that are displayed in museums and other places while less attention is given to the intangibles yet they play an equally important role of a societal cultural identity.

The United Nations Educational, Scientific and Cultural Organization (UNESCO), an organization that has been, and is still constantly championing the "preservation" of rich cultural items (artefacts) in Africa and other countries of the world has spearheaded these discussions as reported by Hu, Feng and Zhang (2015). Intangible cultural heritage is an important legacy shared by all of mankind. The essence of intangible cultural heritage cannot be recovered once lost. According to Zainab, Jin, Yulan, Ehi, Penninah, & Ike-Chukwu (2022), in Africa, there is a saying that, when an elder dies, a library burns. This is because, prior to colonization, countries in sub-Saharan Africa employed oral narratives for passing down customs and traditions through the elders such as the clan or village head, king, chief, deity priest, aged/older man or woman who serves as repositories and custodians of the traditions

(Onyima, 2016). Most of African intangible cultural heritage have suffered the effects of Western acculturation and modernization (which some say is) due to Christianity and formal education (Sibani, 2018; Arowolo, 2010). According to Hu *et al* (2015), cultural practices are either going into, or have already gone into extinction while others are gradually being abandoned.

In response to this challenge, some societies have tried to revive and preserve their cultural legacy through various means that include setting up of cultural villages that are under the custody of the renowned community elders to safeguard this heritage. Some villages have significantly attracted both local and foreign visitors and have become good business ventures for the tourism industry.

➤ *The Objectives of this Study are as follows:*

- *To explain how African intangible cultural heritage has influenced its subjects' lifestyle over generations;*
- *To explore how intangible culture is viewed by both the local and foreign visitors;*
- *To discuss how intangible cultural heritage of different communities contribute to intercultural dialogue that encourages mutual respect for other communities' ways of life; and*
- *To provide recommendations for preservation of societal identity from generation to generation.*

➤ *Background*

Cultural heritage was traditionally thought of only representing inherited traditions that were manifested in real tangible objects from the past, without considering the contemporary rural and urban living practices among the diverse cultural groups. According to UNESCO Intangible Cultural Heritage (1992-2023), the term 'cultural heritage' has changed content considerably in recent decades, partially owing to the instruments developed by United Nations Educational, Scientific and Cultural Organization (UNESCO). The new development is the consideration of the intangible aspects that makes culture to be:

- *Traditional, contemporary and living at the same time (i.e. practices, wealth and skills that are transmitted from generations to generations);*
- *Inclusive (i.e., sharing expressions of intangible cultural heritage that are similar to those practiced by others to feel part of society at large);*
- *Representative (i.e., not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value but it thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community); and*
- *Community-based (i.e., culture can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it).*

Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, that is collectively known as the intangible cultural heritage. Intangible cultural heritage includes all customary patterns of behavior, belief attitudes, and social structures that perform a function within the society they occur. According to Wang (2006), comparing with cultural heritage, the concept of intangible cultural heritage refers to various practice, performance, exhibition, knowledge, skill, relevant tools, handicrafts, and cultural place regarded by people, group or individual, which is approved by UNESCO in Convention for the Safeguarding of the Intangible cultural Heritage. Intangible cultural heritage regards more of a society's intellectual property than tangible products that can be replicated by any other person hence it is unique. Accordingly, preservation of cultural heritage is capable of promoting collective consciousness in terms of unity, oneness, nationalism and fostering peaceful co-existence among societies.

According to Hu, Feng, Zhang & Luo (2019) there are few researches that involve the essence and protection of authentic cultural heritage for tourism development, as most of these heritages are on the verge of extinction. The national governments cannot afford to help all the projects hence the need for other partners to intervene. In China, for example, only a small part of intangible heritage has been taken good care of, because the rest of them have to fight for the survival of themselves, yet both scholars and enterprises have realized economic and tourism value of intangible heritage

For effective intangible cultural heritage development, there is need of community involvement in the practice. Marshall (2002), posits that, community involvement in archaeology is the inclusion of indigenous people and other communities in various areas of archaeological practice and interpretation. This underscores the importance of using local sources of knowledge such as oral traditions, myths, and legends as well as ethnographies to gain insight into local perspectives (Damm 2005). According to Pwiti and Mvenge 1996; Bender 1993; McManamon 2000b; Marshall 2002; Hodder 2000; Damm 2005, community archaeology has given local communities and indigenous groups around the world a voice in archaeology and heritage management. It has also restored access to their heritage to groups that have been denied it. This involvement opportunity allows the locals to share the expertise of the intangible culture from their personal experience to make it authentic and real.

According to Chirikure and Pwiti (2008), communities can be included in their heritage management through activities like being tour guides, curio vendors while being allowed to conduct their rituals at the protected sites for their spiritual and economic benefits. Community myths and legends can be incorporated into the interpretation of the site museums. This strategy of community involvement was once successfully done at Domboshava, in Zimbabwe by the National Museums and Monuments of Zimbabwe (NMMZ) according to Chirikure and Pwiti (2008)'s report.

Ndoro (2001) and Fontein (2006) acknowledge that, Great Zimbabwe represents a success story of local economic empowerment through the promotion of cultural tourism. In particular, the descendants of the Mugabe clan that occupied the site in the nineteenth century are being employed as stonemasons (Fontein, 2006), using their traditional knowledge of stonemasonry to restore the collapsed walls. Also, traditional ceremonies are being performed at the site. Until recently, some members of the local community lived in a theme park known as the Shona Village, where Shona “traditional” lives are exhibited to the visiting tourists to add an extra attraction to the monument (Ndoro and Pwiti 1997).

For one to understand a certain society’s unique intangible culture, there is need of the first-hand information from the owners of that culture hence the need of their involvement to assure authenticity. Hu, Feng, Zhang & Luo (2019) believe that understanding visitors’ perception on authenticity from intangible cultural heritage will not only provide the foundation for increasing tourists’ experience, but also might offer constructive suggestions on protecting cultural essence of intangible cultural heritage. Cultural tourists seek for the unique aspects that give variety to what they are familiar with, hence the need to explore.

African culture varies with nations and specific tribes within each nation. In this study, the Korekore culture of western Zimbabwe will be used as a case study to understand how intangible cultural heritage of different communities helps with intercultural dialogue that encourages mutual respect for other ways of life. In order to come up with a fruitful intercultural dialogue, the views on how ICH has influenced its subjects’ lifestyle over generations will be considered from both local and foreign visitors. Consequently, the extend of the cultural influence will determine how ICH preserves societal identity from generation to generation.

In this study, local visitors will refer to the Korekore people and other dialects from Zimbabwe while foreigners will be those who come from other countries. The views of these people will be used to measure how cultural diversity determines whether high-volume tourism can be effectively developed from intangible culture.

➤ *Theoretical Framework and Literature Review*

Intangible cultural heritage (ICH) refers to the traditions and living expressions that are transmitted from one generation to the next. ICH is traditional, contemporary and living at the same time. It is inclusive, representative, and community-based that includes community gatherings, oral traditions, songs, knowledge of natural spaces, healing traditions, foods, holidays, beliefs, cultural practices, skills of making handicrafts, traditional navigation skills, cooking skills and winery among others. Elements of this heritage are integral parts to life in both rural and urban areas, as well as among indigenous peoples.

According to Matteucci and Zumbusch, (2020), Intangible Cultural Heritage of Humanity, established in the

framework of the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003), aims at ensuring better visibility of the ICH and awareness of its significance, as well as to encourage dialogue which respects cultural diversity. This is so to ensure that no culture is undermined as all are unique in their respect. Guidance on how to strengthen the role of ICH as a driver and enabler of sustainable development, and how to integrate it into development plans, policies and programmes through participatory approaches must be reached.

According to the National Heritage Board of Poland (NHBP) (2016), the ICH list has six domains following UNESCO’s criteria, and these include: social and cultural practices; oral traditions and literature; oral history and traditions, including language; performance and musical traditions; knowledge and skills related to traditional crafts; knowledge and practice concerning nature and universe.

To help people understand intangible cultural heritage, the UNESCO Convention describes it in terms of five broad categories or domains:

- **Oral traditions and expressions** can mean proverbs, riddles, tales, legends, myths, epic songs and poems, charms, chants, songs, and more.
- **Performing arts** can include music, dance and theatre, pantomime, songs and other forms of artistic expression that are passed down from generation to generation.
- **Social practices, rituals and festive events** are the activities that structure the lives of communities and are shared by members, for example, initiation rites, burial ceremonies, seasonal carnivals and harvest celebrations.
- **Knowledge and practices concerning nature and the universe** refer to know-how and skills that communities have developed by interacting with their natural environments, and may be expressed through language, memories, cuisines, traditional methods of architecture and agriculture, spirituality or worldviews.
- **Traditional craftsmanship** that may sound “tangible,” but it really refers to the skills and knowledge involved in craftsmanship than the products themselves. Examples include pottery, wood work, jewellery and precious stones, embroidery, carpet weaving, musical instrument production, weaving and fabric production, etc.
- All these contribute to the effectiveness of viable Intangible Cultural Heritage tourism.

II. METHODOLOGY

This study used mainly descriptive qualitative research through the use of secondary data, in-depth interviews and focus group discussion from the purposively sampled respondents in the Chidzuwi community. Two separate visits were made to the site; firstly, on the launch of the cultural village by the Ministry of Environment, Climate Tourism and Hospitality Industry in September 2019 and another on March 2022 with the University of Zimbabwe Tourism Leisure and Hospitality department to carry out a training survey for the community.

Interviews on Korekore culture were carried out with the village head, one elder who resides and takes care of the village and a resident tour guide of the site. On the second visit, the researcher had an opportunity to conduct a focus group discussion with fifteen members who comprised of three University of Zimbabwe staff members, Makonde district counselor, Zimbabwe Tourism Authority representative and some elderly community members who had knowledge of the history of the place.

➤ *Korekore Culture Background*

According to Bourdillon (1979), the Korekore are Shona speaking people, living in the northern part of Zimbabwe, and spilling over from the high plateau into the Zambezi valley. The Korekore appear to have originated from the break-up of the Karanga State based on the Great Zimbabwe (now a complex of stone ruins) from which a number of groups migrated northwards in the fifteenth century. The eastern group of Korekore chiefdoms have at various times in their history been incorporated into the Mutapa estate, but at the end of the nineteenth century, they comprised a large number of small and mutually independent chiefdoms. These people live in scattered hamlets, called villages under the administration of a village head (*sabhuku* in Shona). The Korekore have a unique culture that distinguishes them from among other cultures yet it is not well documented for publicity. In Zimbabwe, other cultures like the Ndebele, Karanga, Venda among others are well documented as evidenced by some existing cultural villages that are discussed in this study, A call for the Korekore cultural village was recently made in Makonde district of Mashonaland West province.

➤ *Facts and Realities about Korekore culture: A Case Study of Korekore Village*

According to Chipashu and Bvocho (2018)'s field survey report in the Makonde district, the idea of coming up with a cultural village was initiated by the Chidzuwi community with the help of the Ministry of Environment Tourism and Hospitality Industry and the Zimbabwe Tourism Authority, to have an in-depth understanding and documentation of the Korekore culture. A cultural village is a site dedicated for the portrayal of indigenous cultural lifestyles and the presentation of living heritage. It also serves as an information centre for a specific culture, in this case Korekore. The researchers' main objectives were:

- To identify material culture and architectural designs of the Korekore.
- To identify key Intangible Cultural Heritage (ICH) elements of the Korekore people.

The traditional homestead included a number of round, pole and mud huts with conical thatched roofs that have been largely replaced by brick houses, roofed with zinc, sometimes in the traditional style of round huts. In rural areas, where cultural specifics are still practised, the village consists of clustered thatched mud houses where a homestead usually consists four huts: the kitchen, a master bedroom, a hut for the boys of the family, and another for the girls and a granary to store food for the family.

Livestock shelters are also part of the structures and a field nearby. The village plan is as shown below:

➤ *The Village Plan*

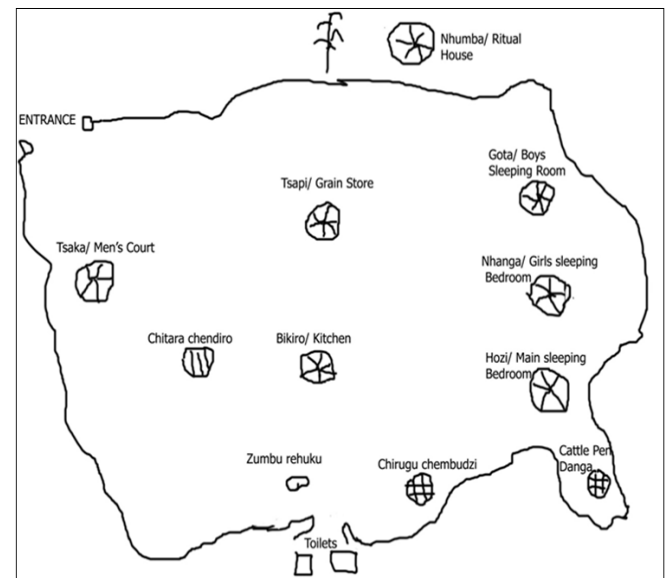


Fig 1 The Village Plan

Source: Chipashu and Bvocho (2018)

Korekore cultural village is the only hub in Zimbabwe so far, that represents the unique intangible cultural heritage of the Korekore tribe of Shona people. It is still being developed to become a live tourism site that augments the well-known Chinhoyi Caves in the same area of Makonde district in Mashonaland West province.

According to the Zimbabwe Tourism Authority (ZTA) (2021), Korekore Cultural Village is located 12km west of Chinhoyi caves along the Alaska road. It's a community initiative of Ward 9, Makonde District in Mashonaland West and is a hub of the Korekore culture. This village is a development of a daily life trail of culture that portrays the lifestyles, activities, and artifacts of the Korekore culture in the form of a living museum. ZTA (2021) emphasizes that, a tour of this living village allows one to participate in the Korekore way of life through activities such as storytelling, traditional dances, traditional food preparation & cooking methods, nature walks among others. Visitors will have the opportunity to learn the traditional secrets shared in *Bikiro*, *Gota*, *Nhanga* and *Tsaka*, which are dwellings dedicated for different uses and are an indication of different life stages of maturity into adulthood where fascinating cultural advice is given.

➤ *KoreKore Culture Description*

This study was mainly descriptive qualitative research through the use of secondary data and some in-depth interviews from the purposively sampled respondents in the Chidzuwi community. The findings confirm that, the Korekore culture has all of the five domains that comprise intangible cultural heritage as described by UNESCO Convention. These vary from the structure of the homestead, people's grooming and etiquette, myths, traditional ceremonies and practices.

Starting from the homestead structure; at the entrance area is reception area (*tsaka* in Shona) which is equivalent to a family court (*dare repamusha* in Shona). According to one of the interviewed elderly men, every family visitor has to be received and interrogated at this hut before being shown where to go in the homestead by the father who usually stays at the entrance to the homestead. This hut is a watch tower for the family security. It is also where male visitors are entertained. It is a hut in which the men of the family eat and share life skills and experiences pertaining to economic activities like hunting, farming, tool making etc. Women are not allowed to stay in this hut that is grass thatched and not covered on the sides except for the poles to support the roof.

In the context of this study, this hut acts as a family court room for instilling and reinforcing culture among the family members, to be distinguishable in the community. Culturally, each family must be unique with its behaviour that determines how it relates with others in the community. The father acts as an advocate for the family culture, that has to be orally passed from generation to generation.

From *tsaka*, the next structure is the kitchen (*bikiro* in Shona) with more space for activities than the *tsaka*. A shelf is built on the side of the wall opposite the entrance, for kitchen utensils. Just below the shelf is an earthen used bench (*chikuva* in Shona) where clay pots for different purposes and unique service during some traditional ceremonies are displayed. The clay pots also signify the Korekore cultural artifacts and artistry expertise. *Chikuva* represents what the Korekore people call *chikuta* or *mbereko* meaning a maternal place where births of the family children are done. It is beneath this bench that the umbilical cord (*gwhu* in Shona) of children born into the family are buried (*kuviga munhu* in Shona). As a result, besides being just a display cabinet, *chikuva* is also where family rituals are done (*kuenda pachikuva* in Shona). At the center of the kitchen is the hearth (*choto* in Shona) arranged with three stones (*mapfihwa* in Shona) on which the cooking pot stands. The three stones signify the father, mother and child who make up a family. The kitchen structure is as shown below:

➤ The Korekore Kitchen



Fig 2 The Kore Kore Kitchen
Source: Researcher 2022

According to the Korekore culture and the description of the kitchen above, this hut plays an important role and is where the life and death of family members are centered. This hut is where the family is united since this is the birth place for the family children, a family lounge where family issues are discussed and rituals are performed and finally being the funeral parlour when a member dies. *Chikuva* is a family altar where the worship of the family ancestors is done. The African worshipping culture believes in God through the dead that come through the spirit mediums for each family. The Korekore people respect this very much hence their kitchen is considered a sacred hut since all family rituals are done from there on the *chikuva*.

This place is believed to be a source of blessing or a curse for any family member depending on one's behaviour at any given time.

Pertaining to new homesteads; all new arrivals and intentions to establish a homestead should be brought to the chief's attention, who will dedicate them to spirit mediums. The dedication is done through a ball of mealie meal (*muumbwa* in Shona) that is left *pachikuva* overnight. If it is found intact in the following day it means the family has been accepted and if it is broken then the spirit mediums would have refused. The kitchen is where the family culture is moulded and endorsed for identity purposes.

Directly opposite the kitchen, is the main bedroom (*hozi/sikiro* in Shona). According to the Korekore culture, although this hut is normally located close to the kitchen, it is the main sleeping room for parents, and it seems to be multipurposed. The *hozi* normally has two compartments, one which serves as a granary for storing processed grains. Traditionally, this hut was built with a food store room apartment for food security. In the bedroom usually there will be bedding material and clay pot with drinking water, a decorated calabash (*chinu* in Shona) with some oil that is used to keep a choice animal fat, that can be smeared by the father to maintain his dignity, a walking stick, bow and arrow, spear and knobkerry that are used by the father for family security in case of enemy invasion. The bedroom faces to the kitchen and children are not allowed at all to enter into this room because doing so will be a sign of disrespect to the parents.

The bedroom is where the parents make decisions for their children and the family treasures and ammunition are kept. In case of any differences between the parents, this room becomes a courtroom that can only be entered by nieces, nephews, aunt and uncle to solve the private issues that must not be shared with the children. According to the Korekore culture, the most important property of a family mother is the decorated calabash (*chinu* in Shona) that a woman brings from her family when getting married. The calabash is believed to carry all the vows that unite the marriage. On her death, this must be given back to her family as a sign of end of her marriage life in the family of her husband. The calabash breakage by her husband or failure to return it, is tantamount to a crime that calls for a penalty of a beast. If the widow is to be given another wife

from the same family of the deceased wife, that new wife will bring back the same calabash.

The boys' bedroom (*gota* in Shona) comes soon after the reception hut (*tsaka* in Shona). The Korekore people insist that the boys' bedroom is always a four-cornered hut. *Gota* is a bedroom dedicated for the boys who will be prepared for manhood duties and responsibilities. Boys at this age are taught basic household chores like carving (*kuveza* in Shona), strapping cattle on a yoke, milking, etc. Boys in *gota* are fit for inductions on family structures, genealogies and social hierarchies and strata. This is usually done by the boys' father while the uncle or grandfather inducts them on marital affairs like dating (*kupfimba* in Shona), bedroom dynamics, fending for the family, etc. It is also in this bedroom that the uncles begin to feed the boys with some sex enhancement herbs (*mishonga yekusimbisa musana* in Shona), exclusively meant for the boys in preparation for marriage. Along with these herbs is what is called *mbidzo* in Shona, a herb that prevents or cures some sexually transmitted diseases. In *gota* there must be a reed mat (*bonde/rukukwe* in Shona), bark fibre blanket (*gudza* in Shona), spears, bows and arrows and sling bag as tools for hunting.

The boys' bedroom cannot be entered by ladies including the mother and sisters so as to maintain respect between these family members. A boy child is already trained to assume the fatherly role to his sisters hence the respect must start from the adolescent age. Moreso, this respect is meant to prevent any actions that can lead to incest, a practice where a brother and a sister can enter into sexual relationship. The four-cornered shape of the boys' hut represents the four pillars that can make a family homestead strong with a father being the family head, provider and security guarantor. Each corner of the boys' room has some unique farming and hunting tools that are placed there.

The other bedroom is (*nhanga* in Shona) for the girls that traditionally was always a round mud hut like a kitchen. This represents the girls' role as a mother who is responsible for preparing food to feed the family. This hut is located directly facing *gota* so that the boys secure them from any invaders. Girls in this hut are at the age of understanding lessons about life in general, signs of maturity and growth like menstruation and how to handle it, marriage dynamics, family duties and roles. This is done to prepare the girls to raise their own families. The same hut can also be used by the girls and their husbands upon visiting their in-laws, thus, they have a duty to maintain it. In *nhanga* there must be a reed mat (*bonde/rukukwe* in Shona), bark fibre blanket (*gudza* in Shona), a clay pot with water for bathing, a decorated calabash (*chinu* in Shona) with some oil that is used for womanhood. In this hut the aunts and grandmothers teach the girls the bedroom dynamics and feed them with the sex enhancement herbs in preparation for their marriages. The boys and the father cannot enter into this room as a sign of respect to avoid any sexual relationships between these family members.

The livestock shelters like cattle pen, goat and sheep pen and fowl run are located at the western side of the homestead to avoid smells that come from these animals' waste. The cattle pen will be right at the end of the yard, then sheep or goat pen and finally the fowl run that will be in the yard but away from huts. The fields are closer to the yard while some can be far away. Livestock is a sign of material wealth for the family hence it is a 'must have'. The value of each family is usually measured from the amount and type of livestock in a family. Family marriages are usually considered based on this wealth that determines the ability of the family members to assume their parental roles.

Korekore culture has very unique etiquette and mannerisms. Greetings are usually courteous expressions common for all time encounters. The greetings carry addresses for those people who know each other, that may be in terms of totems or titles (e.g. *ambhuya* and *baba* in Shona), depending on the relationship shared between the addressee and the addressed. The wording varies with time and relationship. More praise words could be added, especially with reference to the elderly, royalty and honoured people. Between people who do not know much about each other, greetings are always kept formal and respectful while age and gender are always issues to consider.

In Korekore, greeting words are always accompanied by some cultural expressions and mannerisms. When dealing with the elderly, royalty or the respected like family/village leaders, all married women sit down and form two fists with their hand besides their right ribs (*kupfunda tsiva* in Shona) while single ladies cross their hands in a cupped manner. Both groups ululate (*kuridza mhururu* in Shona), three times while the men simultaneously clap their hands in a three times rhythm, for three times (*kurova gusvi* in Shona). Women are forbidden to shake hands with men, even their own relatives to avoid any forms of sexual gestures that might lead to prostitution. Greetings are done with faces facing down and at a distance for respect. One can conclude that greetings signify the relationships between family members themselves and other people outside the family. Family morals and ethics (*unhu* in Shona or *ubuntu* in isiNdebele) are recognized from mannerisms and etiquette. The greetings styles are illustrated in the pictures below:



Fig 3 Greetings Etiquette for Married Women



Fig 4 How Men Clap (*Kurova Gusvi*)



Fig 5 Greetings Etiquette for Single Women

On diet, the Korekore eat sadza (from maize and other small grains) as staple food that is served with seasonal vegetables, meat or milk, termites, and caterpillars. A few food taboos with serious health consequences are still widely practiced. The meat of one's clan totem is traditionally avoided; even today, animals representing totems are rarely eaten. Food is usually served with strict adherence to gender, age and social considerations. Young girls and boys can eat from same plates but the order is that an elder sibling is the first to taste the food followed by the next to the least. When the food is about to be finished, the elder siblings must stop eating and leave the remainder food to the least one who will then take back the plates to the mother and thank her for the provision. This tradition was meant to teach the children how to respect and be caring to one another. Some food is taken for specific medicinal benefits while others are taken at specific ceremonies. For example, during rain making ceremony, only traditional food is allowed at the site. Beer is brewed at the forest and is consumed from there. None must be carried home even the food that is prepared from there as well.

➤ *Korekore Rituals and Ceremonies are Linked to Annual Seasons.*

The Summer (*Zhizha* in Shona) starts from November to January. In Makonde, from 1 November all traditional courts are closed (*matare ese emasvikiro avharwa* in Shona) and the land is considered to be in darkness in that month

(*nyika yese inenge iri rima* in Shona). The time is considered a sacred period for the spirit mediums, (*mwaka wechisi chemasvikiro* in Shona). No traditional rituals and ceremonies like marriages and commemoration of the dead (*kurova guva* in Shona) are allowed. This is different from the normal sacred Sabbath day which falls on Thursday of each week (*zuva rechisi* in Shona) when no field work is to be done except for some other domestic chores.

Autumn (*Matsutso* in Shona) from February to April, crops which are ready for harvest are dedicated to the spirit mediums (*masvikiro* in Shona) for blessing before they can be eaten. This can be done by taking those crops (especially maize) which would have fallen by reason of termites, drying them, and prepare them into beer (*doro reMatsutso* in Shona) that is made for spirit mediums. The spirit mediums offer prayers to avert waste by devourers and pests (*udyi* in Shona). Meanwhile those who are far off and cannot take their first fruits to the spirit mediums can tie the crops around fig trees (*Muonde* in Shona) to receive the same spiritual blessing.

Winter (*Muchando* in Shona) from May to July (*doro reRushanga*), is prepared. This is beer brewed to thank the spirit of the land for a successful agricultural season. The beer is prepared with the strict supervision of spirit mediums.

Spring (*Chirimo* in Shona) from August to October (*doro reHuruva*) is prepared. This is also called (*doro reMasvikiro*) as it is dedicated to spirit mediums. The objective is to make them offer prayers for the adequate rains for the next agricultural season. Normally the prayers acknowledge that people came from dust and are tiling the land for their survival. During such prayers, seeds to be used in the oncoming season are blessed and sanctified (*kuyereswa* in Shona).

The last ceremony is (*Doro reMakate*) that is prepared in October by the chief to thank the spirit mediums for their services during all the rituals in the previous seasons. The chief also takes an opportunity to thank the elderly women who assist with preparations of all the beers in the ceremonies. These women are considered as mediators (*vakamuri vemvura* in Shona) so that the land enjoys adequate rains. The chief, headmen, village head, spirit mediums and their aides, and elderly women (those at menopause) take a leading role in the preparations and arrangements pertaining to all the rituals and ceremonies mentioned above.

The seasonal ceremonies run throughout the year and are routine. These are forms of religious practices for the Korekore culture that makes it distinguishable from others. All traditional leaders in the community are required to observe, practice and pass them on to the young generations to keep the culture going as a heritage.

Korekore funeral rites and burial practices are unique in the sense that all normal burials are done with the head facing to the east while where a deceased is someone whose

ancestry is not known (*mutorwa* in Shona), the corpse faces to the west so that the deceased's spirit would not haunt anyone. The deceased, in the Korekore culture are well respected and the funeral proceedings are done in a unique traditional way. The father of the deceased or his representative take a lead in the funeral proceedings; from being formerly informed about the death (*kusumwa/ kuridza mhere* in Shona) that has to be done by a physical person and not online like is happening these days with other cultures. The father or his representative decides the place where deceased can be buried (*kutema ruzhowa* in Shona). All the funeral processes are meant to bid farewell to the deceased with a dignity as it is believed that the spirit of the deceased sees everything and can revenge for anything wrong done to it. Burning a grave is considered killing someone for the second time and it is punishable at the chiefs' court.

There are myths, taboos and restrictions related to the forests in the Korekore culture. If a person gets into a forest, in search of any indigenous wild products, he/she is not expected to comment on anything otherwise they risk disappearance (*kutetereka* in Shona).

In Chief Nemaikonde's area, some trees are sacred and should not be cut down at will. For example, all fruit trees that provide food for wild animals and people should not be destroyed. Such trees are like:

- *Mubvumira: where sacred prayers and petitions for food provision are done.*
- *Muonde: which is called mother (amai in Shona), where those children who have never known their mothers can go and offer petitions that could have been given to a mother had she been present. As a result, cutting down this tree is considered equivalent to killing one's mother hence punishable.*
- *Mukamba: is considered to be like a father (baba in Shona) to all those children who have never known their biological fathers. They go and offer petitions and prayers concerning whatever may be troubling them and get assistance.*
- *Muchakata: where all people who want a blessing, offer their requests and are granted.*

Korekore people have their own forms of festivals and ceremonies that they perform on certain periods of the year. *Bira* is performed to appease the spirits of the dead. *Jiti* dance is for everyone during lighter moments especially in spring for night entertainment. *Mafuwe* is a unique dance that is popular in Korekore culture and usually performed on any cultural ceremonies. *Mbira* is played both during ritual ceremonies and just for entertainment. *Muchohwe (nziyo dzekunemera)* is a category of songs that are sung during marriage ceremonies to provoke the newly wedded wife. There are many games for entertainment that are played in Korekore culture for all age groups.

III. DISCUSSION

From the perspective of an attraction, ICH tourism has been viewed as "tourism centered on ICH resources and ICH destinations," (Kim, Whitford and Arcodia, 2019). On the other hand, the tourists' interests and motivations perceive ICH tourism as "visiting ICH attractions and obtaining cultural experience," (Khanom, Moyle, Scott and Kennelly, (2019) and Chen, Suntutikul and King, (2020). Furthermore, cultural tourism, (Smith, 2015) and heritage tourism (Zhu, 2021) are more popular definitions covering the meanings of ICH tourism. Similarly, some scholars identified the elements of creativity that help sustain ICH and creative tourism is arguably a solution for serial ICH. Another perspective of inheritor and practitioner, tourism can result in economic benefits for performers and improving self-esteem as cultural custodians (Ranwa, 2021).

ICH comes with place attachment or person-place bonding as a popular topic when strengthening local pride and sense of identity as the most significant psychology change of local people (Tan S.K, Tan S.H., Kok, Choon, 2018). From a social perspective, tourism benefits are also related to community pride, tolerance and a stronger sense of ethnic identity, (Besculides et al (2002), Lee (2013) and Nicolaidis, (2020). For example, indigenous languages in Canada and Italy were detected to foster cultural bonds, local pride, and a sense of identity in tourism development, (Castillo-Villar and Merlo-Simoni 2021, and Lonardi, Martini and Hull, 2020). Besides language, social practices, rituals, and festive events, such as religion and food, can also create a connection between people and places. For instance, Leigh, Mercer and Song (2020) recognized the firm linking of food and identity in Spain, where gastronomy and tourism have ultimately helped strengthen the region's broader political and cultural recognition abroad.

Though tourism may have both positive and negative impacts on the safeguarding of ICH and on the sustainable development of local communities, it has proved to be one of the economic empowerment strategies for the local communities especially in Africa. Through ICH, stakeholders, such as performers, inheritors, local residents, and the government can gradually be impacted during tourism development.

From this study's findings, all the major ICH domains that are oral traditions and expressions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe and traditional craftsmanship have been confirmed in the Korekore intangible culture to make it unique. These domains serve to distinguish one culture from another for identity purposes and can be effectively utilized for successful tourism development in any country, provided the local people and the visitors are interested with the nature of the business. According to the Zimbabwe Tourism Authority (2021), a visitor cannot afford to miss the fascinating Korekore culture live storytelling that brings memories to the locals and incite more interest to the foreigners at the village.

The ICH domain of social practices, rituals and festive events can provide many types of tourism activities and among them, culinary tourism, festival tourism, and religious tourism that are popular research fields (Qiu, Zuo, and Zhang, 2022). Culinary tourism, a new phenomenon in the tourism industry all around the world (Kozák, 2016), not only reflects local customs and natural resources, but also becomes a popular attraction itself. There is a lot of potential effective tourism if each domain of ICH is well utilized by the tourism investors.

In Zimbabwe, already, there are cultural villages that have benefited from this type of tourism hence the need to incorporate some other cultures such as Korekore into the category. Such cultural villages are KoMpsi in Victoria Falls, Chesvingo in Masvingo, Mtshabezi in Umzingwane and C. J. Rhodes in Matobo. From their locations, one can conclude that, the culture of the respective communities is being showcased to the visitors. Communities get pride from their intangible culture if it is well inventoried, promoted and managed. Doing this will be an awareness campaign that will help to improve understanding of other cultures, promote tolerance, peace and reconciliation within and across communities. Respecting and enhancing the historic heritage, authentic culture, traditions and distinctiveness of host communities is the major aim of coming up with cultural villages in Zimbabwe.

According to Khanom et al (2019) and Chen et al (2020), from the perspective of tourists' interests and motivations, ICH tourism is "visiting ICH attractions and obtaining cultural experience". ICH is deeply rooted in places and communities, which represent a critical need for increasing more cultural tourism centers in the communities that will foster community and individual well-being through supporting of communities' economic activities. Cultural tourists are attracted and fascinated with a novel culture that brings a difference from their own. Learning a new culture is actually a reason for someone to visit a specific community.

In the case of Korekore culture, their dialect is unique and also their greetings mannerism and etiquette. There is nowhere you can get an authentic experience of these oral traditions and experiences except when you visit the Korekore cultural center.

Another ICH domain that is unique about the Korekore culture are the social practices, rituals and festive events. The kitchen plays a major role other than being a food production center for the family. It serves a multiple purpose of being a family labour ward, place of worship and networking, and a funeral parlour depending on the situation. This alone can motivate one to visit it as an attraction hence the need to have a narrator and a documentary to share the understanding of this 'one stop' hut.

Although one can dispute the relevance of this multi-functional hut in this modern era, he/she must not forget that the aims of this study are to enlighten the readers on how

African intangible cultural heritage has influenced its subjects' lifestyle over some years to date and to improve the understanding of one another within and across communities. The acceptance of one's intangible culture depends on an individual's perception. To those who understand this culture, they revere and are proud of these social practices while some foreigners might take it lightly and senseless. The Chidzuwi community in Makonde district are excited and generous to showcase their social practices to the visitors which is a good gesture for the cultural tourism centers. Moreso, this community is working tirelessly to transmit their culture to young generations in the *gota* and *nhanga* so as to preserve it.

In terms of knowledge and practices concerning nature and the universe, the Korekore have myths that help to preserve nature. Traditionally, it is a taboo for people to eat animals that relate to their totems. There are also some trees that cannot be taken for any domestic use such as *mubvumira*, *muode*, *mukamba* and *muchakata* as mentioned above. Annual seasons, their activities, ceremonies and rituals are practised religiously and this has helped the community members to demonstrate the practices and pass them on to the young generation for continuity.

The Korekore are proud of their festivals and ceremonies that they perform at certain time intervals as mentioned above. Notably among them, is *jiti* that is usually performed in Spring season at night as an entertainment. *Mafuwe* dance is unique in the Korekore culture and this is usually performed by the elderly people whenever they have a special function to demonstrate their artistry.

Lastly is the traditional craftsmanship ICH domain, where the carving of tools and pottery are done by men and women respectively. The men usually use the *tsaka* to make and display their wares while women's pottery is displayed on the *chikwa* in the kitchen.

All the above-mentioned domains demonstrate the influence that ICH has on the lifestyle of Korekore people that makes it to be distinguishable among others in the country and African region.

➤ *The Key Benefits of Intangible Cultural Heritage Include the following:*

- *Promoting tolerance, peace and reconciliation;*
- *Healthier and more resilient minorities and smaller communities;*
- *Fostering community and individual well-being through supporting of communities' economic activities;*
- *Improved understanding of one another within and across communities; and*
- *People connection with the elements of their community history and natural environments that will help them to understand their identity.*

In Zimbabwe, Shona is the popular language that carries many dialects, some of which are not well publicized for some reasons. Korekore is among such hence the call from the Chidzuwi community to have it publicized which is a good initiative.

ICH is believed to be traditional, contemporary and living at the same time. It is inclusive, representative and community-based which means that, it must be recognized by the communities or individuals that create, maintain and transmit it. Efforts to promote and safeguard ICH must be undertaken by the tradition holders themselves.

IV. CONCLUSIONS AND RECOMMENDATIONS

For ICH to be relevant it has to be safeguarded from dilution and pollution by rivalries and be transmitted from generation to generation by the community leaders who start from the family parents to the community traditional elders. Each culture is rich and unique; therefore, locals and visitors can benefit a lot from the diversity. The best way to preserve ICH is through documentation and sharing among community members and the other cultural stakeholders for its continuity. The public and private sectors must be encouraged to create policies that ensure the safeguarding of this living heritage.

Intangible culture varies with societal locations and one must appreciate this diversity so that there is intercultural dialogue that encourages mutual respect for other ways of life. Communities must be proud of their culture and allow it to be documented and showcased as a way of promoting and preserving it.

It is recommended to involve the local communities to participate but under the guidance of the cultural advocates to avoid any shortcomings that can be caused by the tourism industry. These problems can easily cross the boundaries of authenticity to inauthentic.

Chirikure and Pwiti (2008), highlight Domboshava as not the only place where calls have been made for more local communities. Similar sentiments are summarized by a statement made by Chief Charumbira, the President of the Zimbabwe Council of Chiefs, at a stakeholder workshop convened to look into amending Zimbabwe's cultural heritage legislation in 2005. The chief objected to having been invited to the workshop as a stakeholder but wanted to be considered as the owners of this heritage. What Chief Charumbira seemed to be underlining was the role of traditional leaders and local communities in the management of cultural resources. Presumably, he was advocating that more power be given to local communities in protecting and managing their heritage. Traditionally, chiefs had custodial rights over important archaeological sites. Giving them back those powers would ensure more meaningful involvement beyond the cosmetic participation that the chief deplored, (Chirikure and Pwiti, 2008).

In conclusion, it is notable that, ICH is considered as a normal way of life by the locals which to them doesn't call for anybody's attention while it is an attraction for the foreigners. To get more tourism business, the holiday package must include all the aspects of ICH as outlined by UNESCO.

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