



Potentiality of “Kinyankole” Cultural-Resources, Practices for Promotion of Tourism, Uganda

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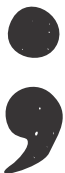
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Preface

The book is set out to present the potential of “Kinyankole” cultural resources, practices for promotion as a tourism product in Uganda. The book has been developed using data collected from a study that took place in Mbarara and Kiruhura districts in Uganda in East Africa for the period ranging 2020 and 2021. East Africa and aimed to achieve the following specific goals: to identify Kinyankole cultural resources that can be included in tourism products, to look into Kinyankole practices that can be part of tourism products, and to uncover untapped aspects of Kinyankole culture that could be added to tourism products. The book is dividend in to four chapters. Chapter one which introduces the book, chapter two with literature review. Chapter three presents methodology and analysis of data as well as presentation. While chapter four presents final conclusions and recommendations.

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Njue Michael

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Chapter 1: Introduction to the Potentiality of “Kinyankole” Cultural-Resources, Practices for Promotion of Tourism, Uganda

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Abstract

The chapter describes the growing importance of cultural tourism—which incorporates cultural aspects like customs, historical sites, ways of life, and artistic endeavours—is examined in this study. It emphasizes how culture, which was formerly primarily thought of as "high culture," now encompasses commonplace traditions and intangible heritage, making it essential to destination marketing and traveler motivations. Intercultural understanding is promoted, local economies are strengthened, and communities are involved in the preservation and display of their identities through cultural tourism. The study focuses on the Kinyankore culture in the districts of Kiruhura and Mbarara in Uganda. It identifies both unexplored and existing cultural practices and resources that could improve tourism offerings, satisfy tourists' cultural interests, and empower local communities.

Keywords: “Kinyankole”: cultural resources, practices, promotion, tourism

1 Introduction

Culture encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions, and beliefs (UNESCO, 2001, Universal Declaration on Cultural Diversity). A tourism product, as defined by Leonard Lickorish and Carson Jenkins, consists of two main components: the destination itself, such as a resort, and the satisfaction experienced there, which can include relaxation on a beach, health services at a spa, or educational and cultural activities at a concert or theater. According to Richards and Munsters (2010), on the basis of the elementary definition of the tourism product as an addition of attractions plus accommodations plus transportation, the cultural tourism product can be defined as a composition of the cultural tourism supply (monuments, cultural events, local culture, and the related specific cultural tourist services, such as information and education) and the additional product is the general tourism product elements and the related tourist services (general tourist facilities and

services and transportation infrastructure). Furthermore, the UNWTO describes cultural tourism as travel motivated by a desire to visit cultural attractions, such as art performances, historical sites, and monuments, as well as sites related to nature and pilgrimages, as noted by Csapo in 2012.

Richards (2013) defined cultural tourism is ‘the movement of persons to cultural attractions away from new information and experiences to satisfy their cultural needs.’ According to UNWTO, a tourism product is “a combination of tangible and intangible elements, such as natural, cultural and man-made resources, attractions, facilities, services and activities around a specific center of interest which represents the core of the destination marketing including emotional aspects, for the potential customers’. Culture has become a key product in the international tourism market, with tourists engaged in cultural activities accounting for 40% of international arrivals in 2016 (UNWTO, 2016). Destinations build on cultural supplies to offer their tourism offerings, given the interest of visitors for cultural attractions (OECD, 2009).

In the past, culture was not strongly associated with tourism, which was viewed mainly as a leisure activity. (Richards 2007). In the 20th century, culture and tourism emerged as two of the major growth industries, and by the end of the century, the combination of these sectors into cultural tourism had become a highly sought-after development opportunity for countries and regions globally. Cultural tourism began to be recognized as a distinct product category in the late 1970s when tourism marketers and tourism researchers realized that some people traveled specifically to gain a deeper understanding of the culture or heritage of a destination (Richards, 2013). Actually, just a short while ago, until the late 1970s, what was generally regarded as culture was primarily limited to aspects of so-called high culture (e.g., distinguished works of literature, architecture, music, and fine arts), but since the 1980s, in accordance with a new all-encompassing understanding of culture. It is becoming increasingly evident that the concept encompasses both tangible sites and intangible elements, such as behaviors and customs, that comprise everyday or low popular culture. As a result, specific phenomena have gained greater importance, including traditional architectural styles found in rural areas, ethnic heritage like folk music and customs, and also industrial landmarks, military facilities, and battlefields (Weissenborn, 1997). According to Enguera, & Viareggio, 2011 not so long ago, even in the early 1980s, cultural tourism (which in fact was not distinguished within overall tourism) was understood as visits to those sites and participation in those events, which were generally associated with high culture. Some people travel specifically to gain a deeper understanding of the culture or heritage of a destination. In order to satisfy tourists’ cultural needs and wants, cultural tourism products typically attract consumers through cultural attributes. The market value of cultural tourism can be realized using cultural tourism products (Robert H. Woods, 2011.)

A growing number of cities and regions in the European Union are basing their tourism development strategies on the promotion of Cultural Heritage, and the number of cultural attractions is growing rapidly. Evidence of this growth can be found in the figures from the World Tourism Organization, indicating that the proportion of international trips accounted for by cultural tourists grew from 37% in 1995 to 40% in 2000, and in 2009 there were around 375 million international cultural trips. Local residents also seem to appreciate the potential benefits of cultural tourism; over 90% of Barcelona residents indicated that they would prefer to develop cultural tourism in the future (Richards, 2011). Cultural tourism relies on local products, artefacts as well as the host community in a certain locality. Therefore, it can be viewed as a form of tourism that is built around cultural resources. Cultural tourism benefits tourists as they come and experience local cultures, which gives them the opportunity to appreciate and improve their understanding of local cultures (Nzama 2010). On the other hand, local communities are encouraged and become more involved in the tourism industry (Madzwamuse & Fabricius 2004). Based on this, cultural tourism has been referred to as an ideal vehicle for community-based tourism development because of its ability to economically boost many communities around the world (Moswete & Gary 2014; Lapeyre 2011). Therefore, cultural tourism can provide a symbiotic relationship between local communities, which in turn, satisfaction of tourists and sustains the wellbeing of local people (Mbaiwa & Sakuze 2009). Since cultures vary from one ethnic group to another, visitors become adventurous as they experience varied people's everyday way of life (Richards 2007). In order to guard against the 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). Tourists increasingly say that they want to experience local culture, to live like locals, and to discover the real identity of the places they visit (Richards 2006).

Further, the attractive elements include cultural tourism destinations, cultural environment or cultural events which involve the special cultural themes and unique characteristics (Robert H. Woods, 2011). Cultural tourism is recognized as a form of special interest tourism in which culture forms the basis of either attracting tourists or motivation people to travel (Mckercher & du Cros, 2015). Heritage and cultural tourism products are notably the fastest emerging competitive niche or product within international and, most importantly, domestic markets. Over the past decade the trends in heritage and cultural tourism are increasingly showing that travelers are seeking authentic and memorable experiences through meaningful interaction with local people and cultures. The Organisation for Economic Cooperation and Development (OECD) Report (2009) also demonstrated that more than 50% of tourist activity in Europe is driven by cultural heritage and cultural tourism in particular. The United Nations World Tourism Organisation (UNWTO) estimated that cultural tourism accounts for 40% of

international tourism (National Tourism Sector Strategy, 2011). In 2011, the central theme for the World Tourism Day celebration (27th September 2011) was ‘Tourism linking Cultures’, where the intrinsic value and benefit of heritage and cultural resources is clearly defined in the statement: “Experiencing different ways of life, discovering new food and customs and visiting cultural sites have become leading motivations for travel and as a result, a crucial source of revenue and job creation, particularly for developing countries” (UNWTO, 2011). In South Africa, cultural products varies between foreign tourists but is generally high, with 85% of American tourists, 77% of Europeans, and 60% of Asian being interested in exploring the culture of South Africa (NHCTS, 2012).

The recognition of heritage and cultural tourism for product development, as a global phenomenon, resonates with the fierce competitiveness of tourism in the global economy and within South Africa traditionally, the tourism market has largely focused on the nature-based attractions - i.e. natural environment, wildlife, and wilderness—and paid little attention to cultural products and heritage resources. In this regard, the value of cultural heritage and cultural products has not yet been fully realized and measured in terms of their impact on the economy, development, and empowerment of local communities in South Africa (NHCTs, 2012). Heritage and cultural tourism facilitates the exchange of cultural knowledge between tourists and locals, while also promoting greater local participation in the tourism sector (National Tourism Sector Strategy, 2011). When considering a trip to Uganda, tourists often overlook cultural tours. Uganda possesses numerous attributes beyond its wildlife (www.ugandaletsgo.travel.com)

The Creative Tourism Network posits that cultural tourism encompasses creative tourism, which fosters connections between visitors and residents through creative experiences (Óbidos et al., 2011). Traditional strategies for developing cultural tourism begin with compiling a comprehensive inventory of cultural resources. Discussions typically focus on artifacts, buildings, museums, and monuments. Creative tourism development begins with cataloging the skills possessed by local individuals, necessitating a more innovative methodology (Gray Richards, 2018). Culture significantly influences contemporary travel motivations. It has become a highly sought-after development option for countries and regions globally, recognized as a significant component of the tourism industry due to its enhancement of visitor experiences. There is a growing recognition of the potential to enhance diversity within the tourism sector and the broader economy (Murray J, 2011).

Interest in cultural tourism is increasing, particularly regarding local histories, cultures, traditions, and various heritage resources, both tangible and intangible. Heritage and cultural tourism products are rapidly emerging as the most competitive niche in both international and domestic markets. Over the past decade, trends in heritage and cultural

tourism indicate that travelers seek authentic and memorable experiences through meaningful interactions with local communities and cultures. In September 2002, the leader of the World Tourism Organization (WTO) stated at a meeting in Belgium that "Cultural tourism is growing faster than most other tourism segments and at a higher rate than tourism worldwide" (NTSS, 2011). Individuals interested in cultural heritage seek to understand the beliefs, customs, challenges, and achievements that constitute a collective identity. Cultural tourism products encompass elements related to knowledge, religion, art, customs, lifestyles, history, and various other cultural aspects. Cultural tourism holds greater economic significance, as cultural tourists are estimated to expend approximately one-third more than their non-cultural counterparts (Richards 2007).

Cultural tourism plays a crucial role in fostering intercultural dialogue, safeguarding cultural diversity, and preserving cultural heritage, all of which are integral to a culture's identity (Singidunum, 2012). This is particularly relevant considering the alterations in the global economy, political landscape, and societal structures. SAT data indicates that tourists have a strong demand for cultural products; however, the performance of tourism products is suboptimal due to insufficient cultural diversity in their marketing strategies (www.sat.net 2010). Formal education and Christianity have led to the abandonment of certain cultural practices, which are perceived as "ungodly" or are unable to be transmitted across generations for various reasons (Okumu, 2016). We must develop cultural tourism products to cater to the cultural needs and preferences of tourists. These products typically appeal to customers through their cultural characteristics. Tourists with higher levels of education and financial resources frequently exhibit a strong interest in understanding the culture of their destination (<http://tourismdomain.weebly.com/tourist-motivations.html>). The evidence indicates that cultural tourism can engage both tourists and local communities in tourism activities and initiatives. Tourism frequently relies on the presentation of local cultures in a manner that appeals to tourists (UNWTO, 2011). UNESCO adopts a more comprehensive perspective, asserting that cultural products extend beyond mere physical objects. The significance of "intangible cultural heritage" is emphasized, encompassing oral traditions, social practices, and knowledge regarding nature (UNESCO, 2003). Research indicates that contemporary interest in culture surpasses that of previous eras. The evidence indicates a greater interest in culture among tourists now compared to previous periods. A significant factor contributing to this change is the increased educational attainment among the population. Currently, "a greater number of individuals may interpret and appreciate the culture" (Richards, 2003). Cultural products are regarded as significant components of tourism destinations, which enhances their value. We anticipate that decision makers will integrate them into their strategic plans for the destination offer (Richards, 1995).

An increasing number of locations are seeking innovative methods to integrate culture and tourism, aiming to enhance local culture rather than dilute it. This can enhance the value of local communities and strengthen the link between local creativity and tourism. Consequently, numerous locations are adopting innovative development strategies or various forms of creative tourism. The inclusion of culture in tourism has been attempted; however, the existing tour packages utilize only a limited aspect of cultural offerings. According to GOK (2013), the diverse cultural products of indigenous populations remain underutilized in the tourism sector. Tourists exhibit a strong demand for heritage and cultural products; however, the representation and performance of this cultural diversity in the tourism market remain inadequate (Mzansi's, 2011). Such circumstances may compromise the integrity and authenticity of heritage and cultural tourism products. A strategic plan for integrating heritage and cultural resources into tourism is essential for fully realizing the potential of heritage and cultural tourism products (NTSS, 2011). The researcher aims to utilize unique cultural resources that are underutilized in cultural tourism development, encouraging developers to consider them as integral components of a tourism product. This research aims to demonstrate the potential of Kinyankore culture as a tourism product, highlighting its untapped resources for product developers to address the cultural needs and desires of tourists. The study aimed to identify Kinyankore cultural resources applicable to tourism, examine potential Kinyankore tourism practices, and explore untapped contributions of Kinyankore culture to the tourism sector. The research was conducted in the Kiruhira and Mbarara districts, located in southwestern Uganda. The study examined older individuals, tour operators, cultural resource service providers, and tourists utilizing cultural tourism products. The research focused solely on the potential advantages of Kinyankore culture. The study identified existing Kinyankore cultural resources utilized in tourism, examined Kinyankore practices currently employed in the tourism sector, and highlighted aspects of Kinyankore culture that have potential for tourism but are not yet leveraged. This study examines the Kinyankore culture from its origins to the present, highlighting its longevity and intergenerational transmission.

Chapter 2: Reviewed literature on Potentiality Of “Kinyankole” Cultural-Resources, Practices for Promotion of Tourism, Uganda

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Abstract

The literature review chapter explores the Kinyankole culture's unrealized potential in cultural tourism while showcasing its richness and roots in the customs of the Bahima and Bairu communities in Uganda. The study highlights how cultural components, including language, crafts, rituals, cattle traditions, and historic sites, can be turned into tourism products. It is based on the Diffusion of Innovations theory. Both material and intangible cultural resources are vital for drawing tourists, but they are still underutilized, particularly in rural areas. The review also highlights the economic, social, and educational benefits of cultural tourism by examining examples from Africa and around the world, such as heritage sites, crafts, dances, and ceremonies. Additionally, it talks about the growing trend of creative tourism, which promotes immersive, hands-on cultural experiences. Potential additions to the tourism product mix include underutilized industries like agriculture, blacksmithing, and traditional medicine. In order to promote local empowerment and cross-cultural exchange, the review urges creative, inclusive, and sustainable approaches to incorporating cultural heritage into tourism development.

1 Introduction

The Kinyankole culture

The Kinyankole culture comprises two distinct groups: the Bahima, who are herders, and the Bairu, who are farmers. The two groups are referred to as Banyankole. Runyankole is a Bantu language belonging to the Niger-Congo family, spoken by the people of this culture. The culture is prevalent among the populations of Mbarara,

Bushenyi, Sheema, Buhweju, Ntungamo, Kiruhura, Mitoma, Ibanda, and Isingiro in Western Uganda. The Banyankole engage in various creative activities, including writing, music performance, sports, weaving, and dancing. The Kinyankole culture encompasses traditional clothing, dance, music, and long-horned cattle, which are considered valuable possessions due to their provision of milk, ghee, beef, and hides. Cows served as a medium for bride price payments, while specific cows were designated for use in religious, cultural, and political ceremonies (Kirindi, 2008).

The theoretical framework

The Diffusion of Innovations theory (DOI) serves as the foundation for this study. E.M. Rogers developed this. Rogers was born in 1962, and this theory is among the earliest in the field of social sciences. This theory examines the mechanisms, motivations, and rates of dissemination of new ideas and technologies. The outcome of this diffusion process is the acceptance of a new idea, behavior, or product by individuals within a social system. Adoption refers to the act of engaging in behaviors or utilizing products that differ from previous practices, such as acquiring a new product or learning a new behavior. Rogers identified four primary factors that influence the rate of diffusion of a new idea: the nature of the idea, the communication methods employed, the duration of time, and the social structure involved. Adopters primarily consist of individuals; however, they may also include groups such as businesses, educational institutions, healthcare facilities, or entire nations (Rogers, 2003). The theory elucidates the process by which individuals within a social system adopt a novel concept, specifically a cultural tourism product in this instance. This study conceptualizes the social system as a collection of social interactions governed by shared values and norms. It may encompass individuals from various social systems, with each person assigned a specific role within that system. Tourist communities purchase cultural goods produced by local communities, which tour operators package and market. Cultural tourism has emerged as a novel form of tourism, disseminated through various communication channels and adopted by individuals in the US and other nations over time. The European Commission (2009) defines culture as the expression of human creativity. It generates meaning, knowledge, skills, civilization, and values that are distinctive to each group. As production and technology have achieved global standardization, cultural uniqueness emerges as the paramount characteristic of any successful product.

Cultural resources are integral to a tourism product.

Cultural resources encompass artifacts, sites, structures, landscapes, and culturally significant objects, which include both prehistoric and historic remains as well as indicators of past human activity. The term "historic property" denotes any cultural resource that is listed or eligible for listing on the National Register of Historic Places.

This category encompasses various resources, including archaeological sites from both past and present, residential structures, historic districts, engineering features such as roads, railways, and bridges, battlefields, cultural landscapes, and traditional cultural assets. However, not all cultural resources qualify as historic properties by definition. Entities must either qualify for listing or currently hold a listing in the NRHP (K. Kris Hirst, 2014). Cultural resources refer to tangible remnants of historical human activities. These may include buildings, structures, prehistoric sites, historic or prehistoric objects or collections, rock inscriptions, earthworks, canals, or landscapes. Irreplaceable resources may offer new perspectives on historical societies and environments, aiding in the resolution of contemporary social and environmental issues (K. Kris Hirst 2014). Cultural attractions for tourists play a significant role in the development of cultural tourism products. Attractions may include cultural sites, archaeological sites, historical buildings and monuments, flora and fauna, beach resorts, mountains, national parks, and events such as trade fairs, exhibitions, arts and music festivals, and games. Cultural attractions possess intrinsic value, and tourism development enhances this value. Such development transforms the cultural resources of the destination into products for cultural tourism. Cultural attractions enable travelers to observe and engage with the tangible and intellectual achievements of individuals. Traditional attractions, such as museums and galleries, must reassess their objectives due to increasing pressure to generate revenue from visitors and to compete with contemporary, more commercial tourist destinations. A tourism resource refers to an element within the environment or society that draws tourists and offers the necessary infrastructure for an enjoyable experience (Hall & Lew, 2009). A tourism resource encompasses any element within the environment, whether physical or social, that attracts tourists or provides them with the necessary tools for an enjoyable experience (Hall & Lew, 2009).

A tourism resource encompasses any element within the environment, whether physical or social, that attracts tourists or provides them with the necessary tools for an enjoyable experience (Hall & Lew, 2009). Ivanovic (2008) defines a cultural resource as any cultural feature, either tangible (material) or intangible (non-material), present in a country, region, or area that positively contributes to cultural tourism. Cultural tourism resources encompass cultural or natural elements that attract tourists to engage in cultural tourism activities. Cultural resources are regarded as integral to a destination's cultural heritage, as they contribute to the education of the local population and the reinforcement of local or national cultural identities (OECD 2009). The cultural values should be integrated into the cultural tourism product throughout the transformation process. A cultural tourism product encompasses any offering designed to satisfy tourists' cultural needs and desires during their engagement in cultural tourism. Numerous cultural and heritage resources exist at both local and international levels, available in various locations. Many tourist destinations globally possess cultural heritage resources and

assets that contribute to the development of service tourism products. Numerous heritage and cultural tourism products exist globally; however, effectively protecting, maintaining, and managing heritage resources for the benefit of both current and future generations remains challenging. Research indicates a demand for heritage and cultural tourism products among the population of South Africa. Prior to determining the feasibility of tourism development in a specific area, it is essential to assess the nature and extent of demand for heritage and cultural tourism products. Limited information exists regarding the typical visitors, market dynamics, and opportunities within various culture- and heritage-related market segments. The Global Competitiveness Report (2009) indicates an increasing interest in cultural heritage. Foreign tourists prefer engaging with local cultures, participating in township tours, and residing with locals. This occurrence is prevalent in South Africa. The demand for cultural heritage and cultural tourism remains significant, necessitating regular documentation to maintain current statistics. Current research and reliable data on heritage and cultural tourism remain insufficient and poorly managed. Obtaining documented and up-to-date information regarding heritage and cultural tourism can be challenging.

Cities leverage culture to differentiate themselves on the global stage (Lorentzen, 2009), attracting tourists and fostering economic growth. With the expansion of globalization, an increasing number of individuals can travel and purchase standardized travel packages available globally (Jones & Evans, 2008). South Africa presents a rich and diverse cultural landscape. The region encompasses a diverse array of arts, crafts, festivals, oral histories, storytelling traditions, folklore, heritage sites, locations of historical and cultural importance, archaeological remains, paleontological evidence, and geological formations. The gap analysis conducted by South African Tourism (SAT) indicates a preference among tourists for cultural and historical sites over wildlife; however, the actual visitation rates to these sites by tourists in South Africa are lower than expected (www.sat.net—In Highlights of Tourism's Performance in 2010, May 2011, Pg11). Numerous myths and legends exist in Kenya, each associated with specific ethnic groups. These narratives elucidate the origins of various phenomena, the functioning of society, and the significance of geological and cultural elements such as rocks, trees, caves, cultural heritage sites, archaeological sites, and sacred sites (UNESCO, 2012). The communities in Kenya possess distinct cultural resources. The crafts and artifacts from various Kenyan communities represent significant cultural resources. The items encompass Kisii stone carvings, Maasai bracelets, beads, the Kenyan kikoi, Ukambani (Wamunyu) wood carvings, and Akamba traditional baskets (Kyondos) (Dorothy, 2012). The men of the Akamba community in Machakos pursue woodcarving as their daily livelihood. This situation has persisted for an extended period (Mutinda, 2014).

The Kasubi Tombs, a UNESCO World Heritage Site in Uganda, previously attracted thousands of visitors annually. The primary sites for the interment of the kings (kabakas) of Buganda and other royalty are located here. The Lubiri, also known as the Mengo Palace, serves as one of the residences of the Kabaka (King) of Buganda. The location is Mengo. The Parliament, located in Bulange, is situated in Mengo. The area features a distinctive colonial architecture and spans four square miles. The palace, constructed in 1885, serves as an important site for understanding the history of the Baganda. The Uganda Museum was established to preserve the historical heritage of Uganda. The museum is the optimal location for acquiring knowledge about Uganda's history and culture. A compilation of instruments, artifacts, and recordings illustrates this history and heritage. Namirembe Cathedral serves as the principal cathedral for Anglicans in Uganda, while Rubaga Cathedral holds the same significance for Roman Catholics. This is the residence of their principal bishops. Cemeteries and tombs exist for priests and bishops who served as missionaries in Uganda during the early period of Christianity. The Namugongo Martyrs Shrine is a prominent site of worship in Africa. On June 3rd each year, millions of pilgrims visit the shrine to commemorate the 25 Christians, both Anglican and Catholic, who perished for their refusal to renounce their faith in the face of death. The king mandated the execution of numerous Christians from various denominations to demonstrate his authority. June 3rd is designated as a public holiday in Uganda. Protestants and Catholics visit their shrines to commemorate the martyrs Bigo bya Mugenyi. The Bachwezi demigods are believed to have inhabited the region centuries ago. The local population's culture holds significance for the variety of artifacts and earthworks left behind. The construction of the earthworks is believed to have occurred in the early 13th century (www.linkedin.com).

Culture serves as a resource for international tourism, and its development process engages with various societal types. The material aspect encompasses cultural themes present in cultural tourism products. Buddhist cultural tourism products can exhibit Buddhism's culture through various artistic forms, including religious murals and temple architecture. We can assess the evaluation system based on its novelty, personal preference, and level of participation. In the context of developing cultural tourism products, novelty refers to the degree of originality of the concept. Appreciation refers to the positive emotions elicited by products, which enhances the overall enjoyment of tourists' visits. Participation examines the extent to which cultural tourism products enable tourists to engage in the creation process. It refers to the primary cultural theme that is inherent in various cultures. The Great Wall, a historic cultural tourism site in Beijing, China, exemplifies the evolution of ancient fortification architecture over time. The quality of cultural content is contingent upon its authenticity, significance, and popularity (Robert H. Woods, 2011).

Cultural tourism in most countries primarily revolves around cultural resources. It encompasses both material (archaeological and historical resources) and non-material (ethnographic resources) elements that have been transmitted across generations. Cultural resources primarily pertain to geographical locations. Geographic markers are employed to link historical and contemporary cultural systems. Some pertain exclusively to extensive geographic regions, such as the traditional cultural significance of the Lakota. At various points, multiple cultural systems may be associated with the same location. Cultural resources often emerge from the interactions among multiple cultural systems. Who possesses the authority to oversee these resources? Carmichael et al. (1994). Cultural resources serve as a distinctive means for individuals, regardless of their backgrounds, to articulate their identities and differentiate themselves from their peers. This artifact signifies human existence in the past and currently constitutes an element of cultural identity. It encompasses all elements that constitute a society, both historical and contemporary, including beliefs, festivals, traditional architecture, technology, dance, drama, clothing, food, arts, and crafts. Cultural product development requires innovative ideas and a readiness to embrace risks; however, much of tourism development has relied on replication and imitation (SAT, 2004:166). To advance and progress, it is essential to develop and maintain our infrastructure, particularly our transportation system. These activities may impact cultural resources. In such scenarios, decisions are required to achieve a balance between safeguarding cultural resources and facilitating practical development. Both federal and state governments have enacted laws and regulations to ensure a balance in the management and protection of cultural resources. K. states that... Kris Hirst (2014) defines cultural resource management as the establishment and maintenance of programs that adhere to state and federal regulations for the study, management, preservation, and protection of cultural resources. Despite being a significant advantage, the tourism industry perceives that the cultural resource is not realizing its full potential. "Currently, in various contexts such as federal, state, or local environmental planning studies, Cultural Resource Management encompasses elements and practices significant to traditional culture. This includes knowledge, beliefs, actions, laws, customs, and other skills and habits acquired by individuals as members of society."

The potential activities associated with tourism products

Culture encompasses distinct customs, and Okpoko and Okpoko (2002) noted that contemporary cultural practices continue to attract significant interest from tourists. Local arts and crafts, music, dance, and food serve as direct and tangible manifestations of culture. Such phenomena are frequently specific to particular countries, communities, or social groups (Pedro G. and Iván R., 2013). Uganda possesses a diverse cultural history, evidenced by its numerous cultural sites and tribes. Uganda is home to 65 tribes,

each possessing distinct languages, customs, and regulations. Visitors may gain insights into the culture of these indigenous groups by attending a family home visit or observing a cultural performance during a cultural tour. The Batwa trail in Mgahinga National Park, featuring interactions with the Batwa pygmies, represents a prominent cultural experience in Uganda. The Batwa will guide you into the forest, where you can gain insights into their traditional hunting techniques and the challenges they face in adapting to life beyond the forest. Visiting the Ik and Karamojong communities in northeastern Uganda. The Ik people resided in Kidepo Valley National Park until their displacement due to the establishment of the park. The Ik assert that children should not cohabit with their parents in the same residence after the age of 3 or 4. They are relocated to a residence with peers of similar age. Upon arrival, the parents cease all forms of care for them. The Karamojong, residing in proximity, exhibit notable cultural practices. The Karamojong retain their children for extended periods. Secondly, they are nomadic pastoralists, exhibiting a lifestyle akin to that of the Masai. The Karamojong cows hold significant importance for the community. Visitors may participate in traditional dances, engage in milking cows, accompany men during grazing activities, or purchase local art pieces during their visit. For an authentic experience of African tribes that have not completely embraced modern lifestyles, a visit to the IK or Karamojong is highly recommended. The Bagisu culture offers numerous learning opportunities. The Bagisu tribe of Eastern Uganda is recognized for its traditional circumcision ceremonies and the associated dances known as "Kadodi." In Bagisu culture, a boy transitions to manhood at the age of 18, undergoing circumcision publicly and without the use of painkillers. In the circumcision ceremony, the young man must visit each of his relatives over the course of a week to solicit their blessings. His relatives accompany him to these events, where he engages in dancing and socializes with friends and family. Tourists have the option to participate in the "Kadodi" dance, accompanying a young man briefly, or proceed directly to the circumcision site to observe the circumcision of several young men publicly. The circumcision ceremony of the Sabiny tribe is a subject of considerable controversy. The Sabiny perform female circumcision only when the girls reach an appropriate age. Women and various human rights activists have expressed opposition to this practice; however, it continues to occur discreetly (www.ugandaletsgo.travel.com).

In Uganda, craftsmanship such as basketry, pottery, and woodcarving has been transmitted across generations. We categorize Ugandan crafts into several primary groups. The items encompass gourd and wood vessels for food and beverages, pottery, pipes, woven baskets, handmade stools, and various household objects, along with clothing and accessories, animal hides, bark fabric, aprons, tails, belts, girdles, hair care products, headpieces, facial adornments, and ornaments for the neck, arms, and legs. Additionally, the collection includes shields, spears, bows, arrows, swords, dance-

related weapons, hunting knives, finger knives, wrist knives, hunting gear, and musical instruments (Nyawo et al., 2014). Prins (2006) conducted a targeted study examining the relationship between the tourism and handicraft sectors in the Dominican Republic, effectively illustrating this connection. Prins (2006) indicates that the local handicraft sector faces numerous challenges; however, it has the potential to produce a significant amount of domestically made crafts, particularly in the area of indigenous jewelry. Art and craft play a significant role in the tourism industry, serving as essential souvenirs and mementos that enhance the longevity and breadth of the visitor experience. There is a growing recognition of the potential to enhance the tourism sector and the broader economy through increased options. The art and craft sector has experienced consistent trade growth over the last two decades within the framework of the global creative economy. It has demonstrated a capacity for stronger connections with the tourism sector (Murray J, 2011).

Numerous African nations have historically practiced sport hunting. Individuals engage in the hunting of wild or feral animals for various purposes, including sustenance, recreation, population control of potential predators, or commercial sale. Hunting plays a significant role in human culture. Hunting is a worldwide practice that entails the intentional killing of specific animal species through designated methods. The animal should be wild and capable of fleeing, and the act of killing must entail premeditated violence, such as stalking, ambushing, or pursuing the target. The hunter must initiate the violence, rather than another party. The Game Department oversaw the regulation and issuance of licenses for sport hunting in Uganda. The peak popularity occurred in the 1960s (Ochieng, 2011). Sport hunting was advanced as an appropriate intervention to conserve and manage wildlife on private land around Lake Mburo National Park (UWA, 2008). The banyankore were known for depending on hunting wild animals in their communities. Lake Mburo national park was known as hunting ground for the Mugabe of Ankore as a form of relaxation and enjoyment.

In the social domain, entertainment can enhance the local people's quality of life by increasing their sense of belonging to a community and offering them more leisure experiences. In the economic domain, entertainment plays a role in diversifying the revenue source as well as directly increasing tourism revenue (Loi & Pearce, 2012). Therefore, entertainment plays an important role in the tourism development of a destination. Entertainment activities are tourism products which are developed to meet the needs of and make a memorable experience for tourists (Xu, 2010). In tourism marketing, planners and marketers should prioritize not only core entertainment products but also supporting activities that convey the entertainment experience to visitors. The entertainment factor is the primary consideration for tourists when deciding on a destination.

Unexploited potential of culture that can be incorporated in tourism product

There is a lot of untapped potential in the cultural and creative industries to create growth and jobs (COM, 2010). Although many cultural resources have been discovered and protected, there are numerous forgotten, undiscovered, or unprotected cultural resources in rural areas (K. Kris Hirst 2014). Traditional herbal medicine has through the passage of time largely remained untapped both for its health tourism potential and medical properties development even though it has continued to play a pivotal role in healthcare. Today, as much as 80% of the world's population still depends on traditional medicine for their primary health care needs (Chauhan et al., 2014; Folashade, Omoregie, & Ochogu, 2012; Hishe et al., 2016; Maroyi, 2013; Shetty, 2010). Maroyi, (2013) asserts that Zimbabwe continues to experience an upsurge in demand for herbal medicines yet the traditional remedies remain untapped for their economic potential both at domestic and national level. Nkatozo, (2010) asserts that about 80% of Zimbabweans still depend on herbal medicine. Owing to medicinal history, it is clearly important to identify herbal medicine-based niche tourism as an integrated form of tourism. The Indian state of Kerala is well known for herbal tourism, especially for Ayurvedic treatment, and a large number of people visit India for herbal tourism; these herbal tourists provide employment for thousands of people (Kala, 2015). In 2009, India received approximately 180,000 foreign tourists who came for health services such as yoga, meditation, herbal therapies, and skin treatments (Sharma, 2013). In a location such as the Traditional Herbal Medicine Tourist Park/Farm, a tourist can gain knowledge about medicinal plant species, their cultivation and gathering (educational tourism, agritourism, or ecotourism) and their medicinal benefits (health and wellness tourism). The tour guide who has knowledge of traditional medicine can explain how to use and serve the medicinal plants as an aromatic beverage commonly prepared by pouring hot or boiling water over cured leaves, like tea (tea tourism, heritage tourism) or a floral beverage (food tourism). It is worth noting that traditional medicine as ICH plays an important role in promoting herbal medicine-based tourism and can provide a source of local identity and ICH conservation (González, 2008).

Creativity is the untapped and it can contribute to prosperity, to cultural exchange and social justice. Creativity is the inspirational energy and knowledge that spurs many individuals, including young men and women, to undertake new industrial ventures with a vision of the future transformation of their societies (UNIDO, 2013). Just as cultural tourists are becoming more experienced, more sophisticated and better able to structure their own tourism experiences, so the cultural tourism product being offered is becoming more standardized, more ridged and less engaging (Richards 2006). To sum up, Creative Tourism is about “hands-on experiences that are culturally authentic” (Wurzbarger et al., 2010, p.18) and allows tourists to develop their creative potential and skills. The

elements presented demonstrate a reaction to changes in consumption and production patterns. Engaging in activities such as custom bone carvings, mosaics, and handmade crafts like silver or green stone jewelry, hand-forged knives, and kiwiana paper art is a possibility; one can also meet a winemaker and produce one's own cheese, olive oil blends, or pavlovas; a day can be spent exploring the New Zealand bush through interactive learning or traditional flax basket-weaving; conversely, one can draw inspiration from local flora and fauna to create unique paintings or travel journals (Ohridska & Ivanov (2010) provide examples of Creative Tourism, which include learning tango in Argentina, painting icons in Russia, cooking traditional dishes in France, and learning to play the didgeridoo in Australia. Barcelona Creative Tourism is a further example of Creative Tourism development but has a different approach to the one in New Zealand (Richards, 2010). It is a programme that offers support to creative visitors who want to express themselves creatively, for example by organising an artistic and creative activity such as a performance or an exhibition (Wurzburger et al. 2010). Through educational activities and exchanges, relationships between tourists and local artists can be strengthened. Examples for such educational projects include life-drawing courses, Catalan traditional painting, ceramic workshops and artistic glass workshops. What these workshops and activities all have in common is that they are characteristics of the destination. It is these specific places that “provide the atmosphere that attaches the symbol of authenticity (Ohridska-Olson & Ivanov, 2010, p. 3) to these creative experiences. According to Richards (2010), there are two basic ways in which creative experiences can be implemented and offered to the tourist: either creativity can be used as a background for tourism, for example galleries, or as an activity, for example workshops. The first renders a location more creative in terms of its environment and the latter actively engages the consumer. Both offer an experience but the disparity is the degree of involvement (high vs. low). Creative experiences can be provided through a variety of events, networks, and partnerships. According to Lorentzen (2009), an experience product requires a specific connection between the customer and the product. Wurzburger et al. (2010) argue that Creative Tourism should be viewed as an enhancement of mass cultural tourism, rather than a replacement. It is a new generation of tourism. Thus, nowadays, locations make use of the combination of culture and creativity in order to develop an identity; to distinguish themselves from other places and to promote innovation. Culture alone is no longer sufficient. If Europe wants to remain competitive in this changing global environment, it needs to put in place the right conditions for creativity and innovation to flourish in a new entrepreneurial culture as expressed by President Barroso in his Political Guidelines for the next Commission (http://ec.europa.eu/commission_barroso/president/pdf/press_20090903_EN.pdf)

Agriculture and technology including blacksmithing offers an unexploited succor capable of salvaging the people from abject poverty. Renewed awareness and practice

of blacksmithing in rural settings could significantly contribute to addressing global economic challenges and establish self-reliance enterprises that alleviate hardship, unemployment, and other social issues. However, the blacksmith sector in Nigeria is rudimentary and not well explored due mainly to the high technical manpower requirement and neglect of artisans from successive government over the years. For example, prior to the industrial revolution in develop countries; a village smithy was a staple of every town. However, factories and mass-production reduced the demand for blacksmith made tools and hardware. As demand for their products declined, many more blacksmiths augmented their incomes by working as shoeing horses. With the introduction of automobiles, the number of blacksmiths continued to decrease, many former blacksmiths becoming the initial generation of automobile mechanics. The nadir of blacksmithing in the United States was reached during the 1960s, when most of the former blacksmiths had left the trade and few if any new people were entering trade. By this time, most of the working blacksmiths were those performing farrier works, so the term blacksmith was effectively co-opted by the farrier trade. Therefore, while developed nations saw a decline and re-awakening of interest in blacksmithing, many developing nations' particularly Nigerian blacksmiths have not advanced the frontier of technological development and continued doing what blacksmiths have been doing for 3500 years. These include making and repairing iron, steel and agricultural tools and hardware for people in their local area. Therefore, blacksmith turns various reagents mostly metals, into agricultural implements, plate armor, local weapons, and some utility items. In addition, they produce objects such as gates, grilles, railings, light fixtures, furniture, sculpture, tools, decorative and religious items and cooking utensil. Suffice to note that blacksmith is recognize as one of the veritable weapons that can assist underdeveloped countries including Nigeria to achieve the 2015 anti poverty millennium development goals (Oladimeji, 2013).

Chapter 3: Methodology and Findings on Potentiality of “Kinyankole” Cultural-Resources, Practices for Promotion of Tourism, Uganda

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Abstract: This study used a qualitative exploratory research design to look into the cultural resources of the Kinyankore people and how they might help boost tourism in southwestern Uganda. We used purposive and snowball sampling to choose 46 people to be in the study. These people included elders aged 65 and up, cultural site attendants, and district tourism officers. We collected data by observing and interviewing people, and then we used SPSS to analyze and organize the data by theme. The results showed that 71.7% of the people who answered were women and 87% were older people. This shows how much cultural knowledge older people in the community still have. Also, even though most of them didn't have formal education, their understanding of traditional practices showed how Ankole cultural heritage was passed down informally. More on results presentation per the objective have been described in the subsequent pages.

1 Introduction

METHODOLOGY AND RESEARCH FINDINGS

The study used exploratory research design using qualitative research approach as it enabled better understanding of the research problem without necessarily providing conclusive evidence, thus allowed the researcher to change his/her direction as a result of the revelation of new data and new insights (Saunders, Lewis, & Thornhill, 2012). The study used exploratory research design as the researcher was interested in the perspective and the beliefs of the respondents being interviewed on their words and actions, with an aim to identify patterns through conversation, observations,

documentation and analysis. According to Sekaran (2009:16), population is the universe of units from which the sample is to be selected or it is an entire group of persons, or elements that have at least one thing in common. The population of interest in this study consisted of the elderly (65 years and above) in local community who are well versed with *kinyankore* culture, cultural resource attendants and district tourism officers of the districts selected.

The sample size of this study was 46 respondents. The study used purposive sampling and snow ball sampling for the selected respondents.

Table 1.1: Sample size determination

Population Category	Target Population	Sample size	Sampling Method
Archeological site attendants (3 sites)	05	05	Purposive sampling
Elderly 65+ (Mbarara and Kiruhura)	44	40	Snow ball sampling
District Tourism officer	01	01	Purposive sampling
Total	50	46	

Purposive sampling

Purposive sampling techniques was used for selecting key informants. The key informants were the elderly (65 years and above) in communities that were well versed with culture, attendants of archeological sites and museums. Purposive sampling was used because the method was fit for the category of respondents (Palys, 2008). Snow ball sampling was used as a small pool of initial informants will nominate, through their social networks, other participants who meet the eligibility criteria and could potentially contribute to a specific study.

Data Collection Methods and Instruments

Since the study collected both primary and secondary data, it employed two data collection methods that is; observation, and interviews. This is defined as a systematic viewing of a specific phenomenon in its proper setting for the purpose of gathering data for a particular study (Krisha; 1993). The researcher was able to visit the communities and cultural sites and make observations of cultural resources available and cultural

practices involved in; to be able to describe existing situations and learn about the cultural activities of people under study in the natural setting and participate in those activities. This method helped the researcher to clarify and justify the answers by physical visiting to areas of the study, listened to the respondent's opinions and views. Primary data was also obtained by the researcher through observation checklist as an instrument that the research followed while making observations to remain on track of the study. This involved interaction between the researcher and the respondents which provided the opportunity to probe for answers where necessary or for respondents to explain and build on their responses (Somekh & Lewin, 2005). With the view to gain a comprehensive account of local community's cultural resources and practices and other unexploited potentials that could be integrated into tourism products. The interview guide was used to obtain information from Community members, archeological site attendants and tourism officers while recording the discussion.

Data processing

The data was coded using multi-sourced data of archeological site and museum attendant's tourism officer and elderly. The study established themes as a way to link the underlying meaning together in categories. The concept of themes has multiple interpretations, first as a way to describe a structural unit of meaning essential to present qualitative results, second, a recurring regularity identified within or cutting across categories and an impression of the latent content of the text (JiY & Eun, 2014).

Before quantitative data analysis, the collected data was coded, entered in SPSS, edited and verified for ensuring accuracy, completeness and consistency. After the necessary data edits, the Statistical Package for Social Scientists (SPSS) was used for analysis because of wider variety of analysis options that make it easier to do statistical tests and make proper interpretation as was also applied by (Junker, 2010). Qualitative data from interviews was qualitatively analyzed. Data was sorted, edited, arranged and coded according to the study objectives. The data was thematically analyzed. Basing on the study variables and objectives, themes were generated and narrative interpretations and conclusions were made as explained by (Mugenda & Mugenda, 2003).

PRESENTATION AND INTERPRETATION OF RESEARCH FINDINGS

Gender of the Respondents

In order to have good representation of gender, sex of the respondents was taken into consideration where by respondents were asked to provide their personal information based on gender.

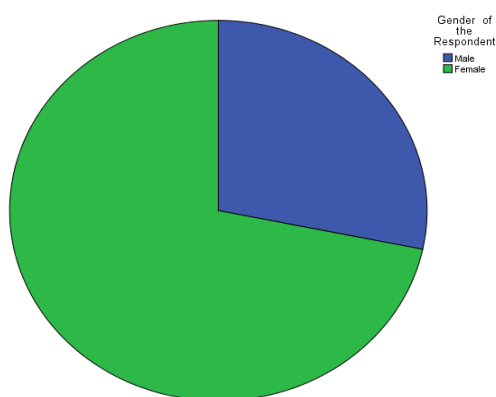


Fig 1.1 Pie Chart showing distribution of respondents by gender.

In this study 13 (**28.3%**) of respondents were males while 33(71.7%) were females (Figure 1.1). In this study both male and female were given a chance to participate.

Distribution of Respondents by Age

The age of respondents ranged between the age of 65 years and above (Table 1.1). The investigation of respondents' age was important because they are deemed knowledgeable about the *kinyankole* culture.

Table 1.1. Showing distribution of Respondents by Age.

Age Group	Frequency	Percent
35-45 years	4	8.7
46-55 years	1	2.2
56-65years	1	2.2
65+ Years	40	87.0
Total	46	100.0

Education Level of the Respondents

Education perceived as among the factors that influence an individual's perception of an intervention before making decision. Understanding the educational levels of the respondents was an important factor in assessing their skills and knowledge of respondents for judging about different matters. The study revealed that, majority of respondents 33 (71%) had no formal education but had tacit knowledge on culture and practices in their regions. 6 (13%) attained Primary education, 2 (4.3%) had attained

secondary level of education, 3(6.5%) had a Diploma and 2(4.3%) were university graduates (Table 1.2). This supports Tusaasiirwe, (2011) who observed that the traditions of Ankole were passed on informally and hence can best be collected by an informal procedure through interviewing the old men and women who were thought to have knowledge about the past, especially relating to traditional artifacts.

Table 1.2. Showing the distribution of respondents by their level of Education

Education	Frequency	Percent
Non formal education	33	71.7
Primary	6	13.0
Secondary	2	4.3
Diploma	3	6.5
Degree and above	2	4.3
Total	46	100.0

Cultural Resources in *Kinyankole* Culture

the cultural resources available in *kinyankole* culture include;

***Ankole* long horned cattle.**

Ankole Long-Horned Cattle (also known as *inyambo*) have a dark brown coat and long white horns that curve outwards and then up, in the shape of a lyre. The Ankole is a breed or group of breeds of African cattle, belonging to the broad Sanga cattle (collective name for indigenous cattle of some regions in Africa) Strydom, et. al. (2001). They are sometimes identified as a subspecies with the scientific name *Bos taurus africanus* grouping of African breeds. (Ankole, 2024) Marleen, 1995); Woburn Safari Park, 2024) It was probably introduced to Uganda between five and seven hundred years ago by nomadic pastoralists from more northerly parts of the continent. Ankole cattle also exist in other countries of the African Great Lakes Region such as Burundi, Rwanda, Tanzania (Ndumu et al., 2008) and Democratic Republic of Congo. They are majestic, elegant animals, able to travel long distances in search of pasture and water. These breeds have unique genetic attributes such as adaptation and tolerance to drought, heat, diseases and ability to utilize low-quality indigenous forages. Ankole are one such cattle and are kept under pastoralism and crop-livestock systems (Lamwaka, 2006; Wurzinger et al., 2007). Below is a narration of the herders’ views who happened

to be one of the respondents about their *Ankole* longhorn cattle based on the transcripts of the outputs:

“Our Ankole long horn cattle have long white horns though there are those that are hornless. Their eyes, nose and ears are small (however smallness of the nose is relative). They are tall with long legs, have long navels and small humps. They are normally deep or dark brown (Bihogo) though some have different shades of brown (Siina & Gaaju) and others have different colour patterns (mayenje – small spots on the belly) with short hair. They also have a beautiful “moo” (i.e they have a nice sound)”.

And another respondent said:

“The Ankole longhorn cattle were the first cattle in the whole country and they resist any kind of suffering (ie. they are hardy) and eat little grass”

Yet another respondent said:

“We believe that our Ankole Long Horn Cattle were created by God and they were brought here (in Ankole) by the Abachwezi (founders of the Ankole Kingdom; Transcriber). The Long Horn Cattle descended from “Bihogo”.

One of the respondents gave us another legend about the origin of *Ankole* long horned cattle:

“During the reign of King”Omugabe” Nyabugarobwera NtareI, cattle became extinct and people paid “enyonza” fruits as dowry. The King’s men used to roast plantains “ebitookye” for him. And that one day he saw one of the men stealthily eating one of the roasted plantains and he felt guilty on the man’s behalf. He got hold of his bow and arrow which was known as “Enfumura Iguru”, shot at the sky, it rained for four days and on the fifth day when people woke up they found each home full of cattle. Since then they have grazed them in the beautiful land of “Nkore”.

Yet another participant commented that:

“Our status is rated by the number and beauty of the cattle we possess. The Longhorn cattle function as dowry, are used to strengthen friendships and resolve conflicts and for cleansing sins. Their hides are used for making clothes, mats and bedding, their horns for making beads, trumpets and violins. Their urine cleans containers for churning milk and keeping yogurt. Their tasty milk has a high fat content and the tender meat is low in cholesterol. Ghee from the longhorn cow is served as a special sauce and used to make bread and gravy from its blood ”.



Fig 1.1 *A cow with a calf*

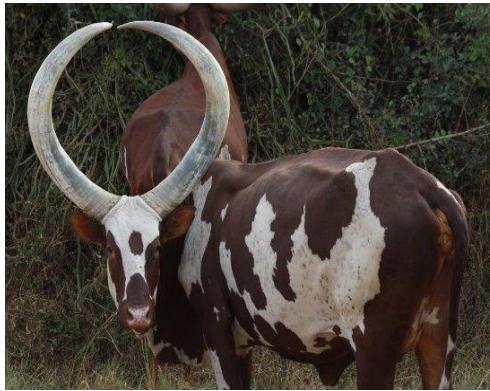


Fig 1.2 *Ngabo*

This unique species of *Ankole* cattle and their extra ordinary horns, common in several parts of Uganda but numerous in the vicinity of *Mbarara* and *Lake Mburo* pay a living tribute to the bovine occupation of *Ankole* past and worth encountering while undertaking Safari in Uganda. They have impressive horns (almost six times longer than those of European cattle breeds), this breed was once considered the incarnation of divine beauty, a yardstick for women and worriers. These cattle have a sacred role in the communities that depend on them. They are a maternal figure, a currency, and a gift. They strengthen social relationships, and their elegance is celebrated in poems and songs. Breeders and herders articulate the times of the day through the habits of their cattle: the morning is “grazing time” and the evenings are “home time.” *Ankole* Long-Horned Cattle are raised in the Rift Valley along the border between Uganda and Rwanda (some are also present in Burundi) in a semi-arid strip often called the "cattle corridor." This rustic breed is kept for both its meat and milk. The milk has a high fat content and is used to prepare traditional products such as yogurt and ghee (clarified butter). The blood is also used as an ingredient in local cuisine.

Art and Hand Crafts

The beauty of *Ankole* surpasses its natural flora, fauna and landscapes, and includes her peoples, their cultures historical background. One peripheral aspect of *Ankole*’s uniqueness lies in her traditional Arts and Crafts. And there is no better place to experience this, than in the remote country sides, like *Mbarara* and *Kirihura* where modern technologies have had little to no impact on this crude art and its numerous applications. Tusaasiirwe, (2011) observed that the traditions of *Ankole* were passed on informally and hence can best be collected by an informal procedure through interviewing the old men and women who were thought to have knowledge about the past, especially relating to traditional arts and hard crafts. Through art and craft both local people and the foreign tourists are educated on *Kinyankole* culture. Artistic, cultural

and creative strategies help to reveal and enhance the identity, the unique meaning, value and character that the physical and social form of *Ankole* community.

Banyankole are so skillful in making things that look attractive and would interest tourists to buy them and take them as souvenirs (Ankoleliving, 2024). The art and craft of the *Banyankole* can be seen in the things that they have at their disposal. The different designs and patterns they give to their art make a unique attraction. These include; the milk pots (*Ebyanzi*). These symbolize the highest degree of carpentry that the *Bahima* had attained during the pre-colonial era. The milk pots are made from particular tree species locally known as *Omusisa* meaning that they would work towards conserving such species in order to maintain sustainable production. Pot lids (*Emiheha*). These are made from grass species called *Engorogoro* normally found in water logged areas and refined sisal (*Obugeigo*). They are used to cover milk pots to prevent milk from contamination.

Ebiteko. These are made out of threads and are used to carry milk pots during migration or when visiting someone. Traditionally the *Hima* women would carry milk pot full of milk to the family that she is going to visit. *Ekicunga*. This is made out of clay and it is used to administer smoke to the milk vessels to create a good scent and kill bacteria (*Okwiitira ebyanzi*). All these are brought together and put on the well-structured and decorated platform that is made of local materials like soil and sticks (*Orugyegye*) inside the *Hima* hut. Other hands works include; Spears that are of different types such as *Eichumu ry' omutaari*, *Eichumu ry' empuga* and *Eichumu ry' enyarwanda*. Walking sticks (*Enkoni*). This is used for various purposes ranging from rearing cattle to fighting. Smoking pipe (*Enyungu*), Rope making (*Okwogasha emiguha*), Making cow hide sandals (*Okurema enkaito*), among others. This kind of art and craft is a strong cultural tourism resource in that tourists' experience can range from mere viewing to acquisition of them as souvenirs.

Wood carvings

(“*Endosho*”-wooden spoons, wooden stools, “*Eikuba*”-wooden bowls, “*Eshando*”-Wooden sticks, “*Emikarabanda*”- wooden sandals, and drums): These wooden carvings are used for different purpose. “*Endosho*” is used to serve sauce, wooden stools are for sitting on, “*Eikuba*” is used to collect blood from a cow after it has been arrowed (“*Okurasha*”). These items have different shapes according to their use. This research found out the *Kinyankole* cultural resources integrated in tourism products and these were their responses. While 60% of the respondents recommend that *kinyankole* cultural resources are to be tourism products mainly for financial gain, 15% of the respondents stated that cultural resources have some cultural values while others said that they are made for personal use, as they use them to carry goods when they go to the market

(basket weavers). There was a mixed reaction from respondents 1% argued that it has some cultural meaning while one of the respondents tended to disagree as 2% argued that if you go to their houses you can't get someone who has kept them in their houses and he, therefore, confirmed that they usually did for financial gain. For those who tended to agree that it has a cultural meaning they had some valuable information:

“The late Mutisya was the pioneer of wood carvers, he learned the art of woodcarving back in 1899 in Tanganyika currently known as Tanzania, in fact, he was a soldier fighting alongside with British Army after 1st World War. He came to Uganda in Sanga - Kiruhura and started the art of woodcarving which let's say he imported from Tanganyika he saw what people of Tanzania known as Makonde then he started importing what he saw them doing. By then he was carving, walking sticks, Stools and milking jugs (“Ebyanzi”). From there the member of his family learned the art of woodcarving and joined in. This became the kind of living for the local community when he died in 1927 the Late Mutisya left the art of wood carving to the local community which later developed to handicraft industry.”



Fig 1.3 Ankole wooden spoons on a traditional basket (*Ekitemere*)

Baskets and Table mats.

There are different baskets used in *kinyankole* culture. Each basket has a different name according to its use. *Endiuro* is used to serve millet bread and is normally decorated. “*Orugari*” is used in winnowing millet grains. “*Ebitemere*” are used to store items, grains, flour. These baskets are made from threads processed from papyri reeds and bananas fibers. It was affirmed by one of the respondents who stated that:

“Banana fibers were used for making decoration for ‘Endiuro’ but currently they are used for making table mats but as per customers demand like now we have orders for banana baskets, while charcoal is used to make natural dyes while the soil available within Ankole like that one you can see the beige dye come from the soil and natural trees as you can see that brown colour we get them from trees - they produce natural dyes .”



Fig 1.4 *Endiuro*

***Endiuro*:** The *Banyankole* from *Ankole (Nkole)* of western Uganda produce fine, little cylindrical baskets (*endiuro*) in which millet bread is served and kept hot. Hand-woven sewing basket with lid. These items are woven from wild reeds, and certain strands are dyed with colours from natural sources like plants and fruit, and then woven into the

basket to form lovely patterns. Absolutely beautiful hand-woven clutch bag. These items are woven from wild reeds, and certain strands are dyed with colours from natural sources like plants and fruit, and then woven into the basket to form lovely patterns.



Fig 1.5 A collection of different crafts

Pottery

Pottery is the first synthetic material ever created by humans. The term refers to objects made of clay that have been fashioned into a desired shape, dried, and either fired or baked to fix their form. Kayamba (2012:1) further argues that pottery has always had a special place in the *Ankole* society since time immemorial, starting from the unbaked clay pots, the unglazed terracotta pottery to the glazed pottery used in modern homes. There are specially designed pots for different purposes. One of the respondents who was in her 90s gave her remarks saying that,

“Enkondo” is used for steaming matooke, potatoes and “Egoya” for baking millet bread. “Enyabya” are used to serve sauce. “Enyabya” are of different sizes and are decorated. . Food prepared on “Enkondo” comes out nice. Although these items are disappearing, some homesteads still use them. Myself i cannot prepare my beans and potatoes using saucepans-they smell badly”.

Research indicates that traditional pottery is predominantly practiced by women, with the exception of the Batwa community, where both genders engage in the craft. Pottery is typically conducted during the dry season, with the exception of the Batwa tribe, which engages in it year-round. Clay often combines with other materials to achieve the desired quality for potting. Various techniques can be employed in the shaping of the pot. The most critical element in the entire process is the potter's engagement with the material.

One of the respondents who happened to be a potter at one time said:

“Pots were made of different sizes, mainly for domestic use including harvesting rain water. The men, also, made perfume pots (rukomyo) and fumigators (ebicunga) although they are used by women to perfume their bodies and to fumigate milk pots and milk guards”.



Fig 1.6 Burnished & smoked water pot (*Enjemeko*)



Fig 1.7 Displaying pottery in a weekly market.

Although cigarettes have surpassed smoking pipes in the majority of age groups, older individuals, especially those living in rural regions, and livestock caretakers continue to smoke pipes. According to one respondent:

“Some types of pipes are smoked by “high class” people, especially those with many cows, thereby making the pipes prestigious among the Bahima. Different materials, extracted from the ground, were used to decorate pottery wares and different tools and techniques were employed during decoration. A number of potters used red pigment from iron ore (oburimbi), which fired red; other potters outsourced for some clay which contain high iron oxide to colour their pots, while other potters applied kaolin (inoni) which could give a white, grey or buff colour when fired”.



Fig 1.8 smoking pipes

One of the respondents explained to me the shapes and sizes of pots:

“A large spherical body connects to a small slider in the construction of the water-carrying pots, creating a neck with a narrow opening. This design complicates the ability of the carrier to prevent water spillage. The gourd-shaped vessels serve the purpose of containing beer or drinking water. The cooking pots for beans and potatoes exhibited shapes akin to those used for transporting water, designed to retain heat during the cooking process; however, their sizes differed based on their specific functions. The gourd, with its round body and tall, slender neck, clearly inspired this vessel. The cooking pots for meat were globally shaped with a medium opening at the top, covered by a smaller pot, similar to a soup bowl, during the cooking process.”

She further explained that:

“The pot for cooking millet was made like a bucket with a wide a round bottom and open mouth, to allow a free movement of the mingling stick when preparing the millet bread”

Women use fumigators (ebicunga) to fumigate milk pots and milk guards and to scent their bodies. The majority of the pots created by the potters at Biharwe in Mbarara were of various sizes and were mostly used for household purposes, such as collecting rainwater (rukomyo). Another person who had pottery-making experience added the following explanation:

“Unlike cooking pots, perfume pots and fumigators were burnished using a pebble (enkurungu) or a handle of a spoon, because they had to give a glossy surface. The complete surface was burnished three times, each at an angle different from the previous one. The polishing stone was moistened with saliva or some sweat from the potter’s face, to enable it slide smoothly over the surface. If a hard particle tore the surface, it was removed, and the tear was repaired by application of slip of the same body. However, cooking pots were not burnished because clay body prepared for making them needed coarse temper and their surfaces are always matt, to allow easy transmission of heat and prevent thermal shock during cooking ”.

Pottery products, while not utilized daily, include certain special pots that retain significant cultural value. One pressing issue faced by potters in Ankole is the scarcity of fuel for firing pottery products, as well as limited clay (Eibumba) for pot production. Certain potters traverse considerable distances in search of fuel. Most papyrus swamps have been converted for agricultural use, while those that remain are located in remote areas, far from pottery communities. One respondent stated that;

“The type of clay used to make pots is limited and is found in private individual’s land who cannot accept people to harvest it anyhow unlike in the past when they used to get it from communal land”

The researcher aimed to explore the reasons behind the enduring presence of pottery despite significant competition from inexpensive industrial alternatives such as plastic containers. Certain respondents indicated that specific items integral to Ankole culture cannot be imported due to their distinctive characteristics. Certain shapes or types of pots cannot be produced by foreigners due to a lack of cultural attachments. These needed to be produced locally. Some respondents asserted that food prepared in a pot possesses a favorable flavor. Several potters indicated to the researcher that they intend to continue their craft, provided that consumers persist in utilizing their pots in conjunction with saucepans, due to the perceived food value associated with these items. It was believed that the mineral content present in clay transfers into the food prepared in a pot. Some respondents indicate that pregnant women who cook in saucepans typically seek clay or clay mixed with herbs (*emumbwa*). David et al. (1988:370) assert that decoration on ceramic wares is regarded as a fundamental characteristic of nearly all pots. It is conducted as an aspect of craft rather than as an art form. Pot decoration is symbolic and functions to convey culture; it encodes, reflects, and reinforces social relationship patterns. While pottery products are not utilized daily, certain pots retain significant value due to their cultural significance. One pressing issue faced by potters in Ankole is the scarcity of fuel for firing pottery products, alongside limited clay (*Eibumba*) for pot production. Certain potters traverse considerable distances in search of fuel. The majority of papyrus swamps have been converted for agricultural use, while those that remain are located in remote areas, far from pottery communities. A respondent stated that. These *Kinyankole* interesting arts and crafts with different types and make up are found in different areas of Western Uganda but some are also found in several craft shops in Uganda. They give the *Kinyankole* culture identity and are worth seeing and acquiring while undertaking a tour in Uganda.

Archeological and cultural sites

***Nkokonjeru* Tombs:**

The tombs are in the Kakiika neighborhood of the Mbarara District. They house the remains of three former Omugabes (Kings) of Ankole, along with other members of the royal lineage. Unlike other royal burials that are typically found outside the home, the tombs of Rutahaba Gasyonga II, Edward Solomon Kahaya II, and Patrick Barigye Ntare VI are uniquely located indoors. Behind the building they buried only women from the kingdom and princes are buried in front of the house.



Fig 1.8 Royal tombs - *Nkokonjeru* Graves



Fig 1.9 Ankole Kingdom palace

This palace was constructed by Godfrey *Gasyonga* II in 1950's. It is a historical heritage known as Mugaba and it has been in ruins for a long period of time as a result of neglect and abolition of *Ankole* kingdom. It's of recent that Mbarara local government secured money to renovate it for tourism purposes.

Itaaba Kyabanyoro site

This site represents a significant cultural and historical landmark within the Ankole kingdom, situated atop a hill in Kyabanyoro Village, located in Rwampara along the Mbarara-Kabale highway. Wamala, the last king of the Bachwezi Empire, crafted the sacred Bagyendanwa Royal Drum at this site. The Royal Drum is regarded as a symbol of dominance, power, and authority to command. The sacred Bagyendanwa royal drum is considered a crucial element for the recognition of kings within the Ankole Kingdom. A king, locally known as Omugabe, will not gain recognition from the people without possessing the Sacred Royal Drum, which is revered akin to an individual with blood in their veins and the capacity for sorrow, despair, and happiness. One notable aspect of Bagyendanwa and other royal drums in the Ankole Kingdom is their ability to autonomously begin beating in response to adverse events occurring within the kingdom. Kingdom officials will investigate violations and discontent and will persist in their efforts until the root cause of the calamity is identified and addressed. This may involve the implementation of traditional rituals and events from the kingdom's sacred sites. The drum persists in contemporary times as a significant cultural symbol of the Ankole kingdom.

This location is recognized as the birthplace of the founder of the Ankole Kingdom, King Ruhinda, who was the son of Wamala. This site is where Ruhinda was crowned, marking the transformation of the people from Bachwezi to Banyankole. A visit to this cultural site introduces tourists to the tree stump from which the royal drum was cut, as well as

the three remarkable grass-thatched houses known as Kairu, Kakama, and Kahima, which represent the original residences of Omugabe Wamala.



Fig 1.10 Itaaba Kyabanyoro

Igongo Cultural Centre:

This is a privately owned cultural Centre found in Mbarara District along the highway to Kampala. The Centre is built on the grounds of the former palace of the King of Ankole. Mr. Tumusiime established this Centre to promote the culture of the people of Uganda and Africa as a whole. There is no better place to experience the culture of the people of Western Uganda than at the Igongo Cultural center. The Center has been built to high standards with beautiful gardens and views. The Centre has a museum which is a key component of educational tourism and is open for the purpose of conserving and preserving, studying, interpreting, assembling, and exhibiting objects and specimens of educational and cultural value to the public for their instruction and enjoyment, a restaurant and nice craft shop. You can also buy local dictionaries and books about Uganda and the local tribes in Western Uganda. Igongo is a favorite stopover place for tourists heading for Queen Elizabeth national park and for gorilla trekking in Bwindi Impenetrable National Park. If you want to spend a longer time at the Centre, you can book a room from the hotel at the Centre or put up a tent at the designated campsite.



Fig 1.11 Igongo cultural center

Amabare ga Mugore

These are stones that formed as a result of a curse from the *Mucwezi*. Mugore is a local word which means the bride. It is believed that the area was inhabited by the *bachwezi* and one of them called *Mugasha* during the *Chwezi* era and usually the groom used to pass there and would find the *mucwezi* who told him that there was no route but being the short cut to where he was to get a wife insisted on using it. One day the group of people from the groom's family was to get the bride met *Mugasha* at this particular site and he warned them not to return using this route. However, this was refuted by these enthusiastic people who were in their wedding mood and opted to use the same route on their return journey. Unfortunately, they found *Mugasha* bathing on his well (*Ekya Mugasha* – this well is still existing to-date and it rarely dries up regardless of the drought that normally hits the area) wholesomely naked something which was abominable to see a *Muchwezi* naked and they roughed at him. He reacted by binding them to become

stones leading to the formation of these rocks that were named *Mugore* rocks.



Fig 1.12 (*kishwera*) rocks



(*kishwera*) rocks

Many people said that cultural sites like Itaaba Kyabanyoro, Nkokonjeru Tombs, and Amabare gamugore in Kiruhura cannot be traded or replaced; so, losing them would mean they can't be brought back or renewed. The following are examples provided by participants:

"The tombs, ancient buildings, and archaeological ruins are irreplaceable resources for which no substitutes exist. The resources are natural, and Amabare gamugore has existed for thousands of years, having been created by the Bachwezi dynasty."

A domestic tourist remarked that certain sites he visited are unique and cannot be found or relocated elsewhere. The majority of respondents perceived cultural value as significant, asserting that cultural resources have facilitated their identification with the Banyankole community. The findings of this study indicate that cultural resources serve

both financial and cultural functions. This study indicates that cultural resources possess unique financial roles while also highlighting their cultural significance, as they serve to remind the Banyankole community of their history through the transmission of knowledge and practices across generations. Irandu and Shah (2016) posited that culture's role is increasingly significant in the tourism industry's development, asserting that the industry serves as a platform for promoting local cultures and facilitating international cultural exchange.

Kinyankore Cultural Practices

Kinyankore culture is endowed with unique cultural practices that have continued to excite great interest among tourists.

Food preparation practices:

Karo (Millet bread)

Food and drink are also seen as being part of the local culture.

The Banyankole of Ankole in western Uganda create small cylindrical baskets (endiiro) designed for serving and maintaining the warmth of millet bread. Kalo, also referred to as Karo, is a dish recognized among the ethnic agrarian tribes in western Uganda, including the Bakiga, Banyankole, Batooro, and Banyoro, as well as certain tribes from eastern Uganda, such as the Bagwere. Some traditions suggest that it originated from the tribes of northern Uganda during the Gipiiri and Labongo Luo migration before disseminating southward. Millet flour is typically deemed unsuitable for a meal unless combined with cassava flour in a weight ratio ranging from 1:3 to 1:5 (cassava flour: millet flour). Millet is inherently coarse and presents challenges in forming a paste due to its rigid response to water. The cassava component contributes a sticky and soft texture, facilitating the preparation of the mixture. Conversely, some assert that the introduction of cassava results from contemporary initiatives aimed at enhancing the appeal of kalo to younger demographics and individuals who have historically undervalued it. We obtain kalo from dried millet grains using either traditional methods of grinding with a smooth stone or modern grain milling techniques. Upon grinding, the millet is prepared for the production of kalo. The preparation of kalo begins with the boiling of water, with the volume of water determined by the quantity of kalo intended for cooking. For instance, three liters of water per kilogram of flour. A respondent stated that

"With the water boiling in a pot, a handful of millet flour is sprinkled onto the water to create an initial reaction between the water and the flour. It reduces the air in the water, which interferes with the paste formation by creating hard particles. After the initial reaction, the water is reduced by a half to create space for the flour. The deducted water

is put into a separate container. The flour swallows up the remaining water and forms a single bulging ball as it is stretched up. Often, more water is added. Cold water should not be used at this stage because the flour will become stiff. The actual mixing takes about 30 minutes depending on the amount of kalo to prepare. The kalo is ready when it turns elastic”.

After mixing and squeezing the kalo, a basket the same size as the kalo dome is made. Before throwing the entire blob of kalo into the basket, the walls of the basket are dusted with raw flour (Fig. 1.34). The purpose of the uncooked flour is to keep the kalo from adhering to the basket's walls. To ensure that the kalo is soft, it is advisable to cover it for ten to fifteen minutes after cooking. In Ankole, the head of the household uses a unique basket called an endiiro, while the other family members use normal baskets. In other situations, one hand holds the sliced kalo (Fig. 1.34), while the other hand continuously pulls out a little piece, shapes it, makes a hole in it with the thumb to hold the sauce, and then dips it into the sauce. For many traditional events, including marriage and infant naming, the meal is frequently required.

Eshabwe

This is a delicacy in the western part of Uganda

"You will not have completed your visit in Ankole if you go back without tasting Eshabwe," one person said.

A dish cooked with beef and ghee is the traditional treat. Long-horned cattle in the area produce this delectable delicacy. The groom and his father are the two individuals who sample the food and receive special treatment during traditional marriage rites. On the wedding day, the other two were the bride's maternal uncle (Nyinarimi) and paternal aunt (Ishenkazi). Eshabwe was then served in an orwabya, which is a covered clay bowl (Fig. 1.14).

Getting Eshabwe ready

The recipe is simple to make, but the ghee needs to be of a high caliber and have lasted for roughly two months on the shelf to retain its flavor. Locals use Entsimbo, or gourds, to preserve and impart a delicious flavor to the ghee.

Ingredients

The ingredients include salt, meat, rock salt, ghee, and boiling water. Place the ghee in a pan, and while stirring, add cold water along with a very small amount of rwabarire (white rock salt) solution. Due to its high butter content, ghee traditionally prepared from the milk of Ankole cows yields the greatest results. Using a small net and a blending

stick, stir until a white liquid forms. Ghee should never be boiled because the outcome could be quite annoying. Use a sieve or net to strain the mixture to get rid of any dirt, then season with salt. It tastes better to neutralize the rock salt with a small amount of sugar (about half a teaspoon). However, sugar is optional. Small bits of cooked and dry-roasted meat can be added. Keep in mind that the procedure doesn't include any heat or hot objects.

Music, Dance, and Drama:

Ankole boasts a diverse range of artistic, musical, and dramatic expressions. Ekyitaguriro is the traditional dance and song of the Banyankore people. They also have folk songs, which are entertainment and have a lot of meaning. The storytellers, performers, and dancers use a variety of body parts and musical instruments, including drums, lyres, and flutes, to accomplish this. One of the most revealing ways to communicate Banyankole life and soul is through Ankole music, which is almost always combined with another art form like poetry, ritual, or dance. They are able to feel rhythm. It blends dance and music, and they use a style similar to modern theater to educate about history and social aspects. Dances were frequently closely associated with spiritualism, religion, and ancestral worship. According to one respondent,

“These dances are part of everyday-life, they are old traditions, handed down from generation to generation, with a deep cultural background being present in a ceremony or a ritual to thank the gods, or they can constitute a local social interaction, such as the wedding party or the burial ceremonial for an important personality; courtship dance to bring together the new pairs, or ritual dances for a boy becoming a man; or it could simply be a gathering leading to a party with dance, or there has been arranged a party for guests, etc.”.

Ekitaguriro - The Ankole dance is characterized by participants sitting while swinging their arms overhead, reminiscent of the manner in which their cattle toss their longhorns in the fields. Ekitaguriro is characterized by the use of various musical instruments, including the drum (Engoma), a flute (Omubanda-Omukuri), and a piano (Enanga), contributing to its melodic quality. This music and dance form includes singing, with many songs centered around their cherished cows. Their singing and the songs are distinctive, composed by skilled individuals. They highlight beautiful cattle, cherished rangelands, and significant life events, such as prolonged droughts or wars, that have had a lasting impact on them. The Banyankore people engage in a harvest celebration dance. This dance originates from the Ankole region. This dance is traditional for both genders. The Ankole people sometimes perform this practice to demonstrate their affection for their cattle. This cattle breed possesses exceptionally long horns, contributing to an aerial quality in the dance. The vocalizations in this dance resemble

the sounds produced by cattle. The sounds of milk flowing from the cow's udder can be heard in this dance. The flute utilized in the dance is identical to that employed for herding cattle. The stamping movements of the men in this dance resemble the walking movements of a cow, while the women's hand gestures symbolize the long, beautiful horns of the cow. Their vocal music features traditional poetry recitals that often symbolize bravery, with extended vocal lines that mimic the sounds of grazing cattle. Their vocal melodies predominantly exhibit a responsorial character and, at times, display polyphonic qualities.



Fig 1.14 music instruments

Flute: a type of wind instrument. The flute is prevalent throughout Uganda and features five finger holes. The instrument serves both as a solo and accompaniment medium. The omukuri is a traditional flute among the Banyankore and Bakiga populations. This instrument is played by blowing air into the slightly V-shaped slit at one end, typically featuring four finger holes. In Ankole (Nkole), the instrument is occasionally played in conjunction with drums. When not utilized for dancing, the instruments serve to produce soothing melodies for grazing cattle or to convey love songs.

Engoma: A percussion instrument from Uganda, specifically a drum set. Traditionally, larger versions of this drum are hand-carved from old-growth hardwood trees; however, contemporary manufacturing utilizes pinewood slats assembled in a barrel-like fashion. Smaller drums are constructed through lamination and subsequently shaped on a lathe, often featuring a rope for handle attachment. All these drums feature heads constructed from hide, secured by hardwood pegs driven into the drum's side.

One respondent stated that:

“Drums in Banyakole tradition bring the power that drives a performance. Music is not merely entertainment, but is ultimately bound to visual and dramatic arts as well as the

larger fabric of life. Drums may be used for "talking," that is, sending information and signals by imitating speech. Runyankole language is both tonal (that is, meaning can depend on pitch inflections) and rhythmic (that is, accents may be durational), giving speech a musical quality that may be imitated by drums and other instruments. Drumming music and dance are almost always an accompaniment for any manner of ceremony; birth, marriages, funerals".

The ennanga, also known as the nanga, is a wooden zither classified as a string instrument. This instrument was introduced to Uganda by the Hamites and is prevalent among the Banyankole, Bakiga, and Acholi tribes. This string instrument emphasizes the narrative and storytelling tradition of the community. The repertoire includes love songs, praise songs, epics, dirges, and humorous songs. African zithers feature a boat-shaped sound box accompanied by a relatively long wooden neck that extends into the resonator. Ancient paintings illustrate these instruments, frequently held by women. The ennanga is exclusively a solo instrument featuring eight strings that extend over a wooden trough, whereas the Banyankole variant is characterized by a single string. A zither is an instrument characterized by strings that run parallel to a resonator, which spans the full length of the strings.

The *Ankole* literature is very interesting evidenced by their legendary stories on the fire place, riddles, and the structure of their conversations and use of body language among others. All this combine to form unique and attractive *Ankole* performances that can interest the tourists visiting the area. The area contains numerous churches, mosques, educational and military institutions, monuments, and cultural sites of the Banyankole, contributing to its cultural significance. This suggests that locations like Mbarara and its vicinity could benefit from the advantages linked to cultural tourism, a potential they already possess. One respondent, a senior citizen in his late 90s, remarked the following:

"Culture is a treasure which we Ugandans can sell as a commodity to the whites. They want to know more about our art, music, dance and drama. Places such as Mbarara can stage cultural galas and advertise them to the rest of the world (Europe) to come and see. Unfortunately we are still sleeping."

The conclusion is that tourism might be established based on culture, even in the absence of national parks and other tourism items, particularly in Ankole and throughout Uganda.

Hunting

Sport hunting has been practiced in Africa and is still practiced in many African countries. The *banyankore* were known for depending on hunting wild animals in their communities. Lake *Mburo* national park was known as hunting ground for the Omugabe

of *Ankore* as a form of relaxation and enjoyment. Hunting of wildlife or feral animals was done for food, recreation, to remove predators or for trade. Hunting an animal for its meat is interesting and was seen as a more natural way to obtain animal protein since it used not to be regulated. Hunter would use different equipment's for hunting like strings, spear for killing the animals, panga's for slicing animals and also used dogs for chasing the animals. The equipment's used are shown in Fig 4. 41. One of the respondents said that;

“Hunting has now been banned because of limited forests and vegetation and wild animals belonging to the government, those still carrying out hunting in community are doing it illegally.”



Fig 1.15 Equipment's used in hunting

In response to political instability and a decrease in wildlife populations during the 1970s and 1980s, the Ugandan government suspended sport hunting to facilitate wildlife regeneration. As a result, the Ugandan government implemented a policy that forbade sport hunting and reiterated its ownership of all wildlife (UWA, 2009). Controlled spot hunting has been reintroduced as an effective intervention for the conservation and management of wildlife on private land surrounding Lake Mburo National Park,

primarily due to its capacity to provide benefits to landowners while simultaneously conserving wildlife. Section 29 of the Uganda Wildlife Act (2000) establishes sport hunting as one of the six Wildlife Use Rights (UWA, 2008).

Handcraft

production

In Kinyankore culture, boys were instructed in the construction of water buckets and knives. Girls received instruction in the production of milk pots, pot covers, and small clay pots. Carpenters, ironworkers, potters, musicians, and others were historically integral to the homestead of Mugabe and maintained ongoing interactions with it. Carpenters constructed stools, milk pots, meat dishes, water pots, and troughs for the fermentation of beer. They produced and used colored beads to decorate clay pipes of varying shapes and sizes, as well as walking sticks. Traditional industries have diminished in significance compared to previous eras. Contemporary practices still reflect the exchange of traditional baskets, pots, and walking sticks during marriages. This experience continues to be replicated across the Ankole kingdom, characterized by the establishment of numerous small and medium-sized enterprises, frequently supported by women and youth. These enterprises employ a diverse array of indigenous skills, materials, and culinary practices, contributing to the creation of art and craft while offering cultural experiences to visitors. Tourist visits to Uganda's less developed craft villages illustrate the interest in arts and crafts.

The implication is that tourism could be developed based on cultural resources, even in the absence of national parks and other tourism products, particularly in regions like Ankole and throughout Uganda.



Fig 1.16 ladies weaving baskets.

Traditional Beer Brewing

The Banyankole produced beer by extracting juice from ripe bananas, combining it with water and sorghum, and allowing the mixture to ferment overnight in a wooden trough known as obwato. This beer was necessary for all social communal work and other functions. When brewing beer, it was customary to reserve a portion for neighbors as a gesture of community and goodwill. This beer, characterized by its reserved nature, was known as entereko. This cultural tradition among the Banyankore is predominantly observed in rural areas. Entereko served as a significant platform for community members to convene and address critical issues impacting their locality, particularly those related to families and individuals. This beer continues to be produced as many families engage in brewing and selling it for their livelihood, primarily distributing it in village bars. A significant cultural unifying factor among the agriculturally settled community of Ankole was the locally brewed beer known as Tonto, made from Matooke and sorghum. Individuals traditionally rotated among families within the village, gathering in circles to engage in discussions on social issues and primarily to resolve conflicts. Tonto was traditionally presented at cultural weddings and introduction parties in the Ankole kingdom. Historically, this activity was conducted collectively and without charge, accompanied by various forms of entertainment, including dancing and singing. A respondent indicated that:

“But as modernity struck, it became a show of the past, not because the brew is no longer there but the purpose it used to serve, and the mode of consumption has changed or evolved”

And another respondent argued that:

“Today people have become more selfish and very individualistic. That’s why the unity this drink used to encompass is no longer there”

He further said that:

“There used to be forums where we could meet to deliberate on issues concerning our society like discipline, development and issues relating to strengthening our culture”

These drinking social events enforced strict discipline, such as prohibiting children from joining the elderly and requiring women to consume beverages differently than men. Residents who misbehaved during these drinking gatherings were subject to fines. They were frequently assigned the responsibility of procuring a goat for slaughter and consumption during one of the gatherings. Another respondent stated that;

“In the past, drinking beer used to play a very significant role especially in uniting and keeping bonds together unlike today when it is abused and has become source of evil to

all ages, these days alcohol consumption has become a source of evil unlike in the past, whereas we used these drinking gatherings as a way to instill discipline in our societies, reflect on our cultural norms and values, these days it's the opposite. The drinking joints have become hubs for thieves, rapists and murderers”.

Ceremonies like marriages, introductions never went without blessing of this brew. Another respondent who is a culturalist, 65 years, of *Mbarara* added that:

“It was a must to have by the bridegroom’s entourage they went for introductions, we had special known people to test it especially on these occasions to ensure it was very good. Should one bring the ‘fake’ tonto, one that does not conform to standard, this could bring the function to a standstill,”

He also said that Ankole Kingdom subjects brewed tonto and brought it to the palace. Individuals who excelled in this endeavor will receive land and be exempt from taxation, among other benefits. Tonto is a traditionally fermented beverage derived from bitter bananas (*embiire*). Green bananas (*embiire*) are ripened in a pit over several days. The juice is extracted primarily through foot pressing in a wooden trough, subsequently filtered and diluted before being combined with ground and roasted sorghum. The mixture undergoes fermentation in a wooden trough for a duration of two to four days.



Fig 1.18 A process of brewing beer (*Tonto*)

Pottery

For centuries, the pot has served as a significant utensil in Ugandan households, particularly in Ankole. It has been utilized for various functions, including cooking, storage, administering medicine, and conducting ritual ceremonies, among others. The introduction of Christianity in Uganda during the latter half of the 19th century brought Western education, leading to the devaluation of traditional practices such as pottery craft and the domestic use of pottery, which became associated with paganism.

Decorated pots are regarded as more aesthetically pleasing than their undecorated counterparts. Pottery vessels underwent various surface treatments that functioned both as decoration and, in many cases, to decrease their permeability to liquids. The surface treatments used include carved designs, stamped patterns, smoothing, adding colored liquid clay, and finishing with soot or natural coatings after firing. Pottery production commences with the identification of raw materials. Clay is defined as a fine-grained natural rock or soil material that consists of one or more clay minerals, along with traces of metal oxides and organic matter (Wikipedia, 2020). Geologic clay deposits primarily consist of phyllosilicate minerals that contain varying quantities of water within their mineral structure. Clays exhibit natural plasticity attributed to their water content, transitioning to a rigid, brittle, and non-plastic state upon drying or firing. Potters face challenges in enhancing the properties of natural clay, including plasticity, texture, color absorption capacity, density, and firing temperature; they combine various materials to formulate clay bodies. The pottery process commences with the identification of clay, as one respondent elucidated:

“Potters extract the clay; they keep checking it removing vegetable matter and sandy clay, leaving what they consider to be quality clay, with enough plasticity for forming, but ensuring that its drying shrinkage is not so great as to result in cracking ”.

An elderly woman who used to make pots in her youthful years also explained that

“Whereas clay is a major raw material for pottery, temper is another basic raw material potters used to improve the quality of clay. It is added to clay in the formation of vessels or other objects in order to reduce rapid shrinkage and/or expansion during the firing process. Temper allows for a more even distribution of heat energy through the ceramic paste during firing. Uneven heat distribution can result in cracking and failure during the manufacturing process ”.

I observed the potters in Mbarara. Similar to other regions I explored, these potters employed the coiling technique to create their vessels. The potter obtained a mat and an old woven disc (orugari) with the help of fellow potters who created coils; she covered the coils with banana leaves to maintain moisture. She initiated the pot-making process by using a single coil, which she positioned on a clay mold to maintain stability during the forming stage. The molds primarily consisted of platters (engutsyo) derived from old, broken pots or were specifically created for this function. Potters lacking sufficient molds often resorted to improvisation by utilizing metallic basins (karaya), particularly in the production of large pots (Fig. 1.32).

The potter used her hands to turn the pot, and in front of her, she placed the coils which she used to build the walls higher. When coiling, the clay was rolled into long, thin strands which were coiled upon each other to build out a unique shape. The potter also blended the coils up together until there was no trace of the ropes of clay entwined, to form the pot, no deviation in the thickness of the walls, and therefore no weaknesses. The potter used different sizes of moulds depending on what she wanted to make. In addition, she used her fingers to scrape and join the coils together as the pot enlarged. She also used a piece of a gourd, shaped like a kidney to model the inside as the pot enlarged. The gourds have an advantage because of their convex shape which can make them ideal to finish the bulb-shape of the pot. The potter added coils until she gained the preferred height and shape. She carved the inside by narrowing the circumference of the coils, when she embarked on making the neck of the pot. The shaping of the pot was done simultaneously with the forming, using a kidney shaped piece of gourd and fingers as the major tools (Figure x). The potter at this site made different shapes of pots; ranging from cooking pots for beans, potatoes, millet, meat, and porridge, to beer pots, and pots for carrying water and for harvesting rain-water

Marriage Ceremonies

The joyous marriage ceremonies involve *okutera-koodi*, (introduction) *okucwerwa-ebintu* (proposed-dowry), *okuhingira* (give-away), *okukoza omumahega* (). In most of these ceremonies, there is eating, drinking, speech making, singing, and dancing of traditional music and a dance. These traditional ceremonies of the *Ankole* are unique and interesting. According to the culture, these ceremonies are involved before and after the wedding day. Marriage is initiated by parents with or without the consent of the couple to be. It starts with *Okuriima* (underground-move) where ago-between the two families (*Katerarume*) is sent to the family of the girl to inspect and watch the girls behavior, physical make up, and the family itself with the hosting family not being aware of his intentions since he / she is meant to obtain a lot of information including the concealed one. The *Ankole* marriage is characterized by its rich cultural ceremonies. The primary objective of these marriages is to foster unity between the families of the bride and groom. A respondent detailed the initiation of the ceremony, outlining the process and specifying the sequence of events, including the when, why, where, and by whom.

“There is always a highly respected person to do the go-between into the negotiations of the marriage of the love birds. This person is locally called “katerarume” which means (the person who clears the path, by clearing the dew)”.

The *Katerarume* serves as an intermediary, representing the groom's interests while engaging with the bride's family to ensure the acceptance of the proposal. Upon acceptance of the request, he will remain responsible for relaying the information to the

groom's side. We have set a date for the groom and his relatives to meet the bride's parents and have further discussions. However, the groom does not express himself directly; all communication occurs through the katerarume. The katerarume officiates the marriage proposal in the presence of family elders from both sides at this moment. Discussion will begin when the bride's family signals their acceptance. The only topic of discussion between the two families will be the bride price. This is where the depth of the ceremony is evident. He additionally asserted that;

“As an assurance that the groom will be able take full care of the bride, a rich bride price is proposed and cattle counts a lot to them therefore the groom will be asked to pay a good number of cows usually above 10. And the katerarume takes on the negotiations because the groom doesn't say anything”.

Throughout the negotiations, the Bride remains distant from the dialogue, concealed in a specific room while awaiting the results. The father of the bride assumes responsibility for the negotiations. One respondent indicated that:

“Once everything has come to agreement, the official give away called “Kuhingira ” follows. However this doesn't come straight after the negotiations but a date in the favour of the groom is set. Once the day comes, usually it's an outdoor occasion that includes also other locals of the area. These are invited to come and be witnesses of the ceremony”.

As a departure gift, the bride's family typically gives her items to take home, which are typically even more expensive than the bride price the groom paid. He also disclosed that;

“Immediately following the "kuhingira," a cohort of girls and boys accompanies the bride to the groom's residence. The Ankole region refers to these as "enshagarizi." However, differing from other cultures, the bride's family prohibits her from engaging in any activities from the day of the giveaway until around ten days have passed.’

The ceremony involves a lot of presentations and entertainment in form of dance (*Ekyitaguriro*), Songs (*Okweshongora*) and Citations (*Okwevuga*) all rotating around their cows. This can be enjoyed even by excursionists who don't have much time to spend overnight. Many gifts are given to the girl by the parents, relatives and friends but what is important and unique to the *Bahima* is *Omugamba* which comprises of the milk pots (*Ebyanzi*), milk gourd (*Ekishabo*), Calabashes (*Ebirere*), brush (*Enkuyo*) Ceramics (*Engyemeko*), Watering tins (*Eichuba*), among others. This cultural gift must be accompanied by a citation known as *Okwevugira Omugamba* when it is being handed to the boy's family. The girl is then carried in a big sheet of cloth known as *Engozi* by strong and energetic men since she would be very fat as it's like a taboo among the

Bahima to give away a thin girl who depicts symptoms of malnutrition as if they had no milk to give her. This is followed by reception of the girl at the boy's home (*Okutaasya*). This is done amidst a lot of joy in the boy's family. Many rituals are performed according to the *Bahima* to welcome the new entrant into the clan and entertainment in form of dancing, singing and citations would be done throughout the night while taking the girl around the Kraal regardless of the size. This is an example of Songs that are always sung during this event.

"Twareta enyonyozi, Twagyibyara omuruganda, Twareta ekimuri, Kyokubyara omuruganda, Murebe ekyi mayenje yareta".

Translation.

"We have brought ourselves a star, We have planted it in the clan, We have brought a flower, To be planted in the clan, See what our cow (Mayenje) has brought for us".

The bride would then enter the house escorted by her Auntie. What is interesting is that the Auntie would sleep with the groom first to prove his manhood though no longer carried out due to AIDS scourge and thereafter he would seat and listen to the couple playing sex to verify their competence in bed. This is followed by the last event called *Okutasya Ekihara* which involves taking the girl back to her parent's home. This is to allow the bride to stop covering herself and starting doing some work at the husbands home. The concealed interest is to see whether they have been looking after her very well and this determined by the size she is having and it's a must that she has to be pregnant in order to prove the manhood of her husband. Tourists can decide to be part of the whole process from the start to the end or opt for particular events of this great *Bahima* traditional ceremony. In fact, giving reference to the current visitations some tourists have always participated in this ceremony.

During the 10-day period, a cultural ritual known as "okukoza omuliro (omumahega)," which translates to "helping the bride make fire in the kitchen," must be performed by the bride. Regardless of the bride's closeness to her mother, the responsibility of preparing her for marriage traditionally falls to the auntie ("Ishenkazi"). Her primary responsibility was to ensure that the bride was adequately prepared to deal with the uncertainties and fluctuations that may arise in the context of marriage. In addition to her primary responsibilities, she was also tasked with ensuring the groom's sexual vitality, thereby preventing any deprivation for the bride, as noted by another respondent.



Fig 1.21 *Okuhingira*(Give away) Ceremony with *Omugamba*

“Yes! In the past days though it’s changing with generations, the Auntie was supposed to have sex with the groom so as to confirm that he is sexually strong. And to the other side, Knowing that the bride kept her virginity for marriage would be her role too because having lost it before marriage would be an abomination and many were put to death for this”.

Generational changes have led to continuous transformations. The issue of virginity is no longer a topic to be addressed during negotiations. Individuals who maintain their commitment to abstinence until marriage are regarded with high respect and value in contemporary society.

Unexploited tourism potential

Despite the discovery and promotion of various cultural resources and practices, many remain forgotten, undiscovered, or underutilized for tourism in rural areas.

Conventional medicine

Kala (2015) emphasized the potential of medicinal and aromatic plants to generate entrepreneurial opportunities. Herbal gardens engage farmers in establishing home herb gardens, thereby fostering familiarity with local biodiversity and promoting the conservation of herbal plants. Health and wellness tourism has expanded globally, encompassing the use of various traditional medicines (Neda Torabi Farsania et al. 2016). Given the historical significance of medicine, it is important to identify herbal medicine-based niche tourism as a cohesive category of tourism. During the 10-day period, a cultural ritual known as “okukoza omuliro (omumahega),” which translates to “helping the bride make fire in the kitchen,” must be performed by the bride. Regardless of the bride's closeness to her mother, the responsibility of preparing her for marriage traditionally lies with the auntie (“Ishenkazi”). Her primary responsibility was to ensure that the bride was adequately prepared to deal with the uncertainties and fluctuations that may arise in the context of marriage. In addition to her primary responsibilities, she was also tasked with ensuring the groom's sexual vigor, thereby preventing any deprivation for the bride, as noted by another respondent.

In the *banyankore* community people are known for possessing knowledge of herbal medicine that is used to cure different diseases. Today some community members specialize in production of herbal medicine that is sold for different diseases.

Banyankole have traditional medicine that they use to treat animal and human diseases. The practices that surround the administration of such medicine can be quite overwhelming to the tourists. They have special shrubs that they use alongside stimulating words to play around with the cow to re-adopt its abandoned calf (*Okuhatika*) or adopt the calf of another cow that seems unable to support it (*Okusiigirira*) and one would actually be amazed by seeing the cow adopting the calf there and then, a practice that would definitely impress tourists. Other medicinal plants are used to treat cattle diseases like East coast fever, heart water among others. The traditional medicinal plants possessed were used since time memorial to guard them against the irresistible tropical diseases and can be of great significance particularly to research and educational travelers. In fact, they have their sort of ‘steam bath’ where a range of herbs are gathered and boiled to their maximum thus generating steam and vapor and then pour it on a big basin and make the sick person to bend over them with him being covered by a blanket. He releases a lot of sweat while allowing the body to rejuvenate, something that can be compared to Yoga of Asia. This depicts a provision for developing health and wellness packages for tourists by the *Banyankole*.

One of the respondents said that;

“Herbal medicine-based tourism can be exploited where a tour guide who has knowledge of traditional medicine can explain how to use and serve the medicinal plants as an aromatic beverage commonly prepared by pouring hot or boiling water over cured leaves, like tea (tea tourism, heritage tourism) or a floral beverage (food tourism)”

Another respondent said that;

“Despite the growing recognition of herb-based tourism, there is a general lack of studies on the subject, and most recent studies emphasize herbal tourism as being part of health and wellness tourism”

It is worth noting that traditional medicine as ICH plays an important role in promoting herbal medicine-based tourism and can provide a source of local identity and ICH conservation (González, 2008).

Native people

The *Banyankole* people especially *bahimas* themselves are also unique and attractive to tourists. Their men are tall thin and handsome with narrow but long faces. They are not physically strong but can handle activities which any person can't believe that they can do. The *Hima* women are so unique well known for huge hips, straight and fat legs, big bums and the corresponding size and yet these people can contain such size with no effect on their daily operations compared to if that size was to be possessed by ladies of other cultures. These women are well known for their wet sex that cannot be equated to any other cultural group in Uganda. The *Bahima*'s code of conduct is somehow different as they are very reserved and fear to do certain acts in public like eating while standing, walking while chewing and in fact a traditional *Muhima* may not even eat anything in the presence of people. This is locally known as *Okukuna*. Their dress code is unique as they wrap themselves with pieces of cloth (*Okwenagira Obubarahho*) for men and (*Okwezirika Ebitambi*) for women. They have special body adornment (*Okuchwisa engondo*) and unique haircuts such as leaving a batch of hair at the fore of one's head (*Okutega enshunju*). Their feeding habits are also unique. For example, their traditional cuisine *Enjuba* which is made out cow's blood and *Eshabwe* that is made out of cow ghee – an amazing sauce that is made without fire is very delicious and hardly found elsewhere. Their technology is also unique for example they can derive fire by rubbing wood against the other (*Okusinga oburindi*). They heavily depend on their cattle for milk, beef, blood, and clothing among others. Basing on this, it can be noted that these people have something to offer in the tourism market thus can be regarded as having the potential to attract tourists to western Uganda.

Black smith

Virtually every major tribe in the world uses blacksmithing, an ancient indigenous practice that is the ancestor of many modern metal forging operations (Oke and Aderoja, 2000). As a result, blacksmiths transform a variety of materials, primarily metals, into tools for farming, plate armor, regional weaponry, and other practical objects. They also manufacture gates, grilles, railings, light fixtures, furniture, art, tools, religious and decorative goods, and kitchenware. The Banyankore people have a reputation for being skilled blacksmiths. These indigenous technologies, particularly blacksmithing, are an entrepreneurial trade that has produced a variety of cultural objects, including weapons like spears, bows, hammers, and arrows; jewelry like necklaces, bracelets, head rings, and anklets; and agricultural tools like hoes, sickles, axes, and knives.

One of the respondents said that;

“blacksmith skills are one of the basic skill required for producing innovative appropriate technological implements, but it is unfortunate that, local blacksmith shops are about to be phased out due to the influence of western education, rural urban drift and desire to use modern equipment’s” He also added that;

“The problem of flow of advance and improved western industrial products has given blacksmiths little room to improve on their product in accordance with modern appropriate technology innovation. The people are now neglecting the products of local blacksmith shops for the foreign products which suites the changing circumstances of time in terms of quality and quantity. The situation has made the blacksmiths to be periodically engaged in the practice base on the demand of the product from individual customer.”

The production facilities for blacksmithing consist of forging equipment, which includes anvils, hammers, chisels, fullers, and drift punches. The open furnace with bellows serves as an additional facility for heating operations in blacksmithing. This furnace utilizes palm kernel shell waste to heat metal, primarily iron, which is then manually forged into the desired tool. Based on this, blacksmithing practices can be integrated into the tourism product offered to interested tourists.

Religious activities

Travel for religious purposes cannot be under estimated when discussing the *banyankole* cultural resources and their potential for tourism development. They form the biggest motive for domestic travels in the area. Religious activities are of two forms that is the traditional way of worship where people travel to the sacred places to worship and pray to their ancestors to grant them their requests while the modern religion involves travelling to churches every sunday and on other special festival days like Christmas and

Easter. The modern places of worship are very interesting for example cathedrals with unique architecture, interior décor, works of art and gardens like *Rushere* Cathedral, *Ruharo* cathedral, *Nyamitanga* cathedral and *Nshwere* church presenting remarkable environment for photography. The traditional places of worship are natural sites like rocks, forests, hill tops among others locally known as “*Ebigabiro*”. A lot of rituals are carried out including their praising performances with them shaking their heads after being possessed by their ancestral spirits (*Okutayayirwa*). Such places are available in *Nyabushozi* County such as *Omukakoma – Nshwere*, at *Itaaba kyabanyoro* in *mbarara* and *Mugore* rocks in *Kiruhura*. This also can be of great interest to tourists while the followers can always visit such places for pilgrimage purposes.

Historical and archaeological sites.

Banyankole have got amazing historical and archaeological sites within their environs. Traditionally, these people believe a lot in the *Bachwezi* and claim that they are their ancestors and are the custodians of the remains that were left behind by the *Chwezi* which they draw much attachment to. Various historical sites can be identified in *Nyabushozi* County and these include; *Mugore* Rocks. This is a living site amazing in its way and very touching when listening to the story behind their formation. *Mugore* rocks are series of rocks which physically represent the bride, groom and the entourage located in the outskirts of *Mugore* trading centre over six kilometers from *Rushere* town. *Mugore* is a local word which means the bride. It is believed that the area was inhabited by *bachwezi* one of them called *Mugasha* during the *Chwezi* era and one day the group of people from the groom’s family met *Mugasha* at this particular site while on their way to bring their bride and he warned them not to return using this route. However, this was refuted by these enthusiastic people who were in their wedding mood and opted to use the same route on their return journey. Unfortunately, they found *Mugasha* bathing on his well (*Ekya Mugasha* – this well is still existing to-date and it rarely dries up regardless of the drought that normally hits the area) wholesomely naked something which was abominable to see a *Muchwezi* naked. He reacted by binding them to become stones leading to the formation of these rocks that were named *Mugore* rocks. These rocks are quite unique and live to truly support this legend. In fact there is one which they say was the bride which cannot be seen on the face as it always changes directions just like the *Bahima* brides.

Akariza Ngumba Kyabagyenyei. This is a tunnel found at *Kyabagyenyei* over five kilometers from *Rushere* town. It is believed to have been used by the last King of the *Bachwezi* – *Wamala* on his retreat to *Bigo by’ Mugyenyei in Ntutsi* on his way to disappearance during the collapse of *Bachwezi* empire. The tunnel starts at *Kyabagyenyei* and connects to *Omunshambya* near *Ntutsi* town and a unique site that even local people fear to approach because what slopes there cannot find its way out again. This site can

be of interest to tourists too. The historical rocks of *Nshara* which include; *Rwakobo* rock, *Roroko*, *Kabura butembero* and *Rwempogo* are also quite interesting and command a lot of attachment from the *Bahima*. Not only do they act as praying sites, these rocks are custodians of their great heritage particularly their ancient snakes that have even grown grass on their backs. The most famous is *Enchwera y' ruoko* (the cobbler of *Ruroko*) which they believe that amidst a prolonged drought, it would spit in the sky and the rain would subsequently fall. Unfortunately, they assert that it was taken by the Whites during the colonial era. Such sites do not only act as great attractions but can also act as unique camping grounds for

Leisure travelers visiting the area. Other historical sites include; *Oburiza ngumba bw'Bozooba found in Buzooba*, *Karengo Nyakashashara* sub-county was the palace of Ndahura the first ruler of the *Chwezi* and it is where he based to conquer Tanzania, Eastern Congo, Rwanda, Burundi and the bigger part of Uganda to establish the famous *Chwezi* Empire. *Akati k'abayagi*. The palace of *Ruyonga Rw'Nyamate* which took seven years under construction. It is found after *Rufuka* over five kilometers from *Sanga* town on a hill called *Kati k'abayagi*. This is a great archaeological site that would interest tourists once developed for tourism. *Ihenda mata*. This means breaking arrows. It is where two princes of *Ankole*; *Igumira* and *Kahitsi* fought each other over the throne. It is very significant to the history of the area and thus would add spice to tourist experience.

Banyoro pits. Locally referred to as “*Ebiryotozi*”, they are very deep pits that were dug by the *Banyoro* after they had invaded *Ankole* during the reign of *Olimi* I. Some of these pits are filled with water though most of them lie empty on the range lands of the *Bahima*. These are significant to the heritage of the area as they act as living testimonies that reminds generations and generations of the *Ankole* inhabitants about that merciless invasion. These historical and archaeological sites do not only interest tourists but their uniqueness and rich heritage gives them the ability to pull visitors to *Nyabushozi* County, *Kiruhura* district.

Traditional *Ankore* architecture

The other aspect of art and craft is architecture, the shapes of the huts, and the nature of the thatch is another amazing adventure. Huts are built with mud, and in most cases given a circular roof which is thatched with spear grass or papyrus reeds. The mud walls of the house are painted with chalk or lime. Pictures of animals, birds, flags and other imaginary things are drawn to make the hut have a unique exterior view. The interior of the house in most cases is smeared with cow dung and skins of different creatures hang around the walls to give the interior of the hut an exceptional outlook. Painting also is a

skill in art and craft that is still cherished up to date. These huts have got different designs and patterns (*ensiika*) which draw attention to symbolic importance and meanings.

Banyankore huts.

The Banyankore possess a distinctive architectural style in their housing. The architecture of the Hima huts is distinctive. The structures are constructed with grass thatching from the ground to the roof, supported by simple sticks (*emiganda*), which provides a cool environment conducive to relaxation for most of the day. A fence constructed from tree logs encircles them to safeguard against destruction by cattle within the kraal. People divide the traditional grass-thatched huts into distinct rooms, a process known as "okuranura." The partitioned rooms are referred to as "Entarire." Several respondents acknowledge these huts, as one stated: The production facilities for blacksmithing consist of forging equipment, including anvils, hammers, chisels, fullers, and drift punches. The open furnace with bellows serves as an additional facility for heating operations in blacksmith production. This furnace utilizes palm kernel shell waste to heat metal, primarily iron, which is then manually forged into the desired tool. Based on this, blacksmithing practices can be integrated into the tourism product offered to interested tourists.

"These beautiful huts although not common these days, have major rooms called Entarire for the parents, children and visitors".



Fig 1.22 *Banyankole huts*

Data from respondents revealed that *Kinyankore* house designs were based on a framework derived from the activities and roles of each member of the family as well as the entire community. Respondents further revealed that whenever one was constructing a house, several members of the community would participate. It was a collective responsibility in which male adults came together for the good a community. The living

room was designed in such a way to allow different activities to take place in a home. Traditionally, a house did not have fixed doors because the house was considered as part of the kraal. The main gates of the houses were secured with a *mihiigo* (assorted dry tree branches that were used to close the main entrance of the kraal). The cattle stayed near the house, especially cows that had calves. It was also believed that as cattle rested, their breath was a pre-cursor for sound sleep for their owners. The living room space was divided into the following work stations; *Orugyeegye* (Milk pot platform), *Akarugu* (one side of the entrance), and *Amahega* (the other side of the entrance). The study respondents informed the researcher that:

“Some areas in a house such as orugyeegye (milk pot stand) were significantly important in managing the affairs of the family”.



Fig 1.23 *Orugyeegye*

Orugyeegye in Ankole hut

This was evident from the *orugyeegye*'s placement and the way milk pots were displayed on it. *Orugyeegye* was situated in the middle of a home. Additionally, they grouped the milk pots according to their sizes and the users. The complete setup demonstrated the community's pride, the extent of power, and the warmth of homes. Traditionally, *Orugyeegye* is situated atop the *emwomyoyakanono*, or center pole of the house. One of the respondents, who sat near *Orugyeegye* as she cared for her milk pots said;

“Orugyeegye is a centre of power and a reflection of roles and obligations of each homestead member in traditional Banyankole culture”.

She recounted that

“The orugyeegye was located in the middle of a house astride the enyomoy'akanono because it was the main food store where everybody had to be served. Ekyanzikya'nyineeka (the milk pot in which the head of the family was served) was placed next to enyomoy'akanono because nyineeka was a central figure and the head of the family”

Next, they arranged the other milk pots on either side of Ekyanzikya'nyineeka in order of significance. On either side of the milk pot for the family head were other milk pots, such as ones for the wife, kids, guests, and for preparing ghee, as well as those without a designated purpose. The intention was to illustrate the domestic power structure. Because she could offer her family milk there, the researcher noticed that the woman had a unique spot in the house close to the *orugyeegye*. This was significant because it allowed women to take part in family affairs. However, *orugyeegye* was also a gathering place where women historically gained esteem and participated in family matters. First of all, ladies could learn how much milk was collected daily, which cow produced the most milk, and which cow produced the best milk for ghee or serving guests. *Orugyeegye*, where women spent most of their time and efficiently cared for their families, was close by. If the woman in the family didn't value the *orugyeegye*, no one could get milk.

Amahega, or the cooking area, was located on one side of the entrance. Not only did they boil water for hand washing, but they also prepared or roasted food here. In contrast to modern cooking stoves, which have varying sizes of plates or burners, the fireplace was a traditional adjustable cooking stone that could be adjusted to fit different sizes of cooking pots. Over the hearth, a drying rack, known as an *orutara* or *obugamba*, served as a tool for food preparation and preservation. Tree bark fibers were used to bind the wood pieces that made up *Orutara*. On the *orutara*, a variety of foods were dried, including beef, millet, cassava, and grasshoppers. In addition, bananas were allowed to ripen on *Orutara*. The pots, specifically for mixing millet meal and cooking meat, were kept in the area that remained between the house wall and the hearth.

Akarugu (one side of the entrance): Newly born calves were exclusively housed on this side of the entrance. The calf was stored inside the home, across from the fireplace, whenever the cows gave birth. This was done both to keep the calves warm and to prevent them from being eaten by untamed animals. The calf would move to the calf pen after two or three days. Goats and hens used to spend the night in *akarugu* at the homes

of crop-cultivating families. It is impossible to undervalue the original plan for protecting animals from wild creatures, even though this practice was later dissuaded as harmful. Each goat in Akarugu had its own pole, and these homes set up several poles for the goats to use. The remaining area served as the family members' living room. The design did not encourage the use of chairs. Two wooden stools were actually part of the house's original design. The head of the family (ekitebe kyanyineka) occupied one of the stools, while important guests used the other. Ladies and young girls from the hills gathered the grass (eyojwa) and neatly spread it throughout the living room. They would then cover the grass with various skins. This well-kept and vibrant arrangement—keep in mind that the skins had various color spots—formed the overall layout of the house's Banyankole front area.

Kyanyineka Ekitabo (The Master Bedroom):

The bed took up nearly all of the space in the traditional bedroom, in contrast to the closet in modern bedrooms. The location of the door distinguished the master bedroom from the children's room. The entry to the master bedroom was at the side of the home, leaving a tiny open area, while the entrance to the children's room was in the center. Sticks were weaved together to create the mattresses, which were then set atop poles. The weaved sticks were occasionally set up on empikye, or black dirt ant mounds. Next, they spread a mound of freshly cleaned and sorted grass over the beds. Women gathered, sorted, and ingeniously arranged this grass to make a cozy bed. In the past, the cleanup was a woman's responsibility, and, as a result, she had some degree of control, in contrast to today when males take pride in having bought a luxurious bed or mattress. Women placed very soft, well-treated skins on top of the grass. These skins served as bed linens.

Ekitabo Kyabaana (Bedroom for Children)

The children's bedroom occupied the entire space, leaving no room for other uses. Children would proceed straight to their bedroom from the living area. Additionally, it was constructed with braided sticks that were set on poles or empikye, stacked grass, and several skins. The children's age at which they could remain in the bedroom was limited. The bed in the living room is the identical one that guests would use for sleeping or for makeshift beds. Girls married at 12 or 13, while boys-built homes and married at 16 or 17.

These are some of the things that can interest tourists and derive their satisfaction, thus i proclaim that *Hima* huts can be part of a tourism potential. They can also support home stays for tourists who are interested in staying with locals and have no interest in sleeping in hotels.

Granaries (“Ebitara”)

Millet is a Staple food for the *Banyankole*. After its harvest, traditionally it was stored in granaries One respondent said:

“A granary was the poor mana’s food store and setting up one did not cost a fortune. All a farmer needed was to find some grass for the roof, poles to support it. To make the walls, one only needed to make some mud.”

Another respondent who was an Elder explained the construction of a granary:

“Storing harvested and dried millet in Ankole who use it as a staple food and their famine reserve was to a large wickerwork basket which are invariably plastered both outside and in with cow dung or mixed with black swamp soil or wood ashes. The basket is raised from the ground and supported with poles or large stones”.

And another elder who was also conversant with construction of granaries said:

“The wicker worker is made from varied materials, eg bamboo, elephant grass, reed e.t.c . The basket is covered with canonical thatch, which can be raised to permit ingress or to air the stored crop ”.

Granaries

Granaries are not common because people resorted to keeping their produce in stores which are part of their houses. However they are worth seeing and knowing the way they are useful.

Agriculture

South Western Uganda has a competitive advantage in growing a wide range of crops because of its climate and soil. A significant and unique contribution to local economic development can be made by both tourism and agriculture. Agriculture continues to be the primary source of income for the majority of people in many poor countries that are currently seeing a sharp increase in tourism (UNWTO, 2015). The Iru/Bairu are an agricultural people; both men and women work in agriculture, albeit women till and cultivate the ground while men clear it. The primary food crop was millet, with plantains, sweet potatoes, beans, and groundnuts serving as minor crops. The *bairu* are agriculturalists and they also grow foods such bananas, yams, cassava, peas, Irish potatoes and various greens. They also carry out small scale fishing in swamps to add to their menu. The *Hima* are 'pure' breeders of cattle. Their entire household is nomadic, because they shun all occupations but cattle husbandry. The *banyankole* carry out agricultural practices for commercial purposes although at a small scale, they also do it

for consumption in their homes. However this practice can be integrated into tourism as agri-tourism. This can be a diversification and shift from seeing agriculture only for commercial and consumption but also for tourism, and then they diversify to create niche and new market opportunities within an expanding market. Rural and agri-tourism are considered to be crucial “mode of lifting rural areas out of a situation of migration and economic decline” to support its development. Through offering agri-tourism product is “to give visitors personalized contact, a taste of the physical and human environment of the countryside and allow them to participate in the activities, traditions and lifestyles of local people”

Rwampara hills.

Mbarara is blessed with beautiful hills and tourists are attracted to mountain and hilly destinations for cool climate, clean air, unique landscapes, scenic beauty and the opportunity to experience and participate in nature-related activities like hiking, viewing of different scenic areas and enjoying sports at hill tops. These can be the best areas to satisfy these needs. One of the respondents said that;

“Walking tourism is now one of the most popular ways to experience a destination because it allows tourists to engage more with local people, nature and culture. It also meets recent travellers’ need of physical and healthy activities during their travel”

He also added that;

“Rwampara hills can support up hill walking or hiking tourism and sport tourism as a sustainable tourism offer with relatively small investment. It can bring about social and economic benefits to residents and communities if properly developed and managed. Unfortunately, this kind of tourism is not yet developed here and some local people are not aware of this yet they are the owners of lands with hills”

Since walking activity is attractive not only to visitors but also to residents to maintain and enhance their wellbeing, *Rwampara* hills can be developed as a destination to support different visitor activities like climbing, sports and even camping activities on top of hills. This can also promote the integration between visitors and residents.

River Rwizi

The River Rwizi flows through Mbarara in South Western Uganda, serving as a vital source of water and livelihood for the local population. The source is located in the Buhweju hills, with multiple tributaries from the Nkore hills, including those from Ntungamo and Sheema hills, converging into it. It discharges its water into Lake Victoria through the drainage systems of Lake Mburo, Lake Kachera, and Kijanebalola. The system provides water for domestic and industrial purposes to Mbarara town and the

adjacent towns of Sanga, Bwizibwera, and Biharwe. Unfortunately, the river is drying out because of climate changes, farming and sand mining activities are also choking the river to extinction. The river has beautiful vegetation with different bird species therefore it can support bird watching and nature walks alongside the river banks. It can also be developed to support activities like boating and swimming because it has the potential and they are important activities for tourism.

River *Rwizi*

Omugabe's lake

Formerly known as Omugabes Lake, this body of water is located in Kiyanja, within the Kamukuzi division, approximately two miles from Mbarara town, along the Mbarara-Bushenyi highway. The name is Enyanja y'Omugabe. In Runyankore-Rukiga, Enyanja y'Omugabe translates to 'the King's Lake.' *Omugabe* is a title for the king of *Ankole* Kingdom. *Enyanja y'Omugabe* it is estimated to be two-acre wide and 10-feet deep, borders with the front compound of Lake View Resort Hotel at *Kiyanja*. It was naturally formed in 1960. Legend has it that immediately after the death of king of *Ankole*, Sir Charles Godfrey *Rubambansi Gasyonga II*, *Enyanja y'Omugabe* shifted from the opposite side of the road (close to the shops at *Kiyanja* trading centre). On contrary, the Retired Canon, *Fenehasi Butukeine* said he witnessed *Enyanja y'Omugabe* develop from a swamp in 1950s. *Butukeine*, an elder in *Ankole*, said, late 1950s, the swamp in opposite side (of *Kiyanja* shops) was covered by stagnant water. By then, *Omugabe Gasyonga* was residing with whites at *Isingiro* Palace in *Isingiro* district. The whites told *Gasyonga* that they like staying close to water bodies. In response to the request of the white population, *Gasyonga* relocated the palace from *Isingiro* to Kamukuzi Palace. During their time at Kamukuzi, the Europeans observed stagnant water in a swamp located at the base of Kamukuzi Hill, adjacent to *Kiyanja* shops. The white individuals obstructed the swamp water, creating a dam for bathing purposes, *Butukeine*. In late 1960, *Butukeine* recounts that heavy rainfall resulted in floods that destroyed the dam, leading to a depression on the opposite side, where the Lake View Resort Hotel is located. The depression, which initially contained minimal stagnant water, accumulated to form a lake. The *Omugabe* relocated his palace in pursuit of the lake, leading the residents of Kamukuzi to name the newly formed lake *Enyanja y'Omugabe*. Certain residents referred to it as *Ekiyanja* (lake). The region surrounding *Enyanja y'Omugabe* constituted a wetland extending from *Biafra* (located behind *Kiyanja* shops) to Lake View Resort Hotel. Water emanates from the swamp of *Biafra*, traverses beneath the Mbarara-Bushenyi highway, and merges with *Enyanja y'Omugabe*; surplus water subsequently flows into River *Rwizi*, a tributary of Lake

Victoria via River Kagera. Enyanja y’Omugabe, located in a valley, faces the risk of drying up due to climate change and encroachment by developers on its water catchment area, particularly in the surrounding swamp adjacent to the hotel and, more significantly, across the road. The Ministry of Agriculture, Animal Industry, and Fisheries has halted all development activities surrounding the lake. One respondent asserts that the co-existence of individuals with such a resource in a public space holds greater significance than individual ownership.

Chapter 4: Conclusion and Recommendations on Potentiality of “Kinyankole” Cultural-Resources, Practices for Promotion of Tourism, Uganda

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Abstract

This chapter explored how Kinyankore cultural resources, practices, and unused parts could be used in tourism products. The region has a lot of cultural resources, like Ankole long-horned cattle, crafts, historical sites, and traditional activities like music, dance, and cooking. However, many of these are not being used enough to help tourism grow. The results show that a strong cultural heritage is mostly preserved by older people who are mostly uneducated but have a lot of tacit knowledge. The study's conclusion is that making these resources available for tourism could have social and economic benefits, such as creating jobs, making money, and preserving culture. It suggests things like coming up with new tourism products, building networks of local cultures, adding cultural elements to tourist offerings, supporting local businesses, and making policies that help. It also says that more research needs to be done on infrastructure, education, and getting stakeholders involved in order to fully tap into the tourism potential of Kinyankore culture.

1 Overview of Research Results

The primary objective was to identify Kinyankore cultural resources incorporated into tourism products. Kinyankole culture has a lot of different cultural elements, including long-horned cattle, crafts like baskets, wood carvings, and pottery, as well as historical places like the Nkonkonjero tombs, Igongo museum, Mugore stones, and the Itaaba Kyabanyoro cultural site. At the same time, the objective established that some of these resources are not fully developed for Tourism, they have abandoned for some time and others are now under renovation especially the former king of Ankole palace yet they have the full range of benefits like promotion of tourism, poverty reduction, sources of

income, can provide a series of employment opportunities to people and they are a source of development.

The second objective was to explore the Kinyankore potential practices integrated in tourism products. The study discovered that this culture has interesting cultural practices ranging from; music, dance and drama, pot and craft making, beer brewing, hunting, marriage practices and preparation of different local food like (eshabwe). These practices are not fully exploited for tourism since most tour packages do not include them. Others that were available were not included in the cultural industry. These practices symbolize different things within this culture like fame and prestige, creativity, socialization and financial position of individuals or house hold. In addition, these practices like ghee making, woodcarving and basketry have provided resources that earn foreign exchange earnings, increase tax for government, provides items for daily use and create jobs for different people.

The third objective was to find out unexploited potential of Kinyankore culture that can be integrated in tourism product. The Kinyankole culture has other resources, activities and practices not exploited for tourism like black smith, herbal medicine, architecture, hills, religious festivals, worshipping of small gods and nature of the native people especially the Bahima men are tall thin and handsome with narrow but long faces, Hima women are so unique with huge bums, hips and small waist the corresponding size and yet these people can contain such size with no effect on their daily operations compared to if that size was to be possessed by ladies of other cultures.

Conclusions

The message of this research study is that kinyankole culture is endowed with a variety of unique and interesting cultural resources, activities and practices some of which are partly exploited and need to be fully exploited while others are not yet exploited for cultural tourism and calls for tourism developers to give a hand in developing them for tourism. Treating historic sites as tourism goods requires more than merely establishing a price and marketing them. The focus is on the effort to present unique cultural artifacts to both domestic and international visitors, while effectively conveying this knowledge in a clear and educational way. By the conclusion of their trip, the visitors will have acquired substantial experience and will perceive it as enjoyable. Cultural products should be developed to ensure that management can protect the interests and welfare of local populations while also reducing potential negative impacts. To effectively support local communities in sustainable development, it is essential for all stakeholders to enhance efforts in mobilizing local resources. Engaging in economic activity alone does not adequately serve local communities. The preservation of cultural and social attributes is essential for the sustained viability of the cultural tourism sector. In other words, local

and national government officials must implement the declarations made by cooperative societies concerning their missions and objectives for the advancement of cultural tourism. This pertains to the advancement and sustainable oversight of cultural tourism. This study identifies and analyzes significant challenges associated with the potential of Kinyankole culture as a tourism product. Consequently, the study's goals and objectives have been successfully met. The tourism potential of Kinyankole culture can be fully realized. Local residents' inability to promote their culture to tourists primarily stems from ignorance and a lack of understanding regarding the benefits of cultural tourism. Further research involving all stakeholders is essential to determine the creative products that the Banyankole people can develop for cultural tourism.

Recommendations

This section outlines several proposals regarding cultural resources and practices, along with recommendations for the untapped potential of Kinyankole culture, following a summary, discussion, and conclusion of the primary findings from the research. Various methods exist for incorporating culture and heritage into products, all adhering to similar principles: produce high-quality goods, ensure effective promotion, and engage with local communities and business owners to stimulate growth (Caroline Ashley et al., 2005). These are recommended strategies for optimizing cultural behaviors and resources:

Developing innovative products for clients through collaborative efforts.

Potential new offerings for visitors may include visits to cultural sites or centers, guided hikes to observe local flora and fauna, exploration of historical and archaeological sites, homestays, interactions with artists at work, and opportunities to experience live music and crafts over one or two days. Local towns often provide these goods through collaboration with established hotels or tour companies. Their connection generally integrates a technical support element with a commercial relationship, involving compensation for the provision of meals, goods, beverages, excursions, and similar services. The connection with regional cultural goods suppliers may be a crucial element of the product offering and core business. The new product may initially serve as an optional bonus (Caroline Ashley et al., 2005).

Fostering local networks and advancing cultural and historical initiatives is crucial.

Alternative methods exist to enhance local business development concerning cultural products beyond the scope of various contracts. Examples include assisting a producer's association with marketing and materials, sponsoring festivals and events, training firms, or providing visitors with information that promotes local spending. Jan Harmsgat Country House organizes cultural events showcasing national and local artists from the

rural districts near Swellendam. Owners of bed and breakfast establishments in Kayamandi Township received on-site training and support for business establishment from Spier Leisure, the organization managing the Spier Village Hotel (Caroline Ashley et al., 2005).

Integrating elements of the local culture within the workplace environment.

Stationery, souvenirs, visitor amenities, and furnishings can be modified to reflect regional cultural elements. This method modifies existing resources for tourists instead of providing a specific cultural product or activity. This approach may serve as the sole method for utilizing heritage and cultural products, or it may complement them, thereby contributing to the development of cultural branding. The products offered, while modest in nature—such as decorated art, furniture, cards, souvenirs, local produce, and cooking recipes—may nonetheless exhibit significant quantities or profiles. Furniture and artwork produced locally provide a distinctive aesthetic. Informing visitors about the artwork's origin and significance, or linking it to nearby exhibitions or institutions, enhances its impact. In 2005, Caroline Ashley conducted research.

Potential of cultural products from an alternative viewpoint.

Innovation is essential for the effective advancement of cultural products. Consider alternative perspectives when assessing feasibility. What strategies can be employed to enhance current cultural products in order to meet consumer demands? Is it feasible to integrate a cultural or historical component into contemporary traditional excursions? What advantages could arise from informing visitors about the historical context of their experiences or observations? Is it possible to adapt traditional crafts for modern uses? Further exploration of new concepts is necessary, as initial discussions will only address superficial aspects (Caroline Ashley et al., 2005).

Identification of the area.

Comprehending the local culture is essential for identifying potential product developments and ensuring these are executed in a respectful and trustworthy manner. A local facilitator can provide valuable assistance in comprehending local politics and power dynamics, as the understanding of a place's culture by outsiders or newcomers may often be limited. Consider forming partnerships with a local museum or engaging with authors and artists who possess a profound comprehension of the regional culture (Caroline Ashley, 2005).

A comprehensive policy on sustainable cultural tourism must be established to serve as a foundation for development control, decision-making, implementation, and guidance for the public, individuals, and local communities. Nonetheless, the planning and

decision-making processes must remain flexible to address the changing conditions influenced by the tourism environment.

An analysis of cultural education and its implementation in schools, with a focus on cultural tourism. Thus, education would prioritize the dissemination of information and knowledge regarding the subjects. Education aims to enhance public awareness of cultural resources while fostering interest in and support for environmental preservation. This study suggests that the promotion of sustainable cultural products can be enhanced by facilitating interactions between locals and visitors, particularly through the encouragement of cultural understanding and the exchange of ideas.

Areas for Future Research

This study aims to analyze the potential of Kinyankole culture as a tourism product. Further research is necessary to evaluate the current status of cultural resources, infrastructures, and sites. The study's progress uncovered additional issues beyond its initial scope, which will be addressed in future research, as outlined below. Local communities seek to market and promote their cultural tourism to visitors. The utilization of cultural resources for tourism involves assessing the condition of infrastructure, cultural sites, and cultural assets. The development of tourism will prioritize the use of Kinyankole cultural resources.

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