

# THE ROLE OF TOURISM IN THE CONSERVATION OF CULTURAL HERITAGE WITH PARTICULAR RELEVANCE FOR SOUTH AFRICA

by

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***Declaration***

I, the undersigned, hereby declare that the work contained in this dissertation is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

## SUMMARY

Three decades ago heritage tourism was virtually unknown as a tourism product and the only reference to the word 'heritage' was in the description of a legal process in a will by which a person received some or other form of inheritance. This formerly legal term has in recent times undergone a fundamental expansion and now includes almost any intergenerational exchange or relationship. A growing commercial heritage industry has now established itself by converting the past into products and experiences. One of the foremost vehicles in this process has been that of tourism.

Tourism, in spite of its economic-generating capacity is not an homogenous industry and consequently does not necessarily feel compelled to subscribe to the standard principles governing sustainability. However, there is an increasing awareness in the formal tourism industry of the advantages of subscribing to these principles, if not for any other reasons than those related to good business practice. Tourists from around the world are increasingly demanding a more responsible tourism product that supports the conservation of the natural as well as the cultural environment. The conservation of cultural resources and the process of its conversion into tourism products can provide the impetus and the incentive necessary for reviving cultural identity. This in turn has the effect of creating a favourable developmental climate for new heritage tourism products which the market needs in its continuous search for innovation and diversification.

The characteristics of South African tourism products are in line with global market trends for cultural heritage tourism and there is evidence of increased co-ordination of initiatives in this regard. South Africa has been singled out by the World Tourism Organisation in their *Tourism 2020 Vision* (WTO 1998) as one of six countries predicted to make *great strides* in the tourism industry during the period leading up to 2020. Whilst South Africa has tremendous advantages in the global tourism market, it also has some critical challenges. Foremost amongst these are a lack of capacity in some areas and its inability to consistently meet international standards in terms of product quality

and service levels. In addition to these supply-related operational shortcomings, there is evidence that the state of the cultural heritage product does not entirely meet international standards.

If South Africa is to conserve its cultural heritage (in the face of modern pressures, such as changing values occasioned by the rapid pace of urbanisation) the recognition of these important resources should be followed by strong national policies with appropriate structures to accommodate best practice in the sustainable management thereof.

## OPSOMMING

Drie dekades gelede was erfenis-toerisme feitlik onbekend as 'n toerismeproduk en die enigste verwysing na die woord 'erfenis' was in die beskrywing van 'n regsproses in 'n testament waardeur 'n persoon een of ander vorm van erfopvolging ontvang het. Hierdie eertydse regsterm het in die onlangse tyd 'n wesentlike ontwikkeling ondergaan en sluit nou amper enige intergeneratiewe uitruiling of verwantskap in. 'n Groeiende erfenis-bedryf is nou gevestig deurdat die verlede omskep word in produkte en ervarings. Een van die voorste mediums in hierdie proses van omskepping is dié van toerisme.

Ten spyte van sy ekonomies-genererende kapasiteit is toerisme nie 'n homogene bedryf nie en is derhalwe nie gebind om te hou by die standaard beginsels van volhoubaarheid nie. Daar is nietemin 'n toenemende bewuswording in die formele toerismebedryf van die voordele wat verband hou met die onderskrywing van hierdie beginsels, al is dit net vir die doel van goeie sakepraktyk. Toeriste van oor die hele wêreld dring toenemend aan op 'n meer verantwoordelike toerismeproduk wat die bewaring van die natuurlike sowel as die kulturele omgewing onderskryf. Die bewaring van kulturele hulpbronne en die proses van omskepping tot toerismeproduk kan die stukrag en die nodige insentief bied vir die vernuwing van kulturele identiteit. Hierdie proses kan meebring dat daar 'n gunstige ontwikkelingsklimaat ontstaan vir nuwe erfenis-toerisme produkte wat die mark benodig in sy voortdurende soeke na vernuwing en afwisseling.

Die kenmerke van die Suid-Afrikaanse toerisme-produkte is in ooreenstemming met dié van globale markneigings vir kulturele erfenis-toerisme en daar is tekens van toenemende koördinasie van inisiatiewe in hierdie verband. Suid-Afrika is deur die Wêreld Toerismeorganisasie (WTO) uitgesonder in sy *Tourism 2020 Vision* (WTO 1998) as een van ses lande waar groot vooruitgang (*great strides*) voorspel is vir die periode tot en met 2020. Terwyl Suid-Afrika groot voordele het in die globale toerismemark is daar ook enkele kritieke uitdagings. Die belangrikste hiervan is die gebrek aan kapasiteit in sekere gebiede en die land se onvermoë om internasionale standaarde ten opsigte van produk-kwaliteit en dienslewering op 'n konsekwente basis te handhaaf. Bo

en behalwe hierdie verskaffing-verwante operasionele tekortkominge is daar ook tekens dat die toestand van die kultuurerfenisproduk nie heeltemal voldoen aan internasionale standaarde nie.

Indien Suid-Afrika sy kulturele erfenis gaan bewaar is dit belangrik dat die erkenning wat aan hierdie betekenisvolle hulpbronne verleen word opgevolg moet word met sterk nasionale beleid en toepaslike strukture om die beste praktyk in volhoubare bestuur te verseker.

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# TOURISM AND THE CONSERVATION OF CULTURAL HERITAGE WITH PARTICULAR RELEVANCE FOR SOUTH AFRICA

## INTRODUCTION

### Identification and formulation of problems motivating this study

The cultural heritage of modern man is slowly being eroded by numerous pressures associated with:

- mass emigration brought about by various conflicts
- rapid processes of urbanisation
- modernisation
- exploitation by unscrupulous operators.

This demands that systems be put in place to increase public awareness of the importance of cultural resource management and the value and significance thereof in society. It is therefore imperative that the opportunities as well as the pitfalls of heritage tourism be positively identified and clearly communicated.

In a recent *Global Competitiveness Report* initiated by the Department of Environmental Affairs and Tourism and South African Tourism, the state of the cultural product in South Africa was assessed to be *underperforming* and having a *lack of sophistication and lack of authenticity*. Furthermore, the tourism industry is of the opinion that the *domestic market is not interested in the cultural product*. This last comment by the industry (travel agents, tour operators and the hospitality sector) was disputed by the Departments concerned and considered by them to be a *misdirected* comment (DEAT 2004:26). The extent of the *misdirection* was not elaborated upon but the implication is clear that the relevant Departments did not agree with the tourism industry on this point.

The South African government has on numerous occasions made its intentions clear about the development of cultural heritage tourism as a means to empower indigenous communities. The media has responded to this by extolling the principles of exposing diverse cultures. There are a number of developments where so-called cultural villages have been established to promote a form of *living culture* (see Chapter 4). Some of them

have been developed at the instance of 'outside promoters' who have identified the investment value of such an enterprise and have no doubt also agreed to beneficiate the local community concerned. However, it would be more reflective of government's intention of empowering local communities if the entire enterprise originated and was operated from within the indigenous community. The primary reason for this 'lack of local initiative' appears to be the unavailability of developmental and marketing intelligence. With the impending conclusion of land claims some indigenous communities could be re-settled in their pre-colonial settlements and then the need to re-interpret their specific cultures might arise. Without knowledge in the form of clear guidelines there will be little hope of success in an industry which has become highly competitive. Information on the functioning of the tourism industry that is relevant to the development of a heritage enterprise, as well as the benefits and pitfalls of this burgeoning sector of the industry should be freely available to such communities.

In South Africa where much of the continuance of traditions, languages, knowledge and skills have been greatly dislocated by apartheid's legacy of community dysfunction there will have to be sympathetic recognition that any attempt to revitalise tradition, or to in fact merge innovation with tradition, are vital cultural components for socio-economic development. In this sense, new 'products' will have to be identified and re-packaged which incorporate the images that *represent the society and its past* (Witz, Rassool & Minkley 2000:277).

### **Hypothesis**

The hypothesis upon which this study is based is that tourism has the capacity to be the vehicle for promoting a greater awareness of and ultimately contributing to the conservation of the cultural heritage of a nation.

### **Objectives**

The general objective of this study is to make a meaningful contribution to the development of cultural heritage tourism by critically broadening the knowledge base of contemporary tourism as it relates to the positive as well as the negative impacts on host communities. More specifically the aims of this study are:

- to explain the structure and functioning of the tourism industry as it applies to cultural heritage
- to positively identify the opportunities as well as the pitfalls of heritage tourism
- to examine the operational aspects of heritage tourism and its critical success factors as it applies to entrepreneurs about to enter the industry
- to identify the perceived barriers to effective cultural heritage tourism development in South Africa.

### **Scope of this study**

Whilst the ultimate objective of this study is to relate heritage tourism to South Africa, the state of the industry in this country in terms of its levels of development and expertise demands that any research in this field be done in the context of world tourism.

The focus of this research will be on the last two decades but with special emphasis on the present (against the background of the recent development of tourism in South Africa).

The content of the research will refer to the potential of tangible as well as intangible culture as heritage 'products'. Cultural villages and their contribution to heritage tourism will be examined.

### **Definitions**

Neither the subject of heritage, nor its derivation heritage tourism, can conceivably be analysed without first considering the very basis from which each derives, namely culture.

### **Culture**

Human beings by their very nature are social animals and as such live mainly in organised assemblages. Their behaviour within these organised groupings, or societies, represents their culture, and, since this culture endures from one generation to another it is significantly *more* than any individual who is a part thereof. This *society* to which man belongs has been defined in many ways by numerous sociologists but a fairly comprehensive and usable definition is that of Goodman and Marx, *A society is a relatively large and relatively autonomous collection of people who have a common heritage that is transmitted from generation to generation and who interact with one another in socially structured relationships* (1978:75). In its simplest form then, the society in which man

lives is composed of people, and their culture is the way they behave.

Culture is a broad topic and its basic characteristics have been the subject of much social-scientific debate. The definition espoused by Edward B. Tylor more than a century ago (1871) has been likened to a 'laundry list' (Goodman and Marx 1978:78-79) and yet it has all the basic components frequently found in other versions; culture is a *complex whole* and it includes *knowledge, belief, art, morals, law, custom* and (Taylor's contribution) *other capabilities acquired by man as a member of society*. Ralph Linton is more succinct and declares that *culture consists of everything that is learned and repeated in a given society (the social heredity of a society's members)* (1945:32). Goodman and Marx have produced what they regard as a more comprehensive definition of the concept of culture combining a number of key elements: *culture is a learned, socially transmitted heritage of artifacts, knowledge, beliefs, values, and normative expectations that provides the members of a particular society with tools for coping with recurrent problems* (1978:79). UNESCO, after studying 263 versions of the meaning of culture, adopted the following definition: *Culture is a dynamic value system of learned elements with assumptions and conventions, beliefs and rules, permitting members of a group to relate to each other, and to the world, and to communicate and develop their creative potential* (1977). It would seem that a common attribute of most definitions of *culture* is that it is *learned* and that the learning is *related to social groups or societies*. According to Beals & Hoijer the concept of culture developed *out of the need for a convenient term to characterise the common aspects of certain kinds of behaviour that, although not completely absent in other species, are highly developed in man* (1971:101).

Burden, in her evaluation of various attempts by cultural historians to define the concept of culture, offers an interpretation which includes the philosophical concept, the process of creation as well as the cultural product: *kultuur is 'n skeppingsproses wat voortspruit uit 'n bepaalde menslike behoefte [...] dan is kultuur ook die produk wat geskep word [...] maar kultuur is wel ook die abstrakte, die konsep, die denksisteem, want 'n konsep of 'n denksisteem is in werklikheid ook 'n produk van die menslike gees wat voortgespruit het uit 'n behoefte* (2000:19). Grobbelaar believes that all spiritual and material aspects totally encompass a person's life and that each act of creation is a cultural act. He defines culture

as: *al die geestlike en stoflike dinge wat 'n mens tot stand bring deurdat hy, onder dwang van sy gees, op die natuur inwerk, waarby die bonatuur ook 'n rol speel* (1974:11).

## Heritage

The term *heritage* when viewed in relation to one's culture is relatively straightforward and to the point, as can be seen from its definition in *The Concise Oxford Dictionary: what is or may be inherited; portion allotted to anyone and inherited lot* (1964). Heritage, in this sense, has almost Biblical connotations but its present usage has been the subject of much debate in contemporary society particularly in view of its almost continuous evolving nature. In 1978 sociologists Goodman and Marx in their definition of society make reference to *the common heritage* that is transmitted from generation to generation and which includes *all the values, customs, beliefs and artefacts of the society* (1978: 57). Millar provides a broad definition by drawing on the experience gained over several decades in Britain of the *heritage industry* (castles, historic sites, buildings and events, museums, historic landscapes) and describes it as: *drawing on the past for the benefit of the present and future whether in the form of ideas, images, plays, traditions, buildings, artefacts or landscapes* (1989: 9 -14).

The word *heritage* formerly had specific legal meanings and derived from the French *heritor* which means to inherit and was primarily used in wills and bequests related to family heirlooms and estates. The word *patrimony* is used by the Italians, Portuguese and (somewhat confusingly) also the French to indicate inheritance from their cultural past which is both tangible and intangible. The idea of a 'common inheritance' as belonging to a people or a country developed in the United Kingdom in the nineteenth century and, according to Brisbane and Wood, the word *heritage* still conveys *a sense of pride, of something we might wish to associate with, either individually or as a group* (1996:5). The idea of heritage, according to Jowell, [...] *provides a point of reference for the shaping of personal, local and national identity* (2004: 22).

Over the years the true meaning of the term *heritage* has undergone considerable change and, according to Hewison, has in practice *acquired fresh layers of association and meaning* (1989:15). Heritage and history are sometimes used interchangeably much to

the annoyance, it would seem, of some academics. Lowenthal almost derogatively dismisses heritage as *careless, popularised physical reconstructions and accounts of history* and in contrast refers to history as *well-reasoned, documented interpretations of past actions and events* (1996:23). Lowenthal's concerns in reaching this conclusion appear to be with authenticity, accuracy and legitimacy, principles which are sometimes distorted in what has become known as the *heritage industry*. In this respect Lowenthal means the heritage industry even though he refers to heritage. The concept of *authenticity* has featured prominently in matters of cultural heritage resource management and, according to McManamon and Hatton, has been pivotal in almost all debates on the subject, particularly in the fields of archaeology, anthropology, museum management and conservation, since the Second World War (2000:1). The University of York (UK) has also entered the 'debate' on the distinction between history and heritage in its promotional literature: *history offers us true stories about the past; heritage sells or provides us with the past we appear to desire* (1996). Brisbane and Wood also refer to the common misconception among many people that heritage and history are one and the same. History, they say, is *about the study of the past using evidence: landscapes, historic buildings and monuments, museum artefacts, documentary records and oral traditions*, and, although heritage consists of relics from the past it is *not the past itself*. The historian interprets the past (1996:5).

In 1985 the author David Cannadine reportedly remarked on the idea of a national heritage in Britain, which he thought was in danger of encouraging *a neo-nostalgic, pseudo-pastoral world of manufactured make-believe, a picture-post-card version of Britain and its past, titillating the tourist with tinsel "traditions"* (2004: 21). In 1985 that comment might have been partially justified but in 2004 the situation has changed dramatically and heritage has developed into a flourishing industry and in the words of Simon Thurley (noted historian and head of English Heritage) *is today's mass engagement with the legacy of the past* (2004: 22).

The Irish Tourist Board (Bord Failte) has traditionally been regarded amongst most government national tourist organisations as one of the most innovative tourism organisations in the world. In 1989 when the Board decided to stimulate an extended

range of high quality tourism projects, cultural tourism was ranked number one. They decided that the tourist attractions of Ireland must be firmly based on the *heritage* of the country. Their version of *heritage* was analysed under three *intimately related* components:

- the natural heritage: landscapes, wilderness, rivers, islands, national parks, gardens (the idea of natural areas having heritage value stems from the adoption in 1972 of the *Convention Concerning the Protection of World Natural and Cultural Heritage* by which the more than 450 World Heritage Sites have been formally designated)
- the man-made heritage: largely confined to the built environment and monuments
- the cultural heritage: described as *heavily influenced by the landscape and man's struggle with it* and manifested in literature, traditional music, song and dance and folklore which also includes art, food and drink and historic events.

(Adapted from Browne, 1994:16).

This approach of the Irish Tourist Board separates the man-made from the cultural heritage, presumably so because of their long history of architectural history, which in many respects 'pre-dated' the products of the modern heritage tourism. Both these aspects are in any case an integral part of the culture of a people.

There is the odd writer who does not agree with the inclusion of the *natural* in the definition of *heritage* and is quite emphatic about this: *heritage is of course a cultural, not a natural, phenomenon. It is made by human beings...the term 'natural heritage' is surely nonsense* (Howard, 1994:68). It would seem that he is in the minority since it is common knowledge that the natural environment shapes man's culture and is intimately associated with the heritage of peoples.

To add further confusion, the word *heritage* it would appear, in view of its association with images of stability, longevity and enduring qualities, has now also been 'co-opted' by the advertising industry as an effective description in selling almost anything from food to expensive cars. This perturbation of the word of course contributes further to the public's lack of understanding of the origin and the true meaning of heritage.

It would appear from the various attempts to get to grips with the term heritage that there is as yet little unanimity amongst tourism writers and also those in the business of

'heritage', about a clear and unambiguous definition. Even Hewison, an acknowledged expert in this field, has admitted that *in practice, the definition of heritage is the product of conflicting interests in our culture, and its real meaning is the job of cultural critics to decipher* (1989:17). For the purposes of this research however the word heritage will be used to describe those things, cultural traditions as well as artefacts, that are inherited from the past.

Since the very beginning of what is now known as the tourism industry the public's fascination with the past and with nostalgia has contributed to the development of a special interest sector that has latterly been forecast to double by 2005, namely *heritage tourism* (Miller, 1999:1).

### **Heritage tourism**

The tourist product consists of an amalgam of activities and functions and is a combination of the existing resources and created facilities at a destination. Visitor attractions are the very core of the tourist system and the heritage component thereof regarded as an important and a growing segment. Heritage tourism *is seen to be the fastest growing segment in the tourism market* (Richards, 1996:12). Heritage tourism is defined by the World Tourism Organisation (1985) as *movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events; visits to sites and monuments; and travel to study nature; folklore and/or pilgrimages* (Prideaux & Kininmont, 1999:299). Zeppel and Hall are in agreement with this contention and propose that heritage tourism [...] *is based on nostalgia for the past and the desire to experience diverse cultural landscapes and forms*. They further confirm its popularity as a major marketing tool to attract tourists who are in search of *personally rewarding and enriching tourism experiences* (1991:29). Heritage tourism has been defined by the National Trust for Historic Preservation in the USA as: *travel to experience the places, artefacts and activities that authentically represent the stories and people of the past and present* (2002:10). The heritage industry is regarded as *big business* and is broadly defined as *drawing on the past for the benefit of the present and future whether in the form of ideas, images, stories, plays, traditions, buildings, artefacts or landscapes* (Miller, 1999:3). Borley has suggested that heritage tourism may be defined

as: *that activity which enables people to explore and experience the different way of life of other people, reflecting social customs, religious traditions and the intellectual ideas of a cultural heritage which may be unfamiliar* (1994:4). Jamieson's concept of heritage tourism also includes the *experience* which has become central to the enjoyment-factor in tourism: *travel concerned with experiencing the visual and performing arts, heritage buildings, areas, landscapes, and special lifestyles, values, traditions, and events* (1998:65). Hall and Zeppel support this view and contend that heritage tourism *is also experiential tourism in the sense of seeking an encounter with nature or feeling part of the history of a place* (1990a:87). McKercher and Du Cross formulate their version of heritage tourism as: *interplay between tourism, the use of cultural heritage assets, the consumption of experiences and products, and the tourist* (2002:6).

Collins places heritage and tourism in context when he states that heritage tourism *also includes local cultural traditions, such as family patterns, religious practices and the subtleties of refined traditions that combine in various ways to make up what we describe as the heritage of a country* (1983:58). Heritage tourism is thus an established part of what is known as the *heritage industry* which encompasses and is inter-related with the growing business of conservation and culture. Heritage plays a crucial role in the tourism industry and Boniface attributes this to the cultural differences that competing destinations are able to use in their competitive strategies to lure tourists (1999:287).

### **Research methods and evaluation of sources**

An international and national literature study on tourism and those aspects of tourism development that are relevant to cultural heritage was undertaken. The literature study included sources relevant to cultural heritage tourism. Included in the study was a computer search through Nexus, Nisc SA and SADataArchive as well as other relevant abstracts and indexes, particularly:

- *Journal of Travel and Tourism*
- *Journal of Southern African Tourism*
- *Tourist Studies*
- *Journal of Sustainable Tourism*
- *Annals of Tourism Research*
- *Tourism Geographies*

Two surveys were conducted during 2003 and 2004 amongst South African tourism operators to determine the extent of cultural tourism products available to domestic and international tourists. An attempt was made to contact cultural village operators to determine the extent of their operations but had to be aborted due to a very low response (see questionnaire Annexure 1). Discussions were held with forty-seven and twenty-five South African-based exhibitors respectively at the two Travel Faire shows which take place annually in Cape Town (August), to identify whether cultural heritage products are included in their portfolio.

A few of the more notable sources of information and the reasons for their suitability are:

- Edward Inskeep's *Tourism Planning: an integrated and sustainable development approach* (1988). This book is widely regarded as the 'bible' of the tourism industry and addresses virtually the entire sphere of development.
- Heidi Keyser's *Tourism Development* (2002). This source has a remarkable index to the subject matter. There are many pertinent references to South African case studies and statistics.
- Leask and Yeoman's *Heritage Visitor Attractions: an operations management perspective* (1999). Topical content, especially on heritage management aspects.
- Chris Ryan's *Recreational tourism: a social science perspective* (1997). A comprehensive introduction to the issues facing tourism, including that of impacts and their effects on host societies.

### **Structure of thesis**

The thesis is presented in six chapters and attempts to give a perspective on tourism as it relates to the conservation of cultural heritage and its relevance for South Africa. In an attempt to facilitate references to the various figures and tables, these have been placed in the body of the text as close to the relevant text as possible. The single addendum consists of the questionnaire sent to the various cultural villages. The inclusion of Chapter 4 (cultural villages) was to indicate how a cultural village can reflect a community's heritage in an environment untainted by the pressures usually associated with conventional tourism development. Chapter 5 (Franschhoek) reflects a tourism destination with historic associations but whose popularity was dramatically enhanced through clever manipulation of its image. Both these chapters illustrate methods that can be applied in the conservation of a community's heritage.

## CHAPTER 1

# THE RELEVANCE AND DEVELOPMENT OF TOURISM IN CULTURAL HERITAGE

### 1.1 The tourist and the tourism system

An important basis for this study is the clear understanding of the definition of a tourist as well as that of the tourism system. The words *tourist* and *tourism* have been used in the English language for nearly two centuries (England's *Sporting Magazine* introduced the word *tourism* in 1811) and yet there is still no universally accepted operational definitions. This definitional inconsistency has to a large degree been responsible for the lack of credibility of this field in the eyes of its many critics. Policy-makers particularly are quick to point out this lack of cohesion and this in turn is reflected in the level of importance given tourism in national matters. Very few governments in the world have allocated the portfolio of tourism to one cabinet minister. Spain is one of the few prominent amongst the leading tourist destinations to have done this and also to recognise the considerable foreign exchange earning potential of tourism. The South African government has only recently (1988) accorded tourism a position of relative status in its cabinet. Prior to this tourism was merely a 'tagged-on' responsibility of any number of government departments. Each time a cabinet re-shuffle took place, tourism was allocated to another department. (Own observations).

#### 1.1.1 A brief history of tourism definitions

The principal agency responsible for the development of standardised tourism definitions is the World Tourism Organisation (WTO). Whilst there is much criticism amongst tourism professionals of definitions emanating from the WTO (Burkart and Medlik:1981, Mathieson and Wall:1989, Holloway:1989, Mill:1990), it is the only internationally authoritative organisation that represents governmental tourism interests in this field. Consequently, whilst attention will be given to other debates on this issue, the definitions of the WTO will be taken as authoritative. In 1937 the Committee of Statistical Experts of the forerunner of the WTO, the League of Nations, defined an international tourist as *anyone visiting a country, other than that which is his usual residence, for more than 24 hours*. Excluded from this definition were persons arriving to take up work or residence, students attending

schools, commuters who cross borders on their way to work, and, travellers who do not stop en route through a country regardless of the length of time physically present in that country (Peters 1969:14).

In 1950 the International Union of Official Travel Organisations (IUOTO) modified the 1937 definition by including students on study tours and by specifying a new type of traveller known as an 'international excursionist'; an individual travelling for pleasure who visits another country for less than 24 hours. A further category was also defined, 'transit travellers', as those individuals who pass through a country without stopping, regardless of the time they spend in the country, or as those individuals who travel through a country in less than 24 hours and make only brief, non-tourism stops. In 1967 the Expert Statistical Group under the United Nations Statistical Commission (UNSC) suggested that the distinction be made between 'tourists', who stayed overnight, and 'day visitors' or 'excursionists', who did not. In 1976 a further WTO conference ratified and refined the 1967 additions.

An international conference on travel and tourism statistics took place in Ottawa, Canada, in 1991, and the organisers opened proceedings by noting that there was still a lack of agreement on basic definitions associated with tourism (Middelton 1994:5). The conference then focused on developing definitions that would: *(1) be of world-wide practical application in both developed and developing nations, (2) emphasise simplicity and clarity, (3) be limited to statistical purposes, and, (4) be consistent with current international standards and classifications in areas such as demography, transportation, and national accounts, to the maximum practical extent.* These recommendations were submitted to the UNSC in March, 1993.

According to the World Tourism Organisation (based upon the 1993 recommendations) the following definitions and classifications were then adopted:

*Figure 1.1 Travellers' classifications*

<b>Terms</b>	<b>International tourism</b>	<b>Domestic tourism</b>
Resident	A person who has lived in a country for at least 12 consecutive months prior to arrival in another country for a period not exceeding one year	A person residing in a country for at least six months prior to arrival at another place in the same country.
Visitor	A person who travels to a country other than that of his usual residence and that is outside his usual environment for a period not exceeding one year, and whose main purpose of visit is other than the exercise of an activity remunerated from within the country visited.	A person residing in a country, who travels to a place within the same country but outside his usual environment for a period not exceeding six months and whose main purpose of visit is other than the exercise of an activity remunerated from within the place visited.
Tourist	A visitor who travels to a country other than that in which he has his usual residence for at least one night but not for more than one year, and whose main purpose of visit is other than the exercise of an activity remunerated from within the country visited.	A visitor residing in a country who travels to a place within the same country but outside his usual environment for at least one night but not more than six months and whose main purpose of visit is other than the exercise of an activity remunerated from within the place visited.
Same-day visitor	A visitor who travels to a country other than that in which he has his usual residence for less than 24 hours and without spending the night in the country visited, and whose main purpose of visit is other than the exercise of an activity remunerated from within the country visited.	A visitor residing in a country who travels to a place within The same country but outside his usual environment for less than 24 hours and without spending the night in the place visited and whose main purpose of visit is other than the exercise of an activity remunerated from within the place visited.

*Source : World Tourism Organisation (1991)*

It is necessary, for purposes of greater clarity, to illuminate some of the concepts used in this set of classifications (Den Hoedt:1994:34):

- (a) Usual environment: in view of the difficulty of establishing an objective operational definition, since this term is intuitively understood by most people, the WTO suggests that two dimensions be considered: frequency, and distance. Places visited frequently and on a routine basis would normally be considered as part of the usual environment. In the case of the second dimension of distance, it was decided to recommend that a threshold distance of 160 km be used for defining domestic same-day travel.
- (b) Length of stay: anyone staying at a destination for longer than 12 months is not regarded as a tourist but as a resident. Furthermore, staying overnight would distinguish a tourist from a same-day traveller.
- (c) Remuneration: a tourist who seeks payment at the place visited is regarded as a migrant. (This applies equally to international as well as to domestic tourists).

Some noted authors have promoted their own versions of a definition of a tourist. Medlik defines tourists as *a mobile population, for whom the places through which they travel and which they visit, are not their normal places of residence or work*. He contends that distance and time are irrelevant (1988:2). Van Harssel says that a tourist *is one who seeks to get away from home for a change*, and further adds that one's definition depends largely on which sector of the industry is answering the question (1994:5).

A definition of tourism which is widely accepted by travel managers internationally, is that of the British Tourism Society, as quoted by Middleton: *tourism is deemed to include any activity concerned with the temporary short-term movement of people to destinations outside the places where they normally live and work, and their activities during the stay at these destinations* (1988:6-7). Since a principal benefit of tourism is an economic one, it would be almost advisable to add the following: *and who spend money not generated in these areas*.

In addition to the definition of a *tourist*, attention must also be given to elaborating on the frequently used concept of *the tourism industry*. Who or what constitutes the industry will depend upon who is attempting a definition. Mill believes that tourism is not an industry, although, he says, tourism does give rise to a variety of industries. He further states that tourism is *an activity engaged in by people who travel* (1990:17). Van Harsstel is of the opinion that the tourism industry is composed of *those sectors of the economy providing services such as accommodation, food and beverages, transportation and recreation, as well as the associated distribution and sales services*. It is supplemented, he says, by public and private concerns organising and providing a broad range of events and attractions (1994: 5). Smith is of the opinion that the tourism industry may be defined as *those enterprises and organisations involved in facilitating travel and activity away from one's usual environment*. He does however caution that one challenge to this approach is the fact that many enterprises which produce commodities for tourists also serve non-tourists (1995:35). It would appear that a major stumbling block, particularly to governments, is the reason that tourism as an industry does not comprise an economic activity under the Standard Industrial Classification Codes (SIC's). Businesses are grouped according to their primary source of revenue and with the elements of tourism falling under no less than seven industrial categories, there is no accepted cohesion (Keyser:2002). Medlik argues, however, that although tourism does not fall within any one recognised industrial category, the tourism industry can be described as *the extent to which particular activities supply tourists rather than other markets. The sum total of the parts represent an entity, which may be described as an industry - that part of the economy which has a common function of the meeting of tourist needs* (1988).

As long as the business of tourism is the interest of governments as well as of the private sectors, there will be differences of opinion regarding operational definitions. It must be accepted that definitions not only guide data collection but also shape how analysts and policy-makers conceptualise tourism. Definitions and classifications of The World Tourism Organisation, as the official tourism voice to the United Nations, is, until another super-body is formed, the only authoritative source of information in this field.

## 1.2 Historical overview of tourism

Whilst tourism as a leisure activity apparently had its origins in 1841 when Thomas Cook, as secretary of the South Midland Temperance Union, organised an excursion for his 570 members from Leicester to Loughborough in England at a fare of one shilling return, other forms of pleasure travel preceded this milestone in the industry (Holloway 1989:29). It is common knowledge that the Greeks and Romans were prolific travellers and their travels (for *business* mainly) would have complied with the now accepted definition of tourism.

We know from history that the first Olympic Games in 776 BC attracted many international visitors to view what is now one of the greatest sporting spectacles of the modern age. Much later in our history, in the 17th Century, it became customary for young Englishmen to go to Europe, through Flanders and Holland, France and Germany to Italy to *visit the monuments of the pagan past and the centres of the new learning of Renaissance Europe* (Hindley 1983:10 ). This activity became known as the “Grand Tour” and became customary as a precursor for entering the diplomatic corps.

Whilst the “travelling” part of tourism has a long and somewhat interesting history it is, for purposes of this research, almost more interesting to examine the development of the organisational side of the industry at that time; more specifically, to focus on the abilities of Mr Thomas Cook who we now know pioneered the service ethic in travel. His ability to organise his programmes in such a way that he minimised potential problems for his clients at a time when customer service was non-existent, is truly visionary. Not only did he maintain close contact with hotels and other accommodation establishments, shipping companies and railways throughout the world with the object of obtaining the best tariffs for his clients, he also personally accompanied first-time travellers on their visits abroad. His hotel voucher, introduced in 1867, removed much of the worry of his Victorian clients of the time and paved the way for the ‘all-inclusive tour’.

The activities of Thomas Cook in England acted as a catalyst and inspiration to railway companies in Europe who, in the 1850's, themselves became involved in actively promoting excursions and discounted fares. Links with the cross-channel ferries followed and by 1860 the ferries belonged to the railway companies. The increasing numbers of passengers

requiring overnight accommodation motivated the railway companies (as leaders) to construct their own hotels. The great 'terminus hotels' are still well-known in the tourism industry.

Developments in the late 19th Century, with travel becoming more organised, saw the introduction of what we now know as 'packaged tours'. Thomas Cook and Sir Henry Lunn (of Lunn Poly fame, one of the biggest tour wholesalers in the United Kingdom) were the initiators of this all-inclusive travel experience. In the United States of America at this time, Henry Wells and William Fargo (of Wells Fargo fame), established American Express (They however only started making holiday arrangements in the early 20th Century).

Travel as we know it today, could not have developed without a large middle class and without relatively inexpensive transportation. The Industrial Revolution in England and America produced these travellers who took full advantage of the excursions and outings by rail and ship to experience their first taste of tourism. The 'summer resort' became an American institution in the late 19th Century. (Switzerland had by then been 'discovered' by the English) (Hindley 1983:215).

By the first half of the 20th century travel for pleasure continued to expand and the only 'hiccup' in its growth was the period during and after the First World War. It was also at the end of this war that countries in Europe formally introduced the passport. Hindley, however, intimates that the French Embassy in London was issuing a form of passport to British visitors en route to France in 1830 already (1983:15). Whilst the popular means of transport was still the railways, its slow decline to make way for the motor car had already begun. In the first few decades of the 20th century this new means of transport had a dramatic influence on the mobility of societies. By 1920 already the first motor coaches had emerged, introducing a new form of tourism transport which revolutionised the travel industry. Intercontinental travellers, however, still had to rely on the major shipping lines to reach their respective destinations.

It was only after the Second World War with the concomitant advances in technology that the aviation industry entered the tourism business and rapidly overtook the shipping

industry as the preferred means of intercontinental travel. The Universal Declaration of Human Rights adopted by the General Assembly of the United Nations on 10 December 1948, and in particular its Article 24, which states: "*Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay*" set the scene for labour unions to negotiate more favourable working conditions. When the first passenger jet aircraft was introduced in 1958 by the Boeing Company, travel for the masses had also arrived (spurred on by the shorter working week and greater disposable capital). The commercially successful Boeing 707 virtually sealed the fate of the, by then, struggling ocean liners whose load factors went into steady decline.

During the early 1980's changing social patterns gave rise to greater discernment on the part of travellers and more emphasis was placed on meeting the specific needs of the customer. After the appearance of Tom Peters' *In Search of Excellence* international companies re-examined their approach to service quality and the new focus of attention was on how the *customer* defined service (1982). The travel industry was quick to respond to this market-orientated approach and the result was the special interest tour, tailor-made to the perceived needs of the market. Travellers were now demanding that their individual preferences be catered for, and those operators who were able to match their client's needs, prospered.

The most significant event at the start of the 1990's was the formation of the United States of Europe when fifteen countries representing 322 million people decided to form the European Union. Since tourism represents 5.5 percent of the EU's gross domestic product and quite obviously plays an important role in the economy of the twelve member countries, the impact of this union on the tourism industry and its 7.5 million strong workforce has been profound. Europe's tourist trade is the largest in the world, accounting for approximately 62% of all international arrivals (WTO:1997). Open borders have greatly facilitated travel between the various countries and the common monetary unit, the euro, has eased the complexities created by the former fifteen different currencies. The start of the 1990's also saw the airline industry undergoing a period of profound change worldwide. After decades of protection by governments, many airlines were exposed to market forces due to deregulation and privatisation. Whereas up to this time the industry was still

intensely regulated with all so-called competitor airlines charging the same fares, price competition is now prevalent in almost all air transport markets. Highly sophisticated computer reservation systems operated by giant travel agency chains with increased bargaining power are the order of the day (Shaw 1990:230).

The new millennium had hardly had time to dawn when on 11 September 2001 the destruction of the twin towers of the World Trade Centre in New York by terrorists dealt the travel industry across the world a telling blow. Two years later the industry was still suffering. Risk management has taken on a whole new meaning in the travel industry. This incident was all that more significant to world tourism since the means of destruction used by the terrorists is so closely a part of the primary intercontinental transport system.

### **1.3 The structure and organisation of the tourism industry**

In order to fully comprehend the relationship between cultural heritage and tourism it is necessary to examine and elaborate on the diversity of this industry that not only has a large number of components but each differing widely from the other in organisation, size and objectives. This diversity not only makes tourism a difficult industry to define or quantify but the problem is further compounded by the preconceptions of its customers. In the mind of the tourist, tourism is not an industry or set of products and services; it is a set of experiences. It is then the function of the tourism industry to package and supply these experiences that ultimately provides the traveller with a positive experience.

In view of the protracted structure of the tourism industry and its markets it has been decided that it would be impractical to try and reflect all the elements thereof as part of this study. Hence, only the following processes that have a bearing on cultural heritage (as a special interest segment) will be addressed here:

- the components of tourism and their interrelationships
- tourism attractions and their characteristics
- the role of tourism in achieving political, economic, and social objectives
- the tourist destination and the role of image
- tourism and the community

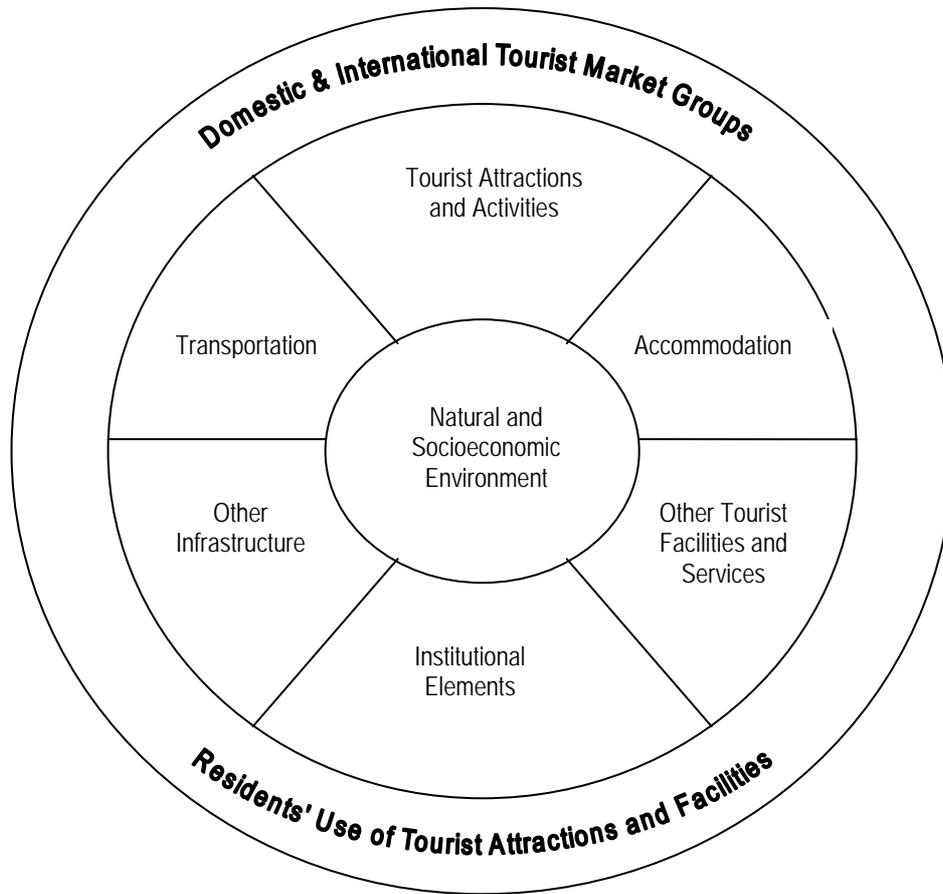
- tourism management principles
- travel motivation
- product formulation
- communication in the tourism industry

### 1.3.1 The components of tourism and their inter-relationship

Tourism is without doubt a complicated industry to understand; it is by its very nature fragmented since it cuts across many sectoral categories, but ultimately it should be viewed as a single system made up of interrelated parts. Inskeep is of the opinion that this system *can be defined, analysed, planned and managed in an integrated manner* and his approach is to see tourism as *a socio-economic activity or sector*. In recognising tourism as a socio-economic activity it is proposed (by Inskeep) that the development of the industry can very often also be for non-economic purposes and many of its benefits are often social ones (*e.g. educational and recreational activities and tourists learning about different historical and geographic environments*) (1991:22). The tourism system has also been described by Gunn in terms of supply and demand. Gunn identifies the tourist i.e. that sector of the population *with an interest in and the ability to travel* as the demand, and, the supply side as that sector made up of the *various modes of transportation, the attractions, facilities and services for tourists*, as well as *the tourist information and promotion* provided. Factors that influence the functioning of the tourism system are specified by Gunn as: *natural resources, cultural resources, entrepreneurship, finance, labour, competition, community, government policies, and organisation / leadership* (1988:77).

The various components of tourism and their interrelationship are eminently reflected in Inskeep's 'wheel', and here, the importance of the natural and socio-economic environment as the 'fulcrum' around which the tourism system exists is clearly illustrated.

Figure 1.2 Components of tourism development



(Inskeep 1991:39)

Inskeep has succeeded in reflecting the multi-faceted nature of the tourism industry by illuminating the various inter-relationships between the multitude of facilities and services that support this industry (1991). Since tourism is by its very nature destination orientated, sometimes referred to as a *host industry* (Murphy:1985), the focus of most tourism development literature is on such sectors as attractions, accommodation, transportation, facilities and services. Inskeep's 'wheel' puts into perspective the relationships that occur between these and other components in a framework that indicates the markets that they serve and the natural and socio-economic environment from which they derive. The following information summarises Inskeep's classification of the components:

1. Tourist attractions & activities	All those natural, cultural and special features and related activities of an area that attract tourists to visit it
2. Accommodation	Hotels and other types of facilities and their related services where tourists stay overnight during their travels
3. Other tourist facilities and services	Facilities and services necessary for the development of tourism, including tour and travel operations (also called receptive services), restaurants and other types of eating establishments, retail outlets for handicraft, souvenir, speciality, and convenience goods, banks, money exchange, and other financial facilities and services, tourist information offices, personal services such as barbers and beauticians, medical facilities and services, public safety facilities and services of police and fire protection, and entry and exit travel facilitation of customs and immigration.
4. Transportation facilities & services	Transportation facilities into the country, region or development area, the internal transportation system linking the attractions, including all types of facilities and services related to land, water and air transportation
5. Other infrastructure	In addition to transportation, the other necessary infrastructure, including water supply, electric power, sewage and solid waste disposal, telecommunications of telephone, facsimile, radio
6. Institutional elements	All those elements necessary to develop and manage tourism, including manpower planning and education and training programmes, marketing strategies and promotion programmes, public and private sector tourism organisational structures, tourism-related legislation and regulations, public and private sector investment policies, and economic, environmental, and socio-cultural programmes and impact controls

(Adapted from Inskeep 1991:38-39)

Figure 1.3 Common types of attractions in tourism

	NATURAL	BUILT	CULTURAL	CLIMATE	HISTORICAL	EVENTS	ETHNICITY	ACCESSIBILITY	ENTERTAINMENT	SHOPPING	SOCIAL	TOURIST INFRASTRUCTURE	SCENIC
MIDDLETON	X	X	X								X		
VAN HARSSEL	X	X	X			X							x
KEYSER	X	X	X										
MILL	X		X				X		X				
MILL & MORRISON	X		X	X	X			X					
GODFREY & CLARKE	X		X			X						X(services)	
MURPHY	X	X											
HOLLOWAY	X		X			X						X(services)	
INSKEEP	X	X	X										
PETERS			X	X					X				x
SMITH	X				X					X	X	x	
DAVIDSON	X		X						X	X			
PEARCE	X	X	X										
BULL	X	X			X	X							

The above description of the various dimensions of tourism and their inter-relationships paints a picture of a vast machine designed to service the ever-expanding needs of the world traveller. A component which was found lacking in this description of Inskeep is that of *hospitality*. Without a sense of being made to feel welcome at a particular destination, tourism will not grow. When tourists reminisce about a particular visit to their favourite destination the most important memory is usually linked to the friendliness of the hosts. Mill includes hospitality as one of the important components of the tourism industry and likens it to a series of "moments of truth" that all go towards making up the total enjoyment of the experience (1990:28)

### **1.3.2 Tourism attractions and their characteristics**

Attractions and, to a lesser degree, activities, represent the tourism appeal of any destination and as such are the essence of a destination's resource base. Gunn says that attractions provide the *energising power* of the tourism system. He goes on to describe attractions as the *mirror side* of market interests, *the places where personal and social expectations from travel are realised* (1988:107). Gunn is of course here referring to the intangibility of service (tourism) products in the sense that most services cannot easily be measured, touched or evaluated at the point of sale prior to performance. Inskeep is of the opinion that when a country or region evaluates the type of character that it wants to project it should identify those attractions that reflects its *inherent, distinctive, and unique natural and cultural* attributes. He further adds that these attractions should be authentically developed to reinforce this character (1988:75). A relatively new approach when considering attractions is to link tourist activities to as many as possible. There is a growing trend in world tourism for activity-type holidays where participants, young and old, are looking to be challenged in some way and seek adventure and excitement in an outdoor setting. Mayo & Jarvis calls it the *Ulysses Factor*, where the individual strives to satisfy his curiosity about the world and about himself by giving in to the competitive instinct and travelling to remote places to become involved in some physical activity (1981:158). Passive-type tourism without any form of physical or mental challenges appears to be disappearing.

Most tourism writers are generally in agreement that three types of attraction are the most

common in any resource analysis, namely, natural, built and cultural. Natural and cultural attractions are most frequently cited. In figure 1.3 the most common types of attractions referred to in fourteen tourism publications have been reflected. With the exception of Peters, all list natural features as the most important type of attraction, with cultural features mentioned by eleven (1969:148). The built environment is mentioned by seven of the writers. Events and entertainment are two attractions that are fast gaining popularity in modern-day tourism. It is interesting to note that many tourism writers list the built environment as a separate attraction even though it is generally regarded as being an integral part of the culture of a community.

Gearing, Swart, and Var went slightly further in their listing of attractions by grouping the individual criteria into a small number of categories:

*Figure 1.4* Grouping of Attraction Criteria

<b>ATTRIBUTES</b>	<b>CATEGORIES</b>
1. Natural Factors	(a) natural beauty (b) climate
2. Social Factors	(a) architecture (b) festivals (c) other folk cultural attractions
3. Historical Factors	(a) ancient ruins (b) religious shrines and practices (c) historical importance
4. Shopping & Recreational Resources	(a) sport opportunities (b) museums, zoos, aquaria, gardens (c) health & relaxation opportunities (d) stores and shops
5. Tourism Infrastructure	(a) adequate roads, utilities, health services (b) adequate food and lodging facilities

(Gearing, Swart and Var (1974), as quoted in Smith 1989:240)

Holloway is of the opinion that the analysing and cataloguing of the attractions of a destination is no easy matter and he supports this supposition by stating that not all tourists are attracted by the same feature, and, what might attract one person might distract another. He simplifies the whole process by distinguishing between site attractions and event attractions, and goes on to suggest that the success of many tourist destinations will depend upon the combination of man-made and natural attractions (1989:13).

It is interesting to note that in Gearing, Swart and Var's attraction criteria (above),

shopping is listed as a major attribute back in 1974. Few other authors in this field regarded shopping as a *major* attraction. And yet, today, shopping has become a principal reason for visiting a destination, internationally as well as domestically. The Japanese tourist is primarily motivated in his selection process of a destination by shopping facilities available (own observation and discussions with Japanese tour operators). Singapore is well known for its prime tourist attraction of shopping (tourist brochure of Singapore Tourist Board, 2002). Another relevant example is that of the organised shopping tours to Dubai in the UAE. From a domestic tourism point of view, billions are spent by 'commuters' from smaller towns travelling to shopping malls in South Africa's major cities (money generated in one region and spent in another).

In view of the importance of attractions to a particular destination and its inherent necessity to be the vehicle for the promotion of a destination's cultural heritage, it is well worthwhile to examine each attraction in more detail.

#### (1) Natural Attractions

Probably the most important touristic asset for a country or region to have is its natural attractions. Outstanding panoramas and areas of natural beauty, national parks, wildlife, flora, unspoilt beaches and mountains are but a few of the magnets that attract tourists to a specific region. Australia's Gold Coast area with its magnificent coral reefs, the islands of Hawaii and its beautiful beaches and rugged coastlines, the Canadian Rockies and its vast snowcapped mountains and glaciers, New Zealand's fjords and active volcano's, the Northern Lights, the Alps, the magnificent landscapes of Central Europe, the ruggedness of Scotland's landscapes, the wildlife and flora of South Africa and one can go on ad infinitum about major natural feature drawcards in the world. Middleton however, reminds one that natural attractions on their own are not an absolute guarantee to tourism success. Only once a natural resource is *enhanced and developed* through management techniques and marketing does it become competitive as a tourist destination (1988:226).

Inskeep not only mentions the importance of natural attractions on their own but adds a rider, *that are based on features of the natural environment* (1988:77). In this respect, he, along with Peters (1969), Pearce (1989), Keyser (2002), Chester (in Quest 1990), Davidson

(1989), Mill & Morrison (1985), and Smith (1995) all mention climate as an important deciding factor coupled to the natural attractions of a destination. There are many world tourist destinations that sell themselves solely on the basis of their climate. Climate is one of the major marketing themes of many Caribbean islands enticing tourists from Northern Hemisphere countries. In contrast, however, there are popular destinations that play down the climatic conditions and instead focus on their uniqueness in other fields e.g. New Zealand (adventure), Scandinavian countries (winter sports and culture), Britain, Scotland, Wales and Ireland (cultural attractions), BC Canada (scenic and cultural attractions) and most of the grand cities of Europe for their vast stocks of historic buildings and many cultural artifacts. Hawaii is probably one of the most sought after tourist destinations and yet few people know that their so-called "trade winds" can be a nuisance on the beach at Waikiki. This is however never mentioned in tourist marketing publications. There is increasing evidence today that the importance of guaranteed sunshine is diminishing. Global climatic changes and the loss of the ozone layer has had a marked effect on the formerly popular 'sun, sea and sand' tourist destinations. For the past few decades we have been told about a "new traveller" emerging. This concept has been a recurring theme at most international travel and tourism congresses. We are told that this new traveller is better educated, more culturally aware, more attuned to the environment and the wonders of nature, more curious, analytical and so on. This new traveller apparently expects a more authentic experience and demands a type of tourism that has more relevance and meaning in today's world. This "new traveller" has emerged (own observations) but there is as yet little evidence that quantifies this segment of the market.

## (2) Cultural attractions

Cultural tourism includes all aspects of travel that enables people to learn about each other's ways of life and thought. The World Tourism Organisation defines cultural tourism as *movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore or art, and pilgrimages* (WTO 1985:6). Zeppel and Hall identify two related but distinct forms of cultural tourism: arts tourism and heritage tourism (1992:46-48). Boniface, in discussing the motivation for travel to destinations that have a cultural appeal, says that *we stand in awe of what our*

*fellows men have done, and can do; it inspires us to do things ourselves, things that we might never have thought of doing or felt capable of attempting.* She makes a rather thought-provoking comment when she says that *we feed off other people's culture for our own ends* - that culture must of course be radically different from the visitor's own in order to induce excitement and the desire to view it (1995:5). This type of tourism, to visit cultural attractions, "to see how the *other half* live" is as old as the hills. Cultural attractions are understood to be those aspects of cultural systems, of a tangible and intangible nature, both past and present, that are valued by or representative of a given culture, or that contain information about a culture. The United States Department of the Interior: National Park Service (1993) compiled a useful cultural resource classification under tangible and intangible features:

#### Tangible Resources

Sites, structures, districts, landscapes objects, historic documents associated with or representative of peoples, cultures, and human activities and events, either in the present or in the past. Also included are plants, animals and other natural resources culturally defined as food, manufacturing, and ceremonial items; and naturally occurring or designated physical features, such as caves, mountain peaks, forest clearings, dance grounds, village sites, and trails, regarded as the sacred homes of deities, spirits, ancestors and/or places of worship and ceremony.

(US Dept. Of Interior, National Park Service: 1993)

#### Intangible Resources

Family life, myth, folklore, ideology, folk song and folk dance which are renewable and transmitted from generation to generation. Intangible resources include the primary written and verbal data for interpreting and understanding these and tangible cultural features.

In order for the cultural attractions of a given destination to be 'sold' successfully it has to be distinguishable from the tourist's own. Unfortunately we virtually live in an age of uniformity, where the products of one nation tend to mirror those of another. We need to encourage cultural diversity to create an expression of originality for our 'product'.

Tourism writers researched, Burns (1995), Murphy (1985), Pearce (1981), Keyser (2002), Smith (1995), Davidson (1993), Mill (1990), Bull (1991), Jefferson & Lickorish (1988), Mathieson & Wall (1989), Foster (1987), Gunn (1988), Holloway (1990), Ryan (1991),

Peters (1969) and Van Harsseel (1994) are generally reluctant to go into much detail about what constitutes a cultural attraction, with the exception of Boniface (1995:41) who uses UNESCO's definition of World Heritage Sites that focuses primarily on the built environment, and Middleton (1988:228) who produced a list of ten main types of *managed* attractions for visitors that include *ancient monuments, historic buildings, parks and gardens, theme parks, museums, art galleries, and industrial archaeology sites*. Inskeep (1991:80) has compiled a more descriptive list of major cultural attractions for tourism *based on man's activities* (see Fig. 1.5). His list includes the usual cultural attractions related to history and architecture but also includes attractions related to urban areas such as shopping facilities, parks and street life.

Figure 1.5 Cultural attractions

Archaeological, Historical & Cultural Sites	cultural & national monuments, historic buildings, districts, and towns, important religious buildings such as churches, synagogues, temples, mosques, and monasteries, places of historic events such as battlefields, important archaeological and historic sites
Distinctive Cultural Patterns	cultural patterns, traditions, and life-styles that are unusual (different from those of the tourists). Cultural patterns include customs, dress, ceremonies, life-styles, religious beliefs and practices
Arts and Handicrafts	performing arts, including dance, music and drama, the fine arts of painting and sculpting. Related to arts and handicrafts are the traditional or distinctive architectural styles of an area
Interesting Economic Activities	observation, description, and demonstration of economic activities such as operation of tea and rubber plantations and processing plants, use of working elephants in a tropical forest, traditional fishing, and agricultural techniques, traditional market places
Interesting Urban Areas	varied architectural styles, historic buildings and districts, civic centres, shopping facilities, restaurants, parks and street life, museums and public buildings, organised

Museums and other Cultural Facilities	city tours, urban trails, plays, operas, concerts and dance presentations  museums related to archaeology, history, ethnology, natural history, arts and crafts, science, technology and industry; also site museums associated with specific archaeological, historical or natural features, cultural centres, important commercial art galleries, antique shops
Cultural Festivals	cultural festivals related to local traditions and arts, large religious festivals and pageants. Music festivals
Friendliness of Residents	friendly and hospitable character of local residents

(Adapted from Inskeep 1991: 84-85)

Whilst the abundance of cultural assets, such as the above, can be regarded by any destination as a boon to tourism, the ultimate test of success is the manner in which it is presented. West, on a similar note, suggests that all too often the past is idealised and packaged *not to invite challenge, but merely to act as a backdrop for the leisure events that attract the paying public* (1999:58).

### (3) The Built Environment

Although the term *tourism* had not yet been coined, the magnificent Greek temples together with the Roman civic and public works and later the great cathedrals of the medieval period were the forerunners to what we know today as touristic sites and they drew countless travellers who marvelled at these wonderful edifices. The exciting thing about the built environment is that it can reflect so much about the character and quality of the historic past and present. The now famous "Grand Tour" of the 17th century, when young Englishmen fanned out across Europe, was partly to study the architecture of the various countries included in the tour. Whether any benefit was derived from this exercise appears to be questionable, as one finds in Dr Samuel Johnson's definition of the "grand tourist"; *one who enters a town at night and surveys it in the morning and then hastens away to another place, acquiring in the process, a confused remembrance of palaces and churches* (Hindley 1983:11).

The historic buildings and structures to be found in South Africa, ranging from the 17th century Castle in Cape Town to the 1949 Art Deco Voortrekker Monument, all reflect styles and fashions in architecture which are closely bound to the history of its peoples. As a result of tourism generated by the historic built environment, small towns can also continue as viable economic units without the need for manufacturing industries which would spoil their character. Considerable employment is created in especially the accommodation industry (hotels, guest houses, bed and breakfast's, self-catering establishments) and other related establishments that service the tourist.

Country crafts are given a better chance of survival, and local residents can enjoy a more extensive range of facilities than would otherwise be possible. There was a time in South Africa (1980's) when small towns, some with an established historic character, were offered government subsidies to "improve" their traffic-flow by widening the main road. In this process many a small historically orientated town virtually lost their particular attraction, and in the process, their tourist flow. Swellendam was such a town. With the road-widening, many a historic building facade was lost or altered, and tourist visitation declined dramatically (own observation). Many countries worldwide have recognised that their historic buildings, quite apart from their intrinsic value and beauty, are a major economic resource and an irreplaceable capital asset, contributing significantly through tourism to earnings of foreign exchange, to local employment and prosperity, and to central government taxation.

### **1.3.3 The tourist destination and the role of image**

The image that a potential tourist has of a destination is determined by his beliefs, ideas, and impressions of a place. It is in fact the simplification of a large number of associations and bits of information connected with that place. Many people confuse an image with a stereotype. A stereotype is a widely held perception that can be highly distorted and simplistic and results in a favourable or unfavourable attitude towards a place, whereas an image is a much more personal perception. An image can vary from person to person. All destinations have images and they are often based on either historic or existing events. One of the biggest concerns of most marketers is to try and determine what a consumer's perception is of a particular product in relation to that of the competition, and then, to

either sustain that image, alter it, or to further develop it. By targeting particular audience groups tourist marketers can avoid potentially 'biased' consumers. A case in point is the South African Tourism Board's advertising campaign in the United States of America during the apartheid era. By directing their focus on the more conservative States, more specifically on those in the mid-west, a steady stream of tourists to South Africa resulted. Mala Mala, Sabi Sabi and Londolozi continued to attract wealthy tourists during this period of our history; tourists who had no qualms about paying thousands of dollars to 'go on a safari'. These tourists had a particular image of 'Africa' that nothing could change (own observation).

The film industry created wonders in changing people's perceptions about certain destinations. Until the film "Crocodile Dundee" was released on world markets, Australia had an 'image problem' that the Australian Tourism Board spent hundreds of thousands of dollars on to overcome. Primarily Australia was seen by its major European and American markets as a long-haul destination with a permanent drought (own observation). Australia's image underwent a miraculous turn-around, and, in no time, became one of the world's most dynamic and successful destinations. Today, Australia's national tourist board is regarded as one of the very best in the world. It is common knowledge that the Australian Film Board generously supports its private film industry and the high quality of their productions, particularly those that reflect the life-style of its peoples, are significant in attracting tourists. East Africa, as a preferred 'African' destination owed its success to films like "African Queen", and latterly, "Out of Africa", the life-story of Karen Blixen. The image created by these portrayals still lingers in the case of Kenya, in spite of its downward spiral as a tourist destination. It is now, unfortunately, acquiring a negative image and tourism is at an all-time low.

An image can be changed, and Kotler, Haider & Rein (1993:151) suggest three methods that can be used to bring about an effective image change:

(a) slogans, themes, and positions

- a slogan is a short catchy phrase *that embodies an overall vision of a place*. Some recent examples of place campaign slogans in the tourism industry are: British Columbia (Canada) *Super Natural BC* (Tourism British Columbia, 2003)

Australia *Discover the True Australia* (Australian Tourism Board, 2003)  
 Conservation Corp. SA *Live your African Dream* (Conde Nast Traveller, 2002)

- themes are generally used to further elaborate marketing programmes where specific consumer groups are targeted:

New Zealand refers to itself as *the environmental destination of the 2000's* (NZ Tourism Board, 2000)

Mexico *one country, a thousand worlds* (Tourism Mexico, 2002)

Barbados *venture just beyond your imagination* (Barbados Tourist Board, 2002)

- positioning refers to when a destination places itself in national or international context as a particular alternative attraction/location:

Berlin. *Capital of the New Europe*

Palma, Majorca *Sunny alternative to the British Isles*

(b) Visual Symbols

This type of symbol has always featured prominently in the marketing of places. We only have to think of *Big Ben* (London), *Red Square* (Moscow), *Table Mountain* (Cape Town), *The Great Wall of China* (China), to understand the significance of this mode.

(c) Events and Deeds

Events of a particular magnitude can be regarded as the *imagemakers of modern tourism* (Hall:1992). The media is generally responsible for transforming a specific event into an urban 'happening'. Calgary (Canada) had to improve its image, not only for its own inhabitants but also to encourage investment and tourism. The 1988 Winter Olympics was the vehicle to achieve this goal. For a while, in 1997/8 Cape Town had the eyes of the world focused on it and South Africa, during its bid for the 2004 Olympics.

Another strategy for changing a place's negative image is through *icon marketing*. There are few icons in modern times that can compare with South Africa's own former president, Mr Nelson Mandela. The monetary value of the positive advertising that he generated for our country is incalculable. Mikhail Gorbachev, the former Soviet premier, created a similar positive image for the Soviet Union. Both these leaders used their unique "warm personality" to virtually reshape the image that the public had about their respective countries.

If one considers the success stories around the world that a change in image brought about, then virtually any destination can do the same. Birmingham in England, regarded

by many as a purely industrial city, underwent a long-term decline when the national canal network became redundant and only regenerated once its convention centre became operational. The International Convention Centre is regarded as the catalyst in this process with its strong arts and culture component, and is regarded as one of the largest flagship projects developed in the United Kingdom. Other flagship projects, most notably the Hyatt Regency Hotel and Brindley Place development area which contains the National Indoor Arena (one of the largest facilities in the country), soon followed. Other renewal schemes were attracted and today Birmingham is a far cry from the way it used to be: *its reputation as a sprawling, blighted, industrial zoo whose citizens sported a collective inferiority complex dates back more than three hundred years* (Lister 1991:93). Birmingham City has been repositioned in the service-international market and its image has undergone a radical change.

People visit tourist destinations based upon the image that they have of the place. Listening to travel accounts of their friends, television programmes, travel articles in magazines, novels that are set in such destinations, and news articles, all allow them to conjure up a picture that contributes to their final decision about a place.

#### **1.3.4 The role of tourism in achieving political, economic and social objectives**

The impact that tourism has on any destination can be varied according to the level of acceptance of the industry within the country. The objectives of encouraging tourism are to maximise the benefits thereof for the economic and social development of the country in question. The level of tourism to a country is largely dependent upon the degree of support it receives from the government. For tourism development to be successful in any country, government and private industry must interact at various levels cooperatively.

##### **1.3.4.1 Political objectives**

Tourism, like any fundamental element of a country's economy, is subject to a number of political influences in order to survive. The success of any area's tourism development is largely dependent upon the degree of government support, more especially in three important spheres: the maintenance of the required infrastructure (see figure 1.2), the sometimes emotionally sensitive issue of land-use (a sensitive issue in the South African

arena by 2004); and, the degree of promotional support provided for the generic marketing of the country.

Middleton also directs attention to the legal requirements imposed by government that are related to the registration, classification and grading of all forms of tourist accommodation; a vitally important component in the regulation of the tourist industry (1988:62). Murphy further emphasises the involvement of government by confirming that its interest in tourism stems from its concern over the economic significance thereof, and more specifically, its sources of revenue (1985:33). Middleton argues that the *justification of such intervention is the tremendous financial stake, taxes paid by various enterprises, indirect taxes paid by visitors and the employment provided in areas where alternative ways of earning a living are not usually available* (1974:11). Gunn reminds us of the strategic importance given to the impacts of tourism by governments as reflected in the *Guidelines for Tourism* published by the European Community in 1985, where members were encouraged to expand their policies and financial assistance for specific projects in order to improve social tourism, rural tourism, and, cultural tourism (1988:63).

At the Hague Conference, organised jointly by the Interparliamentary Union (IPU) and the World Tourism Organisation, it was concluded that *Parliaments and Governments should accord increasingly sustained attention to tourism with a view to ensuring its development in harmony with the other fundamental needs and activities of societies*. It was further stressed that tourism should form an integral part of national development plans (WTO 1989).

#### **1.3.4.2 Economic objectives**

One of the prime objectives for any country or region to encourage tourism is the perceived economic benefits thereof. Most writers are in agreement that the economic benefits of tourism are held to be:

- \* a contribution to foreign exchange earnings and the balance of payments;
- \* the generation of employment and of income;
- \* the improvement of economic structures, and,
- \* the encouragement of entrepreneurial activity

(Lea:1988; Bull:1991; Davidson:1993; Middleton: 1988; McIntosh & Goeldner: 1990; Inskeep: 1988; Keyser:2000; Cooper:1989; Gunn:1988; Smith:1989; Pearce: 1989; Ryan: 1995; Burns & Holden:1995).

This was not however always the viewpoint of particularly local planners, policy makers and developers. Tourism was seen as a collection of disorganised and unimportant small businesses with no cohesion and no real impact on the economy of a region or country (own observation). When the realisation hit home that this 'unimportant industry' was in fact the world's largest industry and the chief foreign exchange earner for most countries, it was viewed in an entirely different light.

For many lesser developed countries and regions tourism is seen as an attractive and comparatively speedy development route. There are however certain very important variables that have to be taken into consideration and which are invariably left out of the equation. Ryan (1995:66-68) cautions against taking the claims of economic benefits from tourism at face value and mentions six factors that could play an important role in determining the true benefits associated with tourism:

(a) Level of economic development of the destination area

The difference between a tourist development being sited in a village or a city where the expenditure of tourists can represent a meaningful contribution towards the total income of the development. In a village any spending could be consequential, whereas in a city the same expenditure would literally disappear 'into the woodwork'.

(b) Nature of the tourist facilities and attractions

It is a fact of tourism economics that money spent by a tourist at, for example, a guest farm in a rural setting, will more likely be used to buy goods and services locally, and in the process benefit the local community to a far greater degree than is the case in a city hotel where a smaller proportion of tourist expenditure will find its way into the local economy.

(c) The degree of foreign ownership of the hotel

A hotel might be very successful in attracting tourists and its occupancy rate could be impressive, but if a large proportion of the income thus generated is repatriated to the parent company abroad, little, if any economic benefit accrues to the locals. This phenomenon can, and very often does, repeat itself in the case of other tourist related developments.

(d) Employment of non-indigenous labour

By not employing local labour and instead 'importing' it from outside the country or region, the payment of wages leaves the area in question to the ultimate detriment of the local community. There could be a number of reasons for this practice, and not all of them spurious: shortage of skilled persons locally, the 'imported' labour is cheaper, and insufficient local labour to meet the needs. Whatever the reasons are for not employing local persons, the consequences can be far-reaching. In the early 1970's transnational hotels in Kingston (Jamaica) imported most of their skilled staff from the USA and Canada, resulting in a locally instigated boycott by other staff and their families, and ultimately including other locals, virtually crippling the hotels concerned. Skilled staff involved were threatened and tourists staying in these hotels were assaulted in the streets. This incident had a dramatic effect on tourism to Jamaica and it took several years to regain its markets (own observations).

(e) Government provision of infrastructure

In many potential tourist destinations it is necessary, in order to stimulate development, for the government to provide the usual infrastructure such as roads, water, sewerage etc. (see figure 1.2). The private sector is usually responsible for the tourist plant. This whole process sets in motion a complex pattern of revenues and costs. In cases where the development is of national importance, and the whole country will ultimately benefit, costs are recovered, and shared, amongst the wider community and little or no impact is felt. However, where the development is of a local nature, the host community must bear the burden through local taxes. The final balance sheet then depends upon whether the venture is successful or not.

(f) The type of tourist

An important component in the whole equation of determining the true economic impact of tourism to a particular area or country, is the type of tourist itself. If fewer, high-spending tourists are encouraged to visit a country (by target-marketing processes), the nature of their demand might be such that goods will have to be imported to satisfy their requirements; then the outflow of scarce capital will have an impact on the overall economic benefits derived. This might not be the case with mass tourists. Their needs might not be as sophisticated and the demand might easily be accommodated at local level, thus retaining the income. There might, of course, be other non-economic detrimental impacts caused by mass tourism to the environment and the socio-cultural structures at such destination which can in the long-run also have negative consequences.

The above variables are important to consider in any tourist destination when annual arrival statistics are calculated, in order to reveal the true economic worth of tourism.

**1.3.4.3 Social objectives**

Most governments, upon becoming involved in tourism, do not do so for a profit objective but mostly to generate tourism to their respective countries. In the process they stimulate the economy, employment and the profits of the private tourist enterprises.

This procedure is in accordance with recommendations made at the First Interparliamentary Conference on Tourism, organised jointly by the Inter-Parliamentary Union and the World Tourism Organisation (1989). One of the principle recommendations states that: *Parliaments and governments should accord increasingly sustained attention to tourism with a view to ensuring its development in harmony with the other fundamental needs and activities of societies.* This principal was endorsed again at the World Travel and Tourism Council's conference in South Africa when it was emphasised that: *In the context of sustainable development, a relevant place must be assigned to social issues linked to local communities' development and empowerment [...] at community level many jobs can be provided which do not require great capital outlay - for example, local guides, local music and dance shows, craft workshops (South Africa's Travel and Tourism:*

*Economic Driver for the 21st Century* : September,1998).

Most tourism occurs between and within the developed world, and tourism receipts in North America and Europe are evidence of this phenomenon (WTO:2002). However, when it comes to the **effects** of this industry, most debates direct attention at the Third World (Lea:1988; Burns & Holden:1995; Ryan:1995; Witt, Brooke & Buckley:1992; Inskeep:1991). This is an indication that the social impacts of tourism on Third World communities are not entirely beneficial.

### **1.3.5 Tourism and the community**

It was only after the Second World War that governments and individual entrepreneurs became aware of the revenue earning potential of tourism. In those years the prime focus was on growing the industry and on promoting their respective tourism products. Little or no energy was wasted on the management or control of this apparently lucrative industry. After all, tourists did not 'consume' the product, they merely visited to admire it, so no one was concerned about the potential damage to the attractions. Murphy explains that it was only after the advent of mass tourism and the concomitant signs of degradation at certain destinations, that those responsible for the natural, cultural and social environments became concerned (1993:1). At this stage the impact on the communities concerned had already begun to manifest itself, and, in some instances communities rebelled against these 'foreigners' who stole their parking spaces, used their water, were responsible for pushing up local prices, and generally made a nuisance of themselves (own observations: Port Alfred, 1980). The escalation of socio-cultural problems associated with an increase in tourism was far more evident in the traditionally popular prime tourist-receiving destinations, and more pronounced still in the smaller towns and villages as well as in the natural environment.

The more sophisticated and celebrated destinations located mainly in the historic cities of Europe could relatively easily absorb thousands of visitors who were assimilated into the local populace without great stress being placed upon the infrastructure. Exceptions have occurred of course; Venice being one of the most noteworthy. Most cities coped with the increase in visitors by providing the required infrastructure and by relaxing developmental

regulations to encourage private sector involvement. The increase of tourists to these city-destinations is viewed by many locals as an inevitable 'annoyance' which they have to put up with. The same cannot be said for smaller towns and villages where the competition for scarce resources is far greater.

Communities affected by increased tourism have begun to voice their displeasure at the apparent rampant developments which have a negative impact upon their quality of life, and the more vociferous are demanding action by authorities. A major issue at the George Washington University Tourism Policy Forum, attended by twenty-one countries, was that *resident responsive tourism is the watchword for tomorrow: community demands for active participation in the setting of the tourism agenda and its priorities for tourism development and management cannot be ignored* (1990). In response to this growing discontent, tourism planners are factoring this 'community interest' into feasibility studies for future developments. Local and national governments are increasingly taking the impacts of tourism developments on the local communities more seriously and insisting that the operation of tourism activity be in the public interest. Increased participation by the community in tourism is being encouraged with a view to enhancing the quality of life for all. The South African Government's *Tourism Growth Fund* is a case in point and the vital catalyst for achieving private-sector driven and community based tourism products (1998).

Gunn is of the opinion that tourism exacts a greater social impact on a community than any other form of economic development because it depends *on invasion by outsiders, both as visitors and frequently as developers*. He adds that when the number of visitors exceeds the number of residents, there is bound to be some social response, negative and positive (1988:242).

### **1.3.6 Tourism management principles**

One of the biggest problems facing governments who are involved in the tourism industry today, is the orderly and holistic management of the process. In most cases the role of the government of a country will include the following: to regulate the industry by planning, overseeing classification systems, issuing various licences and wage regulation, to collect taxes, to invest in infrastructure required, to maintain price control and to train. Simply

put, it is the role of government to encourage the development of the tourism industry as an important economic contributor. The private sector, on the other hand, traditionally provides accommodation and attractions, resorts, theme parks, restaurants, etc. Another very important function of the private sector is to market their products throughout the world. Government's role here is merely to do generic marketing of the destination. Within this whole process of marketing tourism related products there is little or no collaboration between the various roleplayers in the private sector (tour operators, tour wholesalers and travel agents), and government (who is supposed to manage the natural and cultural resources of a country). The result is that millions of tourists stream into a country, having bought travel packages offered by thousands of independent operators across the world, and the "managers of tourism" (the government and local authorities) at the receiving end, are expected to manage this mass of expectant visitors even though they have no control over the marketing of their destination. This scenario was communicated to the author by Dr CD MacDonald, State of Hawaii Department of Business and Economic Development, during a congress on Coastal and Marine tourism, 1990, in Honolulu. It is also the author's experience that one can walk into any travel agency in the world and buy a travel package to Hawaii, or any other destination, without there being any sort of restriction on visitor numbers. At the time (1990) tourists to Hawaii numbered 12 million per annum, with a population of only 1,2 million residents. In this respect, Witt, Brooke & Buckley caution governments against allowing unbridled tourism and warns that a mass influx of tourists to a destination without regard to the consequences for the physical environment, may well destroy the very resource that attracts tourists (1992:16).

Burns & Holden, in discussing the role of government to 'manage' the tourism industry, mention six specific areas through which the industry could be regulated:

- the creation of a legal framework that will include travel visas, labour laws, foreign investment, consumer protection, building and planning regulations
- the provision of national and regional transport infrastructure with a focus on airports and seaports
- the provision of general infrastructure and support services such as water, power, communications and emergency services
- the provision and/or zoning of suitable land for resort and other tourist development facilities
- the provision of financial and fiscal incentives including tax breaks,

- preferential energy tariffs, grant aid and soft loans
- the provision of market intelligence and promotional activities such as statistical analysis of the industry's performance, technical assistance through training, destination brochures and co-ordination of joint marketing initiatives (1995:186).

Government's ability to manage tourism in relation to the above six principles will not, without introducing some draconian legislation, adequately regulate the flow of tourists to their respective countries. There are however certain smaller states, such as Belize and Bhutan who have managed to do just this by placing a limit on the number of tourists allowed to visit their countries. Until there is full cooperation between the marketeers of tourism and the 'managers' of the tourism industry, this process of slowly 'killing the goose that lays the golden egg' will continue. The problem, it appears, is in the very nature of the tourism industry. Its fragmentation and dispersion of overall control, as well as the relative freedom of producer organisations to act according to their perceived self interests, makes it difficult for national or regional tourism organisations to exert much of a co-ordinating influence either in marketing or planning.

### **1.3.7 Travel motivation**

Ask any person why they want to travel and they will give you a one-line answer: tourism will satisfy my desires. Lundberg however adds to this by suggesting that what the potential traveller says is his or her reasons for travel *may only be reflections of deeper needs, needs which he himself does not understand or wish to articulate* (1972:128). Much has been written over the years by tourism writers and psychologists about the motivation of a person to travel. Maslow suggested that people's needs form a hierarchy through which the individual moves. At the lower end are physiological needs: shelter, warmth and food. When these are satisfied the individual looks for safety and security, then, moving upwards through love, esteem and at the top of the hierarchy, self-actualisation (1987). Although this theory has been difficult to prove empirically it has been conceded that it does at least provide a basis for further development (Rogers & Slinn 1993:94). Mayo & Jarvis, after much debate on the question of why people travel, have a relatively simplistic answer : *it is the human need for variety* (1981:147) Mill & Morrison have taken Maslow's theory of human motivation and compared it with references from tourism literature,

producing a most interesting and thought-provoking list of needs and motivations:

*Table 1.1* Maslow's needs and motivations

Need	Motive	Tourism Literature References
<b>Physiological</b>	Relaxation	Escape Relaxation Relief of tension Sunlust Physical Mental relaxation of tension
<b>Safety</b>	Security	Health Recreation Keep oneself active and healthy for the future
<b>Belonging</b>	Love	Family togetherness Enhancement of kinship relationships Companionship Facilitation of social interaction Maintenance of personal ties Interpersonal relations Roots Ethnic Show one's affection for family members Maintain social contacts
<b>Esteem</b>	Achievement Status	Convince oneself of one's achievements Show one's importance to others Prestige Social recognition Ego-enhancement Professional / Business Status and prestige
<b>Self-actualisation</b>	Be true to one's own nature	Exploration and evaluation of self Self-discovery Satisfaction of inner desires
<b>To know and understand</b>	Knowledge	Cultural Education Wanderlust Interest in foreign areas
<b>Aesthetics</b>	Appreciation of beauty	Environmental Scenery

(Mill & Morrison 1985:7)

Mayo & Jarvis list *boredom* as a condition that nearly everyone is susceptible to and further suggest that travel is one of the best stimulators for people seeking to escape from this malady. Travel, they contend, more than any other type of escape, frees us from boredom since it permits us to *leave behind the attitudinal and behavioural restrictions that prohibit us from 'playing' at home*. It is also suggested that getting away from home *brings*

*welcomed variety to a consistent life* (1981:165). Dumazedier believes that travel is an effective antidote to the stresses of urbanisation and industrialisation, and suggests that it is a more necessary escape than a voluntary exploration of the world in which we live (1967:X).

### **1.3.8 The tourism product**

Contrary to what many people think when they contemplate the processes of tourism, the 'product' is not only the destination but it is also about experiencing the place and what occurs there.

From a purely marketing point of view, Marx defines a product in its broadest sense as *a collection of need-satisfying utilities (perceptible and/or imperceptible) which is offered to a market (consumers) so that the market can pay attention to it, buy it or consume it*. In this regard the following are all products: physical objects, services, personalities, places, institutions and ideas. A product is anything that can be perceived by the human senses - hearing, sight, touch, taste, smell - and which *provides need-satisfaction in the process of perception*. Since different meanings can be attached to products, there are four distinguishable product notions: the formal product, the core product, the augmented product, and the product image. The *formal product* is substantially the physical object or service offered. The *core product* is the fundamental benefit or need-satisfaction that the consumer expects to obtain. The *augmented product* is made up of all the benefits that consumers receive or experience *in perceiving, utilising, obtaining and applying the formal product*. What converts the core product into an augmented product are those valued extras which are added after the primary product is produced, for example, service, advertising, customer advice, financing etc. In this respect consumer needs have to be analysed to finally deliver the right product to the right market. The product image is basically about how the consumer perceives the product (Marx 1995:176).

There appears to be little consensus amongst some of the foremost tourism writers as to the exact definition of a tourism product. In view of the importance of this particular subject it was felt necessary to provide some of the divergent views.

Figure 1.6 The tourism product

AUTHOR	DEFINITION/COMMENTS REGARDING A PRODUCT
<b>Holloway &amp; Plant (1992)</b>	<i>Anything that is offered to a market to satisfy a want and a need</i>
<b>Jeffries (1990)</b>	<i>Everything that a tourist uses, consumes or acquires on one round trip</i>
<b>Murphy (1985)</b>	<i>Combined resources and created facilities of a destination that produce an amalgam of activities and functions</i>
<b>Middleton (1988)</b>	<i>A bundle or package of tangible and intangible components, based on activity at a destination</i>
<b>Levitt (1969)</b>	<i>People do not buy products, they buy the expectation of benefits</i>
<b>Kotler (1976)</b>	<i>The customer is looking for particular utilities. Existing products are only a current way of packaging them</i>
<b>Jefferson &amp; Lickorish (1988)</b>	<i>A collection of physical and service features together with symbolic associations which are expected to fulfil the wants and needs of the buyer</i>
<b>McIntosh &amp; Goeldner (1990)</b>	<i>A bundle of satisfactions and benefits for the consumer</i>

Although there appears to be a difference in opinion about what exactly should be included in a definition of the tourism product, it would seem that, generally, there is some consensus along the lines that the tourist product is *a bundle* or *amalgam* of benefits. Murphy (1985:14) adopts a destination perspective of the product and importantly refers to *resources* which would include:

- the natural and cultural environment of a destination, and
- place (location) and host community

Jeffries approaches his definition from the point of view of the tourism industry and views the tangible or nearly tangible component parts as: (1) space available; (2) services linked to the hiring of that space; and (3) shopping and other services needed during the trip. He disagrees with the majority of other writers when it comes to including the natural environment (over which the industry has no control) as part of the tourism product (1973:6).

Murphy, the realist, however, reminds one of the fact that tourism is a *resource industry* that is *dependent upon nature's endowment and society's heritage* (1985:12).

From the above it would seem that the approach towards defining the tourism product should be viewed from the perspective of the tourist (the consumer), and not from that of the tourism industry. Since ultimately the product stands or falls, depending upon the key ingredient in determining tourist choice, by that of image. The definition offered by Marx, that a product is anything that can be perceived by the human senses (hearing, sight, touch, taste, smell) supports the above contention (1993:176).

### **1.3.9 Sustainable tourism**

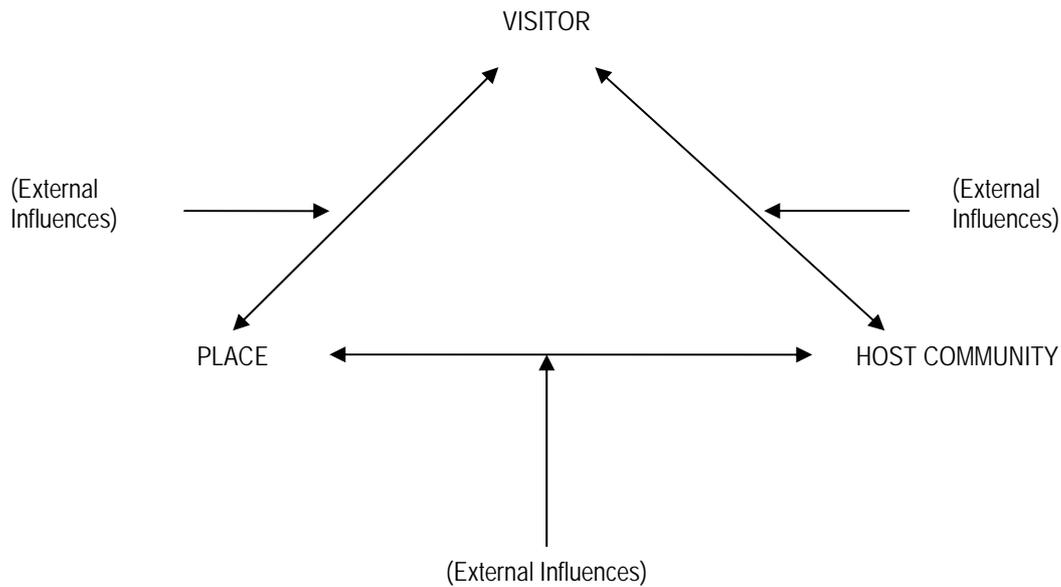
At the 1994 International Institute for Peace through Tourism (IIPT) Global Conference, *Building a Sustainable World Through Tourism*, delegates were strongly united in recognising the need to address and achieve success in managing tourism to achieve sustainability. Since this conference, 689 million tourists have descended upon tourist destinations around the world; 30.9 million of them came to Africa; less than any one of the top five destination countries (France, USA, Spain, Italy and China). (WTO 2000 review). Africa, along with other developing countries, has the potential to become a more visited destination for international tourists, once the internecine conflicts have ceased in certain regions. Naisbitt & Aburdene, in their book *Megatrends 2000* (1990:289), confirm that wealth is a great peacemaker, and, to support their comment, they direct one to the fact that the forty-four richest nations have been at peace for more than forty-five years. ( We are told by the World Tourism Organisation's Business Council that the travel account balance in developed countries as a whole has been in decline since 1980, and, that the balance in developing economies has been consistently in surplus, growing from US\$37.7 billion in 1989 to US\$62.2 billion in 1997). Accordingly, the figures show clearly that there is a consistent flow of tourists from developed to the undeveloped economies (June, 1999). At the latest United Nations conference (Sept.2003: Cape Town) to assess the progress of the resolutions made at the 2002 World Summit on Sustainable Development (Johannesburg), the general consensus of opinion was that very little had in fact been done, and more particularly in Southern Africa (SABC TV3 News 22/9/03). This does not bode well for developing countries in general.

Developing countries, particularly in Africa, are already hardpressed to establish systems and the required infrastructure to accommodate the limited number of international tourists they are presently receiving. To implement sustainable development principles at the same time (in the absence of the promised UN assistance) will be difficult. It must be remembered that sustainability issues are not only affected by increasing numbers of tourists to a region, but also by the interrupted patterns of flow which could impact upon the natural or built heritage and the interests of the local communities. In this respect quality infrastructure is essential, mainly in order to diversify the product base, remove bottlenecks, ensure good service and distribute benefits of tourism flows around the economy. Even South Africa, regarded as the 'powerhouse of Africa', was identified in a World Travel & Tourism Council document entitled: *South Africa's Travel & Tourism: Economic Driver for the 21st Century*, as lacking in the necessary infrastructure to realise its full potential of employment generation, export earnings and regional development (1998).

Since the culture and hospitality of local residents are a part of the attraction of a destination, and ultimately the tourism 'product', it is inevitable that the resident will be affected in some way or another. It has thus become more important for planners to factor the broader set of economic and social needs of communities into the tourism equation. Increasingly, local authorities will have to become more responsible to the local citizens whose lives and communities may be affected by tourism. It must be remembered that while a tourist's contact is momentary, locals are in continuous contact with them throughout a season, which ultimately must affect their attitudes in the dealings with them. Generally, most tourists have time constraints as a result of which they demand *instant* service, *instant* gratification, *instant* culture, etc. This in itself places greater pressure on local societies to *speed things up*; which, in the final analysis, reduces the authenticity of the whole experience.

The model (*Figure 1.7*) for sustainable development in tourism of the English Tourist Board (1991:10) reflects a movement towards integration of the physical environment (place), the cultural environment (host communities) and the tourist. The principal adopted here is supported, and highly recommended, by the World Travel & Tourism Council (1998:31).

Figure 1.7 Model for Sustainable Tourism



(Burns & Holden 1995:220)

It would seem that the current debate on sustainable tourism is in a state of deadlock. For the tourism industry to progress and be economically viable at the same time it needs growth and expansion. Most tourism related companies who are asked to provide their organisational goals, would cite market expansion as a major objective. Growth in a competitive environment is a means to survival, and history has proved that very few companies survive by standing still. This philosophy, whilst it is entirely practical in the conventional market-place, is in direct contradiction with the objectives of the numerous eco-movements who would like to see *more* control coupled with a *reduction* in activities. Ultimately, it must be left up to the destination managers whose unenviable task it is to manage the nature and level of change caused by tourism.

## CHAPTER 2

### THE SOCIO-CULTURAL IMPACTS OF TOURISM

#### 2.1 Introduction

The expected continued expansion of international tourism into the twenty-first century and the clear evidence of a positive travel account balance in favour of developing countries, coupled with the propensity for travel to remote areas where the culture of peoples is still relatively unexplored, places a new focus on the symbiotic relationship of tourism and cultural heritage (see Chapter 1). Tourism is especially significant in these otherwise less developed regions of the world where industrialisation and other forms of economic development are partially absent. It is this lack of development in fact that often makes such areas attractive for the type of tourism which is largely based on the indigenous, distinctive and unspoiled character of the natural, historic or cultural environments.

The World Summit on Sustainable Development, held in Johannesburg during August and September 2002, has once again drawn attention to the importance of maintaining the integrity of the natural areas of South Africa, and, concomitant with that, the maintenance of the cultures linked to these areas. There is unfortunately a common misconception that the connection between the environment and culture is, at most, a tenuous one. The truth is, however, that the environment in all its diversity contributes to the formation of local cultures and is a basic component of cultural heritage as well as collective and personal identity. Values, customs, traditions, arts, language and religious beliefs of indigenous peoples dictate how they function within these areas and how they deal with the outside world. A prerequisite of a successful tourism product is its uniqueness and in cultural heritage tourism the *integrity* of the 'product' is central to this equation.

The cultural heritage of South Africa's people is increasingly being recognised as an identifiable sector in the mainstream tourism industry and is slowly following the already established trend in some of the world's prime tourism destinations. The tourists themselves are becoming increasingly sophisticated in their demands; and, this does not only refer to the luxury demanded at the various establishments they use, but more

specifically in terms of having a meaningful travel experience, including such aspects as cultural authenticity and contacts with local communities (WTO 2002).

Tourism does indeed have the ability to form a symbiotic relationship with the host society of a destination; provided an acceptable code of ethics is subscribed to by the tourism industry on the one hand, and parameters established by the host community on the other hand setting out what part of their culture they are prepared to share, and, how they expect visitors to conduct themselves. This might be regarded as an unrealistic expectation but there is evidence (see Chapter 3.3) that indiscriminate exposure of the 'sacred' aspects of a culture can result in its contamination and later commoditisation.

## 2.2 Socio-cultural issues of tourism

Back in 1958 the impact of tourism on society and its culture was completely absent from tourism literature and the primary impact discussed was how the economy benefited (Lickorish & Kershaw 1958: 83-103). A decade later Peters makes brief reference to the long-term interests of the local community and goes on to focus on the economic benefits only (1969:147). Another decade or more later and Krippendorf warns about the *cost and benefit of tourism to the economy, environment and **society*** (1984:69). He goes on to say that populations in a number of popular tourist destinations were viewing the tourist boom with *growing unease*. He refers to television programmes (aired in Germany, Austria and Switzerland) with negative criticism on the impacts of tourism, under the titles of *The Alps-Apocalypse; The Poisoned Snow - The Winter Sports Business; Is Tourism Ruining Land and People; Tourists and Locals - Meeting or Confrontation?; Adventure as a Consumer Commodity - Tourism in the Third World;* and, *Tourism - A New Form of Colonialism?* He goes on to report that several communities in Switzerland came out publicly against the further indiscriminate development of tourism and that the community of one village, Erschmatt, went even so far as to produce a *statute* setting out the criteria for the type of tourism that they want. Considering that this was more than twenty years ago, when the pre-occupation of the tourism industry was with expanding world markets, it can be regarded as far-sighted:

- it must benefit the local population as a whole and not individual speculators;

- it must not abuse the environment - our capital - through speculation and thereby rob it of its recreational quality, but respect both the landscape and village architecture;
- it must take into account future generations and be based on medium and long-term solutions, rather than on short-term ones;
- it should allow the community to develop and should not impose a prohibitive infrastructural burden on it;
- it should not involve speculation leading to rocketing land prices, which make property too expensive for the local population;
- it should not lead to a sell-out of our country;
- it must not generate dead holiday villages, inhabited for only a few weeks in the year;
- it must be based on autonomous local decision making, i.e. on equal participation of the local population in the planning and realisation of tourist projects;
- it must create attractive jobs, take into account the local businesses and not waste building land

(Krippendorf 1984:71)

Two decades ago Krippendorf was already seeing the folly of not involving the local community in the decision-making process of tourism related projects. It was regarded by him as vital then and it is still being echoed by countless writers in this field. The impression must not be created here that *all* tourism has negative impacts upon society. By applying the necessary management techniques that are now available to tourism planners and destination managers, tourism can be embraced in most societies.

### **2.2.1 The host community and impacts created through tourism**

When governments and communities want to assess the impacts of tourism on their respective countries and communities, they automatically look to statistics that reflect the *number* of visitors and then *how much money* was generated in the process. The successes of most tourist-receiving countries are usually reported in terms of the economic benefits gained. Latterly, governments and destination managers are also assessing the environmental impacts created by tourism. The physical impacts on the environment are in most cases more visible and consequently enjoy greater attention than the less tangible socio-cultural changes. There is evidence that this is however changing.

Since the very nature of tourism involves the movement of masses of people from their usual places of residence to completely new destinations, it more often than not results in the coming together of persons who have very little in common with one another. On the one hand you find the host population, whose level of acceptance could oscillate between downright hostility and mild curiosity, and on the other hand, the visiting tourist. The potential for conflict is greater where the two cultures concerned differ vastly from one another. Sofield has described the socio-cultural impacts of tourism as *the sum total of all the social and cultural influences that come to bear upon the host society as a result of tourist contact* (1990:49).

At the present time the bulk of world tourism movements occur between relative 'equals', in terms of wealth profile and social standing. Two markets that come to mind are Europe and America. It is not being suggested here that there are no 'cultural clashes' that occur between these markets, but it would appear that the greatest social problem could be related to congestion and overcrowding; in fact, a management problem.

It is perhaps pertinent at this stage to examine the use of the words "host" and "guest" in describing tourists and those at the receiving end. Valene Smith used these descriptions in her book *Hosts and Guests: the anthropology of tourism* (1980:33). Of course, at that time, the question of over utilisation of tourist destinations had not reached the state that it has in the present time, and, maybe these descriptions of the two entities (host and guest) were used rather "tongue in cheek". The Concise Oxford Dictionary defines a "host" as *one who lodges or entertains another*, and, a "guest" as *one who is entertained at another's house*. The common denominator here is the root word *entertain*, which the above dictionary describes as *to receive one hospitably*. Hospitality then, is what it is supposed to be all about. Burns & Holden comments as follows on the use and meaning of the words "host" and "guest": *we see implicit in these ideas the notion of willing participation and even an assumption of equality in the different roles [...] when the two sides of the host-guest equation are unequal in status, relative wealth and education, we can perhaps perceive a danger in the unthinking use of such terms in relation to what is essentially a financial transaction* (1995:117). The descriptions used to portray those receiving tourists, and the tourist's themselves, most probably relate to the desire inherent

in all persons who find themselves in unfamiliar territory; to be courteously received.

### 2.2.2 The nature of the contact

It is comparatively simple to measure the environmental and economic effects of tourism on a society, but an entirely different matter to assess the impact of hordes of tourists on that same society. Since very few destinations are suddenly swamped with tourists over a relatively short period of time, any adverse effect is usually gradual, invisible and very often complex. Environmental planners, and latterly, tourism planners, use processes called *carrying capacity*, *limits of acceptable change*, and, *social carrying capacity* to establish the upper limits of development and visitor use and the optimum utilisation of tourism resources.

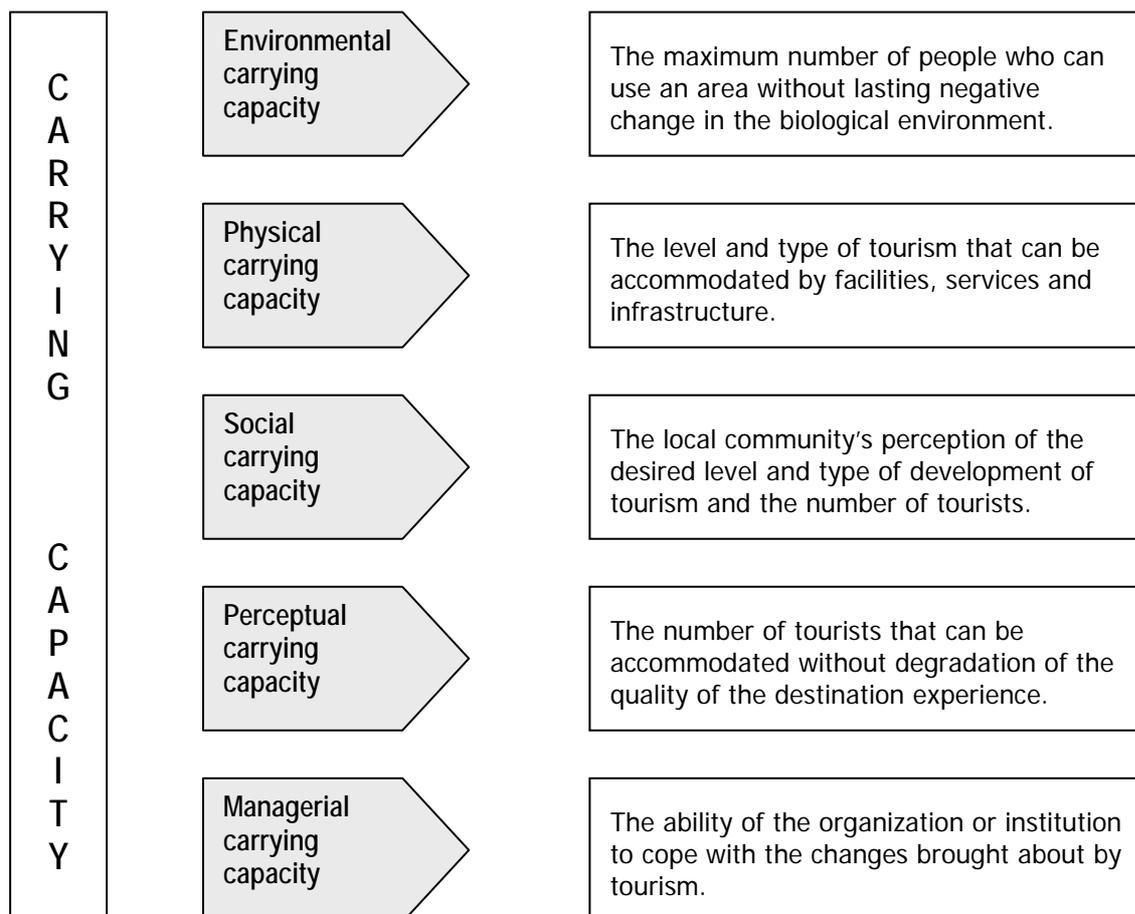
### 2.2.3 Carrying capacity

It is common knowledge in tourism management circles that the *quality* of a destination in the eyes of the tourist, has a direct relation to the *value-level* of the environment. If it is relatively undeveloped, aesthetically pleasing with unique environmental and cultural resources, it scores high. If the resources mentioned have been allowed to deteriorate through overuse or bad management, the value, to the tourist, is likely to decline. Mathieson & Wall have defined carrying capacity as *the maximum number of people who can use a site without an unacceptable alteration in the physical environment and without an unacceptable decline in the quality of experience gained by visitors* (1982:21). Inskeep goes a step further (and in keeping with present global concerns) by adding to this definition the following: *without an unacceptable adverse impact on the society, economy, and **culture** of the tourism area* (1988:144).

It is no longer a matter of strictly applying the much used, and according to Ryan *inappropriate*, stress model of *carrying capacity*, which in the past only measured the physical and environmental capacities of areas, regions or towns to absorb tourists (1997:109). Carrying capacity is now also applied to measure the impact of tourism on the society and culture, to establish the threshold of tourist activity, between acceptance and rejection. It was first used and developed in the United States Forestry Service in the early 1970's and originally only applied to the physical and biological dimensions of the

environment (Stankey & Lime:1973). Pearce (1986:36) and Ryan (1997:109) are of the opinion that the wider use of this mechanism as a planning tool is restricted since difficulties have been experienced in quantifying and measuring the various thresholds. What might be completely acceptable in one society, they say, may differ markedly in another. The example is often used of beachgoers and crowding. Some societies would prefer to have at least 15 sq metres per person, whilst others would be quite happy with only 10 sq metres (methodological studies carried out at Britas Bay, Ireland where actual densities and distributions were measured) (An Foras Forbatha:1973). Keyser has set out the dimensions of the concept of carrying capacity, in figure 2.1, listing five thresholds, which includes those of Mathieson & Wall and the added threshold of Inskip (2002:392).

Figure 2.1 Dimensions of carrying capacity



(Keyser 2002:392)

In keeping with the latest trends Keyser has added the dimension of *managerial* carrying

capacity, which in effect transfers responsibility for the wise management of the resource to the destination managers. There appears to be concern expressed by a number of writers (Pearce:1989; Ryan:1997; Forrester:1989) about the automatic assumptions and value judgments that are linked to the use of the carrying capacity model as a tool for destination management. They question the ability of the process to “measure” the interaction between tourists and the total environment (which includes the socio-cultural environment), which, they believe is much more complex than the mere establishment of the physical limitations.

Whilst the concept of carrying capacity appears not to be able to give exact figures for each and every development situation, or indicate *how many is too many*, it does create a framework and a basis for analysis and assessment which could later be used for more informed decisions.

#### **2.2.4 Limits of acceptable change**

Whilst the carrying capacity approach is primarily used to prevent the over utilisation of destinations by identifying an upper limit to the *number* of tourists, recent experience has shown that problems related to visitor management are not always only confined to the *number* of people, but rather their *behaviour*. A reformulated capacity model, the Limits of Acceptable Change (LAC), based upon the principles of *alternative dispute resolution*, which focuses on tourist behaviour and the management thereof, is now widely regarded as a successful alternative to carrying capacity. According to Shelby and Heberlein any alternative to the carrying capacity approach must treat the *descriptive* and *evaluative* components of the system in terms of the *kinds* of information involved, as well as the *role* such information plays in the decision process. The extent of any impact, therefore, is dependent upon a number of factors such as the nature of the society, its flexibility to change, the size of the host population relative to the number of tourists, the degree of dependence of the society upon tourism, and, the economic state of such society (1986:34). Stankey is of the opinion that the Limits of Acceptable Change (LAC) largely meets these criteria since it is founded upon a *recognition of the ultimately socio-political nature of planning and the need to obtain social consensus* (1990:13). Stankey has set out the technical procedure in nine systematic steps which explains this proactive process by

which destination managers can confront and resolve the complex issues of managing visitors.

*Figure 2.2* Procedure for limits of acceptable change (LAC)

<b>1. Define issues and concerns</b>	Focuses on defining both problems and opportunities that require attention as well as the role the area might play in the region and the political and institutional constraints to be taken into account
<b>2. Define and describe opportunity classes</b> (various economic activities competing for the same resources)	The identification of zones or classes in which different resource, social, and managerial conditions will be maintained.
<b>3. Select indicators of resource and social conditions</b>	Indicators represent specific elements of the resource and social setting whose condition is taken to be representative of the area's overall "health". In this way the area's condition is assessed without attempting to consider <i>all</i> possible variables.
<b>4. Inventorise existing resource and social conditions</b>	This inventory is primarily driven by the selection of indicators and provides a measure of the current status of each indicator. It also serves as a data base from which standards can be set.
<b>5. Specify standards for each opportunity class</b>	Identification of the range of conditions for each indicator judged as acceptable and appropriate in each opportunity class. Standards define "the limits of acceptable change" in objective, measurable terms.
<b>6. Identify alternative opportunity class allocations</b> (other economic activities that could develop in concert with heritage)	There are a variety of ways in which most areas can be managed; e.g. there could be a mix in terms of the emphasis given to economic objectives or the type and level of cultural heritage conservation.
<b>7. Identify management actions</b>	For each alternative, a different set of management actions might be necessary to achieve or maintain the conditions appropriate to the proposed opportunity classes. At this stage a broadly defined estimate of the costs that must be incurred for a given alternative to be implemented is called for.
<b>8. Evaluation and selection of alternative</b>	With the various costs and benefits of the alternatives displayed, it becomes possible for citizens and managers to evaluate each and to select which one (or some negotiated compromise) will be implemented.
<b>9. Implement and monitor</b>	Following selection of an alternative, the necessary management actions are put into effect and a monitoring programme, focused on the condition of the indicators selected in step 3, is instituted. The results of monitoring indicate the success of the management actions and the possible need to implement different actions to maintain desired conditions.

(Adapted from Stankey 1990)

Experience has shown that the relationship between tourism and conservation is contentious and will in all probability remain so. However, it need not follow that the development of the tourism industry inevitably leads to unacceptable impacts on conservation values. The LAC has been so designed to provide a framework for mitigating the conflict, by defining the impacts associated with different allocations and with different levels of socio-cultural and environmental protection defined as desired. Another advantage of applying the LAC is that it also provides a framework within which the inevitable social judgements and choices about appropriate use and actions can be made in an *explicit, informed manner* (Stankey & Manning 1986:47-57). The application of LAC, in spite of its perceived theoretical nature, is particularly important in a situation which many indigenous communities in South Africa might find themselves in when confronted with 'big business' wielding mining rights in competition with, for example a cultural village.

#### **2.2.5 Social carrying capacity**

A number of resident - visitor 'social relationship models' have begun to appear, most of them based upon a stress factor induced by this contact. A threshold level between acceptance and rejection of tourism is sought. Limits of local tolerance for tourism has been used (Murphy 1993:134) to describe a type of *social carrying capacity*. The impact of large numbers of tourists (who traditionally visit exotic places far removed from their own, in search of new experiences) on the host society, has the potential for conflict. In the nature of tourism, where the contact with the local residents is initially a gradual process, the level of tolerance is invariably high. However, as the destination becomes more popular and greater numbers of tourists descend upon it, the mood changes. When members of a community are outnumbered by a continuous flow of fun-seeking "foreigners", who are perceived to be wealthy, are loud and boisterous, whose lifestyle, expectations, appearance and customs invariably differ from their own, there is bound to be enmity.

Butler has compared the product life cycle of marketing theory with the changing attitudes of a host community towards tourists over time (1980:5). Kotler's four stages of the product life cycle mirror these changing attitudes (1982:296):

- \* The introduction stage: when the new product is first made available in the marketplace.
- \* The growth stage: sales start climbing and consumers spread the word; there is usually rapid market growth accompanied by attempts at improved product quality.
- \* The maturity stage: sales growth starts to slow down and the product enters a stage of maturity, accompanied by overcapacity. This stage usually lasts the longest.
- \* The decline stage: sales start to decline and the product may be withdrawn from the market. Sales may also petrify and continue for many years at that level. Some organisations may counter this process by reducing their product offerings.

This life cycle process related to the 'product' offered, has a direct bearing upon the evolution of a tourism area, and, by implication, upon the host community. Butler identified a six-stage cycle in this evolutionary process which seeks to characterise the impact upon the host society (1980:5-12).

*Figure 2.3* Cycles in the evolution of a tourism area

<b>1. The exploration stage</b>	<ul style="list-style-type: none"> <li>- initially a small number of visitors</li> <li>- own travel arrangements are made</li> <li>- they merge with the host community</li> <li>- they identify with the culture</li> <li>- the social impact tends to be small</li> </ul>
<b>2. The involvement stage</b>	<ul style="list-style-type: none"> <li>- characterised by an increase in tourism</li> <li>- host community starts to provide facilities</li> <li>- facilities provided tend to be family based</li> <li>- levels of tourist/host contact remain high</li> <li>- marketing of area remains subdued</li> <li>- host/tourist relationship still harmonious</li> <li>- increased levels of tourism necessitate greater economic commitment from hosts</li> <li>- expansion of facilities now takes place</li> <li>- some entrepreneurs become more professional in their marketing efforts</li> <li>- contact now made with incoming tour operators</li> </ul>
<b>3. The development stage</b>	<ul style="list-style-type: none"> <li>- numbers of tourists now begin to grow significantly</li> <li>- community now becomes a tourist resort</li> <li>- new retail businesses start to appear</li> <li>- the first of the package-tourists are visible</li> <li>- spatial dimensions of the area begin to change rapidly</li> <li>- larger tour operators are drawn to the area</li> <li>- locally owned enterprises are now being marginalised</li> </ul>

	<ul style="list-style-type: none"> <li>- relationships between tourist and host takes on a new complexion</li> <li>- the tourist area attracts skilled migrant workers</li> </ul>
<b>4. The consolidation stage</b>	<ul style="list-style-type: none"> <li>- along with expansion, operators start controlling costs to increase profits</li> <li>- revenues start falling as area loses its exclusivity</li> <li>- tourists are now the organised mass market</li> <li>- area reaches full capacity</li> <li>- operators start reducing prices to attract greater volumes of tourists</li> </ul>
<b>5. The stagnation stage</b>	<ul style="list-style-type: none"> <li>- operators' strategies turn to merely maintaining numbers in order to break even</li> <li>- maintenance of the tourism plant deteriorates</li> <li>- tour operators reduce package costs to attract greater numbers to counter falling profits</li> <li>- foreign' owned businesses pull out of the area leaving the locals to 'pick up the pieces'</li> <li>- at this stage the local authority might step in to try and salvage the situation and to bring about some form of renewal</li> </ul>
<b>6. The decline stage</b>	<ul style="list-style-type: none"> <li>- failure to either rejuvenate or find alternative uses for tourism assets speeds up the final decline</li> </ul>

(Adapted from Butler 1980)

There are many formerly sought-after tourism destinations in the world that can compare with this product life cycle. Probably one of the most famous and well-known thereof is Torremolinos on Spain's Costa del Sol. Once the vacation spot of the wealthy European tourist, then one of the first travel package destinations for the United Kingdom middle class, and, latterly, the 'preferred destination' of the East European *new tourist*. Costa del Sol's maturity stage, like most tangible products, lasted the longest (and is, in fact, still operational). A Spanish tourism planner once remarked that the only solution to the problems of Costa del Sol, is to allow bulldozers to sweep all the highrise buildings into the sea, and to start from scratch (Related to the author in 1992).

In considering the social impact of the life cycle, Doxey concluded that specific changes in attitude occur within the host society towards tourism as the cycle unfolds (1975: 195-198). To further illustrate this contention he has produced what is known as *Doxey's Irridex* (irritation index) which is widely quoted in tourism planning circles:

Table 2.1 Doxey's 'irritation' Irridex

<b>EUPHORIA</b>	Visitors are welcome and there is little planning
<b>APATHY</b>	Visitors are taken for granted and contact becomes formal
<b>ANNOYANCE</b>	Saturation is approached and the local people have misgivings. Planners attempt to control via increasing infrastructure rather than limiting growth
<b>ANTAGONISM</b>	Open expression of irritation and planning is remedial yet promotion is increased to offset the deteriorating reputation of the resort

(Ryan 1991:137)

The significance of the tourism life cycle and indices similar to that of Doxey for the conservation of an area's (and community's) socio-cultural heritage, is that they not only reflect what can be viewed as minor irritations but are also indicative of possible distress.

### 2.2.6 Maintaining balance and harmony with the environment

The condition of the physical environment has become the number one issue of the new millennium. Tourism is much more sensitive and dependent upon the quality of the environment for its long-term success than many other sectors. Whether the tourism industry is willing to embrace this principle or not, society is becoming increasingly sensitive to the whole question of the impacts made by tourism. This preoccupation on the part of society is partially driven by concern for the environment in general, and, more specifically, by the already visible impacts brought about by mass tourism. In a recent *Weekend Argus* newspaper report, readers were informed about the removal, by chipping away of pieces of Table Mountain rock by tourists. Outrage was expressed by environmentalists at this wanton destruction of the mountain's ancient stone (3 January, 2004). There was no response from the local tourism industry.

There has been a tardiness on the part of the primary tourism industry in general to 'step up to the plate' and be counted in this regard. There are numerous examples of comments by writers attesting to the reluctance of particularly the operational side of the industry to involve themselves in issues surrounding the 'exploitation' of the environment for purely economic reasons (Burns & Holden 1995:212; Witt, Brooke & Buckley 1992:164; Foster 1987:26). This sentiment was echoed recently by Azilah Kasim, a geographer from the University of East Anglia attending the International Geographical Union's conference in

Durban. Her research indicated that companies who benefit from tourism, especially in developing countries, *have not been willing to reform their negative impacts* (*The Argus*, 10 August 2002: 12).

Hudman has produced a table reflecting the development of environmental concern and the general focus of the tourism industry by decades:

*Table 2.2* Environmental concerns and tourism's emphasis

ERA	ENVIRONMENT	TOURISM
1950's	Enjoy and use	Age of exploration and involvement. The beginning of mass tourism
1960's	Awareness, public involvement and protests	Development, great growth. Elements of environment as attractions
1970's	Institutionalisation. Creation of Environmental Protection Agency in the USA. Concern over visual pollutions, air and water	A decade of growth and achievement. Marketing. Studies on impact by academicians
1980's	Concern for toxic substances in the environment: acid rain, global warming, ozone layer	Expanding world markets and technological advancements
1990's	Deforestation, climatic changes, desertification, global impacts	Eco-tourism, sustainable development
2000's	<i>Congestion, littering, sustainable utilisation, social costs</i>	<i>Mergers, alliances &amp; consolidation. Information age utilisation.</i>

(Adapted from Hudman 1991:17) .

Rogers & Slin have stopped just short of accusing tourism of being a 'rogue industry' that uses the assets of the entire environment as a resource, and, *if unchecked will erode the very base that attracted tourists in the first place* (1993:159). This negative view of the impacts of tourism is also taken up by other writers (Davidson 1993:129, Godfrey & Clarke 2000:24, Ryan 1996:135). It must be remembered that the 'success' of a tourism product that has its foundation in the environment (natural and cultural) is ultimately largely based upon the *numbers* of tourists who visit and 'consume' it. These numbers are usually generated by externally based tour operators and other tourism-related marketing operatives, whose prime objectives are to generate wealth. As has been pointed out above, such operators have little or no concern whether their successful marketing results in the virtual 'swamping' of an attraction or destination which has the ultimate effect of the degradation of the very magnet that draws the tourist. Way back in the 1970's Cohen had

already pointed out that it was invariably the under-developed countries (with the more fragile ecosystems and authentic cultural heritage) where the threats were the greatest, and the human and economic resources to cope with it, the least (1978:232).

Whilst the negative aspects of tourism's impact upon this environment appear to outweigh the positive, there are undoubtedly aspects of tourism that can have a positive influence:

- strengthening a respect for the natural and built heritage and promoting an understanding and appreciation of other communities and cultures, thereby bringing satisfaction and enrichment to visitors
- contributing to the maintenance and improvement of heritage and thereby securing its preservation for the future
- being a catalyst for the regeneration of derelict land and disused buildings
- generating jobs and wealth, diversifying fragile economies, widening economic opportunities and stimulating investment
- improving the quality of community life by widening choice, supporting local services and bringing social contact

(Adapted from the English Tourist Board, 1991)

Where the environment is used as a resource base for the purposes of tourism, it is essential to develop checks and balances in order to properly manage the process. Common methods used by tourism planners the world over, are those illuminated in Chapters 2.2.1, 2.2.3, and 2.2.4. Local planners, at the coalface of tourism related development, should be the first to demand that all the processes needed for the orderly development of tourism, be implemented. This is the ideal. However, experience has shown that this does not always occur. Usually the last to be involved is the local community (who ultimately suffers if things go awry).

Sight is very often lost of the fact that the environment, in all its diversity, contributes to the formation of local cultures and is a basic component of cultural heritage as well as collective and personal identity.

### **2.3 The local community**

Many writers seem to dwell on the negative socio-cultural impacts created by tourism

(Gunn 1988, Witt Brooke & Buckley 1992, Ryan 1997, Mathieson & Wall 1989; Lea 1988, Davidson 1993), and it is to some extent justifiable when one considers that the negative impacts receive a far higher profile in the media, and are more noticeably felt in smaller communities. Travis bemoans the approach by some mainstream writers who tend to dwell on the negative impacts of tourism. In his review of the literature on this subject he is of the opinion that the negative impacts on the socio-cultural environment are shown to outweigh the positive by nearly 4:1 (1982:256). Experience has however shown that the impacts are in most cases more keenly felt by a community who has had little or no involvement in the decision to become involved in tourism. Many towns in South Africa became involved in tourism at the instigation of either the local authority or some enterprising inhabitants. When the impacts started affecting local inhabitants in the form of loss of parking spaces, increased tariffs etc., complaints started surfacing. As far back as the early 1980's the community of Port Alfred in the Eastern Cape conducted a *running battle* with the local authority on this very issue. Montagu in the Western Cape was another town that experienced a negative reaction to the increase in visitors. In both these cases, once the inhabitants were involved (via elected representatives) in the development of the tourism industry, the attitudes changed over time (own observations). As previously discussed (Chapter 2.2.2), tourism starts almost insidiously and initially only a few local people benefit directly. The problem arises however, when outside developers and operators start dictating the pace and suddenly the community is faced with the tourist 'invasion'.

Gunn is of the opinion that tourism has the ability to exact a greater social impact on a community than any other form of economic development. The reason, he says, *is because it depends on invasion by outsiders, both as visitors and frequently as developers*. He goes on to point out that when the **number** of visitors exceeds the **number** of residents, *there is bound to be some social response* (1988:242). At a tourism conference attended by the author in Hawaii (1990), this subject was hotly debated. Hawaii, at the time, had a resident population of 1,2 million people and was attracting 11 million tourists. Local communities, especially on the island of O'ahu, were becoming increasingly uncomfortable. The reality, in the modern tourism industry, is that when travel is conceived in transactional terms, any analysis is often constrained to the *study* of tourists

and those who provide what tourists want. In the nature of things, tourists seek the best experience for the best price. By the competitive rules of free enterprise, those directly involved in the industry *market* what they think will *sell*. Over the last few years it has become increasingly evident (to the public, researchers, government, and even to many in the tourism business), that this conceptualisation of tourism fails to take into account how the industry fundamentally alters the social order (and, obviously, the natural environment). Tourism is much more than a mere contract between the tourist and the operator. It is a complex feedback system linking people and places. More than tourist satisfaction, business viability and cultural configurations are at risk.

Whilst it makes perfect sense (in a highly sophisticated tourism destination) to not only be concerned about the *numbers* of tourists but also other factors such as the need to obtain *social consensus*, the quite obvious lack of planning for tourism in even some of the top tourist destination countries in the world does not inspire great confidence in the systems. The *management* of tourism according to the principles espoused by Gunn (1988), Ryan (1997), Stankey (1988) and Shelby & Heberlein (1986) appears to be still a long way from universal acceptance and implementation. The implementation of these principles, it would seem, stand a greater chance of success in those destinations that have not yet reached the degree of sophistication (and saturation) that some of the prime destinations have. Any attempt at obtaining social consensus in tourist-orientated cities like Florence, Paris, London, New York would unleash a major backlash from the primary tourism industry whose *raison d'etre* depends on *numbers*.

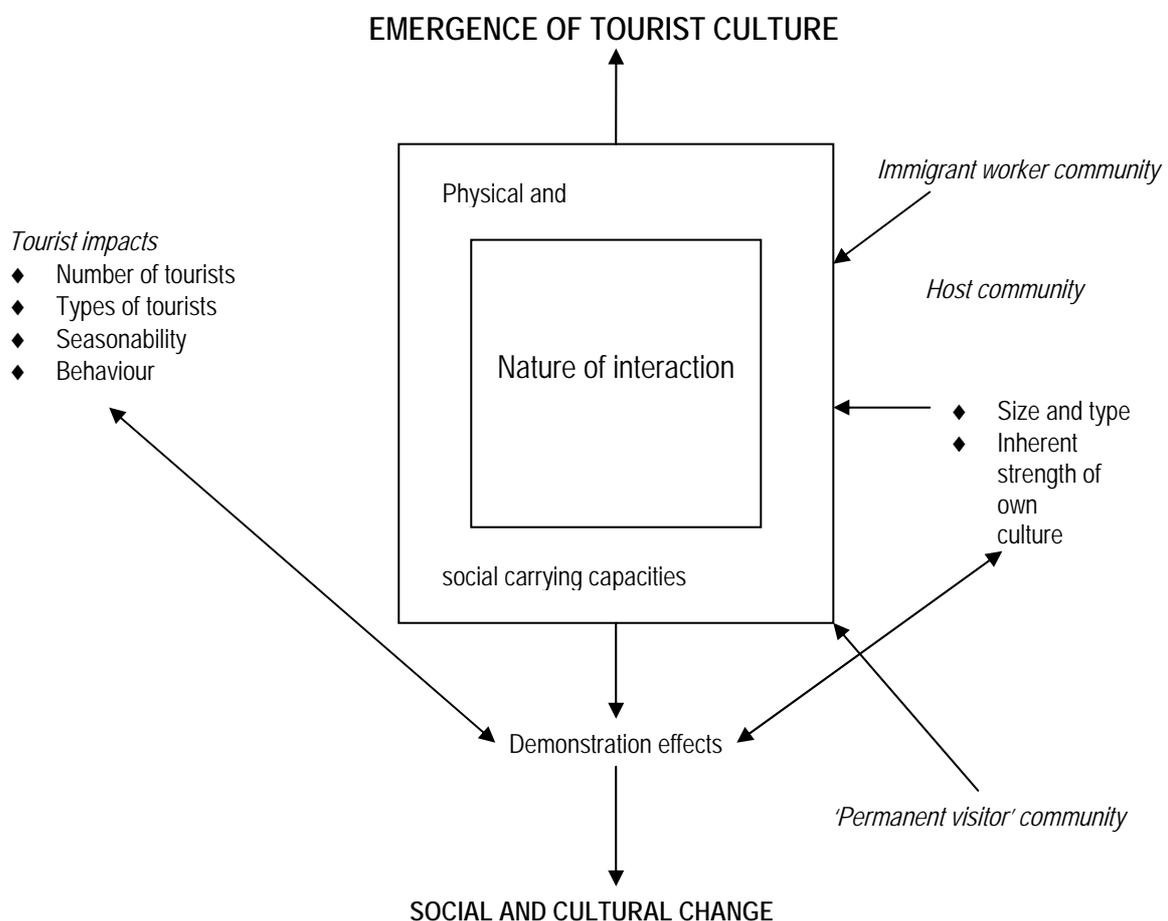
One of the core policy recommendations made at the World Travel & Tourism Council's meeting in South Africa in 1998 was that in the context of sustainable development, a relevant place must be assigned to social issues linked to local communities' development and empowerment. It went on to suggest that any tourism strategy should involve local entrepreneurship, community shareholding, partnership and participation in tourism by the widest spectrum of citizens (WTTC, 1998). By involving the affected community at the earliest stages of any type of tourism development that will ultimately impact upon them, makes good business sense.

The almost overwhelming perception that the impacts of tourism on the socio-cultural structure of the host community are mostly negative, needs to be further examined later in order to show that there is also evidence of positive spin-offs to be had.

### 2.3.1 Elements that erode the culture of host communities

That tourism induces a certain element of social change on all destinations appears to be accepted by most tourism writers. Ryan has produced a model that illustrates just what the process of that social change is:

*Figure 2.4* The Process of Social Change



(Ryan 1997:147)

In view of Ryan's (and others) support of the theory espoused by Shelby & Heberlein (in Chapter 2.2.3) that it is not merely a matter of *numbers* of visitors in a particular tourist destination that produces the negative impact, it would be worthwhile to explore this

hypothesis further. Ryan believes that the degree of stress created within the tourist area between the host and the tourists is determined by:

- the nature of the tourists
- the belief and cultural systems of the host, and
- physical carrying capacity of the area,

(a) The nature of the tourists

Purely by virtue of the great variety of tourist typologies that exist it can be accepted that the encounters between host and tourist will be equally varied. The number of tourists will undoubtedly have an impact on the community of a small town (as discussed in Ch. 2.2.3.) and equally so in a rural site. In a city environment the nature of the impact will be decidedly lessened in view of the absorption effect.

A tourist's behaviour at a destination will depend upon his particular pattern of demand. If he is the 'interactive' kind he will correspond with one of the forms devised by Valene Smith:

- \* Explorer : very limited numbers looking for discovery and involvement with local people. They usually plan their own trip and they avoid developed tourist attractions. They like to mix with the locals but still gravitate towards the 'environmental bubble' (a la Holiday Inn). Does not become fully integrated with the host community.
- \* Elite : special individually tailored visits to exotic places. Does not easily mix with other tourists or locals.
- \* Off-Beat : a desire to get away from the crowds. They plan their trips alone, avoid tourist attractions and live with members of the local community. Entirely immersed in the local culture.
- \* Unusual : physical danger or complete isolation is their objective
- \* Incipient Mass : a steady flow travelling alone or in small organised groups using some shared services. Does not mix with locals. Prefers the 'environmental bubble'.
- \* Mass : the general packaged tour market heading for the 'tourist enclaves' overseas. Little control over itinerary. Does not mix with locals by design.

\* Charter : mass travel to relaxation destinations which incorporate as many standardised western facilities as possible. Familiarity is at a maximum.

(Adapted from Smith 1977:51-70)

Of the seven categories mentioned by Smith above only three have been singled out as groups whose participants would be interested in the culture of the local communities they visit. These are the *explorers*, the *elite*, and the *unusual* tourists. The *explorers* are *often intent on leaving familiarity behind and experiencing other cultures, although not keen to 'immerse' themselves completely*. The *elite* tourists are those who have been everywhere and are characterised by their profound knowledge of the local culture. The last group are the *unusual* tourists, who, although they exhibit an interest in the *primitive culture* of the locals, are much happier to eat their own (safe) food and drink their bottled water, than share in a *native feast*.

Cohen has suggested a *cognitive-normal* typology where he attempts to distinguish visits in terms of *what they mean* for the traveller. This typology incorporates visits directed at pleasure alone and also includes those where there is an emphasis on pilgrimage to some new and personal experience (e.g. cultural tourism):

<b>1. Recreational</b>	One of the commonest forms of tourism where the trip is designed to relieve the strains and tensions of work with no deeper significance involved
<b>2. Diversionary</b>	when the visit is a pure escape from the boredom and routine of home life
<b>3. Experiential</b>	describes the tourist as the modern pilgrim looking for authenticity in the lives of other societies because he has seemingly lost his own
<b>4. Experimental</b>	when the traveller begins to experiment with life-styles other than his own
<b>5. Existential</b>	describes the tourist who actually acquires a new spiritual centre as a result of the travel experience

(Cohen 1979:18-35)

Lea is of the opinion that these generalisations, above, allow us to view tourism both from a personal (what it does for me) and the host society (how do we judge what to accept) perspectives (1988:27).

(b) The belief and cultural systems of the host.

The perceptions, and also the expectations, of the host community will, to a large degree, dictate the level of tolerance judged according to their particular culture. It is generally agreed by most writers that if the tourist:host ratio is small, it could be the host who influences the behaviour of the tourist, and not the other way around. In this instance the feelings towards tourists are often positive and the host is exposed to new experiences. In the main, Westerners tend to feel claustrophobic among crowds that are encountered at some destinations whilst it is otherwise *culturally* acceptable to be part of the throng and constantly jostled.

(c) The physical carrying capacity of the area

The ability of an area to absorb more tourists than its infrastructure can adequately handle, can be a cause for concern. Not only does this additional 'population' create congestion but it also has the capacity to generate negative feelings amongst the local populace. Adequate infrastructure is necessary to diversify the product base, remove potentially destructive bottlenecks, ensure good service, and, distribute benefits of tourism flows around the economy.

History has demonstrated that the consequences of mass tourism is the destruction of all kinds of environments. Unfortunately humans have a tendency to *destroy* that which attracts them. This is strictly a function of numbers. Probably one of the most devastating examples of this assertion is that of the impact of tourists on one of the world's premier archaeological sites in the Peruvian Andes, the Inca site of Machu Picchu. From a few intrepid special interest-type tourists who spent hours walking up the steep path to reach this historic citadel a decade ago, the numbers have now risen to 1500 per day, most of them arriving by helicopter. Unesco has threatened to place Machu Picchu on their list of endangered sites unless the Peruvian government acts decisively to restrict numbers of tourists (*The Argus*, 29 Nov. 2003:20). This is but one of the numerous examples throughout the world of heritage attraction 'managers' that are either incapable or unable to manage impacts of tourism.

## 2.4 Characteristics that influence the impact of tourism on a culture

Generally, tourism writers are of the opinion that there are a number of common factors that tend to influence how a culture reacts to tourism:

1. The structure and unity of a community
2. Capacity to absorb new ideas
3. The rate of tourism development
4. Familiarity with 'foreign' groups
5. Equitable distribution of impacts and benefits

(Ryan 1997, Murphy 1985, Hall 1992, Gunn 1988, Godfrey & Clarke 2000,

### 2.4.1 The structure and unity of a community

The extent to which a culture is affected by tourism is directly related to the degree of community solidarity (and flexibility) on issues related to traditional practices. This community 'togetherness' is generally far more pronounced in smaller rural towns where the social structure is organised on the basis of shared values and norms. Where tourism occurs in such environments the impacts are more pronounced than in the case of a large industrialised town or city. Ferdinand Tonnies (1855-1936) summed up the differences between the smaller rural town and the large impersonal city in his now famous contrasting terms of *Gemeinschaft* (or community) and *Gesellschaft* (or society). People in the *gemeinschaft* type of society referred to themselves as "we", and did not join the community by choice, but were born into it. By contrast, in the *gesellschaft*, individual self-interests dominate, and there is little consensus on norms and values and little commitment to the group. When one views the rapid development of tourism and the concomitant infrastructural development, much of it unsympathetic to its environment, you are most likely faced with *gesellschaft*-type decision-makers (Tonnies 1957:23).

Another factor which has an effect upon the degree of tolerance by the community subjected to increasing tourism, is its ability to 'compromise' its cultural principles. A culture that has had experience in coping with change is far more likely to be flexible to these influences. There are examples of cultures that have incorporated the external influences, brought about by tourism, into practices which are beneficial for their society.

Adams provides just such an example in the case of the Sherpas of Nepal who have been involved in tourism and the demand for wage labour for forty years. They have found new ways to *reconstitute productive relations in their new economy*. *The Sherpa logic that informs and shapes economic endeavours is a cultural logic revolving around tendencies toward both independence and interdependence into which new tourism opportunities can fit* (1992:534).

#### **2.4.2 Capacity to absorb new ideas**

A culture's ability to assimilate outside ideas and interpret them through their own cultural structures helps it adapt to changes brought through tourism (Maurer and Zeigler 1988:75). In support of this hypothesis, Goodman and Marx explain that culturally transmitted forms of behaviour change much more rapidly than genetically determined ones, and, also have a tendency to spread among unrelated individuals (1988:119). They believe that the traits that we are most sure that we inherit - our high capacity for learning and our ability to use symbolic systems, including language - are precisely those traits which enable us to change our behaviour nongenetically, that is, through cultural influences. It would appear that where cultures encourage an 'open-mindedness' about their own practices they are more likely to embrace certain changes in their community. On the other hand, where there is an unquestioning adherence to local norms, many of these practices become events for tourists, and, over time, can even lose meaning for the people themselves. Experience has shown that not all cultures can easily separate the sacred from the temporal, since there is often a continuum between the two. Where a society is able to *question* its own practices and those of others, this disposition helps to differentiate how these cultures act.

There are numerous examples of cultural practices throughout the world that were formerly regarded as sacred and ultimately "opened" to tourists. A local example of the 'sacred' is the Xhosa initiation ceremony where young boys are circumcised to mark their passage into manhood. The author is aware that over the years there has been pressure applied by tour operators to have their clients attend these ceremonies, but, in view of the socio-cultural significance thereof, to no avail. The Zulu *Reed Dance* by young girls is another example of a formerly 'sacred' practice that has now been opened for tourists as a

result of tour operator pressure. An example mentioned by Inskip is where important traditional dance and music performances (some with religious significance) have to be shortened or changed to fit tourist's tastes and schedules (1988:373). Another appropriate example, which the author has witnessed over three decades, is where traditional high quality handicrafts are now being mass-produced to cater for the souvenir trade.

In the early 1960's it was absolutely taboo for female tourists to enter churches with a bare head and (the then) mini-skirt since it was regarded, particularly in Spain, as inappropriate and sacrilegious. In 2004 scantily clad women seen entering the same religious buildings such as churches do not even raise an eyebrow.

### **2.4.3 The rate of tourism development**

When a new cultural tourist attraction/destination is 'discovered' and in the process introduced to tourism, the local community (or group) very often does not have the time to adapt its practices to cater for the external elements to which they suddenly become exposed. It would appear that very limited research has thus far been done on the mechanisms available to monitor cultural change and to regulate tourism accordingly. Ecotourism, with its sensitive approach to the disruption of cultures, and its limited numbers in contrast with mass tourism, is most likely a better option. Ralf Buckley of the International Centre for Eco-tourism Research at Griffith University, Australia, has shown that there are cases where tourism has replaced *more environmentally damaging land uses and also encouraged governments to allocate more land to conservation and tourism* (*The Argus*:10 Aug.2002:12). However, in some rural settings, only a few hundred visitors per year may also be too many and have a marked effect on a culture.

All indications are that Europe's cultural heritage towns and cities are coming under increasing pressure from the rapid increase in tourism; in many cases actually threatening the very fabric and integrity of their built environment. There has also been, for the past few years, a definite shift in demand from beach-related holidays to more culturally based activities. Ever since the dangers of over-exposure to sun were highlighted by Australia's Gold Coast tourists together with *negative* reportage by the medical fraternity, there has been a move away from the "sun, sea and sand-type" tourism advertising by tourism

boards across the world. Tourism boards have become more creative in the promotion of their assets and the shift to culturally-based attractions is noticeable (own observations). The non-renewable nature of a country's cultural heritage attractions should, by mere virtue of this fact, be the motivating force for those involved (national, provincial, regional and local government, tourist organisations and, last but by no means least, those who benefit directly from tourism) to ensure that the appropriate management structures for the industry follow effective policy formulation, decision-making processes and finally, plan implementation. Tourism impacts on the cultural heritage resources of a destination area vary according to *perception* and *management measures*. From a perceptual point of view, research done in Europe by Oxford Brookes University and the University of Venice in 25 countries (1993), indicated that not all communities had similar feelings about the pace of tourism development, the increase in tourists and the resultant overcrowding. In the towns and cities where structures were in place to interpret tourism issues, there was little or no negative comment on the growth of tourism with its concomitant increase in tourist flows. On the other hand, where there was no structure in place to interpret and act upon data, complaints from the community about tourist numbers increased. Adequate management of the industry (to be addressed in Chapter 3) is an absolute prerequisite for the conservation of a community's cultural heritage.

#### **2.4.4 Familiarity with foreign groups**

Most cultures in the world have had some contact with outside groups. The experience that they have accumulated in their interaction with these groups or individuals, whether it was positive or negative, will have a direct bearing on how they react to tourism. In view of the range of tourist typologies that exist (see Chapter 1.1) each encounter will generally be different from the other and, according to Lea, *will also depend upon the stage of development of the tourist industry at a particular destination* (1986:62). Experience has shown that where the growth of tourism has been a slow process over time, the impact on the culture of the host community is relatively easily assimilated and has a less disruptive effect. Conversely, where culturally sensitive areas are suddenly 'swamped' by hordes of tourists, the negative impacts can be considerable.

#### **2.4.5 Equitable distribution of impacts and benefits**

There are two major forces in the tourism system, demand and supply. When a community decides to develop its tourism potential it must of necessity be driven by these two forces. The tourism markets (the operators, airlines, accommodation industry) determine what the tourist wants (demands) and is willing to pay for. The supply side, on the other hand, must be developed in response to the demand in the marketplace. This is the rather simplistic, and unfortunately for many destinations, the far too frequent approach to tourism. By the time that those who are responsible for the overall management of the industry (government at all levels) realise that the indiscriminate development of tourism is having negative impacts on the socio-cultural and natural environment, it is very often too late and corrective actions have to be implemented (after the fact). There are unfortunately many popular tourist destinations in the world that have allowed tourism development to take place without the benefit of an overall policy that dictates *how* the natural and socio-cultural environment is to be utilised, *who* will ultimately benefit and to *what* extent. Inskeep warns that many aspects of traditional cultures can *virtually disappear during the early stages of modern tourism development, with little sense of loss by the society because of its eagerness for economic progress*. The revitalisation of these unique aspects that were most likely the very reason for the attraction can, Inskeep says, sometimes be revived but it is desirable to carefully manage these resources *before* they have become lost (1988: 278).

It is an unfortunate truism of tourism that most of the intended benefits of tourism are not always realised by indigenous people. Where tourism does, however, have a positive influence on local culture is when art, music, and crafts have been revived through the interest expressed by tourists. In many cases this interest has stimulated pride and ultimately led to a revival of practices.

#### **2.5 Cultural heritage as a tourism product**

Whilst it is true to say that a people's cultural heritage has the potential to be packaged as a tourism product, and, in fact it has been established beyond doubt, that there are many destinations who have successfully done this, there is also a substantial body of evidence that supports the contention that tourism can also irrevocably destroy cultures. There is a

fine line between exposing just enough of your heritage to satisfy the demands of the tourism industry and exposing your whole culture. It has been established that the interaction between heritage resources (and values) and tourism is dynamic and continuously evolving. Whilst tourism can bring with it both opportunities and challenges, experience has shown that it also equally generates potential conflict.

The question that is often asked by less informed persons in the tourism industry, is why the sudden interest in heritage tourism? Boniface and Fowler have given a very realistic, and somewhat brutally honest, answer to this question. For those working in the industry, the operators, it's the *money* and *the status*. On the part of the tourist, they suggest, it is the customary *escapism* and *status* (1993:3). Middleton tells us that *for centuries travel has been associated with a broadening of awareness and self recognition, through added knowledge and exposure to other cultures and human circumstances* (1988:50). One of McIntosh's four basic travel motivations is cultural motivations; *the desire for knowledge of other countries, their music, art, folklore, dances, paintings, and religion* (1977:61). Continuing themes within the tourism literature, largely based upon the work of Maslow, have also included the intellectual component as a motivational need for travel. In this component the extent to which individuals are motivated to engage in leisure activities, which involves mental activities such as learning, exploring, discovering, thought or imagining, is in line with the principles associated with heritage tourism (Ryan:1995; Beard & Ragheb:1983).

## **2.6 The demand for heritage tourism**

We encounter *demand* as being one side of the basic economic model (demand - supply) used frequently by economists. Demand, in this instance, refers to *the total number of persons who travel, or wish to travel, to use tourist facilities and services at places away from their normal place of work and residence* (Mathieson & Wall 1982:16).

Viewed from a tourism demand perspective, heritage attractions meet all the requirements necessary to be included in the overall category of *visitor attractions*. The attraction at a destination forms the basis in the decision-making process of a potential tourist and is regarded as the core tourism product. Marx (1999) defines a product as *a collection of*

*need-satisfying utilities which is offered to a market so that the market can pay attention to it, buy it or consume it* (see Chapter 1.3.8). Visitor attractions (according to Swarbrooke 1995:211) are *the most important component of the tourism system*. Gunn refers to attractions as *the mirror side of market interests, the places where personal and social expectations from travel are realised* (1988:107). It has been established conclusively (see Chapter 1.3.2) that there is a growing interest in the cultural heritage of peoples of the world and that tourism is and can be the vehicle for such interchange.

At the 12th General Assembly of ICOMOS (International Council on Monuments and Sites 1999), it was confirmed that domestic and international tourism continued to be the foremost vehicle for cultural exchange, *providing a personal experience, not only of that which has survived from the past, but of the contemporary life and society of others*. It was emphasised that tourism, which is an essential part of many national and regional economies in the world, can be a positive force for cultural conservation. ICOMOS included a rider to this statement, one which the author has come across in much of the contemporary literature on the subject; *when managed successfully*. The Assembly resolution takes the position that the complex and unprecedented problems posed by mass tourism can be resolved only by comprehensive management programmes, tailored to fit local conditions. A principle objective in the management of heritage is to communicate its importance, and urgent need for conservation, to its host community, its visitors, and to those operators who choose to "exploit" it.

This demand for heritage tourism across the world has motivated the Dutch authorities to embark upon a strategic development plan to support the already close cooperation which exists between the tourism industry and those who have responsibility for heritage in the Netherlands. In this plan it is proposed to focus on a product development strategy for cultural tourism (Munsters 1996:139-151). Those responsible for this initiative should indeed be congratulated, particularly in view of the rather tenuous relationship that exists between the "managers" of tourism and those who benefit directly from this industry, and, whose motives, we have seen, are not always altruistic. What will make this project more difficult is the fragmented nature of the primary tourism industry whose individual members (most often) resent any curtailment of their "successful marketing drives".

One of the most fundamental characteristics of Europe is its variety of cultures that together constitute the greatest attraction for tourists from all over the world. This demand has reached a stage where, as Boniface puts it, *whether we like it or not, cultural tourism is here to stay and set to grow*. She does caution though that *there is a growing concern in various quarters and places, both professional and lay, about how to meet the tourism demands of the cultural heritage appropriately, without irrevocable and unreasonable damage to the primary source* (1995:vii-viii). This danger faces developers of heritage tourism in South Africa too where the rush to meet the demands of particularly international tourists to experience the varied cultures of the people of the so-called *rainbow nation* can result in 'products' that do not reflect the true nature and diversity thereof and in this process create what Urry (as cited in Goudie, Kahn & Kilian, 1996) has called *simplified and politically sterile spectacles of local culture*.

## **2.7 The supply of heritage tourism**

The ideal of most developers of tourism products is to match the demands and preferences of actual or potential tourists to a particular destination. In contrast to this there are those developers whose prime focus was (and in some cases still is) on the *suppliers* of tourist products and the physical infrastructure rather than on the needs and expectations of potential tourists. In the highly competitive tourism markets of today no developer can afford to ignore these important destination prerequisites for success.

The key to following a demand-led process of product development for a cultural heritage tourism product (as is the case with any tangible or intangible product) is adequate market research. Tourism, as an industry is subject to the same cycles, fashions and intense competition that confront producers of tangible products. Destinations must not only decide on how many tourists they want and how to balance tourism with other industries or strategies but also *what kind of tourists they want*. And, like any other business the marketers of heritage tourism must know the actual and potential customers, their needs and wants, determine which target markets to serve, and decide on appropriate 'products', services and programmes to serve these markets. The mistake made by many new 'entrants' into the heritage tourism market is to assume that every foreign tourist is interested in culture and will automatically gravitate towards a heritage-related tourism

product. South Africa, as a relatively new heritage-tourism destination, should be conscious of these imperatives and carefully plan the image which it wants to project and the market it intends to target. To make bland statements about marketing the cultural heritage of the people, and the considerable benefits to be gained for communities, can be dangerous and create unrealistic expectations. There is a rash of cultural heritage-related projects that have suddenly appeared on the South African market, many of them no doubt motivated by the numerous media articles extolling the economic benefits to be had, and equally so many who have also not gone through the basic marketing process of determining a niche market for themselves by first establishing *who* they are there for. South Africans hoping to promote an awareness of the many black cultures and traditions face more than just the usual constraints related to marketing in general. In view of the past political conflict there is doubt about *what* and *how much* of this history should be exposed to tourists and in effect 'commercialised'. As Goudie, Kahn & Killian so rightly express it, *...there is a constant and precarious balance between the need for market sustainability and the need for political integrity*. They pose a very important question, one that in essence encapsulates the problem that has faced tourism managers and, to a lesser degree marketers, in many former trouble-ridden African destinations: *does one [...] run the risk of alienating tourists in search of a wild and exotic "African paradise" by providing them with a diet of "unpalatable" political detail?* (1996:72). To be (possibly ruthlessly so) pragmatic, the answer must surely be in the negative. Find out what the market's needs and preferences are and adhere to the principle of a demand-led approach.

South Africa must not however allow its heritage tourism industry to be built and developed around what can be regarded as industry *convenience* rather than *political consensus*. In spite of the many placatory comments from government about the tourism industry in general and cultural heritage tourism in particular, there is still no clear government or industry direction and consensus regarding tourism development goals. There is a dangerous perception that our tourism industry is 'alive and well' and that since our growth rate is higher than that of the more conventional long-haul destinations therefore we must be *successful*. What is needed at this time is an assessment of fragile environments (both naturally and culturally) as well as a determination of community goals in order to put in place policy and monitoring mechanisms that *measure* and *value* not only

the costs to the country and society but also the benefits.

## CHAPTER 3

# THE IDENTIFICATION, MANAGEMENT AND REPRESENTATION OF HERITAGE

### 3.1 Introduction

From the very beginning of what is now known as the tourism industry, culture has occupied the prime position of motivator. The world's tourism destinations would seem to be very nondescript and banal without the excitement of meeting different people whose way of life contrasts with the visitors' and is reflected in their customs and traditions. In Chapter 1 reference was made to the Grand Tour and the reasons that motivated travellers of that time. The same basic principles still apply. Only the details have changed.

Heritage tourism occupies an important part of the product now being promoted by most government tourist boards and all indications are that it is set to grow. Developing countries of the Third World, with few comparable resources and little or no sophistication in their tourism industries, are turning to the one thing that separates them from other destinations - their unique culture.

Most popular tourism destinations in the northern hemisphere have long been active in the exploitation of their respective cultural differences. In Europe, cultural tourism has been commonplace among the wealthy since the beginning of the 17th Century. Tourism writers are unanimous in their warnings about this *goose that lays the golden egg*. If this resource is not managed properly to accommodate the millions of tourists, the message is clear, the *goose will be killed*. The process associated with the *killing* of this proverbial goose comes in various forms. It is usually not a sudden death but is incremental in its approach to the end. Some of the most popular destinations well-known for their heritage tourism have only very recently (in the overall scheme of things) started applying management techniques to save these resources from total destruction through tourism overkill. Since the most visible part of a nation's cultural heritage is its built environment, many of the state-orientated programmes relate to historic buildings restoration. This, after all, presents the visiting tourist with a three-dimensional impression of the destination upon arrival. The fear expressed by tourism writers is therefore not entirely aimed at the

three-dimensional artefacts, but at the more sinister exploitation of cultural practices. It is in this area that unsuspecting tourist boards fall into the trap set by unscrupulous elements of the travel industry, and willingly (and in most cases unknowingly) allow them to package heritage products to the ultimate detriment of the local communities. In many cases, because of the demand generated, communities are hard-pressed to 'perform'. Ultimately this leads to compromise and the loss of authenticity.

Although the primary tourism industry, as a major role-player, has a responsibility to ensure that their use of the cultural resources of an area is sustainable in every way, there are other gatekeepers who are arguably more powerful and have greater influence in the field of conservation. In this respect a country's cultural resources are affected directly by planning policies and decisions. Indiscriminate development programmes and projects have a potentially negative impact on a region's cultural resources. Government, at all levels, should guard against the possibility of a destination's natural and cultural resources becoming damaged or diminished through unregulated development. In most countries of the world it is clear that tourism has a central role to play in economic development. It has also become abundantly clear that it would have to be carefully monitored and controlled in order to be compatible with conservation and community needs.

### **3.2 The identification of heritage**

The Hague Declaration on Tourism, a product of the Inter-Parliamentary Union and the World Tourism Organisation (WTO), contains ten principles framed in the form of guidelines for governments on tourism development (WTO,1989). One of the clauses in The Third Principle encourages governments to *compile an inventory of man-made and/or natural tourist sites of recreational, sporting, historical, archaeological, artistic, cultural, religious, scientific, social or technical interest and ensure that tourism development plans take special account of aspects related with environmental protection and the need to promote awareness among tourists, the tourism industry and the public at large of the importance of safeguarding the natural and cultural environment.*

Heritage tourism, as has been shown, covers a broad range of activities, from observing performances of traditional dance in an urban area to visiting with isolated rural villagers in

their own houses. The common component of this industry is that the 'product' is people. Whilst the activities and products associated with a community are certainly an important part of the experience, the people are the prime focus.

In world tourism today countries who want to become involved in this industry and also be competitive have to produce a product that is distinctive and one that can be distinguished from others. More often than not heritage tourism is used as the vehicle. Heritage tourism is relatively easy to identify and is often used as the *bait* to motivate prospective tourists to consider some or other world destination. In South Africa the clarion call, particularly from the side of the uninformed, has been to *sell the diverse culture of South Africa*. Research done amongst registered South African tour operators who advertise that they specialise in *cultural tourism*, indicated that there was little understanding of this particular product. Out of the 22 surveyed by telephone and post, only 3 had a definite heritage product to promote and one had a brochure to prove it. All the others indicated that if the tourist or travel agent contacted them and spelt out their interests, they could put together an itinerary (see Annexure 1). It is thus left to the *amateur* to hurriedly put together a package of culturally-related components (according to his/her understanding of the subject) and put it on the market. Such a set-piece heritage presentation has the danger of promoting a particular point of view, particularly for someone who is involved with the struggle of trying to balance the commercial imperatives of tourism with the cultural integrity of a host community. This problem is not only confined to South Africa and several international writers refer to similar situations (McDermott & Noble 1994:251). A 1992 report of the US Agency for International Development Bureau for Africa concluded that many tour operators and ground operators, *in their highly competitive, secure industry aim to maximise short-term profits, even at the expense of long-term sustainability* and that there were no rules that supported or off-set local communities' resource-use loss (1992:88). Uzzell talks about interpretation being 'hijacked' by the tourism industry and it being regarded as *a novel way of peppering up tired tourist attractions and giving them a value-added component* (1989:3).

The above scenarios are indicative of a lack of planning and more specifically a lack of available data on cultural heritage. The bulk of writers researched on this particular topic

are of the opinion that there is in fact a dearth of available information at the disposal of planners and of the operational side of the tourism industry.

### **3.2.1 A need to co-ordinate and classify cultural heritage**

Researchers have experienced difficulty in getting to grips with exactly what the term *heritage* implies (see introduction). Heritage has been used to describe virtually anything that has even the remotest connection with the past. It is therefore advisable that before a country starts promoting its cultural heritage as a tourism product, it should ideally establish clear parameters within which this sector of the industry should operate. It is not advisable that it be left to the primary tourism industry to create its own definition of a heritage attraction, which, invariably will be a market-driven decision. It is therefore up to the tourism authorities of a country to take the lead and provide the broader tourism community with guidelines within which cultural heritage tourism should be developed and marketed. Any subsequent training in tourism should be approached from an academic as well as a practical perspective. In South Africa this can be achieved via the relevant tourism liaison committees that operate at provincial level. But before this takes place it is internationally acknowledged that it is the responsibility of government to provide the basis through national laws and policies, which in effect translate into statements of the public interest in the preservation and protection of the nation's cultural heritage resources. McManamon and Hatton, commenting on the necessity of national systems, emphasise the critical role that government should play in the protection and preservation of a country's cultural resources (2000:6). It is an unfortunate reality that non-governmental organisations (NGO's) that operate within the sphere of cultural resource management do not have the funds or the political influence to effectively co-ordinate the management of this very important national resource.

The World Conservation Union (IUCN) and the United Nations Education, Social and Cultural Organisation (UNESCO) have for many years provided international guidance on the classification of protected areas. However, this *guidance* is relatively general in extent and is applicable to all types of ecosystems. Of the six protected area management categories, three can be related to cultural heritage viz. national parks, national monuments and landscapes/seascapes (Kneeland 2004). Whilst these initiatives have

assisted countries with the criteria needed to identify areas worthy of conservation, they do not in themselves encompass the full spectrum of what is understood as heritage attractions. A number of tourism writers have attempted to classify heritage visitor attractions. Some have merely *listed* a few elements within a destination that have the potential of motivating prospective tourists. Middleton's contribution is most probably one of the more comprehensive and he has divided the criteria into four main elements, viz.: natural attractions, built attractions, cultural attractions and social attractions.

- Natural attractions: landscape, seascape, beaches, climate and other geographical features of the destination and its natural resources.
- Built attractions: buildings and tourism infrastructure, including historic and modern architecture, monuments, promenades and gardens, convention centres, marinas, ski slopes, industrial archaeology, managed visitor attractions generally, golf courses, speciality shops and themed retail areas.
- Cultural attractions: history and folklore, religion and art, theatre, music, dance and other entertainment, and museums; some of these may be developed into special events, festivals, and pageants.
- Social attractions: way of life of resident or host population, language and opportunities for social encounters.

Middleton (1994:86-87)

Swarbrooke's classification is also divided into four types, which also includes *natural attractions*. He highlights *special events* as a major category, together with two categories of attraction that are somewhat more specific in their description of events viz. *man-made but not originally designed primarily to attract visitors*, and, *man-made and purpose-built to attract tourists* (1995:35). A number of other classification systems exist which are all basically similar to Middleton's. The various county tourist boards in the United Kingdom all employ the same system consisting of five categories: historic properties, gardens, museums and art galleries, wildlife attractions, and 'other attractions' such as country parks and steam railways (ETB 1998).

Whilst Middleton's classification appears to be the more detailed of the tourism writers surveyed, he also falls into the 'trap' of misinterpreting the real meaning of what encompasses *culture*. Culture includes landscapes, historic buildings, archaeology (including industrial archaeology), monuments, way of life of the host population and

language. Whilst most of the systems researched contain more or less the same categories, the one category which is absent and arguably the most topical at this time, is what is termed *living heritage*. The traditions and ways of life of people in a community that are presently the prime focus of most developing nations' tourism attractions, can simply not be left out of a classification system. South Africa has recognised the importance of *living heritage* as the *intangible aspects of inherited culture* and it is included in the National Heritage Resources Act of 1999 and encompasses the following:

- cultural tradition
- oral history
- performance
- ritual
- skills and techniques
- indigenous knowledge systems, and
- the holistic approach to nature, society and social relationships.

Even this Act, in spite of its considerable improvement over the previous legislation in this regard, has not been able to clearly categorise this list which is still found to be mutually overlapping.

Millar provides an example of this 'new' classification which can shift from the macro to the micro level as required (1999:9-10).

*Table 3.1* Generic classification of heritage visitor attractions

	<i>'Built' heritage</i>	<i>"Natural' heritage</i>	<i>"Living' heritage</i>
Nation/Region	Cities	Landscape/sea	People
Area	Historic towns Seaside resorts Conservation areas	National Parks Heritage Coastline AONB	Traditional food Festivals Markets
Site	Museums Art galleries Historic buildings Historic sites/monuments Heritage centres Heritage theme parks Transport	Town & Country parks Botanic gardens Historic gardens Nature reserves Countryside centres Country parks Forest	Eating places Craft centres Farms Story tellers

(Adapted from Millar 1999)

The above classification can then be further reduced in detail to indicate a particular heritage area or site, e.g.:

*Table 3.2* Hermanus, Overberg Region - classification of Heritage Visitor Attractions

	<i>'Built' Heritage</i>	<i>'Natural' heritage</i>	<i>'Living' heritage</i>
Site	Old Harbour museum Tiger eye manufacturer Historic buildings	Walker Bay Mermaids tidal pool	Fishing Boat repair The local community Seafood stalls Fish and chips Lemm's corner crafts Wine tasting The whale crier
	Historic harbour		
Area	Historic fishing beach	The coastline Onrus river Mermaid's tidal pool Grotto beach Voëklip beach De Mond lagoon Hemel-en-aarde vineyards Walker Bay nature reserve	

This classification is far more adaptable and supportive of strategic planning and also appropriate to the process of management. The advantage of this classification is that it can be applied on a national basis as well as at community level and it reads from the generic to the specific.

South Africa's cultural heritage 'watchdog', the South African Heritage Resources Agency, is mandated by government to establish a system of grading places and objects *which form part of the national estate* (1999: Section 7.1). This system distinguishes between three major categories:

- (a) Grade 1: Heritage resources with qualities so exceptional that they are of special national (and international) significance;
- (b) Grade 2: Heritage resources which, although forming part of the national estate, can be considered to have special qualities which make them significant within the context of a province or region;
- (c) Grade 3: Other heritage resources worthy of conservation.

The *national estate* referred to above is further described in Section 3(1) of the Act (Act 25

of 1999) and reflects a rather comprehensive list of resources that can be considered. In view of the inclusive nature of this categorisation it is worth incorporating it here:

- (a) places, buildings, structures and equipment of cultural significance;
- (b) places to which oral traditions are attached or which are associated with living heritage;
- (c) historical settlements and townscapes;
- (d) landscapes and natural features of cultural significance;
- (e) geological sites of scientific or cultural importance;
- (f) archaeological and palaeontological sites;
- (g) graves and burial grounds, including -
  - \* ancestral graves
  - \* royal graves and graves of traditional leaders
  - \* graves of victims of conflict
  - \* graves of individuals designated by the Minister by notice in the *Gazette*
  - \* historical graves and cemeteries, and
  - \* other human remains which are not covered in terms of the Human Tissue Act, 1983 (Act 65 of 1983);
- (h) sites of significance relating to the history of slavery in South Africa;
- (i) movable objects, including -
  - \* objects recovered from the soil or waters of South Africa, including archaeological and palaeontological objects and material, meteorites and rare geological specimens;
  - \* objects to which oral traditions are attached or which are associated with living heritage;
  - \* ethnographic art and objects;
  - \* military objects;
  - \* objects of decorative or fine art;
  - \* objects of scientific or technological interest, and
  - \* books, records, documents, photographic positives and negatives, graphic, film or video material or sound recordings, excluding those that are public records as defined in section 1(xiv) of the National Archives of South Africa Act (Act No. 43 of 1996).

It is regrettable that under (i) there is no reference to or allowance for furniture or household items. Unfortunately there are instances where the wording of the Act is not

always satisfactory, e.g. *graves of victims of conflict* can be more widely interpreted than what the legislators in all probability meant.

The abovementioned Act also spells out the responsibilities of the South African Heritage Resources Agency, provincial heritage resources authorities and lower down the scale the local authorities, with regard to the identification and management of the *national estate*. The responsibility for Grade 1 heritage resources falls within the ambit of SAHRA, those of Grade 2 the relevant Provincial government, and, the applicable local authority for Grade 3. In order to assist these bodies in carrying out their functions they are required to compile and maintain a register listing the heritage resources and objects in their respective jurisdictions.

Beyond the baseline data contained in these Registers of Heritage Objects listing the existence, significance and location of South Africa's heritage resources and its wider application with regard to the management of heritage, there are additional tourism-related benefits to be derived therefrom. This information can be used by prospective entrepreneurs, destination managers, local and regional authorities to generate brochures, walking tours, interpretive signs, heritage routes and corridors for tourism promotional purposes. Heritage areas also need this information to develop management plans for proper interpretation and conservation purposes.

### **3.3 The management of heritage**

The values and significance of heritage resources are often acknowledged but not integrated into the management process. Before a destination embarks on the presentation of its cultural heritage resources for the purposes of tourism, a proper development planning process should be set in motion. At the outset this involves the establishment of a basic policy and planning approach. The main purpose of such a policy is to provide a comprehensive statement of broad principles to serve as a guide for all future initiatives. It is advisable to structure a policy of this nature in such a way that it takes into consideration the applicable national, regional or local policy. To be effective, McManamon and Hatton say, a national policy for the conservation of cultural resources must have three components:

1. It must be a strong statement of national intent to protect and preserve cultural sites, structures and other resource types
2. it must have political support in its implementation; and
3. it must be implemented cooperatively among agencies, departments or ministries at the national level, with other levels of government, and with the public.

(2000:7)

This last component is the one that usually causes the problems in the implementation of any issue related to conservation. In most countries the one government department that invariably becomes the 'stumbling block', is the National Roads Department that, in some cases, claims to have *carte blanche* when it comes to the development of new roads (even if it means going through a declared national monument). The first two imperatives are usually quite easily provided.

The development planning of cultural heritage attractions, like with any natural resource, requires an understanding of the planning process and its principles that will ultimately lead to the continuous management thereof. The planning and management of cultural attraction resources should ideally be based upon the national policy of the country, or in its absence, then on the regional or area policy for this type of development. Inskeep warns of the danger which can occur in the early stages of development where traditional cultures can virtually disappear *with little sense of loss by the society because of the eagerness for economic progress* (1988:278).

### **3.3.1 Issues of sustainability**

A cultural resource that has achieved importance and is considered to be of historic significance in human history acquires the 'status' of a non-renewable resource that is worthy of consideration for sustainable conservation.

It has become increasingly important for destinations to control the effects of tourism and to implement policies devised to obtain the maximum benefit while at the same time minimising the detrimental consequences that almost inevitably result from tourist activity. More importantly, the consequences for other stakeholders, including local communities

and businesses, need to be clearly spelt out if tourism is to be sustainable as the basis for ongoing development in a particular area. By applying the principles of sustainability to all aspects of tourism development the management of scarce resources can be undertaken that will ultimately lead to the fulfilment of economic, social and aesthetic needs while still maintaining cultural identity.

Fundamental to the achievement of sustainable tourism will be the willingness of all who have an interest in tourism to accept responsibility for the funding of management policies. It is common knowledge that most towns in South Africa that happen to be important heritage tourist destinations do not have infinite resources to implement effective tourist management policies. It will always be necessary to balance the demands of visitor destination management with the legitimate demands of local communities on municipal discretionary spending. Local authorities are constrained to provide and manage the basic infrastructure needed for tourism, such as water supply, electricity, sewage and solid waste disposal in addition to usually supporting its tourism information office. Increasingly, an emphasis on partnership working means that more and more communities will be turning to central government funding mechanisms and the commercial sector to help fund their efforts to manage positively the impacts of tourism on cultural heritage at the local level.

Without such general acceptance of responsibility, the inevitable result will be that the smaller towns and communities that have a rich cultural heritage with probably great potential for tourism, will be unable to compete effectively with their larger counterparts in South Africa and abroad. Ultimately these communities will be unable to preserve their essential characteristics which are fundamental elements in the evolution of this country's cultural heritage and which form the basis of its heritage tourism industry. In the Eastern Cape Province, which has a rich cultural history, there are numerous historic buildings and other culturally important sites that can form the base attractions for a fledgling heritage tourism industry, but because of a lack of available funds at local authority level these potential attractions are left to deteriorate.

Two examples of historically important grave sites that have the potential to be used as individual attractions are Paramount Chief Ngqika's grave at Keiskammahoek and Chief

Sandile's grave at Stutterheim.

To be a truly successful part of a community's economy, heritage tourism must be sustainable, even if only on a seasonal basis. To be sustainable, it must be properly planned and managed to ensure a continuing high-quality experience for the visitor.

### **3.3.2 The challenges that confront heritage tourism**

Whilst there are challenges to contend with in the development of cultural heritage tourism, there are certainly also countless opportunities. Most of the challenges will undoubtedly come from the task of managing heritage tourism, nationally and at the 'coal face'. One of the biggest challenges facing heritage tourism managers today is how to respond to the sudden increase in visitor numbers at a particular site. There is a natural tendency to interpret this increase as being *successful* and then in the process neglect to apply the usual management practices, especially those related to carrying capacity. The temptation faced by many heritage site managers to view such an increase in terms of generation of profits can ultimately also prove to be disastrous.

One of the foremost writers on the subject of cultural heritage tourism management, Boniface, is of the opinion that if nations want to manage their cultural sites and items appropriately their solutions will *have to be extremely radical and require a shift in mind-set* (1995:111-112). People management is at the root of this premise. It has already been recognised that cultural heritage tourism is an established, and growing, segment of the industry (Robinson 2000:v; Thurley 2004:22; Miller 1999:1). Unlike conventional tourism where the marketing thereof is largely in the hands of the private sector operators, heritage tourism products are an integral part of a nation's identity and the gatekeepers thereof should resist the temptation to 'run with the pack'. The economic benefits for a country or community are undoubtedly the prime motivator for 'exposing' its cultural heritage to tourists, and, for an impoverished community this is a great temptation. However, without careful management of this valuable asset, it could disappear forever.

Another challenge facing managers of cultural heritage tourism is, as Boniface puts it, *to cultivate the frame of mind which focuses on the idea of a cultural item rather than its*

*physical representation in original form* (1995:112). In many quarters, the idea of a replica is an absolute anathema and purists literally 'cringe' when it is even suggested. However, when one views the rapid increase in tourism (and South Africa has not been spared from this increase) and the masses preparing to 'intrude upon' still primitive cultures, then radical solutions must be considered. The question of authenticity is further considered in Chapter 3.4.1.2.

Another more pressing challenge, particularly for South Africa (and obviously also for Africa in general), is how to deal with the current obsession with the prestige of the new, the modern, the contemporary. The contemporary cosmopolitan lifestyle that inevitably accompanies political independence has had the effect of disassociation with all traditional practices. Change is seen as progress and there is no desire to continue to reflect a past that is seen as outmoded. It is in this climate that the re-creation of heritage for the sake of tourism enters a precarious phase and one in which careful evaluation is required.

Exploitation by sometimes well-meaning (but ignorant) operators of a community's heritage presents a challenge which only careful planning will eliminate. It is not always easy for a community to resist the promise of economic benefits *guaranteed*. Folklore is one area of concern for Fitch, who draws attention to this very vulnerable aspect of particularly the African's cultural heritage. He levels a certain amount of criticism at ethnographers, art historians, and museum curators, whom he says *are exploiting this field for the loftiest of reasons*. He admits though that to make use of it (folklore) for tourism without corrupting it *is a delicate problem in cultural engineering and one for which there is not much precedent* (Fitch 1990: 132).

### **3.3.3 The development of tourism infrastructure within the social and cultural dimensions of the heritage place**

In another age and at another time the entertainment of the idea of exposing one's culture to 'outsiders' would no doubt be considered to be almost 'sacrilegious'. However, in the economic climate of today very little is regarded as sacred. Of all the activities that a community can become involved in to create economic activity, tourism is most probably the most intrusive.

It is for this reason that any plan to develop and operate tourism should be measured against the extent to which it promotes conservation and revitalisation of the desirable aspects of a community's traditional cultural patterns, arts and handicrafts, and maintenance of the essence of religious beliefs and practices.

Tourism infrastructure, by its very nature, tends to be exclusive and often times intrusive for the local community - especially when they have been excluded from the planning processes. Although tourism infrastructure, which consists of water supply, electric power, solid waste disposal, etc. (see Chapter 1.3 for more detail), is usually a function of the local authority and one for which a municipality rarely seeks the 'approval' of its ratepayers, the reality has now proven that if the affected community is left out of the equation, enmity can develop. In the normal course of events a local authority is expected to take into account the size of its community and its projected incremental growth rate when planning for infrastructure is done. It is common knowledge in the tourism industry that rarely do they take into consideration an influx of tourists that has the effect of swelling the size of the population, depending on the popularity of the destination (see McIntosh & Goeldner 1990:206; Krippendorf 1987: xvii & 19).

### **3.3.3.1 Assessment of the cultural values of the host community as a precursor to development**

Most tourism authors are of the opinion that it is desirable that an assessment be made at an early stage of both the positive as well as the negative consequences of introducing tourism development into an area. Experience has shown that the usual aspects that are assessed prior to any kind of tourism-related development (other than the enjoyment of the tourist and the maximum economic return) are impacts that are environmentally-related. Little attention is usually given to what can loosely be described as the 'intangible' part of a community's culture, its cultural values enshrined in, for example, such features as family life, myth, folklore, ideology, folk song, and folk dance. Goodman and Marx explain that values are not necessarily *tied to any belief or objective knowledge* and therefore are not *matters that can be settled by scientific experiment, but rather are matters of collective preference, expressing the criteria according to which the members of any culture make crucial choices of behaviour*. As an important component of a society's

cognitive culture, its values reflect its *shared standard of what is good or bad, acceptable or unacceptable* (1978:81-82). Intrusion of any kind by outsiders into a community has the potential of destabilising the values held by such community. Tourism development has acquired the unfortunate label of what Williams calls being a *user and abuser* of indigenous cultures (1990). In view of the above, it is advisable that the host community becomes involved in the planning of tourism at the earliest stages of its conceptualisation, and more so, if that community has not previously experienced any form of tourism.

### **3.3.4 The involvement of host communities in the planning for heritage tourism**

One of the biggest problems that militates against the involvement of local communities in the planning and development of heritage tourism, is that potential developers of tourism products believe that there is no 'licence' needed for the development and packaging of cultural heritage resources since, very often, no verifiable ownership can be claimed. Very often these resources are merely regarded as belonging to the 'public', and as Healy states: *are a common pool where every creative tourism developer can fish* (1994:596).

Back in 1973, during the earlier development of tourism, the author Plog suggested that tourist destination areas go through cycles based on the types of tourists they tend to attract. He suggested that all destination areas eventually decline (1973:13-16). With the planning approaches that have been developed since then it is possible to maintain, and even revive, older destination areas. In fact, Haywood has suggested that the evolution of tourist destinations can perhaps be anticipated and through planning, marketing and management techniques not necessarily decline (1986: 154-167). The focus of the basic tourism planning approach now practised throughout the world is on the achievement of *sustainable development and **community involvement*** (Inskeep 1988:29). Principle four of the International Cultural Tourism Charter (ICTC) encourages the involvement of the host communities in planning and managing conservation and tourism projects (ICOMOS, 1998). This approach to the development of tourism was emphasised again in 2002 (World Conference on Sustainable Development) and in 2003 (World Parks Conference) by the IUCN. Barre further emphasises this important principle: *one essential element in improving the encounter between tourists and local population lies in the participation in and, ultimately, the control over the protection and management of sites by*

*the local people themselves, as well as their sharing in the profits which derive from tourism* (1996:8). The emphasis on the involvement of the local community in the whole planning process has been underscored by numerous tourism writers (Keyser 2002:381; Gunn 1988:242; McManamon & Hatton 2000:13; Pearce & Moscardo 2002:34; Pearce 1989:292 ; Van Harsseel 1994:212 ; Murphy 1985:171).

In spite of the above it can be argued that where local communities have few 'bargaining chips' to use with authorities and tourism developers, they have little input into decision-making and their needs are rarely taken into account. This situation can further be exacerbated (but need not be) by the worldwide trend nowadays for greater autonomy in planning matters being devolved upon local authorities where, in many cases, decisions made usually favour the operator/owner of a site rather than the needs of a specific segment of the community. Whilst Social Impact Assessment is incorporated in most EIA's (Environmental Impact Assessment), and this process at least (if applied) has the effect of involving a community in the planning process, Hunter however confirms that it is traditionally an area of weakness (1995a:52-91).

Any development of heritage tourism, particularly in unsophisticated rural areas should be preceded by a process in which the various phases of conventional destination planning are incrementally applied. The World Tourism Organisation emphasises the importance of planning for tourism in order to optimise and *balance the economic, environmental and social benefits* thereof and to ensure an *equitable distribution of these benefits to society* and in the process also minimising any problems usually associated with tourism (WTO 1994).

As previously mentioned, members of a community usually become aware of a conventional tourism development when it becomes a reality and by that time their input can no longer have any effect. Heritage tourism development by its very nature (emanating from *within* a community) lends itself to informal 'do-it-yourself' planning, provided the basic principles of destination planning are applied; these are:

1. STUDY PREPARATION	Decide to proceed with study. Write project terms of reference and organisation of project
2. DETERMINE DEVELOPMENT GOALS AND OBJECTIVES	First decide what the goals and objectives are going to be, and be flexible since there might have to be change due to alternative plans
3. SURVEYS	Survey the existing situation and characteristics of the area/site to be developed
4. ANALYSIS AND SYNTHESIS	Analyse the survey information and synthesise the analysis (this will form the basis of the plan formulation and recommendations)
5. PLAN FORMULATION	Formulate development policy and the physical plan
6. RECOMMENDATIONS	Recommend plan-related project/s
7. IMPLEMENTATION	Implement plan using techniques rerecommended in the plan
8. MONITORING	Apply continuous monitoring and management

(Adapted from Inskeep 1988:28)

Tourism planners have lately become aware of the importance of involving local communities in the initial processes of any development that will affect them since this is now recognised as a vital step in the so-called *triple bottom line* approach to sustainable development:

- economic viability resulting in economic benefits to host communities as well as to tourism businesses
- conservation and protection of environments with a concomitant financial contribution to the continued conservation of tourism resources, and
- respect for host communities and their cultures by involving the affected community in the planning and operation of tourism in their areas.

### 3.3.5 Benefits to the host community

It would be naive to expect that the utilisation of cultural heritage for the purposes of tourism and the achievement of a beneficial interaction between the often potentially conflicting expectations and objectives of the three 'players' in the equation (tourists, operators and hosts) does not have its share of challenges. There are however also opportunities, some of which do not necessarily involve economics.

As mentioned previously (see Chapter 1.3.4.2) the perceived economic benefits resulting from tourism constitutes the primary motivation for a community to expose their cultural heritage to outside visitors. Whilst the economic benefits to be gained from tourism can

certainly be an important reason for an impoverished community to expose their heritage to tourists, there is another overriding (but probably not such an immediate) benefit to be had. Here reference is made to the *raising of awareness of the past* for people who might be facing rapid changes in their environment and values.

Developing countries, particularly in Africa, who are experiencing an acceleration in urbanisation are particularly prone to this situation. South Africa has not been immune to this process of rapid urbanisation which gained momentum after 1994. The number of informal dwellings in urban areas increased by 142% between 1995 and 1999, and the number of traditional dwellings built in rural areas declined by 13% (SAStatistics:2000). Rural environments, which often reflect the last repositories of a community's cultural heritage, are steadily depopulating and in the process having the effect of compromising that community's roots. There is a direct effect on social networks which ultimately results in the loosening of individuals' networks. The changes thus brought about in the social structure of a community have the effect of impacting upon their values, beliefs and symbols. In a survey carried out by the South African Institute of Race Relations in 2001 it was found that family breakdown is a major problem in this country, affecting particularly the traditional extended African family system. This, it was found, is both a consequence of poverty and associated migration in search of employment (over 42% of children were living only with their mothers) (2001:38). In the absence of other means of reviving or even saving these 'dying' reflections of a community's cultural heritage, tourism has the potential of enhancing the heritage and living cultures of rural communities and, at the same time, creating much needed economic activity. South Africa's rate of urbanisation in 1991 was 2.3% with the projected rate for 1995-2000 between 4% and 5% (Statistics South Africa 2004). This is in stark contrast with the United Nations' projections up to the year 2007 where an average growth rate of 1,8% is forecast (*The Argus*, 27 March 2003). Tourism has been embraced by many developing countries as an answer to their economic problems. After all, it is labelled as a *smokeless industry* and an industry that does not require a great deal of infrastructural development. Tourism creates jobs at the rate of *one for every eight tourists* and many more such *myths* (job creation from tourism is largely dependent upon the extent and sophistication of the available local infrastructure). It is made to sound ideal for struggling small economies. The reality is that the many

variables that have conveniently been left out of this *equation* can have the effect of severely reducing any perceived benefits (see Chapter 1.3.4.2). What a small struggling indigenous community wants to know when it is asked to become involved in heritage-type tourism, is: will it improve our lives in any way? The entrepreneur/operator of course has a directly accountable viewpoint and will rarely spell out the full implications. Burns puts it more succinctly in his comment that one of the many paradoxes in tourism is the way in which *all aspects of life are seen as fair game to be placed under the gaze of the roving tourist* (1995: 7).

Communities therefore have to assess the benefits in a longer-term context, taking into account all the variables. The International Cultural Tourism Charter adopted by ICOMOS (International Council on Monuments and Sites) encourages policy makers to *promote measures for the equitable distribution of the benefits of tourism [...] by improving the levels of socio-economic development and contributing where necessary to poverty alleviation* (1999).

It is advisable that when people share the economic benefits of a cultural conservation project, it has to be made clear that the opportunities provided to them in employment (and other spin-offs) is ultimately linked to the *quality* of the conservation so that the local population can be committed to maintaining such efforts.

### **3.3.6 The significance of pre-feasibility assessments of potential heritage tourism developments**

Tourism literature abounds with references to inappropriate developments, many of which have caused untold damage to sensitive socio-cultural and natural environments. Most small-scale heritage-type tourism developments are particularly prone to manipulation by unscrupulous developers and operators whose only real interest is in the 'bottom-line'. There are various instruments in use to assess the potential viability of the more conventional tourism-related developments. Some are primarily economic whilst others focus more on spatial developments in the natural environment. The components necessary to create specific instruments to assess the impacts of tourism development on heritage-related destinations and attractions are to be extrapolated from available material

on conventional tourism feasibility analyses of, for example cost-benefit analyses, strengths/ weaknesses/ opportunities/ threats analyses (SWOT), and tourism satellite accounting.

The following is an indication of a preliminary feasibility study which is designed to provide a community that is faced with tourism development, or has decided to become involved in tourism, with the types of issues that need clarification:

*Figure 3.3 Preliminary feasibility study criteria*

<b>LOCATION</b>	In relation to its major potential markets. How far from its competitors? Is it close to an existing tourist region?
<b>ACCESSIBILITY</b>	How can community be reached? What is the condition of road and other transportation links? Availability of taxi's, busses etc.
<b>HISTORY</b>	Is the history of the community/area unique? Are there declared monuments. Are there unique persons who might add to 'drawing power'?
<b>CLIMATE</b>	Is the climate mild? Outdoor activities (event attractions) could be influenced by bad weather.
<b>POPULATION DEMOGRAPHICS</b>	Composition of community - youthful or elderly. Level of education. Ethnic background. Sex, family size, housing.
<b>LABOUR FORCE</b>	How many employed or unemployed?
<b>TRAINING OPPORTUNITIES</b>	Are opportunities available for training?
<b>ATTRACTIONS (EXISTING &amp; POTENTIAL)</b>	Are there existing attractions to complement heritage or other types of tourism?
<b>INFRASTRUCTURE</b>	What is the state of the facilities & services that will support heritage tourism?
<b>LOCAL LAWS &amp; REGULATIONS</b>	Do local regulations and laws support heritage tourism development?
<b>COMMUNITY ATTITUDES</b>	To what extent does the community and local business support the idea of heritage tourism?
<b>UTILISATION OF CULTURAL RESOURCES</b>	What inhibiting factors exist in relation to the use of cultural and natural resources?
<b>LAND TENURE SYSTEM</b>	The extent of land rights in the area. Can it accommodate private sector investment etc.?
<b>EXTENT OF SERVICES PROVISION</b>	What services, if any, are available to support heritage tourism development?

(Adapted from Van Harsel 1994:220-222)

The accessibility of a potential development site is very often a critical factor in the decision-making process. Heritage tourism development, particularly in developing countries, is by its very nature usually located in urban, under-developed regions where the ease of access is often lacking. This problem can sometimes be solved by involving local transport systems e.g. taxi's, and in the process supporting further entrepreneurial development. The use of combi-type taxi's as tourist transport has evolved quite successfully in South Africa and many taxi drivers have received training as tourist operators/guides. Another important aspect of accessibility is the location of directional signage. This appears to be a major problem in many rural areas of developing countries where adequate signage, not only directed at the local inhabitants but also at visitors to the area, is a major shortcoming in any tourism-type developments.

The presence of other attractions in the proposed development area is significant to the length of time a tourist will stay in the region. Attractions that are present or can be further developed to complement the main reason for visiting the area are of importance in assessing the viability for tourism development. This is of greater importance in areas of relative inaccessibility. The creation of events and festivals are usually good additions to such attraction.

Tourism infrastructure and its level of development is an important consideration. The availability of clean water, sewerage, accommodation, eating establishments and other support facilities and services (see Chapter 1.3) are regarded as 'basics'. Whilst the level of sophistication need not be 'five-star' by any means, just the mere existence thereof in basic form and commensurate with the level of development present, is very often accepted.

The attitude of the community towards the idea of entertaining strangers is of vital importance to the successful development of tourism of any kind. This is even more important in a small community where even one dissenting voice can spell disaster. Such attitudes usually relate to a lack of knowledge of the benefits to be had. In this case an information programme can be launched to educate locals.

It is important that each of the various categories featured in figure 3.3 be examined both on its own and in relation to the others to determine what advantages or disadvantages exist toward tourism development. In some cases it will be necessary to reach compromises. Tourism development should however not be attempted where the disadvantages clearly outweigh the advantages.

### 3.4 The presentation and quality of heritage

The heritage tourism product, just like the 'product' produced for conventional tourism, has certain basic presentation requirements which are common to all consumer-type products. (It is sometimes unfortunate that the tourism *experience* should have the label of a 'product', which is generally thought to be something tangible and which also carries with it the perception of something produced for mass consumption and therefore of questionable quality. This is the nature of the tourism product: it cannot be seen, touched or handled before purchase and in contrast to conventional products which are first produced, then sold and later consumed, the tourism product is the exact opposite; the product is first sold, then produced and consumed in the same place and at the same time). The National Heritage Resources Act (25 of 1999) defines *presentation* as that which includes:

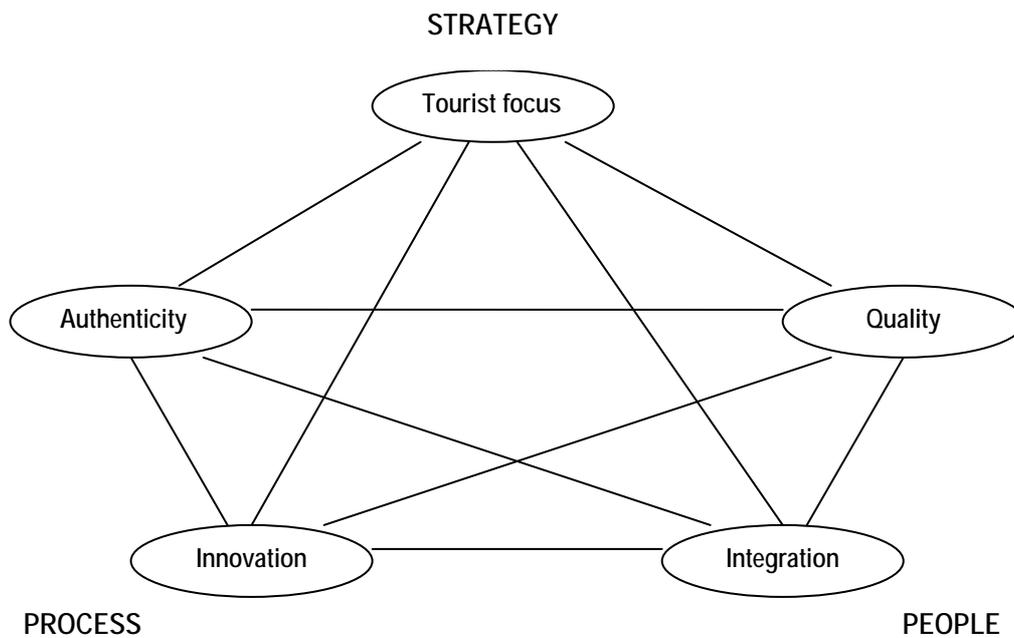
- (a) *the exhibition or display of;*
- (b) *the provision of access and guidance to;*
- (c) *the provision, publication or display of information in relation to;* and,
- (d) *performances or oral presentations related to,* heritage resources protected in terms of the Act.

In order for the tourist to *experience* the 'product' as memorable it has to conform to certain basic customer (tourist) expectations, of which *satisfaction* with such experience is the most important to consider. Unless the individual tourist achieves satisfaction in his/her visit there could be something wrong with the management process. In order for a destination/product to compete with other heritage attractions it should offer a *total quality experience*, which at the very least should either *equal* the tourist's perception of the experience received or *exceed* expectations held. The quality of the presentation, according to Godfrey & Clarke, *is closely associated with consistency and reliability in satisfying desirable tourists 100% of the time* (2000:163).

To take the matter of quality further, five key themes for encouraging tourists to increase their stay (and consequently spend more in the area) are offered by Godfrey & Clarke and are applicable to all cultural heritage attractions (2000:163). They are highlighted as follows:

TOURIST FOCUS	Creating tourist satisfaction is paramount to achieving destination/product goals. Only tourists who will be beneficial to the goals of the operator should be encouraged
QUALITY	Quality is concerned with consistency and reliability. Satisfaction of the tourist is based on expectations.
AUTHENTICITY	Should not be seen as an attempt to halt progress at the destination. Authenticity is about identifying those social, cultural, economic and physical features that helped to create the special character of the area/product.
INNOVATION	To be successful, destination & heritage products should continuously improve to match tourist expectations that are always evolving.
INTEGRATION	Operators of different tourism components must recognise their interdependence to be able to offer the tourist a <i>seamless</i> experience. The same applies to the local communities.

Figure 3.4 Five key themes for keeping the tourist



(Godfrey & Clarke 2000:161)

Displayed on the outer ring of Figure 3.4 are three processes that provide the framework within which the key themes are located:

1. **Strategy:** it is important that the local destination understands its mission, goals and objectives as well as the strategies needed to achieve the desired results. A sense of direction for decision-making as well as a shared sense of purpose is derived therefrom.
2. **People:** tourism is primarily a people-based experience that is rich in human contact with each one being unique. No competitor can copy the people skills, motivation and ambience that exists at such a destination.
3. **Process:** the systems required to ultimately deliver the tourism product. These are traditionally reservation systems, grading and classification systems, staff reward schemes, complaint management systems, and marketing research systems.

(Adapted from Godfrey & Clarke 2000:161-163).

Whilst the successful presentation of the heritage tourism product is closely linked to the quality of the experience, the interpretation thereof, which includes the ability to construct appropriate images, convey information, and engage and interact with the tourist, is really the crux of the matter.

### 3.4.1 Interpretation of heritage

It would appear that an acceptable, universal definition of the term *interpretation* has not yet been found. Heritage tourism sources consulted all approach the term from a different perspective. Tilden, regarded as somewhat of a 'trail blazer' in the field of heritage interpretation, describes interpretation as ...*an activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experiences, and by illustrative media rather than simply to communicate factual information* (1977:27). Ashley amplifies Tilden's definition by including *people* as well as *objects*: *interpreters have always realised that visitors to our sites are far more stimulated by their visit when they have been given the opportunity to interact with real objects or real people*. She explains further: *we have always understood that heritage experiences, whether they be natural or cultural, give tourists deep satisfaction when it helps them to understand their own world or the lives of other people* (1988). Aldridge almost disgustingly takes his colleagues to task

(*those professionally engaged in interpretation*) for not thinking *deeply about what they do* and coming up with an acceptable universal definition (1989:64). A factor of course which tends to bedevil this 'quest' for a definition is aptly put by Richter under the heading, *The increasing struggle over authenticity and interpretation*. She is of the opinion that due to the present political climate *the number of groups and interests that want to tell the story* has dramatically expanded. She cautions against this global tendency and warns that *revisionist history* may or may not be more accurate and adds that *at the very least it adds new intellectual uncertainties to what was once portrayed as unquestioned truths* (2002:114-115). Hall confirms Richter's perspective that heritage tourism is an essential element in the representation of *the winner's view of history* (1994:206). South Africa's political past will undoubtedly generate its share of revisionist history and it can only be hoped that that which emerges will, from a heritage tourism point of view, be regarded as authentic and 'saleable'. Timothy & Boyd emphasise that authenticity and accuracy in heritage should reflect those elements that society values as part of its heritage, wants to remember and feels proud about and should also be about those elements that society is not so keen to reveal (2003:237). Indications are that there is already a greater recognition of the cultural heritage of smaller ethnic communities in Southern Africa that were previously marginalised e.g. the Nama community in the newly created Ai-Ais - Richtersveld Transfrontier Park who will also benefit by virtue of their involvement in the ecotourism spin-offs for the community (*Sunday Argus*, August 3, 2003); the San community, some of whose members are trained and used as tourist guides and trackers in the Central Kalahari Game Reserve (*Weekend Argus*, May 24/25, 2003); the Central Karoo, Western Cape Province, musicians who express elements of their culture through traditional songs and music played on home-made instruments (*Weekend Argus*, April 26, 2003).

In many societies throughout the world there is a willingness to face up to the more shameful legacies of the past and this is then more comfortably 're-packaged' and reflected in heritage tourism. The motives behind this 'unburdening of the soul' of a nation/society are important and should the messages be motivated by greed, or as Dann aptly puts it, by *milking the macabre* (1994:60), the consequences can be problematic. On the other hand if the purpose of the message is to re-examine the tragedies in order that tourists can

learn from them about how *not* to behave, the motives become sanitised. Richter reports that there has been a veritable explosion in the number of heritage sites devoted to tragic experience and she is of the opinion that *interpreting such sites as vehicles for increasing understanding and reducing racism and bigotry is a comforting but neglected hypothesis that needs to be pursued* (2002:119).

Uzzell confirms what tourism operators have known for some time now, that originally the interpretation was directed at the resources (natural as well as built) that were to be managed, marketed and interpreted and that its primary motivation then was to be found in conservation goals. He distinguishes between *hard* and *soft* interpretation and reports that the rationale and motivation for interpretation has undergone a change and is considered to have a much broader role within the recreation and tourism industries. He indicates four uses to which interpretation can now be applied:

<b>AS 'SOFT' VISITOR MANAGEMENT</b>	To use the interpretive process to make visitors aware of the value of a site and the consequences of their actions and in so doing to influence their behaviour thus reducing management problems
<b>AS 'HARD' VISITOR MANAGEMENT</b>	Interpretive techniques e.g. guided walks, way-marked trails, careful design of paths and access points, are used to direct the visitor away from heavily eroded or fragile environments
<b>AS PROPAGANDA</b>	More controversially, interpretation can also be used for public relations or, more provocatively, as propaganda.
<b>AS VALUE-ADDED PRODUCT</b>	Interpretation can also be used to inform the tourist about conservation by means of exposing them to products related to cultural heritage

(Adapted from Uzzell 1989:1-3)

No doubt politicians in South Africa will have an influence on the heritage *story* that will be told and it is to be expected that the extent of the revision will at least abide by what is now being called *appropriate tourism*.

*Appropriate tourism* is a concept which has been given to a type of tourism, on the supply side, that meets the present and growing interest (of both host populations as well as

guest populations) in the *qualitative* aspects of the tourism experience. This concept of tourism was developed by Eastern Michigan University's department of Travel and Tourism in co-operation with US Historic Preservation and is a form of tourism development that actively aids in the perpetuation of an area's heritage. What is unique about *appropriate tourism* is that it seeks to empower local communities to become involved in and facilitate authentic heritage experiences for their guests.

A list of appropriate tourism principles (see figure 3.5) was produced at a second *interpretation institute* in Hawaii by tourism planners and specialists (1989) who explored the potential applications thereof. The principles produced then have since been adapted and refined by bodies such as the World Tourism Organisation, the IUCN, and ICOMOS and were also the subject of debates at the Durban held World Parks Congress (2003).

Figure 3.5 Appropriate tourism principles

1	Actively aids in the perpetuation of an area's heritage - cultural, natural and historical
2	Emphasises and showcases the heritage identity of an area as unique in the world
3	Is based on the application of heritage interpretation skills
4	Empowers local hosts to interpret their own heritage to guests
5	Builds the pride of local hosts in their heritage and improves their guest relations and service skills
6	Helps perpetuate local life-styles and values
7	Empowers local hosts to plan and facilitate authentic and meaningful multi-dimensional heritage experiences for their guests
8	Is <i>transcultural</i> , in that both host and guest receive a mutually rewarding enrichment experience
9	Represents programming that can be implemented at any level of tourism development and in virtually any tourism setting
10	Represents a <i>value-added</i> approach to tourism, in that it increases the level and depth of genuine service provided to guests
11	Represents an approach to sustainable tourism development, because it respects and emphasises an area's heritage and empowers its people as the true basis for tourism development

(Cherem 1990:175)

McLennan (1988) makes the comment about a particular principle of appropriate tourism that appeals to him and his colleagues in the tourism planning field, that representatives of the indigenous population have an *equal voice* in the planning of interpretive programmes and have a hand in the *control* thereof. The source of this empowerment is located in *heritage interpretation education and training*. This principle is gaining ground throughout the world and has, for a number of years now, been sanctioned by the World Tourism

Organisation as one of the primary ideals behind sustainable tourism.

The *application* of heritage interpretation skills (principle 3 above) is of particular interest to both government bodies responsible for tourism development as well as to tourism operators.

### 3.4.1.1 Opportunities for interpretation

All present-day tourism writers, in addressing the requirements needed to be competitive now and in the future, stress one particular aspect of delivery; there has to be a *value-added experience* for all visitors. This requirement is as applicable to heritage tourism as it is to conventional tourism. It is also logical that the interpretive values inherent in any such development or operation cannot be attempted as a last minute enhancement but must be identified early in the planning stages. It is the experience of the author that certain developers and operators are in such a hurry to get their attraction *up and running* so that it can start influencing the 'bottom-line', that they forget to do the standard SWOT analysis. Through this process the interpretive opportunities associated with a heritage tourism development can be identified. Some questions that should be asked at the planning stage are:

- what is special or unique about this product or site (consider both natural and the cultural aspects)?
- what is particularly interesting or scenic about destination/attraction ?
- what exactly is it that does or will attract tourists ?
- what is there to do that can be considered to be fun (must be non-consumptive and be resource orientated) ?
- what can tourists participate in that is both culturally sustainable and challenging ?
- what resources are there that can clearly demonstrate the underlying value system of sustainable development ?
- what significant cultural (and environmental) controversies might be illustrated using local resources ?
- what association will the development have with the cultural values of the area?
- what knowledge do tourists already have about the area? (part of the principle of what is known as *responsible tourism* demands that tour

operators prepare their clients to engage with the locals)

- what knowledge and attitudes exists in the community about the activity/object/site and its resources ?
- what are the messages about sustainability that visiting tourists can apply in their everyday lives?

It has unfortunately become a reality of modern living that not every feature of a community's cultural heritage can be preserved. The resultant burdens on the economy, available energy and on other resources make it an almost impossible task. However, by applying a very basic process of analysis such as that mentioned above, developers, operators and the host community can have their attention focused to a far greater degree than if *ad hoc* decisions are allowed to prevail.

It has been argued that if heritage tourism is to be a reality and if a symbiotic relationship between heritage and tourism is to be forged, legitimate concerns about the provision of authentic experiences of culture will need to be modified and softened (Wall 1994: 295).

#### **3.4.1.2 The issues of authenticity**

The sustainable development of a community's cultural heritage for the purposes of tourism *should* have as its focus the conservation and accurate interpretation thereof, as opposed to the creation of a contrived or artificial environment. This is the ideal. However, when one analyses the many debates on this subject it would appear that many writers on the subject each have a different point of view (see Figure 3.6) On the one hand there are those who approach the debate from an academic point of view, and then others who are more pragmatic (and probably realistic) and view the matter from the perspective of the tourism industry.

Figure 3.6 Divergent views on the concept of authenticity

<b>WALL, G</b> (1994:291-295)	(1) In its purest form authenticity would require the absence of tourists so that an authentic tourist experience, as it relates to the heritage of others, is an impossibility (2) although many people desire an authentic experience, animation may be more important than authenticity (3) there are those, mostly academics, who fear the possibility of commoditisation of culture and promote the maintenance of authentic experiences
<b>McINTOSH &amp; PRENTICE</b> (1999:602)	Perhaps it is more important to allow people to 'create' their own authentic experiences... through reinforced assimilation, cognitive perception, or retroactive association and accept that authenticity is both relative and subjective when reduced to personal level
<b>COHEN, E</b> (1988:371-386)	the academic view of authenticity is very often quite different from the form of authenticity that tourists seek
<b>McCANNELL, D</b> (1973:357-361)	tourists are often caught in an all-embracing 'tourist space' constructed by the tourism industry, in which authenticity is staged
<b>BONIFACE &amp; FOWLER</b> (1993:112)	Some people want extra authenticity, that which is better than reality. People want a fantastic, hyper-real experience of what they believe the past should have been
<b>SCHOUTEN</b> (1995a:21)	Visitors in most cases are not looking for scientific historical evidence. They may even be only partly interested in historical reality
<b>BRISBANE &amp; WOOD</b> (1996:39)	the entertainment value (of re-creation) may well promote understanding and should certainly increase popularity. Detractors would say it places too much emphasis on entertaining and not enough on authenticity
<b>DALLIN &amp; BOYD</b> (2003:247)	it is important to realise that authenticity is a relative term. According to many theorists it is a subjective phenomenon created by personal experience, cultural influences and national history... (which) is told from the perspective of the winners of wars
<b>DE KADT, E</b> (1977:73)	the normal tourist is not to be compared with the anthropologist or any other researcher. Tourists are pleasure seekers, temporarily unemployed, and above all consumers.
<b>RYAN, C</b> (1997:23)	Tourism sells the 'experience' and if that is what the tourist buys, then it is the intensity of the experience that is the criterion used for evaluation, not the purpose of the experience

It would be doing a disservice to the idea of conservation of a peoples cultural heritage if

one were to suggest that the concept of *authenticity* is entirely outmoded. After all, authenticity has been one of the main concepts in the world of cultural resource management, and according to McManamon & Hatton, *has been pivotal in almost all debates on the subject of heritage...since the Second World War* (2000:1). However, following on to what Cohen has suggested, that *the academic view of authenticity is very often quite different from the form of authenticity that tourists seek*, it raises some potentially interesting points of view (1988:371). The tourism industry with its 'product orientated' approach to attractions will conceivably either pay scant attention to this academic view or ignore it completely. It will ultimately be up to the community to decide what and how much of their cultural heritage they are prepared to share with tourists. Wall argues that academics have legitimate concerns about the 'relegation' of a people's cultural heritage to a mere article of trade but adds that there is tension between this concept and that of authenticity. He proposes that neither commoditisation nor authenticity alone *is adequate as a basis for heritage management* but that compromise is called for to ensure that there is symbiosis and that mutual benefits are derived (1994:291).

In the business of tourism there is a distinction between the attraction that can be defined as a *physical entity* and one that is defined as an *experience*. Ultimately, any personal gratification that a tourist obtains from a visit to an attraction, of whatever type, is based upon the individual experience. Ryan confirms that tourism sells the experience, *and if that is what the tourist buys, then it is the intensity of the experience that is the criterion used for evaluation, not the purpose of the experience* (1997:23).

A number of prominent authors make reference to the value of the *experience* as an indication of the level of satisfaction in heritage tourism:

- Hall (1992:24): heritage tourism is based on nostalgia for the past and the desire to *experience* diverse cultural forms
- Collins (1983:59): travel is no longer to see for the first time. It is to *experience*.
- Hall & Zeppel (1990a:87): heritage tourism is experiential tourism [...] in the sense of [...] feeling part of the history of a place.
- Schouten (1995a:21): visitors in most cases are not looking for scientific historical evidence. They may even be only partly interested in historical

reality. Instead, they are looking for an *experience*.

- Brown (1996: 240): calls historic sites that provide these *experiences* (Schouten above) '*genuine fakes*' - essentially counterfeit but still able to stir up genuine feelings of nostalgia.
- Boorstin (1964:239): ...contrived *experiences* are endemic to tourism because this is what tourists desire as they embrace a false sense of reality.

The state of cultural heritage conservation in the world today demands a radical approach in management. The reality is that conservation efforts aimed at preserving elements of heritage in as authentic a state as possible are fast losing out to the rapacious 'march' of tourism (Africa is probably more vulnerable in this respect than many other developing regions of the world with its generally weak institutional capabilities and lack of appropriate resources). The sheer size of the tourist industry coupled with the economic (and political) power of those with vested interests, makes any efforts of those determined to ensure authenticity *at all costs* pale in comparison. Boniface concludes that *if we are to manage our cultural tourism sites and items appropriately, to benefit the whole world, our solutions...have to be extremely radical and require a shift in 'mind-set'* (1995:112). This hypothesis is supported by Wall who argues that if heritage tourism is to be a reality and if a symbiotic relationship between heritage and tourism is to be forged *legitimate concerns about the provision of authentic experiences and commoditisation of culture will need to be modified and softened* (1994: 295).

An interesting, and appropriate example of adapting to the demanding impacts of present-day tourism without diluting important aspects of their cultural heritage is that practiced on the Indonesian island of Bali. Hall explains that contrived performances of traditional Balinese theatre *are specifically designed as commercial products for visitors, and, in addition to earning income from the performances, the Balinese have been able to continue performing their traditional plays (which last for up to ten hours) without there being undue disturbance from tourists* (1992:27). Boniface introduces the idea of cultivating a frame of mind *which focuses on the idea of a cultural item rather than its physical representation in original form*. She is further of the opinion that if people become interested in not only preserving historic fabric but *in the continuation of an idea, a lot of the problems of cultural tourism would be solved* (1995:112).

Developing countries are generally perceived to have some of the world's last vestiges of 'true culture' left and there is already an increase in the interest shown by tour operators in the major tourist-generating countries. The World Tourism Council has clearly indicated that there is a consistent flow of tourists from the developed world to developing economies with the travel account balance being in surplus, as opposed to a declining balance in the West (WTO Business Council 1999). These statistics should be viewed with a certain amount of concern. The questions that arise are: can the relative fragility of Africa's remaining vestiges of authentic cultural heritage withstand such an onslaught and do we have the time to prepare the appropriate management plans? The answer to these and many other relevant questions in this regard are appropriately summed up in a comment by the Kenyan political scientist Ali Mazrui: *if the modernisation of the countryside could be delayed for another generation or two, it could give the society as a whole a better chance to choose a path of 'modernisation' which would not be excessively based on 'westernisation'*. Mazrui characterises traditional African societies as *cultures of nostalgia rather than of anticipation* and he confirms that the 'countryside' is the repository of what is *authentic and distinctive* in a particular society (1992:80). The accelerated pace of change in South Africa with its consequent evolving structure of traditional cultures exacerbated by urbanisation, the erosion of traditional units of the extended family and the impacts of mass communications, all militate against the concept of authenticity in the presentation of a cultural heritage. A shift in mind-set might be what is called for.

### **3.4.2 Operational aspects of heritage presentation**

The concept of heritage management has become an absolute necessity particularly in the light of the increasing popularity of this special interest segment of the tourism industry. Although the discipline of operations management had its origins in mainly the manufacturing industry, its adoption in the heritage tourism industry followed from its expansion into the 'services' field. In view of the nature of heritage resources (tangible as well as intangible - see Chapter 1.3.8) it needs to have its own unique characteristics emphasised. The presentation and interpretation thereof must be such as to meet the needs of the visiting tourists. In addition to this, the view must not be lost that the resource must be managed in a *sustainable* manner. The rapid worldwide growth in the tourist industry and its concomitant impact upon this relatively delicate part of society's

cultural heritage demands that management principles, which in effect is an established part of the business function, be applied. Finch and Luebbe elaborate further that *the operations function is charged with the management of resources required to produce a product or service, including people, facilities, inventory, processes and systems* (1995:132). In order for the heritage resource (attraction or product) to be 'translated' into a unique experience for visitors, the assistance of staff, materials and technology is required.

The heritage tourism industry, especially in South Africa, is composed of many small to medium enterprises, and in most cases consists of one person only. In such cases the entire operations management function will be the responsibility of that person. There should be nothing to prevent such a person from applying operational management principles to such a micro-enterprise.

#### **3.4.2.1 Heritage sites: acquiring a competitive advantage**

Whether a heritage site has as its focus the conservation thereof or if its primary aim is to 'entertain' tourists, its *individuality* should be the basis of and form its *unique selling position*. (The term *unique selling position* has its origins in marketing and although there is no universally accepted definition of the term, it refers to a particular 'product' or characteristic of an enterprise that sets it apart from its competitors). Holloway & Plant describe a USP as *the feature or features in a product which offer unique benefits not found in those of its competitors* (1992: 64) Both these 'definitions' imply that there should be distinctive benefits for the consumer. The field of heritage tourism has a slight advantage over conventional tourism products in that its 'products' reflect the culture of a site-specific area or region and are already inherently unique. However, in order to succeed and to maintain a sustainable competitive advantage it has to develop strengths in one or more of the following fields:

- the flair for innovation
- the capability of producing a high-quality 'product'
- the ability to produce and market a product at a relatively low cost
- skilled management

- market orientation
- a large market share (of the 'special interest' or 'alternative tourism' market).

Some competitive marketing strategies, linked to the above, have been adapted for cultural heritage 'products' from Van der Walt's *differentiation strategy* (1993:582-584), the crux of which is to create a sustainable competitive advantage. Many cultural heritage sites and events have a certain *sameness* about them and can be viewed by the potential tourist as inherently identical. The following are suggested methods of differentiating the 'product' offered by an enterprise:

<b>ON THE BASIS OF SERVICE QUALITY</b>	Politeness, helpfulness and friendliness of staff can be a measure to evaluate quality. Customer service has been found to be pivotal in the success of an enterprise (Zeithaml & Bitner 1996:35)
<b>BY BRAND</b>	Brand loyalty, or substituting habit for repeated customer decisions, creates an image or personality for the 'product'
<b>UNIQUE PRODUCT CHARACTERISTICS</b>	By making a 'product' marginally <i>better</i> or <i>different</i> can initially create a competitive advantage
<b>BY DISTRIBUTION</b>	Using 'new ways' of getting your message through to potential customers
<b>BY MARKETING COMMUNICATION</b>	Promotional methods and messages are an ideal way of distinguishing a 'product' from that of a competitor
<b>ON THE BASIS OF PRICE</b>	Unusually high or low prices associated with a 'product' can either create a perception of <i>quality</i> or one of <i>cheapness</i>
<b>BASED ON CONSUMER ORIENTATION</b>	By intentionally striving to meet customer needs, demands and preferences, an enterprise lays the basis for a strong and sustainable competitive advantage
<b>ESTABLISHMENT OF A <i>LOW-COST</i> CULTURE</b>	Has the effect of focusing staff attention on the wasting of resources
<b>APPLYING A FOCUS STRATEGY</b>	By occupying one specific niche in the market a small enterprise with limited resources and abilities can create a competitive advantage

(Adapted from Van der Walt 1993:582-584)

### 1. Service quality

Baum maintains that the experience of the consumer (tourist) within the tourism industry, *is both highly intense and intimate in the interaction that takes place with those providing*

*the service*. He further adds that this intensity and intimacy are only matched in a few other personal service sectors and that they rarely occur over the same time-span and in such unfamiliar environments as within tourism (1997:92). Hopson and Scally echo sentiments similar to this and add that the single most vital factor in business success is *obsession with the customer* and that this credo has become the great driving force in all ambitious enterprises (1995:11). By 'putting the customer first' and 'making the customer boss' is now universally acknowledged as the route to gaining the competitive edge.

It is widely recognised that service enterprises lag behind those in the manufacturing arena when it comes to the development and use of marketing, and, since providing quality service is an integral part of the marketing process, it comes as something of an indictment against the tourism industry in general. In developing countries there is a poor record of providing quality service in the tourism industry and this is further exacerbated by ignorance and lack of exposure to market requirements (Keyser: 2002:241). Customer service in South Africa was tested in the mid-1980's by consumer researcher Linda Clarke, writing for *The Economist* (London). The South African Tourism Board funded the exercise since it had an interest in the quality of service in the tourism industry. The result of the survey came as something of a shock when South African service-related companies rated second-last out of a total of 27 countries tested in the survey. It is the experience of the author that there is unfortunately little or no customer service training provided to front-line staff who are supposed to be the first point of contact between the enterprise and the tourist. To this day many companies are still confused in attempting to deliver customer value, largely due to the fact that they perceive *value* to be *an amorphous concept* that means different things to different customers.

## 2. By brand

Kotler explains that the products and services of a seller *can be branded, that is, given a name, term, sign, symbol or design - or some combination - which identifies them as the seller's, to differentiate them from competitor's offerings* (1982:295). Branding is one way in which an enterprise can set itself apart from its competitors and ultimately the name becomes the *reason* why consumers buy your product. Simply put, a brand is a 'product' where consumers perceive significant differences between the offerings of competing

enterprises. Clive Gay, noted authority on branding says that *an emotive visual appeal is key to reaching out and establishing expectations in the mind of the consumer*. He adds further that *a brand occupies a position of paramount importance in business...and is the first contact between an enterprise and the consumer*. Long before a consumer (tourist) experiences the pleasure of staying at a Sabi Sabi, a Londolozzi or visiting the newly completed Shakaland in Durban he/she experiences these brands through their *visual manifestations*. Gay says that *the first bite is with the eyes* (2001:53). Consumers are familiar with and place trust in international brands such as:

*Its finger licking good*  
*The world's favourite airline*  
*Saving you time. Saving you money. Putting you first.*  
*Connecting people*

South Africa has its own tourist destination brands of:

*South Africa - A world in one country*  
*Kwa-Zulu-Natal: 'Kingdom of the Zulu'*  
*Eastern Cape - 'Naturally, South Africa's best*  
*Gauteng - 'South Africa's home of the stars'*

In order for a brand to be successful the *promise* made must be followed up with outstanding customer relations and its ultimate goal must be its ability to sustain 'sales' from loyal customers. Swart speaks of a new paradigm in branding which *embraces the economic, political and social context* within which brands are created. Such a strategy demands that the social values associated with a particular brand are made explicit (2001: 30). Leibold speaks of *relationship marketing* and *partnership marketing* which focuses not only on customer satisfaction but on *customer success in symbiosis with the enterprise* (2001:69). Marketing has certainly come a long way, from a product-lead stance where the product was *first* conceived and developed and *then* a market sought to consume it, to what it is today where companies have finally realised that in order to be successful they have to virtually 'go into partnership' with their customers and to produce 'products' that meet the expectations of those for whom it is intended. There is a cautionary note

however, the branding of a product does not mean an instant and automatic success (and many a small enterprise might not be able to afford it) but once consumers have 'experienced it' and it lives up to their expectations and is ultimately reflected in sustained sales, the true worth thereof is realised.

### 3. Unique product characteristics

A competitive advantage can be created by making a 'product' marginally better than your competitor. Since customer service has been determined to play such an important role in the success of a business, this can be an area that a heritage tourism operator can, with relatively little effort, create an advantage. A good example of the provision of added-value in a guesthouse situation would be informing a guest of the cultural heritage sites and experiences available in the town or area; and if the building in which the establishment is housed has historic significance, so much more can be added to the experience. In research done in the above field by Meintjies in three historic towns in the Cape Province (Langebaan, Clanwilliam and Stellenbosch), she found that some guesthouse operators do make an effort to promote the local heritage, albeit mainly in one area viz. historic architecture. She further expressed the opinion that guesthouse operators were in a perfect position to be able to promote other aspects of the cultural heritage of the town amongst their guests and in so doing considerably enhance the experience (2000:123).

### 4. By distribution

Improving and innovating the process by which you make your heritage site/product/experience known to the prospective tourist, creates an advantage.

### 5. By marketing communication

The nature of most small heritage tourism-related businesses is the advantage of having direct contact with a customer where needs, behaviour and satisfaction can directly be detected. Larger enterprises who have become distant from their consumers have to rely on systematic research to determine these profiles.

### 6. On the basis of price

The cost to the tourist of 'supporting' a particular product/attraction can be a deciding

factor in the decision-making process. For some tourists who operate on a shoe-string budget, the difference of a few Rand could be critical. On the other hand, there are tourists who regard low prices as being an indication of cheapness. South Africa has consistently marketed itself as an affordable destination and has 'ridden' on this slogan for a few decades now. However, this is no longer the case. The author has experience of countless complaints by foreign as well as domestic tourists of overpricing by operators across the board. This can have the effect of 'killing the goose that lays the golden egg'. There are still operators in tourism enterprises who provide true value for money and these are the 'success stories' of the industry who enjoy considerable repeat-business.

#### 7. Based on consumer orientation

There are no real substitutes for meeting the needs of consumers on every front. By striving to determine the needs and preferences of tourists through very basic research, heritage attractions can be highly competitive.

#### 8. Establishment of a *low-cost* culture

Staff that are kept informed of the operational costs required to successfully manage an enterprise are better equipped to contribute towards the careful utilisation of resources. This is especially true in the accommodation sector where the wastage factor due to uncaring (and uninformed) staff presents a challenge to the owner/operator.

#### 9. Applying a focus strategy

There are countless examples of enterprises that lose focus of their core functions and ultimately fail or have to 'downsize'. Tourism operators have fallen into the same trap by trying to be 'all things to all people'. There are many opportunities that present themselves in the tourism industry for entrepreneurs to focus on a particular niche and stay with it. Heritage tourism, just like the broader industry, has the same opportunities.

Heritage attractions, according to Middleton, have certain common characteristics: they *are typically small in terms of the number of visitors and the revenue they receive; many are product rather than market orientated; most have very limited marketing knowledge and marketing budgets so small as to limit what they can achieve in practice to improve their*

*revenue performance* (1988:229). These characteristics can be applied across the board to cultural heritage 'products' consumed by tourists, from the one-person operated curio stall to the cultural village to historic architectural structures to folk dances and cultural ceremonies.

The mere quality of a heritage item or site on its own does not necessarily guarantee automatic popularity. The fact that the storyteller/author Herman Charles Bosman had a close association with the Waterberg (and the Groot Marico area) in the Northwest Province, is not in itself sufficient to attract tourists. There has to be, what the marketing fraternity calls *added value*. If the actor Patrick Mynhardt is to deliver one of his one-man performances (as oom Schalk Lourens) over a particular period, this would enhance the 'attractiveness' of the Waterberg. Being close to transport nodes and easily accessible count in favour of a site. Since shopping is such an attractive feature of a destination, having something to sell to the visitor can also be regarded as an associated plus-factor. Providing refreshments or meals (particularly local cuisine) adds to the enjoyment of the visit.

Dropping names' can have a dramatic effect on the attractiveness of a particular site or region. Robben Island was in the past a place that had some allure for tourists (even with its restrictive visitor status), but once the name of Nelson Mandela could be associated with it, the number of tourists grew dramatically. Today Robben Island is a 'must-see' for most tourists, domestic as well as foreign.

The consumer of today demands to be treated as an individual and this fits in well with the customisation of tourism-related products and services designed to achieve uniqueness.

#### **3.4.2.2 Visitor impact management**

Visitor impact management is a particular issue at many heritage tourism attractions and more so if there is a heritage asset that requires special protection. In some cases it could mean that restrictive limits have to be placed on the number of visitors allowed to enter. In such instances the design of a site or building will have to be altered to facilitate visitor flow. Ultimately, marketing strategies can be devised to encourage off-peak visits through

e.g. ticket discounts. Table Mountain in Cape Town is an example of a heritage site that is having difficulty in adequately managing its peak-time visitor flows which are not only confined to foreign visitors but also happen to coincide with domestic school holiday periods. Increasing the size and frequency of its cable cars might have alleviated some of the tourist traffic problems but does not contribute to the management problem of carrying capacity, which, if allowed to get out of control can have a dramatic impact upon the quality of the visitor's experience.

Many historic buildings that have been utilised for museum purposes have to operate under severe capacity constraints. In a number of cases in South Africa, historic homes have been converted into museums and are expected to provide a high standard of customer service to the visitor in addition to having to contend with visitor safety, facilities and access for those with special needs. Another problem associated with visitor traffic is the more than regular maintenance of elements of the structure to accommodate the sometimes thousands of people who tramp through its rooms and up stone stairs (originally designed for one family).

Other visitor impacts can be felt on the natural environment, mostly in rural areas where wood is required for the extensive range of carved curios. Careful management of these resources is necessary to ensure sustainability. This appears to be problem in most African countries. The author experienced this in Malawi, where vast areas, outside the large towns (Blantyre and Lilongwe) have been denuded of all vegetation.

#### **3.4.2.3 Staff training**

The success of the heritage industry puts extra demands on owners and managers. Not only are there the pressures of coping with larger numbers of visitors, but of meeting the expectations of the public for better facilities and more informative displays and presentations. This, in turn, has created a need for some kind of training or updating to offer practical guidance to those working in the industry.

There are two factors combined that distinguishes training in the tourism industry from that of the manufacturing industry. Firstly, what is common to service industries generally

is that a greater number of employees are brought into direct contact with customers, in contrast with the manufacturing industry where mainly sales and maintenance staff normally meet the public. The second factor, whilst it is also common to the manufacturing industry, is that management in the tourism industry (and consequently also the heritage tourism industry) has become more complex as strategic issues begin to play a more important role. By sharing knowledge and understanding of these complexities with staff an enterprise increases its ability to adapt to the pressures of the industry.

The tourism industry has become characterised by its relatively low wage, high job seasonality and high staff turnover (Keyser 2002:291). A commonly heard comment in the industry is that a prerequisite to long-term tourist satisfaction is staff satisfaction. Unhappy staff cannot produce happy tourists. Whilst human resource management plays an important role in the tourism industry, and more notably so in the larger enterprises, there is still not enough emphasis placed on customer service (Cheales 1994:X; Blem 1995:6). Customer service and the quality of a product combine to produce an unbeatable recipe for success.

The South African tourism industry's training body THETA (Tourism, Hospitality and Sport Education and Training Authority) has initiated a basic customer service training programme known as SAHost. This programme is based upon the highly successful British Columbia (Canada) BCHost programme aimed at 'front-liners' in the tourism industry and is made available throughout South Africa under THETA'S Tourism Learnership Programme. Under the TLP incentive scheme employers who enter into registered learnership agreements are able to claim significant tax deductions for each employee (2003). In terms of the new national training arrangements, work skills are acquired both through formal training and on the job experience. Although the SAHost training programme provides the learner with rudimentary skills in the field of customer service it should not be regarded as all-encompassing. However, in the absence of *any* customer service training, SAHost does provide *an introduction* to this very important function in an enterprise's operational management programme.

In his description of effective personal communication skills (a vital component in any

training programme), Lewis provides some interesting learning principles that can be applied across the board in heritage training:

- people learn better when they are actively involved in the learning process
- people learn better when they're using as many senses as appropriate
- people prefer to learn that which is of most value to them at present
- that which people discover for themselves generates a special and vital excitement and satisfaction
- learning requires activity on the part of the learner
- friendly competition stimulates learning
- knowing the usefulness of the knowledge being acquired makes learning more effective
- people learn best from hands-on experience
- people learn best when the experience is close to them in time and space
- questions can be effectively used to help people derive meanings
- giving people expectations at the beginning of an activity will focus attention and thus improve learning
- the ways in which people are responded to, affects their learning.

(Lewis 1989:211)

Training programmes that have been linked to the needs of an enterprise have the effect of generating benefits. Some of these benefits could include the following:

- increased productivity and efficiency
- high standards and consistency of service
- fewer errors, which can result in an improved image for the enterprise as well as a reduction in costs
- reduced staff turnover, as staff become more skilled in performing their job
- existing staff who have gained new skills from training have the opportunity of being promoted
- flexibility for employers and challenge and variety for employees through multi-skilling (particularly important for small enterprises where a number of diverse functions may need to be performed by a small number of staff).

#### **3.4.2.4 Visitor satisfaction measurement**

To complete the customer service cycle it is necessary to establish whether the tourist that

you or your enterprise played host to left you with a feeling of having been satisfied. It has already been established that customer satisfaction and the quality of a 'product' offered in the tourism industry can make or break an enterprise, of whatever size. There is no better advertisement for an enterprise than a satisfied tourist who invariably repeats visits or recommends the experience to friends. This in itself is a clear indication that the 'product' is right. Heritage tourism by its very nature has to contend with sometimes conflicting aspects of service delivery not experienced in conventional tourism and it is frequently necessary to maintain a delicate balance between conservation/preservation and the desire to provide a quality service that will satisfy its visitors. There was a time not too long ago when the focus was not on the level of satisfaction of the customer but on the needs of the site. Archaeological sites in particular were (and still are) particularly vulnerable to desecration and vandalism and dedicated site managers had to undergo a shift in mind-set to expand their focus to include visitor needs. The motivation for this change in focus is usually a financial one. McManamon and Morton, reporting on the illegal trafficking in antiquities, confirms that the *worldwide commodification of humanity's archaeological cultural heritage has had devastating consequences for the material record of the human past* (2000:247), and, for dedicated conservationists the temptation to ban all tourists from such sites must be great.

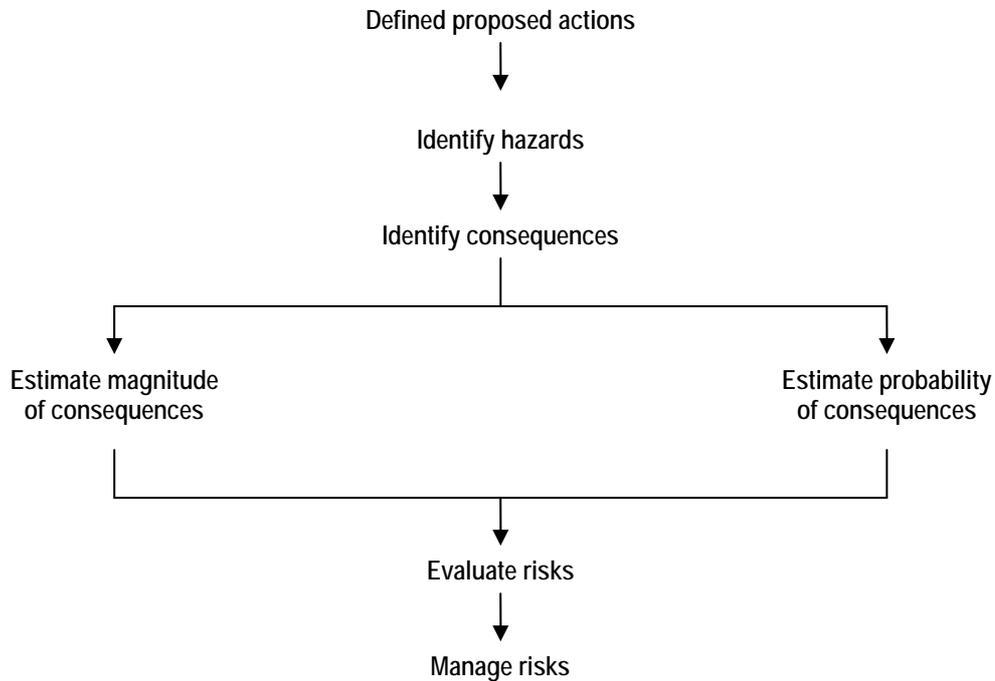
#### **3.4.2.5 Risk assessment**

Risk assessment is an important part of the operations management process and is not only applicable to large corporations (a common misconception). Even the smallest, single-person-operated enterprise who sells services or products to other people (tourists) needs to recognise potential risks and be aware of their implications. Once this exercise has been undertaken, preventative action should be identified to reduce probable hazards and manage any inappropriate consequences that may arise. In the experience of the author risk assessment is rarely considered by specifically the B & B and guesthouse segments of the hospitality industry in South Africa. Yet, it takes one wealthy foreign guest to slip on a wet bathroom floor and to institute legal action for injuries sustained, to wipe out an entire enterprise.

Risk assessment involves a series of key stages, the process of which has been adapted (in

the context of environmental protection) by McGregor:

Figure 3.7 The risk management process



(McGregor 1999:197)

(a) Define proposed actions

In the context of a heritage tourism attraction *actions* may include the opening up of a hitherto untouched cave containing Bushman paintings to tourists. In this initial stage an operator would determine the possible changes to the proposed site resulting from the decision.

(b) Identify hazards

At this stage of the process an identification is made of the possible adverse affects that such an action might have on the heritage resource. Matters such as close proximity to the paintings, paths to the site, dangerous climbs etc. are considered.

(c) Identify consequences

Key issues here are to determine the consequences that such damage would have on the environment, the resource (paintings) and on future income generation potential.

(d) Determine the consequences

There will be instances where the magnitude of such effects can be quantified, in terms of visitor numbers, revenues and costs. It is even possible to quantify the possibility of the realisation of a hazard (e.g. a 80% chance of serious damage to the paintings, or, path erosion to the site), or, it could be qualitatively assessed - the chance of damage or erosion is high/medium/low.

The above risk management process can be applied to almost any potential risk to which an enterprise may be exposed. It is considered to be a worthwhile exercise to do a brainstorming session with all operational staff to identify potential areas of risk in the business.

### **3.5 Attracting visitors to cultural heritage products**

Heritage attractions are in the people business. A critical pre-requisite to identifying and meeting the needs of the different market segments and providing individual customer satisfaction is a knowledge and understanding of the characteristics of present and potential visitors to a heritage attraction. Any tourism enterprise that spends time and effort on analysing its market and in the process identifying marketing opportunities will also have understood the characteristics of individual markets and will have assessed how external factors (i.e. the marketing environment in which it operates) impact on its marketing. The process of analysing the market in which most small to medium heritage tourism operators find themselves can sometimes be a daunting and expensive task. Yet, without the data that can indicate the profile of their visitor which can then be matched with their specific 'product', any promotional activities will be like the proverbial 'shot in the dark'. Heritage tourists are not unlike their conventional tourism counterparts in their needs when it comes to friendliness, cleanliness of the facilities and a quality experience.

Promoting heritage tourism attractions and products not only brings a facility on offer to the attention of potential customers, it also has additional benefits for the owner/operator. In the whole process of marketing there is an opportunity to research the demand for a 'product' by:

- targeting specific visitors
- monitoring their interest
- managing and regulating the actual flow of visitation
- ensuring the provision of quality presentation, interpretation, conservation and authenticity standards.

Sustainability issues in heritage tourism are as much linked to conservation as they are to good business practice in as far as they offer quality experiences and attract the right markets. Ultimately the word of mouth recommendations from satisfied visitors are a true testimony to accurate and stimulating promotion. Heritage tourism enterprises, by the very nature of the 'product' they 'sell' (based upon social truths) tend to have a greater advantage over their conventional-tourism competitors by establishing more of a personal relationship with their visitors. The profile of a 'heritage tourist' contributes to this interaction. According to Miller such a tourist *has attained higher levels of education, with greater affluence and more leisure time* (1999: 12). In the United Kingdom the age group visiting historic houses, castles and other historic properties is predominantly between 45 and 64 years of age (69%), with museums and galleries attracting a third of their visitors from an age group ten years younger - 35 to 54 years. Children under 16 are the other significant group, accounting for one third of the total number of visits (Hanna 1997a; Davies 1994). The creation of *relationships* with satisfied visitors in the upper profiles as opposed to merely regarding them as 'cash cows' is a strategy that has proved highly successful in recent times.

Conventional tourism is characterised by accelerated customer turnover, dealing as it does with mass tourism. There is limited or no time whatsoever to establish some kind of relationship with the tourist client and this discontinued contact can have detrimental long-term consequences for the industry. The growing competition coupled with an advanced technological backing means that organisations, including the heritage industry, can no longer rely on new customers to take the place of those lost in the process of what can be called 'customer churn' (rapid turnover). Short-term promotions, price discounts and catchy advertisements (characteristic of the formal tourism industry) that attract potential tourists do not ensure that customers will return. Tourism operators have only recently started focusing on customer retention strategies; but in many cases this process is

confined to their FIT clients (foreign independent travellers) and not groups as such. Heritage tourism enterprises, more particularly those with an accommodation or touring component, have the advantage of establishing a more personal relationship with customers and in the process ensuring a greater degree of repeat business.

Relationship marketing is a philosophy of doing business, a strategic orientation, that focuses on *keeping and improving* current customers, rather than on acquiring new customers (Zeithaml & Bitner 1996:171). This practice has been applied in some of South Africa's better guesthouses with considerable success. Smaller accommodation establishments are of course in a far better position to establish a personal relationship with their guests than larger enterprises. The environment of a guesthouse with its relative informality lends itself to this type of promotion. The repeat business of one guesthouse in Stellenbosch that focused on the international market and which applied the principles of relationship marketing was as high as 60% (Du Toit 2002).

The primary goal of relationship marketing can be equated with the goals of most businesses: to build and maintain a base of committed customers who are profitable for the enterprise. In order to achieve this goal an enterprise *must focus on the attraction, retention and enhancement of customer relationships* (Berry 1983: 25-28). There is a commonly held misconception that in this relationship of building a loyal customer base only the enterprise benefits. Both parties in fact benefit.

Benefits for customers are:

- greater loyalty to an enterprise when they receive better value in comparison with competing businesses
- contribution to a sense of well-being and quality of life brought about by a long-term relationship with an enterprise
- not having to change service providers (human nature is such that most consumers would prefer not to change especially if there has been a considerable investment in the relationship)
- in view of the competition for a customer's time and money they are continually searching for ways to balance and simplify decision-making to improve the quality of their lives. By establishing a relationship with a service provider they free up time for other priorities.
- In some long-term customer/enterprise relationships a service provider may

actually become part of a consumer's social support system.

The benefits for the enterprise are:

- as consumers get to know the enterprise better and become satisfied with the quality of the services they tend to give more of their business to such companies
- attracting new customers has a greater start-up cost attached to it compared with retaining an existing client
- reduction in advertising costs due to the *free* advertising occasioned by 'word-of-mouth' endorsements from satisfied customers
- employee retention is easier for the enterprise when there is a stable base of satisfied customers

(Adapted from Zeithaml & Bitner 1996:173-176)

Much of the tourism industry is made up of small independent operated businesses offering a diverse range of products and experiences. Included in this category are the heritage tourism operations whose 'products' do not necessarily conform to those of the conventional tourism industry and whose customers do not generally fit the common tourist profile. Attracting visitors to these small to medium-sized enterprises can, as has been suggested earlier, be an intimidating experience for many. Once a tourist has been 'netted' the task of establishing a closer relationship is left to the ingenuity of the operator. For the cash-strapped operator who cannot afford the mainstream-type of marketing there are other means of promoting a heritage attraction-product. Some of these are:

<b>Establishing alliances</b>	Linking with other similar establishments/product owners to pool resources. Create routes joining experiences
<b>Quality information</b>	Provision of comprehensive brochure material to outlets that promote area generically. Good directional signage in remote areas
<b>Exhibitions/lectures/displays</b>	Appropriate exhibitions to emphasise unique attributes of cultural heritage. Offer lectures (by local experts) on subject matter that focuses on uniqueness of product. Present displays of products produced
<b>Promotional visits</b>	Arrange educational visits for the travel trade, travel writers and other journalists
<b>Theming</b>	In consultation with similar product owners arrange special events with a complimentary theme
<b>Unusual aspects</b>	Highlight any unusual and unique attractions or connections (e.g. famous names)
<b>Use of tic's (info offices)</b>	Make use of local or regional tourism information offices to assist in the promotion of a product

### 3.5.1 Events and festivals

The primary function of events and festivals is to provide *the host community with an opportunity to secure high prominence in the tourism market place* (Hall 1994:109). Events serve not only to promote a particular occurrence or incident in history for a destination, but it also serves as a catalyst for change in bringing a local community together to work around a common objective. Festivals are closely related to the maintenance and celebration of community values. Falassi says of festivals that *both the social function and the symbolic meaning of the festival are closely related to a series of overt values that the community recognises as essential to its ideology and worldview, to its social identity, its historical continuity, and to its physical survival, which is ultimately what festivals celebrate* (1987:2).

The one important constituent which is present in most heritage-related events is the potential entertainment value thereof. Boniface confirms that *heritage stories and themes provide marvellous material for entertainment because of their 'innate differentness' from 20th-century daily life* (1995:91).

Every town and city in South Africa has something in their past that is unique and distinguishes them from their neighbours. The author has promoted this thought extensively throughout South Africa and more specifically in the Western Cape Province whilst developing domestic tourism marketing. The Klein Karoo Nasionale Kunstefees started with an idea to focus on this part of South Africa and its cultural history and is today a shining example of successful tourism marketing. There are numerous examples of festivals and events in South African towns that have served to promote the cultural heritage of the local communities, and, at the same time bringing together previously disparate sections of the population. It does not have to be a mega-event to be successful; one need only look at the agricultural shows of yesteryear that were an annual event in almost every small town in the country, bringing people from all walks of life together. Money spent in that town circulated throughout the local economy and benefited everyone, directly and indirectly. These events with their economic-generating abilities are an excellent way in which all tourism entrepreneurs in a local tourism industry can benefit. Hall provides an analysis of some of the possible positive impacts of events on host

communities that can translate to every member of society:

*Figure 3.8* Positive impacts of events on host communities

<b>ECONOMIC</b>	increased expenditures; creation of employment; increase in labour supply; increase in standard of living
<b>TOURISM/COMMERCIAL</b>	increased awareness of the region as a tourism destination; increased knowledge concerning the potential for investment and commercial activity in the region; creation of new accommodation and tourist attractions; increase in accessibility
<b>PHYSICAL ENVIRONMENT</b>	construction of new facilities; improvement of local infrastructure; preservation of heritage
<b>SOCIAL/CULTURAL</b>	increase in permanent level of local interest and participation in types of activity associated with the event; strengthening of regional values and traditions
<b>PSYCHOLOGICAL</b>	increased local pride and community spirit; increased awareness of non-local perceptions

(Hall 1992:6)

In the United States of America county fairs are held in every State, blending community traditions with entertainment spectacles. America's first county fair was organised in Pittsfield, Massachusetts in 1811 by a gentleman farmer named Elkanah Watson. Although the original aim was to promote animal husbandry, the fair has long lost this focus and become an occasion to celebrate America's past and to bring together communities. These county fairs have become an important event on the domestic and international tourism calendar and since they are staggered throughout the year they provide the ideal material for heritage tourist routes (McCarry, 1997:32-46).

Many events and festivals have often been the inspiration of one or a few local people in a community who have become enthused with an idea and suitably motivated others to join in. A number of formerly stagnating towns in South Africa owe a debt of gratitude to these modern-day pioneers for providing the spark that lead to the revival of local economies.

### **3.5.2 Museums as lead institutions in the presentation of heritage**

By definition a museum *is an institution which collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit* (Olivier 1994:1). The underlined part of this definition focuses on an imperative that appears to have been relegated to a position of unimportance, if one is to consider the position that

most museums in the world find themselves in. Writers on this subject, considering the woes of the modern museum in society, are all in agreement that *museums need to be more community orientated and to become people's museums*. This comment, made by De Coning in a study on the interrelationship between the museum community and the tourism industry, appears to still sum up the situation that exists throughout the world (1995:1).

### **3.5.2.1 Are museums still serving a valid function?**

There is an extensive body of literature that criticises the present role of museums in representing the past; essentially that museums convey a partial, commodified and mythical image of the past which, in essence, supports the theory that the interpretation thereof is fundamentally informed by the social context in which they are developed (Hewison 1987; Shanks & Tilley 1987; Lumley 1988; Vergo 1989; Gathercole & Lowenthal 1990; Karp & Lavine 1991; MacDonald & Fyfe 1996). *Like it or not*, Merriman says, *museums continue to be used to construct new national and ethnic myths and to form new identities to mould together historically disparate groups* (2000:301). It is after all not uncommon for the past to be distorted for political ends. In South Africa there is now an awareness developing of the importance of restoring the material culture and historical documentation of formerly disadvantaged sections of the community, as evidenced by the creation of centres for archives and cultural objects. Modern museum management must be relevant to the needs of all stakeholders, and especially to the needs of wider prospective audiences in the increasingly competitive environment of heritage visitor attractions. Museums are obviously more than just *attractions* but they have to compete effectively with a whole range of public and private sector operators presently targeting the South African tourism sector.

### **3.5.2.2 The role of museums in education**

Museums have come a long way in educating the visiting public since 1759 when the British Museum first opened. Visitors were not at first encouraged and had to pre-book an appointment to obtain a ticket which took up to several weeks and at least two trips to the museum to obtain. Children were also not allowed and proper *attire* was required by all visitors (Alexander 1979). The educational role of British museums, strangely enough,

remained dormant from that time and only assumed significance in the 1970's when educational officers were appointed to make the collections more accessible to schoolchildren.

Museums are by their very nature educational institutions and most of the larger museums now employ educational officers to co-ordinate these activities. Emlyn Koster, in his keynote address at a tourism conference in Canada in 1994, reported on a discernable shift in society vis-à-vis education. He pointed to the global concern about future prospects and the adoption by society of an ecological view of humanity. Coupled with this was the quickening pace of cultural, technological and environmental change and the heightening of a need for *lifelong learning*. He believes that these societal trends have shifted the balance of vacation activities from purely recreational to more educational. In support of this thesis he cites a Lou Harris poll in America (tourism specific research agency) that revealed that 40% of tourists preferred *life-enhancing* experiences versus the 25% interested in *seeking the sun*. In support of this research, surveys of travel preferences in densely populated, more urban nations in the Asia-Pacific Rim of Western Europe typically reported higher rates for cultural experiences (Koster 1994: 249).

### 3.5.2.3 Promotion of museums

The leading British pioneer in the marketing of museums, Cossons, neatly summed up the situation facing most museums in the world today who are concerned about their survival. He says that *museums will stand or fall not only by their competence to care for collections, but by their ability to care for people. In other words, they need to be market-orientated if they are to survive...*(1985:44). A British Tourist Authority report on the same subject stressed that marketing *is a positive analytical matching of a product to its market...and for a museum...this is the presentation of its collection or theme in a way which best communicates this to its audience or potential visitors* (1983:21). The successful integration of museums into the mainstream highly competitive tourism markets is almost entirely dependent on their ability and will to re-focus on **who** they are there for.

The museums sector in the developed world, and to a lesser degree in South Africa, have to not only compete with each other for visitors but are increasingly having to compete

with other cultural attractions. These come in the form of historic sites and buildings which are open to the public. Examples of these are historic attractions with an emphasis upon trying to 're-create' the past through live re-enactments. Whilst there is some ongoing debate about the authenticity of these 'attractions' and their entertainment slant, they are nevertheless regarded as part of the cultural heritage competition. In South Africa many of our living heritage sites, including the many cultural villages that are being created, are all vying for the same target market. In order to survive it has become imperative that museums become innovative in their outreach to their potential visitors, local as well as international.

In addition to the conventional marketing approach (and not to be too vulnerable to market forces) there are a number of 'unconventional' approaches that museum management can take to increase visitor numbers. These have been summarised in the following form:

- Introduction to the museum: a simple and clear introduction that is not noisily intrusive but inviting
- Clustering: in order to offer visitors more than just a visit to a museum and to make stopping worthwhile, smaller museums can establish alliances with retail areas with catering facilities. Larger museums can consider shops, cafes, lecture theatres, gallery talks and events to hold people longer ('the longer they stay, the more they spend' so the adage goes).
- A sense of welcome and personality: many large museums can seem to appear impersonal. Smaller museums in South Africa however are regarded as 'friendly' (De Coning 1995).
- Interpretation of the locality: offer walks, talks, self-guided facilities which help to interpret the locality
- Co-operative marketing: join with other (non-competitive but complementary) enterprises in marketing the museum
- Specialisation: a clearly focused specialist display aimed at a broad audience e.g. an environmental interpretation using the locality

- Discount catering vouchers: to offset lack of catering facilities link up with local coffee shop/restaurant to provide discount vouchers for museum visitors (and collect commission for referrals)
- Offering a 'human' touch: people giving talks, being available to talk to
- Establishment of 'branches': take the museum (or collections) to disadvantaged communities
- Exchanging exhibition space: emulating the tried and tested marketing practice of offering a new product under an established umbrella. Expand an audience by exhibiting part of or all of a collection in another venue.
- Creation of packaged arrangements: approach corporate groups and hotels who might want to create packaged arrangements for their guests.

#### 3.5.2.4 Outlook for museums

The evolving role and responsibilities of museums are, according to Robert Adams, *to address the present human condition in ways that will be intelligible, instructive and relevant to a broad and diverse public made up of many constituencies* (1991:332-338). Arthurs supports this assertion when she says that *we are beyond the era of art or of objects for their own sake, or static presentations of past artifacts or collections as the data for disinterested study*. She goes on to say that there are many publics, many agendas, many criteria of accomplishment that are emerging and there is a need for greater attention to how objects evoke ideas and are *emblematic of social groups and settings* (1992:283).

Heritage conservation need not only be the preserve and responsibility of natural history museums who are traditionally drawn to matters of the environment that tend to emphasise the loss of biodiversity. Equally so any museum should feel obliged to use their collections to promote a general understanding of the need to conserve the cultural heritage in general. This matter is commented on by Davis when he raises the question that *if natural history museums have a mission to promote biological and geological conservation, why can't [...] historical museums play a parallel and key role in conservation of the wider human heritage?* (2000:317). He argues that in order to comprehend the culture of a community, it is necessary to have a clear understanding of the natural

environment, natural resources and their impacts, a need for a holistic approach that includes all aspects of heritage. He refers to history curators in Sweden that have recognised that there cannot be a proper understanding of cultural history without some knowledge of the natural environmental preconditions and frameworks. Museums need to explain human behaviour, Davis says, and describe how some cultures use their environment in a sustainable way. He concludes his comments by adding that *perhaps museums need to follow new models, less traditional in their outlook, and more closely geared to their local communities to be truly effective in promoting heritage conservation on the ground* (2000:317).

The concept of 'multivocalism' being introduced into museums has been suggested by Merriman and entails a process whereby the visiting public can conduct an *active dialogue* with the museum, instead of being the passive audience subjected to the present monologue which is common to most museums. From the transmission of facts, *the aim of the museum becomes the exploration of the nature of evidence and interpretation of the past, leading to a critically informed judgement about the past*. Merriman goes on to add that *by embracing the idea of dialogue, it could become possible for museums to transform themselves from vehicles for the transmission of myths to places where myths can be critically evaluated and challenged, and thus places where communities can come together for mutual self-understanding* (1997:119-148).

If one looks at the predictions of the World Tourism Organisation that tourism will grow at an unprecedented rate up to 2005 (WTO:2001a) and if one accepts that cultural heritage tourism, as one of the fastest growing special interest segments will grow exponentially, then it might be an opportune time to re-examine a number of entrenched attitudes in order to manage our cultural heritage in an appropriate and effective manner. Boniface suggests what will probably be regarded as a most radical approach to the presentation of heritage: *to cultivate the frame of mind which focuses on **the idea** of a cultural item rather than its physical representation in original form*. In substantiating her argument she refers to a Japanese practice already in operation, of substituting one of that country's most venerated historic monuments (the Ise Shrine) by a replica. In this way Japan solves the problem of masses of tourists congregating at one site with all the attendant problems

related to crowd management. The replica is produced every twenty years and placed strategically in different venues throughout Japan. She does however also admit that producing a replica might not totally rule out the problem of wear and tear occasioned by masses of tourists converging on one place (1995:112). An ideal 'candidate' for this proposal would be the "lost city of the Inca's", Machu Picchu, that is fast becoming one of the *victims* of mass heritage tourism. A few years ago small groups of 'intrepid' visitors had to hike along a rather hazardous narrow path to reach these Inca ruins perched high in the mountain peaks. Today there are reports of damage to the paths, with (at the last count) 30,000 heritage tourists per annum all clamouring to visit this 'treasure' high in the Peruvian Andes mountains. To literally add insult to injury, the Orient Express hotel group has now opened a 31-room hotel at the very entrance of the ruins, the Machu Picchu Sanctuary Lodge, and, one no longer has to 'trek' up the mountain, you can now take a comfortable helicopter ride to the very entrance of the ruins (Machu Picchu 2002).

Marketing and packaging a heritage tourism product will no doubt require a great deal of inventiveness now and in the future and one might have to break with convention and established practice in order to save this 'goose that lays the golden egg'.

### **3.5.3 The primary tourism industry**

Travel agents and tour operators view heritage tourism as just another special interest segment of their industry and if there is money to be made, they will promote it. It might sound very mercenary but it is commonplace in this industry. Generally, the prime focus of the retail travel industry is on outward bound traffic where the commission incentive is the greatest. Incoming tour operators either sell their own created packages which might have a heritage component (if it is demanded by the client) or they use existing pre-packaged tours of wholesale agents and other promotion agencies (which can involve local, regional or national tourist promotion organisations, whose responsibilities usually include the co-ordination and presentation of the product components in their areas). Middleton confirms the above assertion when he says that *it has to be recognised that airlines, hotels, attractions, car rental and other producer organisations in the industry, typically take a [...] narrower view of the products they sell, which often focuses exclusively on their own services* (1988:78).

Whilst it might be expected that local tourist organisations would be able to exert greater influence over the final complexion of the (heritage) product presented to the potential tourist, the reality is that the producer organisation of the tourist package acts in its own perceived self interests. It is indeed this 'gap' in the control over what is included in a heritage (or any other attraction) product that can be a cause for concern and it is therefore important that much thought be given to the content of the heritage component and its implications for the host community before presenting it to the producer organisation (e.g. tour operator/wholesale travel agent).

#### **3.5.4 Government perspective**

Tourism policy is required to guide the development of tourism in a country and dependent upon government's perception of the importance of tourism, the public sector usually sets and carries out the policy. The implementation of the government's policy on tourism becomes the responsibility of the national, provincial and local tourism organisations. South Africa is no different from most countries in the developed world in that it has a national tourism organisation, South African Tourism, whose prime function is the generic marketing of the country abroad. The responsibility for domestic tourism marketing is, in the first instance, the preserve and responsibility of the various provinces, and at a lower level, regional tourism organisations and their local authority members.

Traditionally, there are three reasons why the public sector becomes involved in tourism:

- political
- environmental
- economic

From a political point of view government's initial involvement in tourism stems from its policies relating to the movement of travellers across borders - the entry and exit of international visitors and nationals of the country. There are of course other more 'sinister' reasons for a government to become more involved in tourism and these relate to the furthering of international relations between two countries and the enhancing of its image.

Since the very basis of tourism hinges on the quality of the natural (and cultural) environment it is the responsibility of government, through its policies, to ensure that the state of these assets are not compromised in any negative manner through over exposure.

Tourism is a major generator of economic activity and recognised as an important 'export product'. The foreign exchange earned from tourism contributes to the income of the fiscus. Government's interest also relates to the benefits created for disadvantaged areas and communities in terms of the spreading of economic benefits (see Chapter 2.2.1). It is unfortunately true of many developing nations who become involved in tourism that they judge the success of their policy only by how *healthy* the industry is. Richter reminds that such a policy *should be judged by its net impact on the economic, social and political life of the people*. She adds that *net economic benefits, as opposed to overall receipts, and social and political factors are seldom considered quantifiable, in many countries they are simply left out of the policy equation* (1989:103). Numerous recent media reports on the state of tourism in South Africa have reflected this one-sided assessment by focusing exclusively on the *numbers* of tourists and the *extent* of the *earnings* (own observation).

The provision of cultural resource management in South Africa is currently shared by a number of government and public institutions. The South African Heritage Resources Agency (formerly the National Monuments Council) is mandated through the National Heritage Resources Act (Act 25 of 1999) with responsibility for the 'management' and statutory protection of those heritage resources which are of cultural significance or other special value for the present and future generations of South Africa. The Department of Environmental Affairs and Tourism, in addition to its responsibility for developing national policy on environmental management, also has the same responsibility for tourism. And, in terms of Section 2(1)(e) of Act 73 of 1989, the powers of the Minister includes the development of policy to promote the management of cultural resources. Improvements to this Act were the Environmental Conservation Amendment Act (Act 98 of 1991) and the Environmental Conservation Second Amendment Act (Act 115 of 1992). Further responsibility for the conservation of the country's cultural heritage is mandated in the National Environmental Management Act (Act 107 of 1998) which expressly stipulates that any disturbance of landscapes and terrains that represent the cultural heritage of the

nation must be avoided. Another department, the Department of Arts and Culture, is also mandated through its enabling Act to make a contribution to the existing legislation in this field. This involves the development of a national arts and culture policy which includes a heritage conservation policy. Academic institutions and certain museums provide the expertise needed in cultural resource identification, evaluation of significance, impact assessment and recommending mitigation. With the establishment of the various Provincial heritage resources authorities the applicable liabilities and obligations of SAHRA (in that Province) were made the responsibility of the respective Provincial governments. At local government level there are the various planning regulations which determine the course of action in matters related to cultural resource conservation.

As tourism assumes a greater importance in the economy, there has been a recognition from government of the need to ensure that those working in the industry have the necessary skills to sustain growth and maintain competitiveness. Training therefore has become an important issue for government, and reflecting this there have been numerous collaborative projects looking at training needs in the industry. The most significant of these was the formation of THETA (Tourism, Hospitality and Sport Education and Training Authority) in April 2000. THETA evolved from the former HITB (Hospitality Industry Training Board) when it became necessary to broaden the scope of a representative body that would be more inclusive of all the sectors that go to make up the tourism industry. Five 'chambers' were established to co-ordinate the various tourism industry sub-sectors, viz. hospitality, travel and tourism, gambling and lotteries, conservation and leisure, and sports. The Skills Development Act (Act 97 of 1998) is the enabling legislation which guides the activities of THETA.

### **3.5.5 Academic perspective**

As alluded to above (chapter 3.5.4), an important contribution to heritage tourism by academia lies in the field of research and the dissemination of knowledge which ultimately has the effect of conserving a nation's cultural heritage. When it comes to the *development* of (cultural heritage) tourism however, Jenkins is of the opinion that academics and academic publications *rarely, if ever, influence tourism development and how it is implemented*. He adds that, *as a group, academics have three main*

*characteristics based on their traditional role of being thinkers, researchers, analysts and teachers:*

- *to advance both the knowledge and understanding of the subject*
- *to disseminate information via teaching, publications and conferences*
- *and, through teaching and publications, to educate and influence students, other academics and the industry.*

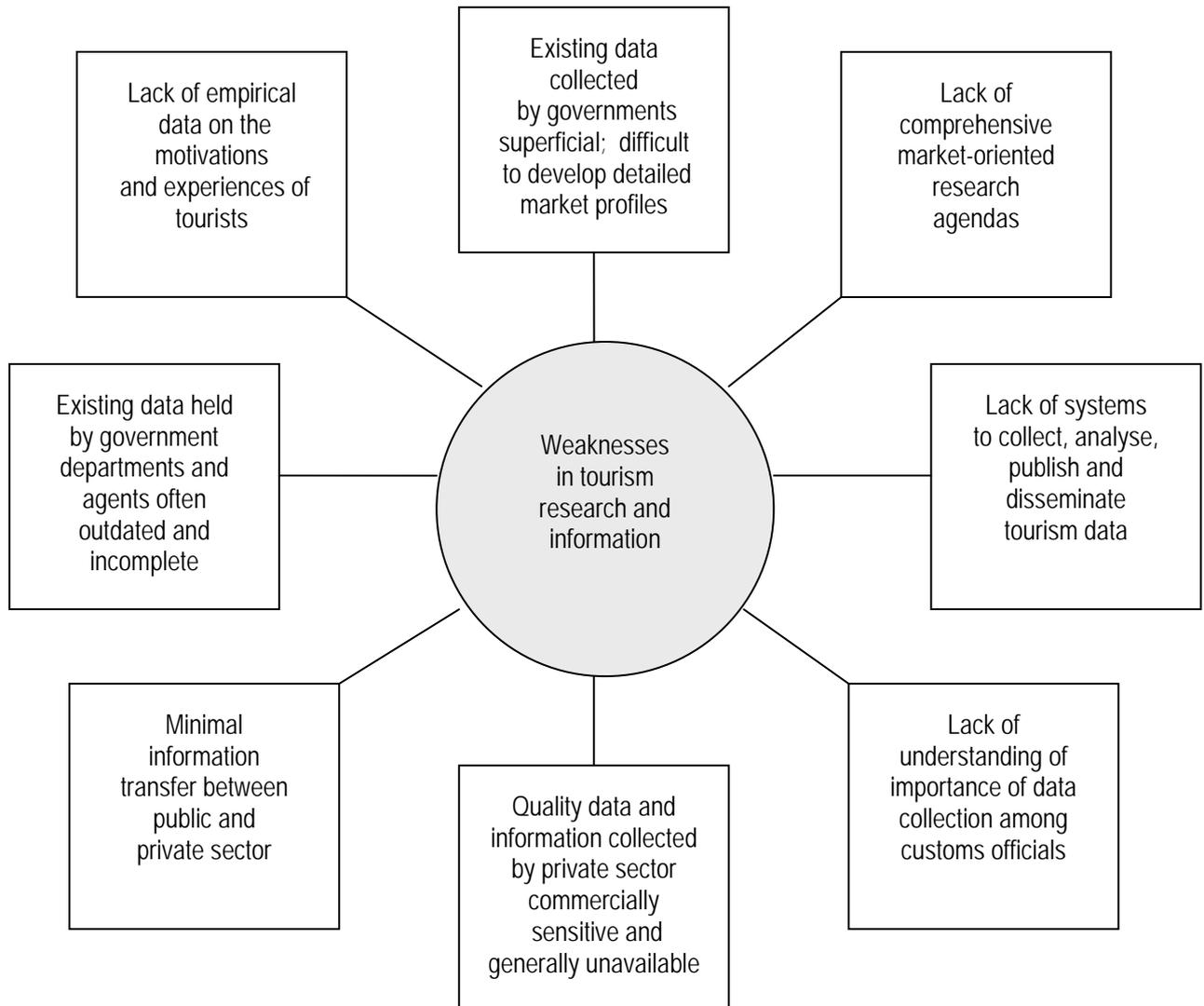
(2002:52-53)

If one examines the tourism literature for some illumination on the meaning of *development* (in the sense that Jenkins uses the word, above) it would appear that there is very little agreement on any single interpretation. As far back as 1968 one of the earlier tourism writers Goulet, noted that the ambiguity resulting from the use of the term *development* resulted from its use to refer to a *process* as well as to a *state* (1968:388). Pearce, in attempting to shed some light on the meaning of the word, concludes that many of the studies related to development *have been phrased in terms of 'impacts of tourism'* and that such impacts relate to a subject, the literature of which is the most extensive in the tourism industry (1989:15). Jenkins must surely be referring to the commonly examined issues of tourism-generated revenue or employment, social changes induced by the expansion of tourism and the environmental impacts of tourist projects when he makes the abovementioned statement about academic influence on tourism development. Not only *do* academics become involved in the tourism development that Pearce speaks of, but also in the *process*.

Academics play an important role as specialist consultants in tourism planning projects providing valuable theoretical knowledge. The tourism practitioners involved in the development process (seen in its holistic application) cannot hope to generate the research-based intelligence upon which much of present day decisions have to be made. In view of the wide-ranging effects of tourism on a destination area it is vital that development is undertaken within the context of a plan. A *valid* tourism plan cannot, therefore, be formulated without research. Developing countries generally have a relatively poor record when it comes to tourism research. Keyser summarises the situation of the

paucity of tourism research in the following figure and includes South Africa in her assessment:

*Figure 3.9* Weaknesses of tourism research in developing countries



(Keyser 2002:37)

The most important contributions that academia makes to the development of tourism in the area of research and specialist knowledge is reflected as follows:

Figure 3.10 Contribution made by academia to tourism research

<b>Economic &amp; management sciences</b> * business management * bureau for economic research * institute for futures research * logistics	-Economic feasibility analysis; impact analysis -Analysis of market trends and variations -Economic contribution to GDP -Analysis of present and future needs -Analysis of transportation systems
<b>Geography &amp; environmental studies</b>	-Environmental audits; resource mapping GIS; biosphere protection analysis; environmental impact evaluation
<b>Archaeology</b>	-Site mapping; conservation analysis -Discovery and identification of unknown cultural resources
<b>Sociology</b>	- Socio-cultural analyses of tourism impacts; socio-cultural characteristics of destination area
<b>Botany</b>	- Analysis of indigenous plant species
<b>Architecture</b>	- Identification of noteworthy elements in historic buildings; restoration processes in historically important structures; documentation of historic places
<b>Education</b>	- Identification of appropriate training programmes
<b>Nature conservation (conservation ecology)</b>	- Research role of ecotourism as sustainable utiliser of natural resources
<b>Law</b>	- Analysis of laws that impact on tourism
<b>Zoology</b>	- Impact of tourism on animal habits
<b>History</b> * cultural history	-Historical influences reflect cultural resources of the past; assistance in evaluating and inventorising cultural resources - Research of social value systems linked to history of area - Identification of social structure, customs, lifestyles and attitudes of destination areas - Heritage resource impact studies - Provision of specific technical advice - Input on content of heritage tourist guides - Provides an important applied link with cultural heritage in South Africa - Contributes to heritage product development through academic and scientific approach - Creation of an awareness of the conservation of cultural heritage as important for tourism - Contribution to historic buildings restoration
<b>Anthropology</b>	- Research and analysis of human social behaviour
<b>Statistics</b>	- Interpretation of tourism-related data

Jenkins concludes his comment on the role of academics in the development of tourism by saying that it is possible that *too much of the concern of academics is about impact rather than the process of implementation* and that if the academic had a more central role in formulating methodology it would allow for a *real-world participatory function* (2000:63).. The tourism industry in South Africa needs the input and involvement of appropriately

trained professionals who are able to provide technical assistance, advice and research expertise if it is to compete with other global players.

## CHAPTER 4

# THE ROLE OF CULTURAL VILLAGES IN THE CONSERVATION OF HERITAGE

### 4.1 Introduction

Tourists the world over are drawn to the *old* cities that are known for their reflections of a past. In most of these cities all that remains of this past are the three-dimensional examples of a bygone era, its buildings. They stand alone as a testimony to a culture that once existed and whilst they do provide a glimpse of that past, in most cases it has a *lifeless* form. Countries that have been able to either preserve or resurrect entire historic towns and villages have been in the forefront of the heritage tourism industry. Some examples of these are: Telc in Czechoslovakia; Sveti Stefan, Yugoslavia; Deerfield, Massachusetts USA; and Williamsburg, Virginia USA. Of these examples the only one that is both still physically intact and given over in its entirety to the tourism population is Sveti Stefan (Fitch 1990:235). Deerfield Village and Williamsburg, although operated in a museum context with little or no night-time population, are highly successful heritage attractions that purport to reflect the culture of its erstwhile inhabitants. These examples of 'cultural villages' have the potential to fulfil the role of providing the tourist with a far more complete picture of a community's heritage; in contrast with the one-off product, mostly presented out of its context. There is a growing interest, particularly amongst urban dwellers, to experience the full impact and the physical ambience of folkloristic and vernacular settlements. The crafts practised by these communities can be demonstrated far more realistically within the (re-created) environment than in a road-side stall. Examples of vernacular architecture can more easily be accommodated in the context of a *living village* and it will no longer be necessary for just song and dance to make up for the lack of visual art forms.

### 4.2 Cultural villages as part of alternative tourism

Cultural villages and the particular 'product' that they have to offer qualify them to be included under the generic term *alternative tourism*. *Alternative tourism* is the term given to a specific type of tourism that is distinguishable from conventional mass tourism in that it describes a type of tourism that is socially and environmentally sensitive. It has also

been referred to as *responsible tourism*, a term frequently used to describe the type of tourism which characterises ecotourism and whose ultimate objective is a means of achieving sustainable tourism. Inskeep confirms that this type of tourism can be considered appropriate *where there is concern about the socio-cultural and environmental impacts of mass tourism, especially in areas with traditional cultures and ecologically sensitive environments*. Inskeep provides a list of examples of what qualifies as alternative tourism:

- village tourism: characterised by small groups of tourists staying in or near traditional villages to experience village life and the environment
- rural, farm or agri-tourism: groups of tourists stay on farms and learn about farming activities
- walking and cycling tours: groups of tourists staying in hostels, private homes or B & B's, meeting local people and acquainting themselves with the local culture
- fishing tourism: tourists staying in coastal villages and accompanying local fishermen on fishing trips
- nature eco-tourism of hiking, trekking and canoeing in natural areas
- urban eco-tourism: tourists learning about urban social groups, language or special craft skills (Inskeep 1988:166-167).

The more popular cultural villages that are often referred to in tourism publications are mostly those that have been artificially created to meet the needs of tourists and where visitors can more directly experience the host-culture in ways that respect the society. Communities like the Balinese (referred to in Chapter 3.4.1.2) that have exposed only those aspects of their heritage for 'tourism consumption' that they are comfortable with and which does not stand a chance of being *contaminated*, will increasingly become the norm. Jane Desmond, in discussing the commodification of cultural practices of native Hawaiians warns of the pressures imposed by the tourism industry where selected cultural practices that formerly circulated mainly in non-commercial social contexts have now *entered the cash economy, marketed for outsiders* (2003:99).

Burns and Holden have coined the phrase, *the era of the alternative*, in describing the trends in world tourism and the search for an 'alternative' to the problems associated with mass tourism. The alternative tourism described by them is a form of tourism that is being

demanding by the private sector in response to an increasing call for a more socio-cultural friendly tourism that respects the environment in which it is developed (Burns & Holden 1995:208). The cultural village concept is ideally suited to this type of tourism where all aspects of the community's heritage can be displayed in one location, whilst at the same time, proper management of the various resources can be effected. The scale of the average cultural village found in rural South Africa is generally small and it is further characterised by the fact that it is locally owned and operated; its impact on the environment is minimal and much of its profits are retained locally. Those villages that are located in rural areas do however tend to be subject to economic leakages brought about by having to 'import' much of their more luxury goods demanded by some of their visitors. This aspect is however relatively negligible since most of the seriously-minded cultural heritage tourists prefer to eat local cuisine and otherwise 'live like the locals do'. In South Africa there are at present twenty-three attractions that market themselves as traditional cultural villages. These villages are mainly located in the rural areas of the country:

<b>Name</b>	<b>Location and Province</b>
Kaya Lendaba	Shamwari game reserve, Eastern Cape
Xhosa Village	Summerhill, Port Alfred, Eastern Cape
Basotho Cultural Village	Harrismith, Free State
Traditional Zulu Kraal	Heia Safari Ranch, Johannesburg, Gauteng
Lesedi Cultural Village	Johannesburg, Gauteng
Loopspruit Ndebele Village	Bronkhorstspuit, Gauteng
Dumazulu Village	Hluhluwe, KwaZulu-Natal
Midmar Historical Village	Howick, KwaZulu-Natal
Kwabhekithunga	Eshowe, KwaZulu-Natal
Phezulu Village	Durban, Kwazulu-Natal
Shakaland	Eshowe, Kwazulu-Natal
Ebutsini Village	Ekulindeni, Mpumalanga
Traditional Zulu Village	Talana Museum, Dundee, KwaZulu-Natal
Umgungunhlovu Village	Eshowe, KawZulu-Natal
Botshabelo Village	Middelburg, Mpumalanga
Shangana Cultural Village	Hazyview, Mpumalanga
Tsonga Kraal	Phalaborwa, Limpopo
Basadi-Ba-Bapedi	Ga Mphalele, Limpopo
Kaditshwene Village	Zeerust District, North-West Province
Kagga Kamma	Cedarberg, Western Cape
Bakone Malapa (North Sotho	Polokwane, Limpopo
Humalani Village	Skukuza, Mpumalanga
Phumangena-Zulu Village	Johannesburg, Gauteng

An attempt was made to determine by means of a questionnaire (see Annexure 2) the extent to which South Africa's cultural villages adhere to certain criteria that would in all probability increase their competitive position. Questions posed were:

- *was use made of local building material to construct the village?*  
(by making use of local building material, locals benefit by way of employment as builders and artisans, the material is 'harvested' from the local community at a cheaper rate and indigenous building styles can be practised)
- *are handcrafts and other artefacts made by locals available on site?*  
(local production of handcrafts benefits the community and contributes to the authenticity of the tourist's experience)
- *do you provide accommodation on site or is it available nearby?*  
(an important part of the visit is to spend a night in the village to fully comprehend the extent of the cultural heritage experience. The longer the tourist stays at the village the more they are likely to spend)
- *do you serve food on site and is it traditional food? If not, are there eating facilities nearby?*  
(sampling the local food is an important part of the tourist's experience and directly benefits the local economy)
- *do you make use of tourist guides?*  
(local guides are usually more knowledgeable about the cultural and natural environment. Employing locals in this field will also benefit the community)
- *do you have a brochure on the village?*  
(a brochure is an important part of the marketing process and will substantiate word-of-mouth promotion by guests)
- *do you make use of storytellers?*  
(story-tellers are important links in the cultural chain and can provide stimulating experiences for tourists)
- *do you restrict numbers of visitors to the village?*

(unregulated tourist numbers can have a negative effect on the enjoyment of other visitors to a village)

- *do you provide training for your staff?*  
(training ensures that customer service is benefited)
- *what other tourist attractions are nearby?*  
(it is important to 'delay' the tourist in your immediate area for as long as possible to spread the economic benefits amongst other indigenous operators, and to offer an added-value component)
- *are you involved with the local tourism association?*  
(by being a member of the local tourism office your marketing-arm is enhanced).

One of the very few cultural villages that responded to the questionnaire was that of Ebutsini in Mpumalanga province. All the questions posed were answered in the affirmative. Some interesting additional information provided was:

- the village huts were all constructed using local grass and black wattle poles. Even the rope used was plaited from local grass.
- handcrafts are made by a group of local women who sell their crafts on the site
- traditional food is made and served in the village to tourists
- the village employs its own traditional storytellers
- numbers of tourists are restricted according to the accommodation available and for control purposes

Cultural villages in South Africa, as repositories of the unique heritage of the many ethnic cultures, might not subscribe to the academic definition of authenticity, but their *correspondence between the nineteenth century images of pulsating tribes and the performance of 'ethnographic spectacle' [...] produces notions of authenticity that enables tourists to enthuse that the tribal village is the closest they can get to 'the real Africa'*. This type of tourism, whilst it subscribes to the basics of a business, has another equally important goal to achieve and that is *to package images that represent the society and its past* (Witz, Rassool & Minkley 2000:277).

### 4.3 The issue of authenticity in its portrayal

The question that frequently arises in much of the literature on the presentation and interpretation of a community's cultural heritage, is that of authenticity. The matter of authenticity in heritage tourism 'products' is one that has generated a great deal of debate amongst tourism writers and a general consensus appears to be that true authenticity can never be achieved. The premise upon which this assertion is made is that so much of history is already based upon subjective accounts that, as Russell proposes, *heritage conservation and interpretation has in the past operated partially and prejudicially* (1993:1). Fowler is more succinct when he states that the management of the *past is conducted on two levels: the physical and the intellectual* (1992:13). McManamon and Hatton refer to this process of change as *the uncertainty principle* of historical interpretation and direct attention to the growing body of work suggesting that any intervention or intermediation between the past and the experience of it, changes that very past (2000:1). Uzzell questions our ability to know the past and agrees in principle with Russell (1993:1) that historical knowledge *however well authenticated, is subjective and is subject to the biases of its chronicler who is susceptible to the psychological processes of selective attention, perception and recall*. He concludes that despite the sincerity (to be authentic) of those who provide interpretations of the past or those who are at the receiving end, there is no way to avoid *loading them with their own twentieth century perspectives*. He believes that it is impossible to re-create the past or to provide a 'truly authentic experience' *since visitors' perceptions of the past will be influenced by their present-day attitudes and values* (Uzzel 1994:295). Any developer of a cultural village now has the unenviable task of balancing authenticity of the 'product' with that type of experience that caters to a much larger market that feeds on the visual and material richness that they associate with a 'tourism spectacle'. Interpretation management in the context of this day and age when consumers are bombarded with visual images of destinations and attractions in the electronic media takes on a whole new meaning. Richter describes this situation even better: *the line between what is real and what is not is increasingly blurred to a generation attuned to a diet of mayhem and virtual reality* (2002:121).

#### 4.4 Multiple interpretations

Heritage resources and their interpretation, it would seem, should not only consist of a series of unconnected historical accounts (or even themes) but ideally should offer a stimulating and thought-provoking experience for the heritage tourist. Goulding is of the opinion that in its literal sense interpretation *describes how history, stories, artefacts and re-enactments are presented or interpreted in the medium of the [...] heritage attraction, the degree of information available and the nature and quality of that information* (1999:55). In modern society today there are conceivably few cultural villages that have been designed and developed for tourism that can claim to be truly authentic in every respect. Whilst the concept of introducing more than one interpretation of a particular aspect of a people's culture can appear to be a contradiction in terms, the neglect to consider this alternative has the potential of *diluting* the quality of the interpretation. In this regard McManamon draws attention to a similar situation in the field of archaeological interpretations where intrinsic differences in perspective between archaeologists and professional interpreters and educationists resulted in many past failures in the realm of public interpretation of such sites. This difference in perspective, he claims, is occasioned by the more technical and academic interests of the archaeologist as against the general communication goals of interpretive planners in providing *uncomplicated, educational, yet entertaining interpretive programmes* (McManamon 2000:296). Whilst the temptation to 'put on a show' for heritage tourists by developers of cultural villages could be a primary aim, it should never be attempted at the expense of transparency.

By considering the possibility of multiple interpretations of the cultural heritage of a community, indigenous people could present their views alongside those of anthropologists, historians and social scientists. In a similar vein the community's views could be supported by the scientists and ultimately lead to instructive debate among visitors. This concept is not new and one of the more recent examples is that of Barbara Bender's panel-exhibition on different groups' interpretation of Stonehenge in Britain (1995:38). There are conceivably numerous ways of presenting the past in a cultural village setting, from the passive using of exhibitions displaying relevant artefacts to three-dimensional role-playing or first-person interpretations. Even the use of audio-visual presentations can be considered. In this regard, the author visited a heritage site

dedicated to the work of the Jesuit priests amongst the Ojibwe Indians in the village of St Marie-amongst-the-Hurons, situated about 400 kilometres north of Toronto in Canada. At this living-village site tourists are first 'herded' into an appropriately constructed theatre where a film is shown dramatising the history of the Jesuit mission. At the conclusion the audience sees a full-frame picture of the entire compound on the screen which proceeds to disappear towards the ceiling revealing the same picture, but now only the real thing. The audience then literally 'walks into the past', meeting suitably dressed interpreter-actors going about the business of that era. Silverstone also mentions this heritage site and was equally impressed with what he refers to as *this extraordinary piece of multimedia legerdemain* (trickery). He uses this example to make the point that the heritage industry is in the business of mass communication and that the *boundary between heritage sites and media, and that between reality and fantasy, between myth and mimesis in both sets of institutions and practices, is becoming increasingly blurred, increasingly indistinct* (Silverstone 1989:138).

Harrison describes two approaches to interpreting the past which appear to be dominating present-day interpretative thinking and which, he believes, will go a long way towards reflecting the reality of what is common to all, *the ceaseless adaptation and adjustment we make in the assessment and re-assessment of the past, present and future* (1994:296). These approaches are particularly appropriate to the cultural village-type development where there is often a question about how *best* to interpret the past. They are the *re-creation approach* and the *re-construction approach*.

- In the re-creation approach there is an attempt to create an authentic atmosphere of the past by presenting a 'product' that brings that past to life. In this approach appropriately attired villagers interpret the history of the structures, the collections and the daily work processes. The advantages of this approach are:
  - it brings the past to life
  - it has high emotional appeal
  - it is attractive to the otherwise disinterested or uncommitted
  - it encourages identification with the characters
  - it allows for the creation of nostalgia.

Harrison believes that this approach provides for an *engaging presentation* of the past. He does however caution that there are certain disadvantages to this type of presentation, and these are:

- the supposed authentic atmosphere may attract large volumes of tourists who would destroy the very aura of the place
  - the difficulty in trying to *freeze frame* a particular period in history when the audience has to interpret it through their *late twentieth century eyes* whilst they are *laden down with a highly influential set of cultural baggage*.
- In the re-construction approach, which Harrison believes is a more objective approach to the presentation of history, the past would not be presented as a *closed system that is 'nice' to look at*, but, as a *variety of interpretative methods* that will make visitors aware of the *compromises* that have to be made in the telling of any historical account. The advantages of this approach according to Harrison, are:
    - there is no need to maintain an authentic atmosphere or offer visitors a 'slice of the past'
    - aspects of domestic and working life from different periods can be presented
    - where gaps and doubts about some aspects of history exists, these are communicated to visitors
    - objectivity can be aided by focusing on doubts about the past, rather than pretending to unreliable certainties
    - a channel is created between the past and the present thereby reducing the risk of culture/values conflict
    - educationally it teaches people to be more critical and analytical
    - the visitor is encouraged to think about relationships and development and not simply accept history as presented.

Disadvantages of this approach are that visitors will have to 'work harder' to enjoy their

visit and will have to forego that nostalgic philosophy of the imagined *golden age* which appears to be rife in the present time and which *drives* the tourist industry. (Harrison 1994:296-297).

Whilst the re-construction approach appears to be academically defensible, in the sense that it proposes to reflect the reality of the continually changing assessment and re-assessment of the past, present and future, (something which we are all 'guilty' of doing on a continuous basis) it is the author's contention that the tourism developer with his mercenary approach to the 'bottom line' will take a great amount of convincing to adopt the re-construction approach in a cultural village setting.

The success, from a tourism perspective, of the Jorvic Village experience (the re-created Viking village in York, England) with its authentic atmosphere (including the smells) stands as a testimony to the *re-creation approach*. It is worth repeating here what was said by Linda Richter (Chapter 4.3), and also in relation to the *tourism spectacle* that visitors want to experience, that the line between what is real and what is not *is increasingly blurred to a generation attuned to a diet of mayhem and virtual reality* (2002:114). Developers are as conscious of this *reality* as are most of those in or about to enter the tourism industry.

In the cultural village concept of heritage tourism the role of the interpreter-guide is a critical one, particularly in ensuring that the *experience* of the visitor is as *authentic* as possible.

#### **4.5 Interpretation: the role and responsibilities of tourist guides**

In the course of conventional tourism and more particularly that concerned with groups of people, the role of the tourist guide as a *deliverer of an abundance of information* is generally regarded to be the measure of this facilitator in the eyes of most travellers. This description of the guide has not changed much in the history of tourism and the *explainers* of the Greek Empire period (the *exegetai*) were doing *then* what most of our modern-day tourist guides are still doing *today*, delivering information. In the days of early travel of course the guide was regarded as an absolute necessity and not only dispensed valuable information on the terrain to be travelled but also protected the traveller from bandits and

other unscrupulous characters. In the view of the author it is entirely debatable whether the principles have changed much, except of course the details!

Tourist guides, as they are called nowadays (as opposed to the previous *Tour Guide*) are used mainly in the business of tour operating where they are called upon to provide information relative to a particular environment for the benefit of the client (the tourist). It is the experience of the author that many of the local guides do just that - provide information for the tourist to digest and interpret. In many cases the South African guide still plays the role of controller, dictating *what* the group sees and *when* they see it. The element of *control* of the group is still an underlying feature. Jan Carlzon (the initiator of the *moments of truth* principle) refers to a guide in the sense of creating the right environment for the tourist and by the constant interaction with them is placed in the perfect position of having the best understanding of whether or not they are satisfying them and, at the same time, fulfilling company goals (1987:37-38). This is the description of the 'new tourist guide'. Pond sums up this principle when she says that the greatest responsibility of a guide *is to infuse visitors with an understanding of and an appreciation for a place* (1993:78). By fully implementing this principle, Tilden's three stages of site interpretation will be realised: *through interpretation, understanding; through understanding, appreciation; through appreciation, protection* (1994:301). There are tour operators and some cultural village operators in South Africa who are conscious of this imperative and are inculcating this ethic into the training of their guides (author's observation).

Guides used in the cultural village environment, whilst still being subject to *the basic principles of good guiding*, have to, by the very nature of the specialised 'product' that they 'sell', expand their identities as students, researchers, guests or travellers, business persons, and marketers (Pond 1993: 85).

The principles that Pond refers to above are further elaborated upon in the following figure:

Figure 4.1 Basic principles of good guiding

<b>Leader</b>	Regarded by operators as the most essential attribute, more so than a guide's knowledge or experience. The measure of a guide's effectiveness is mirrored in the tourist's feeling of being heard, of being inspired and empowered to venture out on their own. A prime responsibility as leader is to <i>infuse the visitor with an understanding and appreciation for a place</i>
<b>Educator</b>	First-hand experience of interacting with cultures and places surpasses classroom instruction. Tourists are in effect 'students' being educated by the guide in history, architecture, geography, anthropology, ethnology and related subjects.
<b>Public relations representative</b>	Guides are the public face of the operator they represent and put forward a particular message or image to the visitor
<b>Host</b>	One who enjoys people and has an innate ability to create a comfortable environment in which visitors enjoy themselves
<b>Conduit</b>	Guides facilitate, allow and encourage events to unfold and are the medium rather than the message

(Adapted from Pond 1994: 76-84)

#### 4.6 Educative benefits for the tourist

Conventional tourism has become a dominant force in society the world over and its educative affects are being recognised as the industry expands and its benefits are felt and better recognised. At its very basic level tourism has the effect of broadening the knowledge of the participant about the destination and its people. A comment made by Carter is particularly relevant for heritage tourism in South Africa. He is of the opinion that an understanding of history *aids social coherence and cultural identity*. He further adds that this is especially true of a people who *lack a clearly identifiable national history* and whose boundaries were determined *by pencils and rulers wielded by previous [...] colonisers* (1994:361). The rapid urbanisation and movement of communities in South Africa over the past decades has had the effect of alienating many from their roots and there will be a need for re-introducing 'forgotten' cultures.

The cultural village concept, where visitors are entertained through the medium of re-enactment can also have the added purpose of education by offering a past perspective on the present.

In order to fulfil the educational role it is incumbent upon operators of cultural villages to be prepared to invest in a professional service. It is apparent from trends observed by

writers on this subject that heritage site operators generally have divergent views on their educational role, with some regarding it as a mere bi-product of the operation whilst others reflect a serious commitment to the cause of education. Tourism authorities, as the managers of sustainable tourism in their area of responsibility, should ensure that the operators of cultural villages have the necessary expertise at their disposal to present a resource that adequately reflects the heritage of the relevant community. There is a danger that certain developers who see a cultural village as a 'means to an end' (for income) and a mere resource to be used for entertainment can corrupt the very heritage they seek to portray.

#### **4.7 Economic benefits for the host/community**

The economic benefits of tourism in general were discussed in broad terms in chapter 1.3.4 and more specifically applicable to host communities in Chapter 3.3.5. Whilst the operators of purpose-created cultural villages will obviously be the primary beneficiaries in the development, there will be an outflow of benefits for the surrounding communities. These will come primarily in the form of employment, and, if the developer is serious about contributing to the well-being of the community, then through the purchase of goods and supplies locally. By the very nature of a cultural village-type development local guides and interpreters will be required and these can ideally be generated at local level. Development of new or forgotten skills in the production of artefacts, story-telling, customs and traditions can be effected. Further beneficiation for the community will come through the multiplier-effect of the tourist rand. This involves the process whereby tourist expenditure filters through different layers of the economy and impacting (to various degrees) on the recognised six types of multipliers viz.:

1. Income multiplier: Measuring the extra income generated in the local economy
2. Transaction multiplier: measuring the increased volume of business activity
3. Import multiplier: measuring the additional volume of imports demanded by tourists
4. Output multiplier: measuring the additional output in the local economy that results from an additional unit of tourism expenditure
5. Employment multiplier: measuring the direct and indirect employment generated by an additional unit of tourist expenditure

6. Government revenue multiplier: measuring the government revenue (from all sources) created by increases in tourist expenditure.  
(Adapted from Bull, 1991:138)

In a relatively isolated cultural village concept the three most important multipliers are the income multiplier, the import multiplier and the employment multiplier. If the village is owned and operated by the community the income generated will to a large degree circulate within that community. The employment multiplier is related to the total extra employment occasioned by an increase in tourist arrivals. The import multiplier refers to the extent of food and beverage acquisitions from outside the local economy to satisfy the needs of tourists. It stands to reason that if the village is largely self-sufficient in the provision of these items the so-called *leakage* factor will be accordingly reduced. The leakage factor is a key determinant in the whole equation and will ultimately have an impact on the 'bottom line'. Leakage relates to the extent to which income generated by tourists to a particular destination leaves the area again in the form of payments for goods and services consumed by such tourists. Should the village be owned, financed and supplied from outside the local economic area even the direct income and employment is dissipated. The ideal would be for the cultural village to be owned and operated by the local community who provides all the staff as well as traditional food, entertainment and artefacts produced from local material.

#### **4.8 Heritage tourism operation as a business**

At the outset it is perhaps necessary to accept that tourism can be viewed as a type of trading commodity since it displays some of the principle characteristics of the trade in commodities, namely:

- prices are set in centralised places (usually cities or metropolises). Most of the largest tour operating organisations are located in the major capitals of the world.
- it is subject to market manipulation (one has only to consider the airline and accommodation sectors in this regard)
- there are sometimes only tenuous links between cost of production and selling price (particularly applicable to the heritage industry where a 'product' common to all is treated as a saleable commodity).

From its rather utilitarian beginnings first as a pilgrimage, then to education for the elite and finally as amusement for the masses, tourism has now been transformed into a global *consumer product*. Some writers are however of the opinion that the age of mass tourism, defined by Poon (1993:32) as *a phenomenon of large scale packaging of standardised leisure services at fixed prices for sale to a mass clientele*, is over and that a new type of tourist from a post-modern world looking for renewal through the *psychological comfort of the easier, less frenetic liminality of undeveloped Third World destinations* has emerged (Burns & Holden 1995:11). However, when one considers the structure of the world's population and especially the widening of the gap between the *have's* and the *have-not's*, then it is doubtful whether an end to mass tourism is in sight. There will always be those who require to be *shepherded* through unfamiliar destinations in the company of their own kind.

Heritage tourism attractions, as presented in the cultural village environment, are subject to the same product development stages applicable to conventional commercial products, namely: generating ideas, refining concepts, feasibility analysis, evaluation, construction and launch. Whilst it may be argued that the corporate objectives of a cultural village attraction are not always exactly the same as those of a commercial manufacturing company, the similarity to a product that is both *saleable* and applies *marketing processes* are certainly present. Any heritage attraction, including the cultural village, that operates as a business and trades with the public, whether its objectives are to make a profit or not, operates in a constantly changing environment that demands the application of normal business methods.

Harrison provides some compelling reasons why operators in the business of heritage tourism should become more professional and consider applying strategic business management principles. International trends and impacts that affect heritage tourism directly are the growing sophistication of consumers and the increasing importance of tourism markets, which together have had the effect of changing attitudes towards business management. What follows is a summary of some of the key economic and political events mentioned by Harrison which have had an impact on this change of attitude:

- a loss of faith in the traditional long-term business planning based on forecasts, resulting from the various energy crises, international economic downturns and the Middle East conflicts of the past few decades
- the substitution of the management philosophy of continuous quality improvement (TQM), which recognises a more participatory, consensus-style of management, for the traditional more autocratic model where decisions are handed down through management hierarchies
- a recognition by governments and industry of the importance of greater management efficiency brought about by training at all levels
- the increasing emphasis on performance measurement, management accountability and the operation of market economics in areas including parts of heritage, especially those traditionally reliant on government subsidies.
- more affluent and more demanding tourists influenced by greater income, more leisure time, improved education and advanced media exposure
- the effects of international developments on management practices as well as on customer expectations indirectly affect heritage resources
- unknown level of competition in the heritage industry brought about by a substantial growth of capacity in most forms of heritage provision
- the worldwide growth in tourism and its concomitant impact on developing visitor demand for heritage attractions
- the implications of the internet and other growing interactive multimedia platforms have shifted traditional planning procedures into a new dimension and provide heritage operations with the tools for better performance control and decision-making; an area where this sector of the industry has been slow to respond
- the emergence of *vision* as a clearly focused view of the desired future in place of the traditional long-range planning forecasts (heritage visions are unfortunately traditionally linked to altruistic ideals and beliefs from the accountant's projections).

(Converted from Harrison 1994: 6-7).

Management techniques and procedures have been applied in the services sector of the economies of most countries for some time now and have been utilised with great success in the tourism industry. The heritage tourism industry, from the one-person stall selling traditional artefacts to the sophisticated multi-purpose cultural village, has to take into account the rapid changes that are occurring in commerce and, to refer to a much-used phrase, *manage such change*. In many respects this merely entails the application of what has been learned from the marketplace.

#### **4.9 The cultural village and its impact on the sustainability of a culture**

The concept of sustainability in the development of tourism has been the subject of much

debate ever since the United Nations released its *Brundtland Report* in 1987. Although the report was aimed at the protection of the environment during the process of development, its basic principles when applied to tourism of any kind, imply a type of tourism that is small-scale and non-destructive of the resource. Rather than the creation of a contrived and artificial environment it is the responsibility of heritage tourism developers to direct the focus onto the conservation and interpretation of indigenous cultural as well as natural resources.

The definition of sustainable development as contained in the abovementioned *Report* reads as follows: *development that meets the needs of the present without compromising the ability of future generations to meet their own needs*. A proviso was added to this report which expands its applicability to most resources about to undergo development, namely:

*that sustainable development is not a fixed state of harmony, but rather a process of change in which the exploitation of resources, the direction of investments, the orientation of technological development and institutional change are made consistent with future as well as present need* (United Nations 1987).

Of particular importance to the development and provision of the cultural village concept is the danger of exploitation of the resource. There are traditionally two groups of stakeholders that become involved in the development of a cultural resource; on the one hand there are the conservation bodies (government as well as non-governmental) each with their own values who select the sites and artefacts which they believe could derive benefit from being exposed to tourism, and, at the other end of the scale there are the marketers of tourism whose evaluation of the cultural and heritage resource is done from the point of view of tourism potential and invariably also its marketing investment capabilities (see Chapter 3.3.5 where this often conflicting situation is also discussed). Jansen-Verbeke and Lievois in addressing the issue of developing and planning of heritage tourism products emphasise the importance of selecting the *right* 'products' with its assigned interpretation. They regard this step as the most critical in the selection process, particularly in view of the potential irreversible nature thereof. The *introduction* of heritage

tourism attractions *into the mental map* of the tourist, they submit, is a first and decisive step in the *touristification* of the resource and it is this process, once accelerated, that becomes unstoppable (2002:91-92).

Fortunately there appears to be a gradual awareness in the marketplace of the benefits of communicating cultural identity and a 'sense of place' as an integral part of the process of achieving a competitive advantage. A good example of this is the recently completed Shangaana Cultural Village (four in all) in Mpumalanga where the cultural identity of the Shangaan people is sensitively portrayed through their unique architecture, music and traditions. The local community's involvement right from the outset, from the provision of expert advice on cultural traditions to employment as interpreters and finally to participation in a staff-share scheme, makes this development unique in South Africa.

The basic objective of the sustainable development and utilisation of a cultural village-type tourism attraction, besides its core objective of contributing to the conservation of a people's cultural heritage, is to assist visitors to appreciate the cultural and natural uniqueness of a site by bringing them *closer* to it. To achieve this, developers must be conscious of an intimacy that reflects its human-scale, to the point where the sensory features of the landscape, such as smells, sights and sounds are appreciated and preserved. A good example of this principle can be found at the Jorvik Viking Centre in York, England, where the visitor is taken back in time to AD 975 and then on a ride through history experiencing the full impact of the unfolding village life of the early inhabitants, *including* the smells and sounds.

#### **4.10 Conclusion**

Whether the utilisation of cultural villages will eventually contribute to the conservation of the rapidly disappearing heritage of the divergent peoples of South Africa and Africa, only time will tell. Developing countries and more specifically those in Africa who have recently or are just now emerging into statehood are faced with economic and political problems of immense complexity. In addition to this, many of these new countries are also caught up in a type of cultural ambiguity. Besides the understandable (and ongoing) obsession of political and economic independence from the West there is another more sinister

obsession that has become evident and which carries with it the seeds of destruction of many traditional cultural practices. Modern statehood invariably means the adoption of contemporary cosmopolitan lifestyles, which, although this has not yet reached the masses, is already noticeable amongst the emerging elite of these countries, many of whose lifestyles are the aspirations of the poor.

South Africa, with its rapid rate of urbanisation (see Chapter 3.3.5) and the concomitant processes of acculturation, stands to lose many of the traditional cultural practices of its diverse population. Heritage tourism and its dependence upon the cultural integrity of communities has the potential of conserving many of these sometimes unique traditional practices, if not for the cultural conservation sake thereof then for purely economic reasons. In order for the cultural village concept to succeed as a type of repository for the rich cultural heritage of the diverse peoples of South Africa it will be necessary for government to provide development guidelines that can be used by individual communities, developers and tourism operators. Such guidelines will also identify common elements of a people's heritage that have the potential to be exposed to tourism as well as suggestions for development nodes. For such guidelines to be effective there has to be some form of political pressure. Without such pressure officials who have responsibility for development will not pay much attention to cultural resource concerns (according to McManamon and Hatton this appears to be a worldwide problem (2000:9). Listed below is a summary of some of the more important points that could be included in such guidelines:

<b>Community</b>	<ol style="list-style-type: none"> <li>1. Cultural resources should be viewed as part of the assets of their local areas</li> <li>2. Local communities should make themselves available for partnerships in the interpretation and protection of their cultural heritage</li> <li>3. Guard against the alienation or restriction of the traditional cultural uses of land or resources by developers</li> <li>4. Question the extent of accessibility to the development for the local community</li> <li>5. Determine whether the development of the cultural resource is supportive or in conflict with local values and land-use patterns</li> <li>6. What economic benefits, if any, will accrue to the community</li> <li>7. The inclusion of members of the local community in significant staff positions should be negotiated with the developer</li> <li>8. Negotiate the utilisation of local crafts for sale</li> <li>9. Become involved in the 'living culture' part of the development</li> <li>10. Receive assurances that the integrity of traditions and life-styles will be respected</li> </ol>
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<b>Developers</b>	<ol style="list-style-type: none"> <li>1. Proposed development sites should be surveyed for cultural resources and the significance thereof determined</li> <li>2. All site and facility designs should include methods for protecting and preserving significant cultural resources over the long term</li> <li>3. The architectural style, landscape design and materials used in construction of new developments should mirror the cultural heritage of the region</li> <li>4. Cultural resource treatment and maintenance methods should be both environmentally and culturally sensitive and sustainable over the long term</li> <li>5. All development plans must take into account the total impacts in the widest possible context, and it must seek and implement effective mitigation for those impacts</li> <li>6. Where at all possible use should be made of local expertise in the design and building construction. Ideally buildings should be constructed from naturally sustainable materials</li> <li>7. The construction of roads and pathways should at all times respect the surrounding landscape and be carried out in an environmentally sensitive manner</li> <li>8. Determine the anticipated effect on locally available resources</li> <li>9. Identify health or safety problems in presenting the resource to visitors</li> <li>10. Decide how the resource should be interpreted and the manner in which it is to be presented to the visiting tourists</li> </ol>
<b>Tourism operators</b>	<ol style="list-style-type: none"> <li>1. Commit to excellence in the quality of heritage tourism experiences provided to tourists through motivated and caring staff</li> <li>2. Encourage an appreciation of and respect for cultural and natural heritage among clients as well as within local communities</li> <li>3. Respect the values and aspirations of local communities by providing services which contribute to community pride and identity</li> <li>4. Align with a form of tourism development that is compatible with balanced economic objectives and the conservation of the area's cultural heritage</li> <li>5. Be efficient in the use of an area's natural and cultural resources</li> <li>6. Co-operate with other sectors of the tourism industry in an effort to ensure an improved quality of life for affected communities</li> <li>7. Support heritage tourists in their quest for a greater understanding and appreciation of the destination's culture</li> <li>8. Educate clients about local cultures and the respect needed to be shown</li> <li>9. Develop tourism products that are consistent with community values</li> <li>10. Provide training in heritage tourism to members</li> </ol>

The long-term sustainability of cultural heritage tourism as presented within the context of a cultural village setup depends upon the creation of a balance between the needs and aspirations of the various stakeholders involved. Ultimately, by practising a sustainable approach to such development three important features are emphasised. Keyser elaborates on these features:

- sustainable tourism embraces the provision of **quality** experiences for visitors whilst contributing to the quality of life of the host community

- sustainable tourism ensures the **continuity** of both the cultural as well as the natural resources upon which it is based
- sustainable tourism emphasises the **balance** between the mutual goals of and co-operation among visitors, host communities and destination developers

Adapted from Keyser (2002: 381).

## CHAPTER 5

### THE CULTURAL INFLUENCE OF THE FRENCH HUGUENOTS ON THE IMAGE OF FRANSCHHOEK AS A TOURISM DESTINATION

#### 5.1 Introduction

*For over three hundred years Franschhoek had been like the sleeping beauty who needed a kiss to waken her. So we gave her a French kiss* (De Villiers 2001:8). This seemingly innocuous statement by Graham de Villiers, the past chairman of the Vignerons de Franschhoek, described a process of image manipulation that has succeeded in popularising a Boland town that was never really seen as a threat to its prominent historic (and touristic) neighbour, Stellenbosch. Purely from an architectural heritage point of view, Stellenbosch convincingly outclasses Franschhoek and yet, in 2004, Franschhoek has become a tourist destination that is fast surpassing its neighbour in prominence as *the* preferred choice of tour operators (own observation). Franschhoek's historic buildings, in the scheme of things, are a rather eclectic collection of mainly Edwardian and Victorian domestic buildings with most of the other having being built in the early decades of the 20th Century. Todeschini and Japha tell us that Franschhoek is *not a Cape-Georgian town and its most certainly not a Cape Dutch town* (1989: 9). What then is its allure and what has 'metamorphosised' it from a town that has been referred to by De Villiers as a *sleepy hamlet with very little tourist appeal?* (Here he was alluding to a period before 1967 when the Huguenot Memorial Museum was inaugurated) (2001). Graham de Villiers, knowingly or unknowingly provides the answer in his comment: *so we gave her a French kiss*. The *french kiss* that De Villiers alludes to was the decision to merge the promotional activities of the Valley's wine industry, Vignerons de Franschhoek, with those of the tourism promotional agency, Franschhoek Vallee Tourism with the intention of enhancing the image of the town and its immediate region. In most re-vitalisation processes of large urban areas for tourism purposes there is usually a catalyst and the local authority generally plays a leading role. In this case however the initiative came from the private sector largely comprising the members of the tourism bureau (guesthouses, B & B's, restaurants, hotels) and the wine farms.

Tourism has in the past been used in many cases to revive a destination's image

obsolescence by introducing new uses that take advantage of its historic character, ambience and sense of place (a relatively recent attraction in Cape Town which has capitalised on this principle, with great success, is the Victoria & Alfred Waterfront). The re-construction of the image of Franschhoek appears not to have been a case of having to change the image in its entirety due to negativity, but more a case of adapting the 'product' to be more desirable to the market. Since the underlying focus of this case study is on image manipulation it is considered pertinent to go into some detail on this subject before relating it to the town of Franschhoek.

## 5.2 The role of image in the promotion of a tourist destination

The promotion of tourism in the highly competitive environment that most destinations have to face today generally revolves around one principle, and that is to convey a *positive image*. This principle is not however confined to tourism as a component of the services industry, but is fully consistent with traditional marketing practices that attempt to develop a product, price it, promote it, and distribute it in a manner most likely to convey the most positive image attributes possible. Whilst it is rare in the marketing process of products for consumers to lose sight of the 'reality' of the product, in tourism marketing this reality can become relatively insignificant in relation to the image projected about a destination. Kotler confirms this thesis by stating that *it is the organisation's [the destination's] image, not necessarily its reality, that people respond to* (1982:56). Some popular world destinations like Monaco, the French Riviera, Hawaii, Paris and Vienna rely heavily on the image held by tourists in general. It is therefore relatively easy for marketers to match the widely held image of these destinations with a pre-existing image in the minds of a targeted audience. The goal of all tourist marketers is to create a so-called *equilibrium* in this process.

Destination marketing organisations go to great lengths to ensure that the positive image held by tourists of a particular destination remains constant. Where destinations either lose an image through some or other major incident or as an ongoing downward-spiralling process of stagnation, a great deal of ingenuity is required to recoup a lost market. There was a period in the mid 1980's when Durban was nationally perceived to be the prime tourism destination in South Africa. At about this time it was decided by the city to redevelop its beach-front area. In the process, about a quarter of all the parking places in

this hugely frequented area was lost. Within a year after this, consumer research indicated that Durban had become known as a place where parking was difficult to find. Consequently Durban experienced a drop in tourism. Several years later and with much creative marketing (at great expense) and a concerted effort to improve tourist infrastructure the city regained most of its image as a preferred domestic holiday destination (Van Zyl 1985).

### 5.2.1 On defining image

Image is a term that is used in many contexts and as a result its meaning has become somewhat 'hazy'. We speak of an *organisation's* image, the *corporate* image of a company, the *national* image of a country, a *brand* image (South African Tourism's brand image is presently undergoing a change (Indaba 2004) ), a *public* image, *self*-image, and other forms of projection. Kotler's definition of an *image* distinguishes it from what he refers to as the *similar sounding concepts* of beliefs, attitudes, and stereotypes. His definition of an image is: *the sum of beliefs, ideas, and impressions that a person has of an object*. He argues that a belief cannot be an image since it is only one element in a larger image that can be held; it cannot be an attitude since people's images of an object do not necessarily reveal their attitudes toward it (two persons may hold the same image and yet have different attitudes toward it); and, it cannot be a stereotype which refers to a widely held image that is distorted and simplistic and carries a favourable or unfavourable attitude toward the object and which can vary greatly from person to person (1982:57). Crompton has produced a similar definition to that of Kotler but he relates it to a *place* or *destination* (1979:18-23). Dichter defines it as *an overall impression with some emotional content* (1985:455), and, in the same vein but with an added construct, Lawson and Baud-Bovy are of the opinion that image is *an expression of knowledge, impressions, prejudice, imaginations, and emotional thoughts an individual has of a specific object or place* (1977:37). After undertaking an extensive literature review on brand (product) image Dobni and Zinkhan concluded that image has both cognitive and affective components and that it is *a perceptual phenomenon that formed through consumers' reasoned and emotional interpretation* (1990:110). In the final analysis, image, when limited to a tourism destination is not necessarily grounded in experience or facts, but is widely acknowledged to be one of the most powerful motivators in tourism.

### 5.2.2 Image as part of a complementary strategy in the promotional process

A tourism destination generally makes use of the following strategies to attract visitors:

- image marketing
- attractions marketing
- infrastructure marketing
- people marketing

Chief amongst these strategies is improving its image. A destination does not necessarily have to have a bad image that has to be corrected in the minds of potential tourists. It can be that they are already attracting visitors but in order to appeal to a far greater market they need to adapt or change their present image.

An image strategy is usually the least expensive and in many cases involves only a process of communicating something positive to visitors. Kotler, Haider and Rein have identified six image stages which may be applicable to a particular destination, and, depending on the appropriate stage, will have a direct bearing on the cost of the campaign and its ultimate effectiveness.

*Figure 5.1* Six stages of image of a place

<b>Positive image</b>	Certain destinations already have a positive image and don't require much change. Cape Town, Stellenbosch, Plettenberg Bay and Knysna are such destinations. These towns evoke a positive image in the minds of potential tourists
<b>Weak image</b>	There are some destinations that have a weak image even though they have potential attractions. The problem lies with the fact that they do not market what they have.
<b>Negative image</b>	Some destinations have a negative image in the minds of tourists, occasioned by some bad publicity received in the media. Johannesburg has acquired somewhat of a negative image as the 'crime capital' of South Africa.
<b>Mixed image</b>	Some destinations have a combination of images, both positive as well as negative. Cape Town is regarded as the most desirable tourist destination in South Africa but it also has a negative image related to its weather.
<b>Contradictory image</b>	There are some destinations that suffer from mixed messages about its image. Many tourists know that the winter weather in Cape Town has some of the nicest days, and, then there are others who harp on the 'always wet and cold' label.
<b>Overly attractive image</b>	Knysna is one of those towns that suffers from being overly attractive to tourists. In the early 1990's the local tourism office considered de-marketing to stem the flow of visitors that threatened to bring the town to a standstill.

(Adapted from Kotler, Haider & Rein 1993:35-36)

Kotler et al caution against the expectation that a *catchy phrase* given to a destination is sufficient to change an image and that it is vital that such a place must communicate a **valid** image. Whilst a slogan, like New York City's *The Big Apple* might command attention, it will not amount to image marketing on its own. A successful South African place slogan that *did* do a great deal to promote the winter months in Cape Town was that named *The Green Season*. It went a long way in dispelling the up-country fears of the supposed long wet winters and drew many domestic tourists to the region.

It is universally agreed that place images are not easy to either develop or change and that an absolute pre-requisite to this process is *research* to determine how local residents and visitors from outside see the place. It is thus important to establish the current image and then to develop a *picture* of the desired image. The gap between these two extremes will provide the various options to work on. A destination can then decide which options will be more cost-effective and target a specific approach.

#### **5.2.2.1 Attractions promotion**

Changing the image of a tourism destination alone will not necessarily attract tourists. Since the appeal of any destination for tourists is closely tied to the quality, extent and uniqueness of its attractions, it stands to reason that these aspects require promotion to bring it to the attention of prospective visitors. The more attractions that a destination has the easier it is to appeal to a much wider audience. Conversely, if a destination has only a few attractions it will have to work harder at being creative, and then a combination of image and attractions might be necessary to achieve the same effect. When reference is made to *attractions* in the tourism sense both the natural as well as physical features of a place are considered. Coupled with the physical features would be events that are designed to appeal to tourists. Most marketers of towns and cities usually grade them according to the number of attractions that might appeal to visitors. Some places are fortunate to have an abundance of *natural* attractions (e.g. the mountains and the proximity to the sea) but then have to counter a negative weather image, like Cape Town. There are of course destination cities in the world that have acquired such a desirable image over the years that other counter-productive aspects are not considered serious. Paris, London and New York are such destinations. Stellenbosch, known for its historic

character, uses this attraction to entice visitors but at the same time needs to continually work on its image that might be eroding as a result of careless housekeeping and people pressure.

### **5.2.2.2 Infrastructure promotion**

The provision of adequate infrastructure at a destination to accommodate the needs of its citizens as well as those of its visitors is a *sine qua non* and one of the non-negotiable aspects of tourism. Without adequate potable water, electricity, sewage, and basic transport systems few tourism destinations will survive (see chapter 1.3.1). By promoting the availability of all these necessary aspects of a destination's infrastructure the prospective tourist is provided with important information required to make an informed decision. In addition to these very basic amenities the tourist also requires good accommodation establishments and restaurants.

### **5.2.2.3 People promotion**

As the most human aspect of tourism the hospitality shown by the local community is paramount to the success of a destination. All the good intentions of a local tourism promotional agency in promoting their town as a preferred destination can be scuttled by the unfriendliness and uncooperative attitude of the people of that town. It is a particularly vital aspect of the overall promotion of a destination to ensure that the local community:

- has been involved in the decision-making process regarding tourism developments
- is aware of the potential impacts of such developments on their quality of life
- has been fully briefed (e.g. via the local media) of promotional campaigns that might impact on the resources of the town.

It has been the experience of the author that where the above communication has not taken place there is a far greater likelihood of opposition from people at a destination.

Murphy confirms that *the most quoted irritant for residents is congestion, particularly with respect to traffic and parking* (1985:122). The social stress on the local populace brought

about by increasing tourism volumes can be ameliorated by the tourism industry and local authorities by proactive attention to obvious problems usually associated with such developments.

There are destinations in South Africa that pride themselves on the friendliness of their people; one such popular tourist destination city is Port Elizabeth that has over the years acquired the image of *the friendly city*. Port Elizabeth's beaches are the most visited by tourists and the greatest pressure in terms of numbers is felt there. The municipal authorities addressed the problem of parking at a very early stage in PE's tourism development and ensured that there was adequate parking for locals as well as visitors at these popular attractions in the city. The cleanliness of the city's beaches (and the city overall) has added to its popularity as a family-holiday destination (In 2003 Port Elizabeth won the government award as the cleanest city in South Africa) (Personal communication with Peter Myles, March 2001).

By addressing a potential 'irritant' of the local populace, and one that is most often cited in popular tourist-related towns, the local authority (knowingly or otherwise) pre-empted a public backlash. It is a commonly held proposition in the tourism industry that shifts and changes in the marketplace occur at a far greater pace than a community's capacity to react and respond. It therefore makes good sense to involve the people in all aspects of a tourism-related development so that concerns that might arise are democratically addressed.

### **5.3 Visitor perceptions as influenced by image**

Experience tells us that not all people perceive things in the same way. A person's perception involves seeing, hearing, feeling, tasting and smelling, the so-called sensory stimuli. The sensations caused by these stimuli can influence a decision made by a prospective tourist to either visit a particular attraction or to avoid it. Only once a prospective tourist picks up sensory stimuli from the intended destination environment, through hearing or seeing a marketing message, will he/she react. Van der Walt has defined perception as *the process whereby an individual selects, organises and integrates stimuli into a meaningful and coherent overall picture*. Van der Walt also stresses that the

consumer reacts according to his *interpretation* and *not always according to objective reality* (1987:298). Meyers & Reynolds put this in a simpler form: *what we perceive is very often as much a product of what we **want** to perceive as of what is actually there* (1967:3). According to the successful marketer of tourism, perception is a vital aspect in the approach to influence a prospective tourist since it involves the *total impression* that the services and promotional efforts create in the mind of such visitor.

The image held by a prospective tourist of a particular destination, whether real or imagined, is in the final analysis what will be the motivating force that underscores the deciding factor. According to Mayo and Jarvis, our *perception* of the various alternatives that we assume will meet our needs is an important factor in our subjective assessment of these options. A destination marketing organisation that understands how tourists form perceptions in their decision-making process, is ideally placed to influence these decisions (1981:23).

#### 5.4 The development of image through communication

All the changes in the image of a tourist destination would amount to nothing if it could not be communicated to appropriate targets. In the nature of tourism it is normal for tourists to act in order to satisfy their needs and to be able to do this they have to be informed, persuaded and reminded through communication. Elements that are used to promote an image of a destination to prospective tourists as well as to a local community are:

##### 5.4.1 Advertising

Advertising has been defined as *any paid impersonal conveyance of a message* and its specific characteristics, relevant to this study, are summarised as follows:

<b>One-way communication</b>	Messages are one-dimensional in that the receiver has no opportunity to comment on them
<b>Talks to groups of consumers</b>	The same message is directed to countless people each with their own unique personality
<b>Depends on symbols</b>	Symbolic words, pictures and sounds are used to target an audience who has to identify with the message

<b>Low-cost mass communication</b>	Thousands of potential tourists can be frequently reached at a relatively low cost
<b>Selective communication</b>	The potential tourist will selectively assess the relevance of the advertisement to his/her own needs
<b>Transfer of important information</b>	Information related to the quality features, advantages and specific brand image allows the tourist to make a decision
<b>Persuasive communication</b>	The success of the advertisement is measured by its ability to attract attention, create interest, provide relevant and credible information
<b>Commercial communication</b>	In order to be justified and to reach its intended objective the advertisement must be cost effective

(Adapted from Koekemoer 1993: 340-341)

Since tourism is a part of the service industry and most of its 'products' are intangible and cannot be seen, touched or otherwise sensed (as is the case with other tangible products) it has been suggested by Zeithaml & Bitner that tangible products that *are* associated with the service advertised be featured. The rationale behind this suggestion is that such products provide vivid information that creates a strong or clear impression on the senses and produces a distinct mental picture in the mind of the consumer (1996:463). By showing a tourist enjoying a glass of wine at a wine farm in the destination area (e.g. Franschhoek) can be exactly such a vivid information cue.

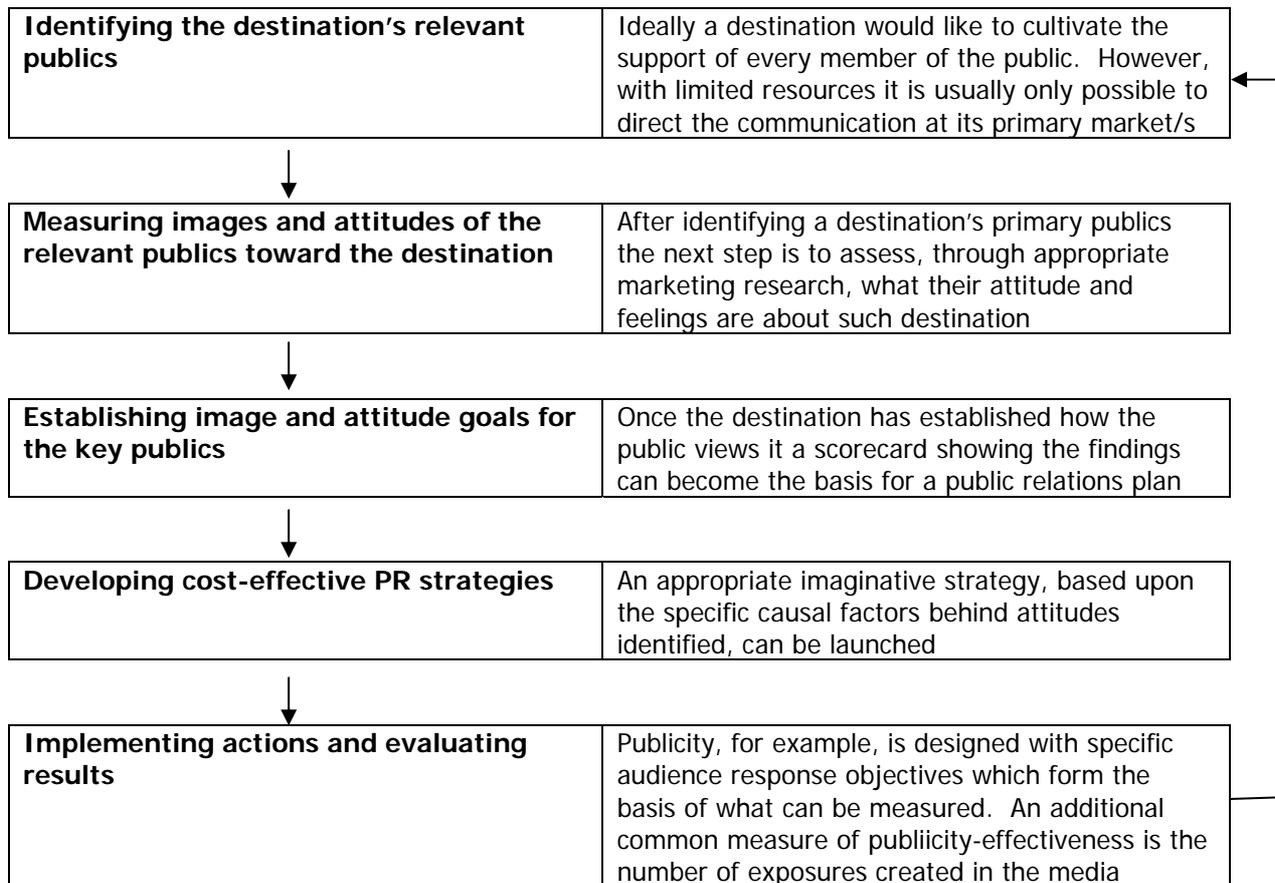
#### **5.4.2 Public relations**

Public relations is that part of the management function of an organisation that is often confused with media relations which is only one of its sub functions. PR as it is often referred to has been a part of the 'system' for centuries and elements of its practices have even been traced by Bernays to the Babylonian period where kings commissioned artists to paint favourable images of them. However, public relations as a corporate tool only received prominence in the early twentieth century (1952) when it was used to influence legislators in the American Congress to lend support to certain business positions. Since then the public relations component of any organisation is considered to be an invaluable communication aid to management objectives. Kotler has defined public relations as:

*the management function which evaluates public attitudes, identifies the policies and procedures of an individual or an organisation with the public interest, and executes a programme of action to earn public understanding and acceptance (1982:381).*

Kotler has also given a five-step process which public relations professionals usually follow when they are assigned the task of forming, maintaining, or changing attitudes.

Figure 5.2 The public relations process



(Adapted from Kotler 1982:382)

Public relations has three distinctive qualities which gives it an appeal for those destinations wishing to enhance their image. These qualities are elaborated upon by Kotler, Haider and Rein:

- High credibility: news stories and features appear to be more authentic and credible than advertisements do

- Indirect: PR has the advantage of reaching people that have an aversion to sales people and advertisements in general. The focus of the message is *news* rather than sales-directed communication
- Dramatic: PR has a potential for dramatising a place (a good example of this is the enhanced image created for Cape Town in its prime domestic market in Johannesburg which had suffered under a negative 'wet winter' image for years, until Captour's *Green Season* campaign, highlighting all the winter activities available, changed the perception) (Personal communication with John Robert April 1994).

It is generally regarded in tourism circles that public relations has filled a vacuum created by the weakening of mass advertising brought about by the rising media costs. This, coupled with a more discerning traveller whose needs are more specific, makes this approach far more cost-effective.

#### **5.4.3 Word of mouth**

Verbal communication between people about tourist destinations that have been visited and their experiences at these places are commonplace throughout the world. Tourists, whoever they may be, talk about their holidays to relatives and friends and recount positive as well as negative experiences. Information gained in this way has a very high credibility factor and this *hidden sales force* costs a destination nothing. There is however a responsibility on the part of all the services at a destination to exceed the consumer's expectations and in this way generate a positive message.

#### **5.4.4 Events**

The creation of events to draw visitors to a destination has become the stimulus that many a small town has adopted to put themselves on the tourist map (see also Chapter 3.5.1). Event attractions have knowingly or unknowingly generated tourist traffic to small towns that did not necessarily have the conventional attractions that would otherwise have drawn visitors in their own right. The agricultural shows that nearly every small town in South Africa presented each year were initially produced to 'showcase' the products of the region. Whilst they drew the odd visitor from further field, they were primarily meant for the local

populace. Some small towns capitalised on these shows to generate interest from further afield when they realised that the local economy could benefit. The Muscadel Festival of Montagu, the Cherry Festival of Ficksburg, the Mampoer Festival of Waterberg, the Huguenot Festival of Franschoek, the Stellenbosch Festival, to name but a few have all fulfilled their function by attracting domestic visitors as well as those from overseas. These event attractions have in many cases been the springboard for the entry of small entrepreneurs into the tourism industry, from the curio seller to the provider of accommodation.

Cultural events in some of the world's foremost cities have been a prominent feature in the marketing of tourism to these destinations and, in certain instances, have revived otherwise 'dying' economies. No one would ever have associated the City of Manchester with anything other than the home of a top British soccer club, but due to the concerted effort of the public and private sectors to 'inject new life' into a stagnating economy, Manchester is today regarded as a foremost cultural tourism attraction. By focusing on the arts the city has 'softened' its former industrial image and presented a new 'face' (personal communication with John Richards, 9/7/1999). Baltimore in the USA has used ethnic fairs, a city-wide festival and redevelopment of its theatre district as methods of improving the city's image, first among its own residents and then attracting tourists. The Edinburgh Festival is probably one of the best examples of a cultural tourism event that has generated international interest for decades now (personal communication with Peter Morris, Oct.1992). South Africa has its own share of cultural event attractions in this field. Grahamstown's Festival of the Arts and Oudtshoorn's Klein Karoo Nasionale Kunstefees are but two of the many event attractions that have injected millions into the local economies and revived considerable interest in cultural heritage matters.

Events are now regarded as a primary tool in the marketing of destinations in the tourism industry and in most cases represent the perfect example of public-private partnerships where joint development in planning, financing and implementation is effected for the benefit of all.

### **5.5 Franschhoek: a brief historical background**

The history of Franschhoek and its (often overstated) French influence has its origins in and is closely bound to the instruction from the Dutch East India Company in 1679 to Commander (later in 1691 Governor) Simon van der Stel to carry out the Company's new policy of making the Cape a legitimate colony. In order to put substance to this instruction, Van der Stel was to encourage the settlement of more free burghers. The prime motivation behind this instruction to develop what was until then a mere refreshment station came from fear of aggression of King Louix XIV of France who had fought two extended wars with the Dutch (1677 and 1679) and who, the Company believed had designs on appropriating the Cape. They also believed that the English regarded the Cape as having a strategic position in the Empire. An additional reason for this instruction was to increase the food supply of the settlement without additional expense to itself (Walker 1968:48).

Simon van der Stel proved to be an enthusiastic coloniser but in spite of the Company's encouragement few immigrants came to the Cape. From the nine free burghers in 1657 it took another thirty-one years for this figure to grow to about six hundred. The Company's policy was however unintentionally aided by the policy of an enemy of Holland. In 1685 King Louis XIV revoked the Edict of Nantes by which his grandfather (Henry IV) had given a measure of religious and political permissiveness to his Protestant subjects. Whilst many of these subjects had already left France to settle in England, Holland, Brandenburg and Switzerland the great bulk of them (some 40,000) fled in the years following 1688. A large number of these found their way to Holland (Geen 1975:19-20).

This sudden increase in the immigrant population of Holland provided the Council of Seventeen (in essence the 'executive' of the Dutch East India Company) with an opportunity to swell the population of the Cape. Between the years 1688 and 1692 some 250 Huguenot exiles had reportedly arrived at the Cape of Good Hope to establish themselves as burghers (Boucher 1981: 6). This figure appears to be in question since Coertzen points out that by the end of 1691 only 178 emigrants had arrived at the Cape. He bases this assertion on the fact that the list from Batavia showed that 171 Frenchmen had been given assistance and that by the end of 1691 the Company's official emigration

effort had come to an end (Coertzen 1988:82). The bulk of these Huguenots were allotted farms in the areas of Simondium, Drakenstein, Paarl and Wellington whilst ten were granted farms in the Oliphantshoek area (now Franschhoek).

These ten farms were all 60 morgan (51 hectares) in extent and were located along the Franschhoek river, a tributary of the Berg river. Many of the original farms were later subdivided, resulting in more farms. Of the original ten farms nine still retain their French names which were given by the first owners in memory of the places in France from which they came. These are, in the order in which they were allocated:

<b>FARM NAME</b>	<b>GRANTED TO</b>	<b>DATE</b>
La Provence	Pierre Joubert	04.08.1688
Cabriere	Pierre Jourdan	04.08.1688
La Motte	Jean Jourdan	04.08.1688
La Terra de Luc	Mathieu Amiel	27.01.1689
La Cotte	Jean Gardiol	27.01.1689
Bourgogne	Pierre de Villiers	06.05.1689
Champagne	Abraham de Villiers	06.05.1689
La Bri	Jacob de Villiers	06.05.1689
La Dauphine	Estienne Niel	1692

(Malan & Malherbe 1989: 1-43)

The tenth farm, De Winterhoek, was granted to Pierre Roux on 27 January 1689. Of the original ten farms that were settled in what was then known as Oliphantshoek only two were located in the present municipal area of Franschhoek viz. La Cotte and Cabriere and on portions of these farms the existing town was laid out (Malherbe 1996: 2).

The original name of the town, Oliphantshoek, apparently derived from the earliest track over the mountain (to Villiersdorp) made by elephants who came into the valley to raise their calves. On a map of the Cape in the early 1700's the area where the French were settled was then known as *Frans Quartier of Drakensteyn* (Bryce & Theron 1987: 9). Later the location was also referred to as *de france hoek*. The name *Frans Hoeck* appeared officially on a map drawn in 1795 by L S de la Rochette and ten years later this new field-

cornetcy was named Franschoek by the then Commissioner General of the Batavian Republic at the Cape. As a result of a petition made by a number of residents in 1859 the town's name was changed to Robaixdorp on 25 August 1860. Mr P E de Roubaix was the M.P. for Paarl. This name change was however short-lived since it caused a division in the community as a result of which the name Franschoek was re-instated (Geen 1975:19-20; Malherbe 1996:3).

Although the Huguenots continued to use French as the lingua franca amongst themselves the fact that they were purposefully scattered amongst the Dutch farmers and were compelled to have a knowledge of Dutch for social and business reasons had the ultimate effect of obliterating the language by the third generation.

It would seem that there is no compelling reason to believe that the Huguenots were not industrious or skilled in certain areas but there does appear to be conflicting views on their social standing. They have been described by Trotter as *mere peasants* (1903:75) and by Coertzen as *...generally of the middle and lower classes* (1988:42). Van Aardt, in her discussion on the background of the Huguenots and the belief that those who came to the Cape were of noble or at least cultured breeding states that *serious writers seldom lend credence to this myth and many mention it as a popularly held belief* (1991:3). Several writers refer to their agricultural background and Boyce even to their knowledge of viticulture and an understanding of *the distilling of brandy and vinegar*. Boyce does however agree that they were not the first to introduce the wine industry, but *their experience in this branch of farming did much to develop the colony* (1967:97-98). Orffer amplifies this when he makes the statement that *die Franse wynbou het 'n onuitwisbare stempel op dié van Suid-Afrika nagelaat*. He goes on to say that *die Hugenote sou hul kennis van wingerd- en wynbou na ons bring, die kwaliteit van ons wyne verhoog en bydra tot die verfyning van ons lewenswyse* (1968:79). Opperman goes one step further in eulogising those first Huguenot's in his statement that *onder die een arm het die Hugenote die Bybel gebring, onder die ander die wynstok* (1968:255). Orffer, however, does not agree with the *wynstok* part of Opperman's statement (1968:96). Whilst most writers appear to agree on the *industriousness* of the Huguenots there is one lone dissenting voice in the form of Father Guy Tachard in whose *dagregister* of the time, 24

October 1688, the following comment is recorded: *this morning the Hon. Commandeur (Van der Stel) [...] was busy at Drakenstein... allotting to each of the French and Dutch freemen his place... although His Honour has had much difficulty with the French freemen before they were helped to settle, since it seems that this folk are not at all of such an industrious nature as had been expected of them* (Raven-Hart 1971:356).

Most writers agree that the Huguenots were absorbed into the other free burgher communities to the extent that by the third generation they 'lost' their French language altogether. The only conclusive evidence of their *Frenchness* thereafter were their Huguenot names handed down from father to son. There appears to be little of substance written about the Huguenots (other than the *mythical* attributes in the bloodline) until the advent of the 250th anniversary of their arrival in the Cape. By then (1938) another ostensibly more important event, the Voortrekker Centenary eclipsed the planned commemoration of the Huguenots which was consequently postponed to the following year. Nevertheless, according to Van Aardt, this was the first evidence of recognition and support by the State of *Huguenot mythologisation and commemoration*. She confirms that preoccupation with the Huguenot background was largely confined to the Cape and that their contributions *appealed to the theologian and the intellectual rather than to the masses* (1991: 44, 50).

By 1988 the planned tercentenary celebrations, under the banner *Huguenot 300*, was once again largely overshadowed by the Great Trek celebrations of the same year. Numerous events were also planned to coincide with the Cape Festival in Cape Town and the Dias Festival with its focal point at Mossel Bay. The official opening of the Huguenot 300 festival by the then State President occurred at Paarl with other more mundane activities, including the closing ceremony, continuing at Franschhoek. Van Aardt provides an insightful summation of the entire commemoration when she observes that *the pomp and ceremony of the festival could not disguise the fact that it had less to do with the Huguenots than with counteracting the despondent national mood with anything that could be turned into a forward-looking and inspirational symbol* (1991: 55). The State President's use of these *platforms* to promote the National Party's message of greater "South Africanism" confirms her observation. There is of course the counter argument that

throughout the ages every politician has always taken advantage of any public platform to promote his particular brand of politics.

As implied in Chapter 3.3.5, tourism development projects seldom originate from a strategic appraisal of opportunities or from an overall strategy but are generally motivated by either the characteristics of a site (e.g. a disused waterfront), by a local interest group (historical society) or through the actions of a private sector entrepreneur (Shamwari Game Reserve). However, examples of *large-scale* purposeful tourism development projects nearly always involve the local authorities, especially where the provision of infrastructure such as electricity/water, sewerage and roadbuilding are concerned. There are of course the few *classic* examples of city revitalisation spearheaded by the local authorities that have become successful tourist destinations in their own rights, like Baltimore's waterfront in the USA and the old industrial cities of Manchester and Liverpool in the UK. Rarely does one come across a relatively minor town that has been revitalised for the purposes of tourism solely through the actions of the local authority. Inevitably the *spark* that ignites any form of regeneration of a place comes from one particular source. In the case of Oudtshoorn (a town that required a major re-focusing to revitalise its tourism assets) it was the inspiration of one man, playwright Pieter Fourie that created one of South Africa's most successful event-attractions in the form of the *Klein Karoo Nasionale Kunstefees*. This one event has changed the *image* of Oudtshoorn. Grahamstown's *Festival of the Arts* (formerly known as the *English Festival*) also resulted from the actions of a *few good people* and forever changed the *image* of the former sleepy *city of saints* (personal communication with Jacques Lorraine, 1980).

In 1988 Franschhoek was still known as *the town with the Huguenot monument*, but by 1990 the image of the town was slowly being re-constructed to reveal a 'product' that has up to now become one of the principal attractions in the Western Cape. No large scale developments preceded this metamorphosis, instead, the existing attractions and characteristics of the town including its historical legacy and ambience were merely *exploited*.

Robins emphasises the importance of creating *distinct place-identities* in the eyes of global

tourists. Even in the most disadvantaged places he says can heritage (or even a mere image thereof) be *mobilised* to gain a competitive advantage (1991:38).

## 5.6 Image and its reflection on tourism resources, with reference to Franschhoek

The key to any destination's tourism appeal is the extent of its resource base. The features which draw people to a destination are to be found in its tourism resources which, in essence, constitute the core of its visitor attractions. In the supply - demand equation (discussed in chapter 2.6 & 2.7) tourism resources represent the supply side and in any successful tourism destination, needs to be compatible with market demand. All too often some destinations enter the marketplace 'on the back' of the more glamorous activity of advertising and promotion without first assessing what the place has to offer. Tourism resources include elements of the natural and man-made environment and are more clearly reflected in the following five categories:

*Figure: 5.3* Categories of natural and man-made tourism resources

<b>Natural resources</b>	geographical phenomena, landscape, wildlife, rare plants, lakes, rivers, waterfalls, climate
<b>Cultural resources</b>	aspects of past and present lifestyles, attitudes, social set-ups, historic architecture, museums, ethnic celebrations, food, art, crafts, folklore, heritage sites
<b>Event resources</b>	festivals: wine/food, folk, music, literature, tournaments, sports
<b>Activity resources</b>	themeparks, zoos, aquariums, shopping, wine tours, health resorts, botanic gardens
<b>Services resources</b>	transport, accommodation, reception, catering, other services

(Adapted from Godfrey & Clarke 2000: 64-72)

The natural resources of a destination can form the basis of significant tourist attractions and in most successful destinations this is the case. However, if a destination wants to appeal to a larger market it will use its natural resources as the foundation from which other resources can be developed. In this case they are known as *principal resources* since they have the ability to draw tourists to a particular destination on their own. *Supporting resources* is the description given to those that support and supplement a destination's principal 'drawcard'. Whilst a visit to see the Blyde River Canyon in Mpumalanga Province

will in many cases constitute the main reason for visiting that area, without the supporting resources of accommodation and transport the overall appeal will be considerably minimised.

The cultural resources of a destination have, according to Godfrey & Clarke, become a tourism resource *out of consequence rather than as a result of their original function or primary intent* (2000: 67) This is most evident in the presentation of indigenous culture as reflected in music, art, food, folklore and so on.

The prime function of the event resource is to draw attention to a particular destination, albeit for a limited duration but with the intention of attracting large numbers of visitors. Most successful event attractions used in the tourism industry have to be repeated at least annually to maintain a certain image of the destination.

Activity resources are those resources that provide for participative, creative or recreative experiences, a trend that has been in the forefront of tourism development in the last decade. This form of tourism developed in 1936 from the Billy Butlin-type of 'holiday camp' where an activity, in the form of amusements, was combined with accommodation and provided the British public with a new form of holidaying. Taking part in some form of activity, whether it be participative sport, wine tours, hiking, cycling, visiting gardens or just enjoying leisure shopping, this trend has become a major attraction in tourism.

In order to make tourism possible there have to be certain basic services offered at a destination. Other than road linkages, accommodation is the next most important aspect of services. By providing sufficient, affordable and internationally-acceptable accommodation a destination can 'retain' visiting tourists longer and consequently motivate them to spend more locally. After accommodation the provision of meals and refreshments are essential and the more unique these services are the greater the attraction will be. The first place that a visiting tourist will want to visit is the local tourist information centre which plays a vital supportive role and contributes to the visitor's positive experience. Not only must the reception be a friendly and efficient one but the quality and content of the information must be equally as good.

As mentioned in chapter 5.3, the *image* of a destination in the minds of prospective tourists is paramount to the decision-making process and its resources, once the tourist arrives, must reflect that image. The image that Franschhoek now projects is very much consistent with its positioning of the Valley in the marketplace as *the first choice for discerning, high-yield, independent travellers for memorable wine and food; heritage, quintessential shopping; events; and nature-based experiences* [...].

Their slogan on the folder handed to delegates at the South African Travel Indaba in Durban in May, 2004, further supports this positioning:

*one village of relentless charm  
eight of South Africa's leading restaurants  
twenty-seven extraordinary wine cellars  
ninety-nine eclectic places to stay  
a plethora of galleries and shops  
a lifetime of discoveries.*

Franschhoek has re-evaluated its tourism resources and taken a bold step to change the image of the town from that of the place where some of the first French Huguenots were settled, to the vibrant tourist destination that it is today.

### **5.6.1 The tourism resources of Franschhoek**

*Nestled between towering mountains in the beautiful Cape winelands lies the magnificent Franschhoek Valley. This is the food and wine heartland of the country - where splendid wines are grown and our top chefs create international cuisine.* These words taken from the introduction of *A Guide to Franschhoek* produced for Franschhoek Vallee Tourisme and Vignerons de Franschhoek (2003) attempt to encapsulate some of the tourism resources of this region.

#### **5.6.1.1 Natural resources**

Arguably the most visible of all attraction features are the natural resources of a destination area. Franschhoek is located in probably one of the most scenic regions of the Western Cape Province and the high mountains surrounding it on three sides, providing a

backdrop for the tapestry of vineyards (in themselves part of the cultural landscape) makes it unique in this part of South Africa. In this respect Franschhoek is blessed with an abundance of "infrastructure" within which to carry out one of its principle goals: *to enhance and grow the Valley's authentic experiences.*

Franschhoek Wine Valley Tourism Association (FWVTA) has identified twenty-nine *out and about* activities that visiting tourists can take part in, from taking a stroll up old 'Cat se pad' walking trail, to watching the sun go down from the top of the Franschhoek Pass whilst sipping a glass of wine, to trout fishing, to hiking in the mountains, to playing boules ( a type of bowls) in the village, plus another twenty-four activity-related things to do. All of them are intimately associated with nature and most of them with the heritage of the Valley. In this respect there has been a dramatic increase in the number of identified activities that can be associated with the abundant natural resources of Franschhoek. Before 1990 none of these 'outdoor' activities featured in any sort of promotional material produced in the town (Von Hoesslin 2004).

### **5.6.1.2 Cultural resources**

The cultural resources of a destination, often described as peripheral or secondary attractions in the past, have in recent years become major tourist attractions (Bernard & Dominguez 2000:36). The cultural resources of a community that reflect its past and present lifestyles manifests itself in a wide variety of tourism-related attractions. One of the most visible of such attractions is its historic architecture.

#### **5.6.1.2.1 Architecture**

The Huguenot Memorial Museum, usually the first architectural structure visited by tourists, was erected under the leadership of the Huguenot Society. The theme of the museum is the history of the Huguenots before and after their arrival at the Cape. The museum is housed in the restored Saasveld, the elegant 18th century residence of Baron Willem Ferdinand van Reede van Oudtshoorn. The original building had been erected on his estate in Cape Town in about 1791. Everything indicates that the architect was the Frenchman Louis Michel Thibault. In 1954 the Cape Town congregation of the DRC decided to demolish the building. It was then decided to re-erect it in Franschhoek in 1957

and, ironically, is the only piece of remaining architecture in Franschoek that reflects a French style. Coertzen is of the opinion that the influence of the Huguenots on the architecture of South Africa *is still uncertain*. (Coertzen 1988:151). Collins has written that it was only 100-150 years later, when the descendants of the original Huguenots had become more established and accumulated some capital, that they seriously began devoting their attention to building better homes for themselves (1939: 373). The houses were then built in the Cape Dutch style, with lofty rooms under thatch and the distinctive gables of the colony. What little French influence there was, was brought into play by the engineer and architect Louis-Michel Thibault who arrived in the Cape only in 1783 and is to be seen in certain fine neo-classical gables to be found in some of the great houses of the Franschoek area. But, by this time the Huguenots were an integral part of the burgher population and "French" homes were not noticeably different from the run of fine Cape farmhouses, either in design or in their furnishings (Bryer & Theron 1987: 65).

Franschoek's existing historic buildings bear no resemblance to anything remotely French and, in the words of architects Todeschini and Japha: *is a town of the Victorian and Edwardian periods and even later. It is not a Cape-Georgian town and it most certainly is not a Cape Dutch town* (1989:9). Nevertheless, the town of Franschoek does have an eclectic mixture of existing historic buildings, the earliest of which date from c.1855/60.

#### **5.6.1.2.2 Aspects of past and present lifestyles**

Other than what can be seen in the museum as evidence of a past lifestyle any original tangible French heritage that tourists to Franschoek would like to 'experience' is non-existent. Instead tourists can *pretend* that they are in a French village, with French street names, French restaurants, French cuisine and French national colours to be seen everywhere. The official tourist brochure of the town also reinforces the *image* of the French settlement in 1685, under the heading of *"Our heritage in an age-old French tradition"...nearly 300 Huguenots arrived at the Cape of Good Hope...and they chose this valley as their new home [...] here amidst luscious vineyards and gracious Cape Dutch farmsteads, a picturesque village emits proud, ever-present memories of a 17th century Huguenot culture* (FHWVT 2004). Here poetic licence has been taken too far; firstly, the Huguenots arrived in groups, between 1688 and 1726; secondly, they did not *choose* their

farms, the farms were allotted to them by Governor Simon van der Stel; and finally, the *exact* number of Huguenots has not been agreed upon, anything between 178 and 250 appears to be acceptable (see Chapter 5.5).

#### **5.6.1.2.3 Food**

Although gastronomy has always been regarded as a major tourism resource and a vital component in most tourists' basic requirements, there is not a great deal written about this subject (Bernard & Dominguez 2000:36). In almost any destination today food service is as important as accommodation. Restaurants have over the years evolved from the standardised coffee-shop-type to a place where cuisine equal to anything in the world can be expected. It is a general expectation of most discerning tourists to have an opportunity to sample traditional dishes representative of the local fare. Schirmbeck grouped restaurants of the world into six classes to reflect the greater diversity thereof and those serving traditional foods are at the top of this list (1983:8). Many destinations in the world have successfully developed menus indigenous to the particular area and international tourists are generally eager to sample such local cuisine.

Franschhoek has labelled itself as *The Gourmet Capital of South Africa* and presents tourists with a choice of thirty restaurants, the majority of them offering anything but local cuisine. Slogans such as *Classical French cuisine*; *Award-winning Global cuisine*; *Simplified, well-priced French cooking*; and, *Exquisite German/Continental cuisine* are but a few to be seen on menus in local restaurants, 60% of which have French names.

It is a pity that most of the restaurants in the town offer mainly international cuisine. It is common knowledge in the tourism industry that foreign visitors like to sample the local cuisine of the country they visit. It would seem that Franschhoek is unknowingly catering for the domestic tourists, by offering a range of foreign dishes. This is in contradiction to their stated mission of encouraging mainly international tourists.

#### **5.6.1.3 Event resources**

A destination's staged events are the image builders of modern tourism and provide the host community with an occasion to obtain a high visibility in the market place. Festivals

appear to be the most popular type of event attraction and are usually in the form of a celebration of some or other cultural historic occurrence which the local community wishes to share with the public. Not a great deal of research has been done on the impacts of festivals and other events on destination areas. Cousineau confirms this and also adds that whilst anthropologists and historians have made some efforts in this regard, leisure sciences *have not yet found festivals and events a fertile ground for research* (1991:1-2). Hall's seminal research in this field has in the meantime produced numerous papers and reports, beginning with his book *Hallmark Tourist Events* (1992).

The community of Franschoek is no different from most small communities in South Africa who all have some or other unique historic reason to celebrate their existence. The Huguenot tercentenary celebrations of 1988 could be regarded as the start of Franschoek's awareness of the benefits of a festival for reasons other than purely sectarian reasons (there were calls by the N.G. Sendingkerk for the Festival to be regarded as a symbol of national reconciliation rather than division (*Die Burger* 1988-02-22: p.3)). The tourism benefits of *Franschoek 300* were clearly manifested in the increase of visitors to the town and the resultant growth of the accommodation sector. As mentioned in chapter 5.6.1.5.1, 92% of the Valley's accommodation establishments came into being after 1990, no doubt in response to the demand created by the publicity surrounding the event.

In October of every year the Huguenot Community Festival commemorated the memory of the Huguenots in Franschoek and was well supported by visitors from mainly the Cape Metropolitan area. In 2004 it was decided to combine the October Huguenot Community Festival with that of the Franschoek Classical Music Festival under the name *Franschoek Festival*. This festival was supported by The Franschoek Trust, Huguenot Society of South Africa, the Dutch Reformed Church in Franschoek, Franschoek Wine Valley Tourism and Bridge House School. The reason for this amalgamation is the pooling of resources for greater efficiency.

In addition to the Franschoek Festival which takes place in a distinct aura of Frenchness, there is also the Bastille Festival which is held in July of every year to commemorate the

storming of the Bastille in 1789. A newspaper editorial promoting this festival introduces its article with the words: *boules and berets; the town festooned red, white and blue; mouth-watering menus from award-winning chefs; cheeses and chocolates; music and memorabilia with French heritage in mind [...] fabulous food with French flair* (Eikestadnuus, 9 July 2004).

#### **5.6.1.4 Activity resources**

In the tourism industry, activity resources usually include all features of a destination that give the visitor the opportunity of taking part in various forms of recreational activity. Activity-related holidays are fast becoming a major niche market and those destinations that have recognised this trend are in the forefront of their competitors. Franschhoek has always had the mountains and the extraordinary scenery and it took a few visionary people to recognise the potential of this resource. The idea for the exploitation of this resource for tourism purposes came from the former tourism committee of Franschhoek Vallee Tourisme and its partner organisation Vignerons de Franschhoek. In the words of the former CEO of Franschhoek Vallee Tourisme, Richard von Hoesslin, it was their intention to *add value* to the tourist's experience and provide a range of outdoor activities that could be enjoyed in conjunction with the natural beauty of the Valley (Von Hoesslin 2004: interview). Today the tourist to Franschhoek can swim in the rock pools over the pass, paraglide from the top of the pass, ride in the mountains on a mountain bike, go for a run through the vineyards, ride in a horse carriage through the vineyards and have a choice of another twenty-four activities.

#### **5.6.1.5 Services resources**

Services resources are all those essential services required at a destination to facilitate the business of tourism. With the exception of what is commonly known as infrastructural services, which include electricity supply, water, banks, currency exchange, communications, police, and medical services, the more tourist-dedicated services refer to accommodation, catering, transport and reception. The accommodation sector grew dramatically from 1990 onwards mainly in response to the demand from tourists (see Chapter 5.6.1.5.1). In 1999 it was decided by the tourism bureau to assess the quality of the accommodation establishments in the Franschhoek Valley and it became one of the

first towns to have a benchmark assessment done on this important sector. The growth of the catering sector in the town was also in response to increased numbers of tourists and Huguenot street's (the main road) available buildings were converted into restaurants, coffee shops, bistro's, fast-food takeaways and the like, all catering to the needs of a discerning tourist who was responding to the *gourmet capital of South Africa* slogan.

Transport is another important aspect of a destination's services and usually relates to the extent of access to and in such destination. Access roads to Franschhoek are in a good condition and whilst the same goes for the main road of the town, there are concerns about the number of motor vehicles using Huguenot street. The availability of rental cars in the town is still lacking.

The tourism information office of Franschhoek is highly visible in the main street and is generally the first place that visitors visit. The Franschhoek Wine Valley Tourism Association provides the full spectrum of information and supportive brochures. Information on the wine farms is also available from a wine desk in the offices.

#### **5.6.1.5.1 Accommodation**

The media coverage surrounding the Huguenot 300 festivities, for whatever reasons, had the effect of focusing the attention of the tourism industry on Franschhoek. The South African Tourism Board's provincial office located in Cape Town became involved in the promotion of the event by circulating details of the various activities throughout its network in South Africa. By this time Satour's recurring message to all the towns in its area of operation to 're-discover' elements of its unique history for purposes of creating touristic-type events had started manifesting itself, and the potential economic benefits thereof became better understood. Huguenot 300 in fact became the catalyst for the growth of the tourist accommodation sector with 92% of all the guest houses and B & B's having being established between 1990 and 1999 (Van Zyl 1999). Prior to 1990 there was no dedicated tourism information office in Franschhoek and hence no organised marketing of the town beyond its borders. It was only in 1989 that the town started promoting itself as a tourist destination. Franschhoek's image up to then was in need of regeneration and revitalisation due to an almost total lack of tourism promotion.

At the present time there are eighty-five accommodation establishments in the town and its immediate area. The bulk of these are made up of Bed & Breakfast establishments and guesthouses. Of the names given to these establishments almost half are French.

### 5.6.2 Tourism to Franschoek

Tourism to Franschoek can be said to have had its beginnings shortly after the erection of the Huguenot Monument in 1938 and then to have escalated further in 1939 after the 250th anniversary of the Huguenot arrival (incidentally the first time that this event was celebrated). The celebrations should have taken place in 1938 but because the organisers were of the opinion that it would have been eclipsed by the Voortrekker Centenary of 1938, it was postponed to the following year. Visitors to the town would have read about the ceremonial inauguration in the newspapers of the day and like all tourists would have made a mental reminder to visit this attraction. The establishment of the Huguenot Memorial Museum in 1967 would in all likelihood have provided the town with an additional tourist attraction. Incidentally the idea of the museum, according to an article published in the *Cape Monthly Magazine* of 1860 by John Noble, a Scots immigrant, had its origins in 1824 when an attempt was made to preserve a record of Huguenot history. Nothing materialised then since those involved in the idea could not decide what entitled a person to claim Huguenot descent (Van Aardt 1991:34). According to Coertzen, another attempt at commemorating the bicentenary of the arrival of the Huguenots was made in the 1880's by a committee under the chairmanship of Sir Henry de Villiers. Nothing came of this or a similar movement led by Rev. S.J. du Toit (1988:147-150).

In her analysis of the rationale behind much of the Huguenot commemoration of this period, Van Aardt is of the opinion that *there was little real interest in the Huguenots themselves* and that their idealisation *obscured any attempt at an accurate or purely historical portrayal. Who they were* was not as important as *what they symbolised* and consequently she concludes that they were being mythologised (1991:40). Tudor notes that a myth is not always a story but that it is a reality that is cast in a dramatic form which is believed to be true (1972:17,139). Whether the theory that the memory of the Huguenots was used to set an example to the emergent Afrikaner nation of group unity

and courage in the face of adversity and commitment to a cause is accurate or not, the efficacy of this memory now in the establishment of a marketable tourism image is a reality that few would deny.

In the late 1960's tourism to Franschoek was sporadic and visitors, mostly domestic and confined to the school holiday periods, gravitated to the Huguenot Memorial and the Museum. The Swiss Farm Excelsior, the only accommodation establishment of note in the area then was favoured by most visitors in view of its panoramic view over the valley, its Swiss-style building, cuisine and its 'bathing facility' (*Paarl Post* advert. 26 Nov. 1984). The Huguenot Hotel situated in the main street was the other formal accommodation establishment. Guesthouses and bed and breakfast establishments as they are known today were non-existent. By 1985 concern was expressed by Mrs Annemarie Burger of Kontrei Tours (the only tour operator in the town) that with the coming Huguenot 300 commemoration of 1988 there would *not nearly be enough accommodation in Franschoek* for the expected visitors (*Paarl Post* 1985). (No visitor records to the town were kept prior to 1989 and the records up to 2000 were not available). The most recent statistics indicate that in 2000 a total of 27128 tourists visited the tourist information office. By 2002 this figure increased to 34450 and in 2003 it dropped back to 27734. Up to and including September 2004, there has been a 25% decrease compared with the same period last year (FVWTA October 2004). Although this figure does not accurately indicate the actual number of visitors to the town, it does give a reflection of visitor trends which has shown a slight dip in overall arrivals. The other attraction that keeps a record of the number of visitors, from 2003/2004 together with their respective countries of origin, is the museum. In 2002/2003 there was a total of 75,167 visitors and in 2003/2004 this figure rose slightly to 75,332. A slight decrease in visitors of 1,6% was recorded up to September 2004. French nationals made up the bulk of visitors with a 53% share, followed by South Africans at 15%. England, Holland and Germany followed with 9%, 8% and 7% respectively (Huguenot Memorial Museum October 2004). The figures of the museum are most probably a more accurate indication of the number of visitors, international as well as domestic, that visit Franschoek.

### **5.6.3 Promotion of Franschoek**

Up until 1983 there was no form of marketing of Franschhoek's tourist attractions. Very basic information on the town could be obtained from the local municipality. In July 1983 a satellite tourist information office (of the Paarl Publicity Association) was opened in the town. Only with the establishment of Franschhoek Tourism in 1989 did some form of external promotion take place, and this with the guidance and assistance of the Western Cape Provincial office of the South African Tourism Board. There was however some indirect promotion being effected for the wine farms of the valley through the Vignerons of Franschhoek organisation which was formed in 1984.

The formation of Franschhoek Tourism in 1989, no doubt prompted by the relative success of the Huguenot 300 celebrations, provided the impetus needed to marshal all interested persons with any interest in tourism. At this time the town appointed Richard von Hoesslin at the helm of its newly formed tourism office. He provided the direction to a group of very dedicated committee members, the majority of whom represented various segments of the local tourism industry. Together with the Franschhoek Municipality this committee mapped out the future strategy for tourism marketing. At the same time Le Quartier Francais, the by now world renowned restaurant opened its doors. Its owners, both with extensive hospitality industry experience, strongly supported the efforts of the tourism office. In 1994 Franschhoek Tourism, under its new name *Franschhoek Vallee Tourisme* became associated with the newly formed *Vignerons de Franschhoek* and together they directed their marketing efforts at a more exclusive and 'well-to-do' market (personal communication with Von Hoesslin, 13 /10/04).

In 2004 a new tourism and wine promotion body, *Franschhoek Wine Valley & Tourism* was formed by combining the Vignerons de Franschhoek and the Franschhoek Vallee Tourisme. The vision of this new body is *to make Franschhoek famous for its wines and as an international tourist destination* (FWVT 2004).

## **5.7 Heritage interpretation: the tourist guide perspective**

Although the French Huguenots did not continue to exist as a separate and clearly defined group they did leave a direct and indirect heritage to South Africa. Because of the policy pursued by the authorities at that time and because they were a minority group they had

by the early 18th Century already become integrated with the population of the Cape (Coertzen 1988:152). The tourist guide in Franschoek will have a particularly difficult task in interpreting the Huguenot heritage from the few resources and 'raw materials' at his/her disposal. However, if Tilden's definition of interpretation is applied to the letter, an astute guide will find something in the town and its museum to *communicate factual information* related to the existence of the Huguenots in the Valley. (Interpretation: *an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information* (Tilden 1993:71-72). Whilst there is very little material *Huguenot* heritage to 'interpret', unlike the historic buildings that exist in a town like Stellenbosch and which can be directly related to their original occupants, there is enough of a French image to create the illusion of Franschoek's 'founding fathers'. In the words of Bryer & Theron: *the Huguenot legacy is elusive: as the years passed, onlookers searched in vain for an obvious French strain among the Cape colonists, finding only the names that had been passed down both in families and on farms. Whatever contribution the Huguenots made has ceased to be remembered separately from their fellow colonists' contribution* (1987: 65).

## 5.8 Conclusion

If the town of Franschoek had never had Huguenots settled there but had to rely solely on its location, and perhaps its historic architecture, it would in all likelihood still have been a successful tourism destination. Political events in the twentieth century did much to direct the focus on the Huguenots; and not specifically because they displayed any unique human attributes, but because they were perceived as people sharing certain similar political and cultural aspirations which were to be found in Afrikaner history. Franschoek had one of tourism's most important resources, a uniquely beautiful natural environment and without its history would still have drawn the thousands of tourists it does today. This case study is not about Huguenot mythology but about the successful development and adaptation of an image based upon an historic event that occurred more than three hundred years ago.

History has shown that a small contingent of Huguenots from France were settled in Oliphantshoek and that eventually the area became known as Franschoek (Frans Quartier

of Drakenstyn) and that it was the Afrikaans political and cultural leadership of the early twentieth century that *rekindled an interest in the Huguenots to provide its people with a source of national pride* (Van Aardt 1991:62).

By 1988 when the tercentenary of the arrival of the Huguenots was to be commemorated there was already an awareness developing of a lack of tourism infrastructure (see chapter 5.6.2). Prior to this there had been little or no tourism marketing of the town and it was only the existence of the Huguenot monument and museum that motivated tourists to visit. This, coupled with the landscape and scenery acted as the magnet.

With the formation of a dedicated marketing body in 1989 (Franschhoek Vallee Tourisme) the tourism industry-based committee realised that the future growth and development of tourism in Franschhoek was entirely dependant upon a strategy to counter, what was then perceived to be, the town's gradual image obsolescence. It was decided that whilst the Huguenot history would still be exploited as the area's historic legacy the main focus of the strategy would be to diversify Franschhoek's tourism base to include so-called 'value added' attractions. The tourism body was fortunate to have a number of very creative guesthouse and B & B operators who worked tirelessly to encourage allied service organisations to locate to the town. Over a period of ten years Franschhoek developed into a vibrant tourist destination with a distinctive French image. The town has succeeded in attracting talented restaurateurs who have managed to exploit this image with great success. Every marketing strategy 'in the book' was used, not only by the committee charged with the marketing of the Franschhoek Valley, but by all the tourism stakeholders (see Chapter 5.2.2). The tourism committee was fortunate to have as part of its team the services of a few very creative former advertising executives who assisted in the reconstruction of the 'new' image for Franschhoek (personal communication with Von Hoesllin, 13/10/04).

Whilst the primary goal of what is known as place marketing is to construct a new image for tourists and investors, it also includes the residents of the area without whom any reconstruction of an image of their town would be doomed to failure. This was ably done through the medium of the local newspaper, *The Franschhoek Tatler*. Regular tourism-related articles keeping the public informed of progress in the promotion of Franschhoek

appeared in every issue of *The Tatler*. The tourism office had a permanent column reporting on the state of the industry.

It could be argued that if Franschhoek had relied solely on its mythical Huguenot heritage to sustain its tourism industry it could have been only a very ordinary town surrounded by competitor towns with arguably more of an historic image. Instead it used the formula of astute marketing that was based upon a sound strategy and the town's historic character, ambience and sense of place to revitalise the *French* connection.

## CHAPTER 6: EVALUATION AND RECOMMENDATIONS

### 6.1 Evaluation

The objective of this study as stated in the introduction, is to make a contribution to the overall development of cultural heritage tourism in South Africa by analysing the structure and functioning of contemporary tourism, identifying its socio-cultural impacts and examining aspects of operational management relative to cultural heritage tourism.

The tourism industry is not an 'industry' in the true sense of the word since it does not manufacture or produce a product and is not recognised as a single industry (also in terms of South Africa's Standard Industrial Classification Codes) and yet, there are many 'products' and 'services' in tourism ranging from the tangible (hotel accommodation, arts and crafts) to the intangible (the creation of experiences and memories). To speak of tourism as a 'business' as if it were a single conglomerate with a unified mission is one of the most misunderstood aspects of this industry and has been the cause of much confusion, especially for new or aspiring entrants who expect some form of universal code of ethics which will serve to guide their entry into this industry. Tourism in fact involves numerous public and private sector organisations and a wide range of commercial and free resources, all of them operating under the overall umbrella of, for want of a better description, tourism.

Tourism has also been described as an 'activity' rather than an 'industry' and it takes place when (in international terms) people cross a border for purposes of leisure or business; and in domestic terms, to temporarily visit destinations outside the places where they normally live and work to take part in some or other activity (Middleton 1988:7). The *business* of tourism, simply put, is therefore encouraging this type of activity and then taking care of the needs of people whilst engaged in this activity.

Contemporary institutionalised tourism is a mass industry and the tour for this type of tourism is sold as a mass-produced standardised package. Everything, from transportation to sleeping and eating to visiting attractions is taken care of by the tour operator or travel agent. The brochure promoting the tour generally has a variety of promises, starting with

one that the experience will be *unique* or *one of a kind*. When the tour is sold (to large numbers of people) the process almost equates that of an assembly line and all the phases of the tour have to be done as efficiently, smoothly and quickly as possible. Through all these phases the *experience* that the tourist has purchased becomes ordered, predictable and controllable. Goeldner, in describing this process, says that the tourist *has to be given the illusion of adventure whilst all the risks and adventure are taken out of [...] the tour*. In this process he says, *the quality of the mass tourist's experiences approaches that of vicarious participation in other people's lives, similar to the reading of fiction or the viewing of motion pictures* (1990:200). Boorstin called this process the *pseudo event*, a drama packaged for the tourist with little reference to reality (1961:33).

The main purpose of mass tourism, as viewed from the perspective of the tour operator or travel agent, is to 'process' as many bodies as possible through the system in the shortest space of time to benefit the 'bottom line' (this could be regarded as a very mercenary approach to doing business, but this view is supported by numerous writers on the subject (Keyser 2002:154; Burns & Holden 1995:212)). One of the prime purposes of mass tourism, according to McIntosh & Goeldner, is the visiting of attractions, *whether genuine or contrived. However, even if they are genuine, the tendency is to transform or manipulate them, to make them 'suitable' for mass tourist consumption. They are supplied with facilities, reconstructed, landscaped, cleansed of unsuitable elements, staged, managed, and otherwise organised* (1990:200). Consequently, a basic uniformity or sameness has become a part of this experience and the result is often that entire destination countries lose their unique individuality as the richness of their culture and geography is reduced by the tourism industry *to a few standard elements, according to which they are classified and presented to the mass tourist* (McIntosh & Goeldner 1990:201).

The effect of this type of situation is that myths that may exist in the minds of tourists about particular countries are not destroyed but perpetuated. Once the tourist has returned to his home he has the illusion that since he has been 'there' he can speak with authority about the country and the fact that he had no opportunity to relate to the host community is of little importance.

In contrast with this rather candid description of mass tourism and in order to minimise the problems associated with this type of tourism, other forms of tourism that are potentially less damaging have emerged. Chief amongst these is *appropriate tourism* (see Chapter 3.4.1 for more detail) which developed in the 1990's in response to the demands of a wider global society in search of 'greener' and environmentally-friendly products. The implication of this form of tourism is that its development should not only be more environmentally-friendly in its physical form but also in its cultural dimension. Cater describes most of the characteristics of appropriate tourism as being in direct contrast to those of conventional mass tourism: *activities are likely to be small scale, locally owned with consequently low impact leakages and a high proportion of profits retained locally* (1993:85).

Sustainable development is the new watchword for the twenty-first century, originating in 1987 with the Brundtland Report, followed by the 1992 Earth Summit in Rio de Janeiro and then confirmed again at the 2001 Johannesburg Summit. It stands to reason that this form of tourism requires a higher input of planning and regulation so as not to replicate the spontaneous development to be seen around the Mediterranean coastline and other areas of the world that have experienced the negative impacts of mass tourism.

The development of any form of tourism requires careful planning and this was recognised already in 1980 by the World Tourism Organisation (WTO) when the so-called Manila Declaration, up until then the most comprehensive statement on the goals of modern tourism, emphasised the importance of the conservation of cultural as well as natural resources in tourism. This was followed in 1982 by the formalising of co-ordination on tourism between the WTO and the United Nations Environment Programme (UNEP) where it was decided, among other, that the rational management of tourism will contribute to the protection and development of the physical environment and cultural heritage. Again in 1989 the same declaration was made by the WTO and the Inter-Parliamentary Union. In 1990 at *Globe '90* in Vancouver, Canada, during a sustainable development conference, a strategy for sustainable tourism development which emphasised the importance of management of cultural heritage resources, was again adopted. Since then there have been several similar conferences expressing the same sentiments about the importance of managing tourism. The reality has been that in the interim not a great deal has been done

by those public and private developing agencies to apply many of the various strategies devised by the World Tourism Organisation (whose membership is exclusively confined to countries) and the relevant United Nations agencies. Since the WTO has no authority to control the actions of the tourism industry (except by coercion through its various country members) the dismal record of adherence to the various development codes continues. In May 2004 Eugenio Yunis, head of sustainable development at the WTO, confirmed the industry's attitude towards its directives and warnings (in this case on the impacts of weather change on tourism and its development) by stating: *we're concerned that the industry hasn't taken climate change seriously [...] only when an extreme event happens do they see that there is a problem* (WTO 2004 May). This record of indifference is not only confined to the tourism industry alone but also includes tourism boards, many of whom are apparently following growth and development policies without establishing the necessary framework to warn them of impending problems (Godfrey, Goodey & Glasson 1994: 195). Tourism boards are established in destination countries by the respective governments with the prime purpose of promoting tourism to (and sometimes also within) that country. Since they are primarily marketing-orientated their focus is on *increasing* visitors for the economic benefits to be had. Few tourism boards concern themselves with the quality of the product sold or the environment (Middleton 1995:236).

It is clear that tourism does not operate in a vacuum. A range of social, cultural, environmental, political and economic factors (sometimes outside the immediate concerns of tourism) can influence the success of the industry. It is therefore advisable that the development of the tourism product should be done in cognisance of market characteristics and dynamics, not only to achieve what has in many quarters become the standard goal of *only* attracting tourists, but also to fulfil their needs and expectations; whilst at the same time however maintaining the integrity of the product (whether it be cultural or environmental).

There is evidence enough (see Chapter 2.5) that relatively few developers of tourism, be they private sector or governmental, fully comprehend or indeed take cognisance of the integrated nature of the tourism industry, or of the components of development and their interrelationships. Inskeep's illustration (see Chapter 1.3) of these components within the

framework of the total natural, cultural and socio-economic environment from which they derive, together with the international and domestic tourists that they serve is a clear indication of the integrated nature of the broader tourism industry. It is this aspect of the wider tourism industry that is not always appreciated or taken into account when the developmental parameters are considered. In Chapter 1, those management principles that are relevant to tourism generally are discussed in some detail, and those that apply to heritage tourism as a special interest segment are mentioned.

The pace of tourism development at the start of the new millennium, as indicated by the World Tourism Organisation, is forecast to increase dramatically. In their assessment of future trends up to the year 2020, tourism is set to increase to 1,6 billion international arrivals. International tourist arrivals at the start of 2000 have already reached the 698 million mark and with a predicted 4,3% annual increase (barring any catastrophe) can fulfil all of the predictions of the WTO (WTO c2000:7). Africa's share of this international market is relatively small in comparison with the major destinations in the world (in 1999 Africa only had 4.1% of the world total) compared with countries like France and its 10.67% market share (WTO 2001c).

South Africa's share of the total African market in 2000 was a mere 1.67% (Grant Thornton Kessel Feinstein 2000). In its *Future growth and trends* forecast the WTO listed a number of countries that are predicted to *make great strides in the tourism industry* by 2020: China will become the world's top destination with the Russian Federation, Hong Kong, Thailand, Singapore, Indonesia and South Africa performing far above the average (WTO 1998). With this prediction in mind and the growth of the travel account balance favouring developing countries (see Introduction), South Africa will be hard-pressed to handle considerably more traffic than it is at the moment. Some questions that automatically arise are:

- is the country ready for such an influx and is the appropriate infrastructure in place?
- can transport systems handle dramatic increases in traffic?
- does the country have sufficient trained staff?

- can the natural environment cope?
- will the integrity of our cultural resources be compromised?

These questions, and conceivably many more, will have to be addressed if South Africa is to take its place in the predicted growth scenario of the WTO.

Whilst the *raison d'être* of the tourism industry is the tourist and it therefore stands to reason that most development and planning in this field of business is predicated on the understanding of who this person is. Another equally important component of this equation that is now starting to receive the attention that it deserves is the *needs* of the receiving population. Even though there are economic prospects for the hosts, the sometimes great economic disparities that exist between the visitors and the visited have a tendency, according to Burns, to create *a feeling of powerlessness and of being consumed* (1995:7). This situation becomes more prevalent in tourism from developed to the developing world and already in 1987 the World Commission on Environment and Development pointed out that this type of tourism *will need special attention as the forces of economic development disrupt [...] the traditional lifestyles of indigenous people and [...] some are threatened with virtual extinction by insensitive development over which they have no control. Their traditional rights should be given a decisive voice in formulating policies about resource development in their areas* (WCED 1987:12). This call for the involvement of indigenous people in the decision-making process of any tourism-related development that will affect them has been echoed throughout most recent discourses on this subject.

An important feature of the tourism industry is that most of its constituent parts are primarily concerned with people, and one of the most important motivations in generating international travel (and one which is repeated throughout countless surveys) is 'meeting other people' or 'seeing how other people live'. Tourism, therefore, can bring benefits other than the more obvious and direct economic benefits of contributing to the balance of payments, increasing national and local income and providing employment opportunities. Tourism has the capacity to be an important catalyst in bringing people from differing walks of life together to experience each other's cultural heritage; however, this process of sharing a heritage with strangers does have its dangers. Conservation of the cultural

heritage of peoples across the world has a poor record and can almost equate with the ongoing struggle that environmentalists have with trying to convince humanity of the importance of sustaining the natural environment. The rapid changes that are imposed upon nations through the advancement of technology and the adaptations that have to be made to lifestyles all impact in some or other way upon the traditional cultures of communities. The developing world is no longer immune to these pressures and many so-called indigenous cultures have had to make sacrifices in order to survive. These sacrifices come in different forms and are induced by a variety of pressures. In the developed world where a community's cultural assets tend to be expressed in economic terms, decisions about its existence or even its continuity hinge on its utility value. Questions that are asked are usually: is it economically sustainable or, who pays? In the developing world, by contrast, the cultural heritage of its peoples which is generally more authentic and 'unpolluted' (through exposure), is being eroded by the process of urbanisation and its concomitant exposure to Western cultures. In Africa, and to a lesser degree South Africa, where poverty and disease appear to be more prevalent, the need to conserve the heritage of what could be vanishing cultures has become urgent. With the best will in the world very few governments in Africa can afford to effectively manage all their cultural resources and ultimately the decision to focus only on resources of national significance is made. How then can the cultural heritage resources of regional and local importance also be protected, preserved and interpreted? A greater awareness of the importance of conserving cultural heritage needs to be widely communicated and a catalyst should be found to implement this and to ensure that sustainable elements thereof do not disappear.

Conservation movements in all spheres of society are largely dependent upon public financial and political support and the one catalyst that has the capability of advancing the 'cause' is the tourist who has visited a destination and experienced the need firsthand. Cultural and physical enrichment, a dominant motivation for travel today is conveniently also the 'creed' of tourism and therefore there is a compelling case for functional interdependence between the ideologies of conservation and tourism. Tourism will arguably be a sterile activity without this conservation component within its makeup.

The tourism industry is by no means the *ideal* body to advance the cause of conservation.

Its dependence upon the natural and cultural environment for its very existence, coupled with its sometimes conflicting objectives, makes it a rather doubtful catalyst. However, in the absence of some other agent as dominant, powerful and all-embracing as the business of tourism, a 'liaison' with the world's largest export industry has more advantages than disadvantages.

Most authors are in agreement that tourism can have positive impacts on communities in destination areas and contribute to both the well-being of the people as well as the conservation of their cultural heritage. This will not however happen without careful management. The management of the impacts of tourism, whether they be economic, socio-cultural or environmental, is a process that has been widely discussed and debated, mainly in academic circles but far less in the formal tourism industry. What is needed is an integrated strategy for managing the impact of tourists, which lessens the physical impact of visitors on the area together with the management of the region's tourism industry in a way which respects the lifestyle of local people, supports local employment, and ultimately helps fund the conservation of the cultural heritage. This might be regarded as an unattainable goal in some remote areas of South Africa where the supportive infrastructure is of such a nature that management processes of any kind would be difficult to implement. However, with appropriate guidelines (as described in Chapter 3) even the remotest community can successfully manage its heritage tourism industry.

Cultural villages, which are now an established part of the heritage tourism market in South Africa, have the potential to provide tourists with a more realistic portrayal of the community's heritage. Since many of these villages have had to be reconstructed to meet the needs of the tourism industry, the danger of commoditisation is ever present. The matter of authenticity is an ongoing debate and it would appear that there are as many interpretations as there are questions. The general consensus, it would appear, is that true authenticity can never be achieved since any intervention or intermediation between the past and the experiences of it, changes that very past. Cultural village attractions that operate as a business and 'trade with the public' (tourist) are doing business in a constantly changing environment that demands the application of normal business methods. Management processes that are applicable to all tourist attractions apply here too

(see Chapter 3 for more detail). The cultural village attraction, just like any destination attraction has a certain image to maintain in order to attract tourists. Unlike the conventional historic town where the citizens of the town act as unappointed ambassadors and the local authority as provider of basic infrastructure, the cultural village has to oversee and provide all these functions. Friendliness of the operator and staff, supported by the appropriate skills training usually creates a positive impression which also forms part of the initial image perception. Sometimes destinations even have to re-invent the image of their town to stimulate visitor demand.

The image that a tourist destination projects is an important part of the amalgam of activities and functions that is known as the tourism product. Murphy includes image in the resources of a destination which consist of:

- the natural and cultural environment
- place (location)
- host community (1985:14).

The intangibility that is associated with a tourism product, in comparison with the physical product that is purchased in a shop, makes it difficult to assess prior to being bought. The tourism product cannot be sampled beforehand and the tourist has to rely upon a number of other aspects to 'verify' a purchase. The brochure produced by the tour operator or the travel agent gives some indication of the destination product but is still not sufficient to fully convince the potential tourist. The image of the destination in the mind of the tourist, obtained via the brochure, the travel agent or operator, or through friends who have visited it, is all that is available as an indicator. Image therefore, plays an important role in the decision-making process and destination marketing organisations are becoming more conscious of the importance of projecting an image that is not only accurate but which will satisfy discerning visitors.

Changing the image of a place requires a great deal more than merely advertising it in marketing material. Whilst advertising has a role to play in the building up of a long-term image for a place or to temporarily stimulate interest in a particular event, on its own it is

not sufficient to create a lasting impression. When the tourist visits the destination and is able to match his perception with the real 'thing', an accurate image is cemented.

Franschhoek in the Western Cape province, is a town that restructured its image in its attempt to influence visitor choice. For as long as it existed, the town was associated with the small community of Huguenots that were granted farms in the Franschhoek valley. Historic events related to the original settlers formed the major part of the town's popularity up until about 1990 when the local tourism industry, in association with the wine farms, decided to reconstruct the flagging image of the town. By re-invigorating the Huguenot image and at the same time focusing on the Frenchness of their heritage the image of Franschhoek was projected as the *wine and food capital of South Africa*. The French image permeated through every resource that the town has, from the red white and blue colours that adorn most restaurants, to the street names, to the names of most restaurants and accommodation establishments, to the French cuisine served in eateries and to the accent given to the festivals hosted in the town. No longer is the Huguenot festival celebrated on its own, it is now the Franschhoek Festival (which incorporates the Huguenot Festival and the Franschhoek Classical Music Festival). Bastille Day has also been 'thrown in' for good measure, all to inflate the French image which is now the main tourism focus. In the process of re-aligning its image, the town has shown that image and the 'manipulation' thereof can have other spin-offs too. Franschhoek has attracted investment in the form of new tourism-related businesses as well as property development and is today regarded as one of the principal tourist destination attractions in South Africa.

The hypothesis of this study was that tourism has the capacity to be a catalyst for the conservation of the cultural heritage of a people. The investigation has proved that it might not be the ideal vehicle, but in the absence of some universal benefactor it can stimulate an interest in the heritage of host communities which can lead not only to new economic activity but also to cultural pride in the uniqueness of their heritage. Whilst tourism has been shown to have a positive influence on the conservation of cultural heritage, there are also the negative aspects which tourism writers are beginning to address as world tourism continues to increase. The experience gained through research in this field has resulted in the introduction of management strategies designed to minimise

the negative aspects associated with the various impacts on indigenous communities and their cultural heritage.

In their book *Megatrends 2000* John Naisbitt and Patricia Aburdene have predicted that in the face of growing homogenisation *we shall seek to preserve our national identities, be they religious, cultural, national, linguistic or racial*. They make up a theme later, saying: *the more humanity sees itself as inhabiting a single planet, the greater the need for each culture on that globe to own a unique heritage. It is desirable to taste each other's cuisine, fun to dress in blue denim, to enjoy some of the entertainment. But if that outer process begins to erode the sphere of deeper cultural values, people will return to stressing their differences, and suffer a sort of cultural backlash* (1990:133).

Boniface and Fowler expressed their hope for the future of the tourism industry thus: *as tourism develops further, we can but hope that it will come to recognise its proper place as a gentle giant, and accept the responsibilities of its role in a highly complex and very sensitive process of human interaction in a matrix of psychology, ecology, culture and time. This is an enormous intellectual and ethical challenge to an industry preoccupied with logistics, marketing and profit-margins* (1993:159).

## **6.2 Recommendations**

The effective management of a country's cultural resources is universally accepted as the primary responsibility of government. The tourism industry, as the 'user' of cultural 'products' does not have the ability to contribute in any meaningful way towards this important mandate. In the absence of strong public policy that includes regulations, procedures, guidelines and programmes, the effective conservation of a people's cultural heritage is not possible. Whilst the national government is not always in a position to directly influence the implementation of policy at local level, it is incumbent upon the provincial, regional and local levels to ensure that any form of development that impacts upon a community's heritage be measured against the national policy.

Since one of the aims of this study is to analyse the impacts of tourism, and its development, on the cultural heritage of local communities, the following recommendations

for implementation by the respective levels of government are made:

- that an inventory of all cultural heritage resources be made, and that those with the potential to be utilised for tourism purposes be identified;
- that general guidelines for the development of any cultural heritage enterprise be drawn up and widely communicated to the respective tourism associations;
- that a series of educational programmes aimed at local communities to inform them of the potential and the pitfalls of utilising heritage for tourism purposes be implemented;
- that the respective provincial departments responsible for the effective training of tourist guides in the general category ensure that additional appropriate training is offered in the interpretation of the cultural heritage of the diverse groups in South Africa;
- that appropriate text re cultural heritage tourism be included in all tourism training programmes both at school and higher education levels.

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## ANNEXURE 1: CULTURAL HERITAGE TOUR OPERATORS

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AFRICA LINK TOURS Box 8445, Cumberwood 3235	<a href="mailto:afmlink@futurenet.co.za">afmlink@futurenet.co.za</a>
AFRICAN OUTPOSTS (PTY) LTD Box 4593, Rivonia 2128	<a href="mailto:afout@fast.co.za">afout@fast.co.za</a>
AMATOLA TOURS Box 18227, Quigney 5211	<a href="mailto:Amatour@gis.co.za">Amatour@gis.co.za</a>
ECA TRAVEL & TOURS Box 26350, Arcadia 0007	<a href="mailto:umlani@mweb.co.za">umlani@mweb.co.za</a>
EKSPLOR cc Box 13060, Mowbray 7705	<a href="mailto:wildcat@intekom.c.za">wildcat@intekom.c.za</a>
GO TOURISM PROMOTIONS Box 32076, Camps Bay 8040	<a href="mailto:gotours@netactive.co.za">gotours@netactive.co.za</a>
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## ANNEXURE 2: CULTURAL VILLAGES QUESTIONNAIRE

**CULTURAL VILLAGES QUESTIONNAIRE**

NAME OF VILLAGE: ..... LOCATION OF VILLAGE: .....

1. Was use made of local building material to construct village?	
2. Are handicrafts and other artefacts made by locals available for sale?	
3. Do you provide accommodation on site or is it available nearby?	
4. Do you serve food on site and is it traditional food? If not, are there eating facilities nearby?	
5. Do you make use of tourist guides?	
6. Do you have a brochure on the village?	
7. Do you make use of storytellers?	
8. Do you restrict numbers of visitors to the village?	
9. Do you provide training for your staff?	
10. What other tourist attractions are nearby?	1 2 3 4
11. Are you involved with the local tourism association?	