

**CULTURE AS A MARKETING MECHANISM FOR
INTERNATIONAL TOURISTS TO SOUTH AFRICA**

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DECLARATION OF INDEPENDENT WORK

I, ESTI VENSKE, identity number [REDACTED], and student number 20006667, do hereby declare that this research project which has been submitted to the Central University of Technology, Free State for the Degree MAGISTER TECHNOLOGIAE: TOURISM AND HOSPITALITY MANAGEMENT, is my own independent work; and complies with the Code of Academic Integrity, as well as other relevant policies, procedures, rules, and regulations of the Central University of Technology, Free State; and has not been submitted before by any other person in fulfilment (or partial fulfilment) of the requirements for the attainment of any qualification.

SIGNATURE OF STUDENT

DATE

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SUMMARY

When international tourists visit a foreign country, they want to interact with the country's unique mix of culture as part of the tourism experience. Cultural tourism may provide the opportunity for such interaction in a South African context. Cultural tourism in South Africa includes the participation of visitors in the social and historical ways of life of the inhabitants of the country. It is furthermore supported by various cultural attractions that are offered by South Africa.

It is therefore of utmost importance that the tourism marketer finds out what the cultural preferences of international visitors to South Africa are, in order to provide them with a satisfactory cultural tourism experience. South Africa consists of a diverse mix of unique indigenous cultures which may attract foreign tourists, and for this reason it is of importance to research the attributes and possible marketable aspects of these particular cultures, together with the various cultural attractions that may be found in the nine provinces of South Africa.

The marketing of South Africa as a cultural destination requires knowledge of the country's attractions, accessibility, amenities and atmosphere. This knowledge will assist in the effective positioning of South-Africa as a cultural destination in the minds of foreign tourists. In order to enhance the South-African cultural tourism image, marketing campaigns must be developed and aimed at the applicable overseas market segments.

The study indicated, amongst others, that:

- Cultural tourism occurs when tourists participate in experiences that are indigenous to the destination visited.
- International tourists are generally relatively satisfied with the cultural offerings that they experienced during their visit to South-Africa.
- Cultural heritage sites, living historic cities and cultural landscapes are the main cultural preferences that international tourists would like to visit in South Africa.
- Tourism marketers should effectively make use of electronic marketing methods when targeting potential overseas visitors as many of the visitors consult the Internet before and after arrival in the country.

OPSOMMING

Wanneer internasionale toeriste 'n vreemde land besoek, wil hulle in wisselwerking wees met die land se kultuur as deel van die toerisme-ervaring. Kulturele toerisme mag die geleentheid bied vir so 'n wisselwerking in 'n Suid-Afrikaanse verband. Kulturele toerisme in Suid-Afrika sluit in die deelname van besoekers aan die sosiale en geskiedkundige lewenswyses van die inwoners van die land. Dit word verder ondersteun deur die verskeie kulturele attraksies wat aangebied word deur Suid-Afrika.

Dit is dus van uiterste belang dat die toerismebemarker uitvind wat die kulturele voorkeure van internasionale besoekers na Suid-Afrika is, ten einde 'n bevredigende kulturele toerisme-ervaring te voorsien. Suid-Afrika bestaan uit 'n diverse mengsel van unieke inheemse kulture wat buitelandse toeriste mag lok, en dus is dit van belang om die kenmerke en moontlike bemarkbare aspekte van hierdie spesifieke kulture te ondersoek, tesame met die verskeie kulturele attraksies wat in die nege provinsies van Suid-Afrika gevind mag word.

Die bemarking van Suid-Afrika as 'n kulturele bestemming benodig kennis in terme van die land se attraksies, toeganklikheid, geriewe en atmosfeer. Hierdie kennis sal bydra tot die effektiewe posisionering van Suid-Afrika as 'n kulturele toerismebestemming in die gedagtes van buitelandse toeriste. Ten einde die Suid-Afrikaanse kulturele toerismebeeld te versterk, moet bemarkingsveldtogte ontwikkel en gemik word op die toepaslike oorsese marksegmente.

Die studie het, onder andere, getoon:

- Kulturele toerisme vind plaas wanneer toeriste deelneem aan ervarings wat inheems is aan die bestemming wat besoek word.
- Buitelandse toeriste is in die algemeen relatief tevrede met die kulturele aanbiedinge wat hulle ervaar het tydens hulle besoek aan Suid-Afrika.
- Kulturele erfenisterreine, lewendige geskiedkundige stede en kulturele landskappe is die hoof kulturele voorkeure wat buitelanders graag in Suid-Afrika wil besoek.
- Toerismebemarkers moet effektief gebruik maak van elektroniese bemarkingsmetodes wanneer potensiële oorsese markte geteiken word, aangesien baie van die besoekers die Internet voor en na hulle aankoms in die land, raadpleeg.

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1

INTRODUCTION AND PROBLEM STATEMENT

No culture can live if it attempts to be exclusive.

Mahatma Gandhi

1.1 INTRODUCTION

Cultural tourism involves “customised excursions into other cultures and places to learn about their people, lifestyle, heritage and arts in an informed way that genuinely represents those cultures and their historical contexts” (Craik 1995:6). Dahles (as in Clarke, 2004) echoes this by describing the process of cultural participation as soaking up the atmosphere of the destination by sampling local food, visiting local neighbourhoods and taking on board varied cultural constructions of those who are differently cultured. South Africa is “a world in one country” that exudes a multi-cultural charm that is unrivaled and often misunderstood (South African Tourism, 2005). The cultural product is a “way of life” as represented through daily activities, traditions and physical sites. The challenge is to attain a form of tourism that will enrich the visitor and Wall (1994) points out that this challenge may only be met if the host community has a well-established cultural identity.

According to Bennet (2000:12) the more the culture of a destination differs from that of the tourist, the stronger the desire to visit such a community. Whilst the diversity and richness of South African culture appears to be well recognized by many tourists, the key challenge seems to be showcasing it with dignity and authenticity (GCP, 2004:37). It will therefore be safe to say that international tourists have a keen interest in visiting South Africa since it is home to very

diverse cultures that have evolved their own unique and distinctive music, art forms and traditional rituals that symbolize their values and beliefs (South African Tourism, 2005).

Lipchak (HEINZ, 2001) reflects that “Cultural tourism assists a region’s cultural community by developing new audiences beyond local attendees. It puts culture in the forefront and uses it to bring visitors to the region.” Furthermore he states the fact that cultural tourists tend to have reasonably high levels of disposable income and discretionary time, and may generate an economic benefit not only to cultural attractions, but also to hotels, restaurants, retail shops and other businesses. These cultural tourists spend more money, because of the length of their visit and the types of experiences they have when they visit. However, recent studies done by SA Tourism, indicate that international tourist demand in terms of the cultural product has not been met. The European segment indicated an unmet demand of 16 %, the Americas 35 % and the Asian segment 22 %. Industry also identified the cultural product of South Africa as one of the major areas where product gaps exist (GCP, 2004:37). It was also suggested that cultural experiences require improvement and diversification – museums, South African cuisine, curio shops and township experiences are but a few of the areas identified.

Craik (1997:176-195) observes that cultural tourism is a consequence of a convergence of commercialisation, a restructuring of cultural production into industries, government investment in culture, more training in this production and an increased consumption by people. Although the cultural resource is seen as a strong advantage, industry believes that it is underperforming relative to its potential and it lacks sustainable commercialisation. Figure 1.1 supports this view as it indicates the cultural product needs to be more targeted, more authentic and more sophisticated according to qualitative industry interviews by Statistics SA (GCP, 2004:36). The cultural product is highly desired, but generally assessed to be underperforming (SA Tourism, 2004) and the latter remains a problem for the industry.

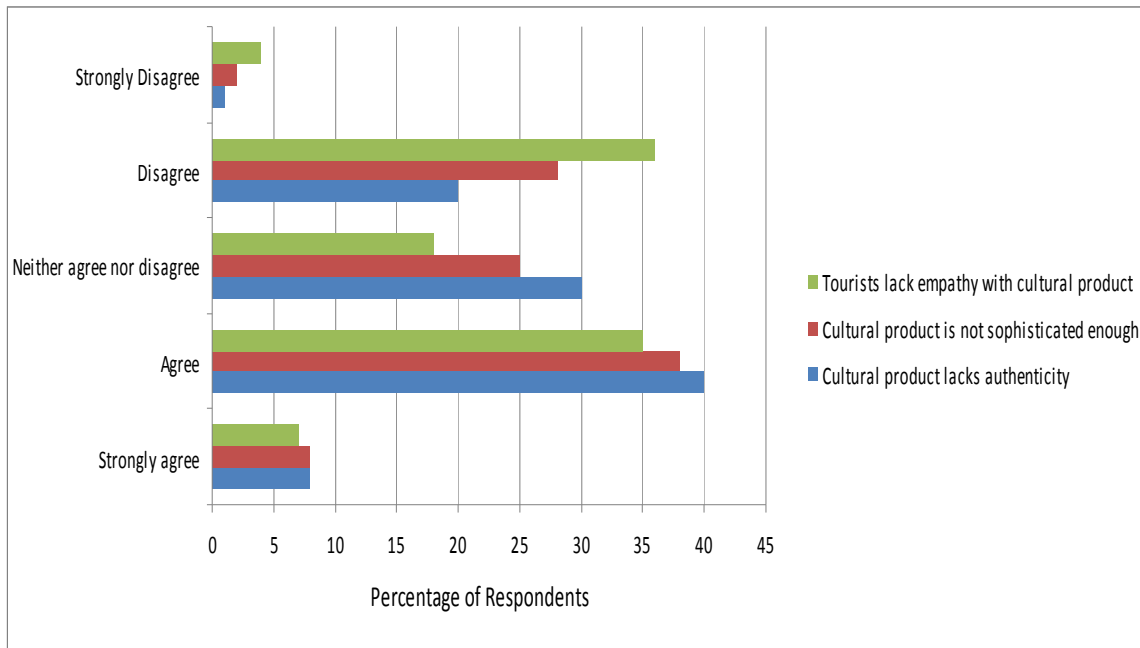


Figure 1. 1 The performance of the South African cultural tourism product
Source: GCP (2004:33)

Well-preserved cultural features are part of a quality tourism experience (WTO, 2004) and are fundamental to the success of the tourism sector. Bennet and Strydom (2001:105) argue that in order for the cultural offering to be seen as an attraction, it must fulfil two basic functions in the tourism system:

- It should be strong enough to pull people away from their homes; and
- It should provide tourists with the satisfaction they derive from travel.

According to the Department of Environmental Affairs and Tourism, the cultural offering is one of the key attractions of South Africa and many tourists have expectations around this (GCP, 2004:33). George (2004:156) cites that the SA tourist authorities have recognized the importance of the cultural tourism market and views it as one of the main reasons international tourists visit the country. However the most recent figures from the Annual Tourism Report (Statistics SA, 2004) indicate that cultural and heritage tourism ranks only at 7th place as an undertaken activity. The same report indicates that the cultural and historical

tourism experience for international visitors performs below average. The cultural product is seen to have real potential, but it is underperforming and tourist expectations are not met (GCP, 2004:73). In other words, it possesses the pulling power to get visitors into the country, but it does not meet their expectations once they consume the product.

The cultural understandings and cultural expectations of tourists vary across time, geography and experience (Clarke, 2004). Clarke also notes that it is therefore difficult to know where to pitch the levels of interpretation of cultures to make them meaningful to the visitors. Valdez (2001:6-7) states that cultural tourism grew out of a desire of travelers to learn about the various manifestations of the cultural heritage of the planet. He also states the importance of the fact that cultural tourism has grown around the world over the past two decades. Culture is argued to be a major determinant of global tourism growth as the WTO asserts that cultural tourism accounts for 37 % of global tourism and forecasts that it would grow at a rate of 15 % per year. Richard (1994) cites various factors which have contributed to this growth, among them are the following two, which are of great significance from a South African perspective:

- The current social trend towards understanding the heritage values and democratisation of a culture; and
- The modernisation and greater impact of promotional tools used in the different sectors of the tourism industry.

Given South Africa's relatively young democratic status (since 1994), the country's cultural heritage intrigues international visitors, moving them to explore this by means of cultural tourism. Post-apartheid SA now competes globally for a share in the tourism market, and thus competes directly with the cultural offerings of other destinations. The growing maturity of the cultural attraction market and the growth in competition between attractions mean that more attention needs to be paid to the question "why" people visit these cultural attractions (Richards 2001:13-19). According to Richards (2000) cultures provide a focus for much

tourist activity and are an essential weapon in the arsenal of tourism destinations engaged in a competitive struggle for tourist business.

The traditional marketing concept holds that in order to reach marketing goals, the needs of the target market must be identified and then the desired satisfaction must be delivered more effectively than competitors. (Kotler, Bowen, Makens 1999:31). Marketing in the cultural domain is a collection of activities, the purpose of which is to optimise the exchanges between one entity which produces and offers a product, and another who acquires it in order to satisfy one or more needs, each entity trying to maximise its benefits (Valdez, 2001:6-7). The more an individual believes a tourism region will satisfy his needs, the more attractive that region will be and the more likely it is to be selected as a potential travel destination (Hu & Ritchie, 1993:25-34). It is widely known that successful tourism marketing includes customer participation and finding out what customers (tourists) need. Naumann (1994:20) supports this statement by arguing that the customer defines the appropriate product and service quality, and that customer expectations are dynamic. Therefore, determining the international tourists' expectations and perceptions of South Africa's cultural product, is of utmost importance in closing the gaps identified in Figure 1.1.

1.2 PROBLEM STATEMENT

Culture has always been a major object of travel and cultural tourism has been identified as one of the biggest opportunities for attracting international visitors to South Africa as part of the tourism experience. The South African tourism industry has however also identified various gaps that exist within the cultural product offering. There is a wide underutilisation of this product and it holds a great deal of potential as a means of stimulating the local economy. The research problem therefore revolves around successfully marketing and developing cultural tourism to its full potential and ultimately fulfilling the needs of the international tourist in order to increase cultural consumption and satisfaction. In order to effectively compete against other destinations which offer culture as a

main motivation for travel, it is imperative that South Africa promotes its own cultural identity by paying attention to why people visit cultural attractions. Cultural tourism-related marketing is successfully communicating with and convincing potential visitors that a community has something that they need or will benefit from, and that a community may provide a service or fill that need better than anyone else. Marketing brings in visitors to a community and gets them to come back for return visits (Lee, 2001).

According to Stiebel (2004:32), cultural tourism has grown in recent years as people look for new “things” to visit and as educational tourism experiences resurgence in popularity, it is being perceived as less negative in impact than other forms of tourism. Lee (2001) also notes that cultural tourists travel to get to know a particular place in a meaningful way; in other words, there is an expectation of experiences rather than objects, and authenticity rather than fabrication. A study of the specific needs and expectations, the types of cultural tourists and forms of cultural tourism is therefore essential in developing a sustainable cultural product.

1.3 OBJECTIVES OF THIS STUDY

The primary objective of this study is:

- To determine the cultural preferences of international tourists to South Africa.

The secondary objectives are as follows:

- To undertake a literature study on cultural tourism and tourists, the indigenous South African cultures, and existing South African cultural tourism attractions.

- To understand destination marketing – that is to say the branding and positioning of a tourism destination.
- To analyse South African cultural tourism attractions as part of international visitors' travel itinerary.
- To make recommendations toward the future marketing of South Africa as a cultural tourism destination amongst international tourist sources.

1.4 RESEARCH METHODOLOGY

This study will be twofold. Firstly, a literature study will be done, followed by an empirical research.

1.4.1 DEMARCATION OF STUDY AREA

The study is limited to the indigenous black South African cultures and tourism activities as experienced and perceived by international tourists upon their departure from South Africa.

1.4.2 LITERATURE STUDY

The literature research aims to define cultural tourism as a part of the tourism experience, provide an overview of the various South African cultures and reviews the cultural attractions of the country and is based on the following sources:

- Books, industry related literature, magazines, reports and research findings; and
- Internet sources.

1.4.3 EMPIRICAL RESEARCH

The research design of the empirical study aimed to:

- Explore the perception of the below-mentioned research population in terms of the South African cultural tourism;
- Gather information on the types of cultural attractions visited;
- Ascertain the extent to which cultural expectations were met; and
- Assist in the formulation of possible recommendations.

The selected research instrument for the study was a questionnaire. A pilot study tested the questionnaire's contents and credibility and this was conducted by a reputable local data processing company one month prior to the actual study.

The research of the study consisted of international tourists (Africa excluded due to similarities in majority of cultural offerings) to South Africa International visitors departing from Cape Town International Airport were included in the study as this city may well be regarded as South Africa's major tourism city (Pirie, 2007:223) and (Bowden, 2006:31).

A total number of 250 questionnaires were completed. The sample size of the study was based on a representative scientific formula which validated the study with a 9.8 % allowable error and a 95 % confidence level and was also based on the number of variables in the research questionnaire (ALPHA, 2005). The data was collected in September 2007 and 250 international tourists were randomly selected to complete the questionnaires in the departure lounge of the above-mentioned airport. In view of the fact that the researcher and a group of fieldworkers personally carried out interviews and provided continuous individual guidance during the completion of the questionnaires by the respondents, it was

possible to achieve a 100 % response rate. The questionnaires were completed according to the various departure timeslots during the month of September 2007 at the mentioned airport in order to ensure that the widest possible spectrum of visitors was included in the study.

After the data was collected, the information was analysed by statistical experts in order to ensure that all relevant statistical issues were considered. A quantitative analysis technique was used and open-ended responses were grouped into meaningful categories through content analysis to further ensure the study's statistical accuracy and adequacy.

1.5 CHAPTER SEQUENCE

This study has six chapters. Chapter 1 concentrates on the introduction, the problem statement and purpose of the study. Chapter 2 provides essential cultural tourism background information, definitions and covers the types of cultural tourism attractions and the types of cultural tourists. Chapter 3 focuses on the indigenous South African cultures that may attract international visitors to the country based on their distinctive and culturally interesting ways of life, and includes an overview of current cultural attractions on offer in the nine provinces of the country. Chapter 4 is related to destination marketing issues such as image and branding. Chapter 5 contains a summary of empirical research findings. Finally, in chapter 6, recommendations and conclusions are made in terms of South African cultural tourism marketing.

2

CULTURAL TOURISM

If we had to do it all again, I would start with culture.

Jean Monnet

2.1 INTRODUCTION

Some people travel for diplomatic reasons, others for business, but the majority travel for the thrill of exploring new and different countries (Saayman, 2000:330). According to Bennet *et al* (2005:82), the desire to learn more about foreign countries, their inhabitants, customs, lifestyles, music, art, folklore, dance, food and religion serves as a key motivator to travel. Bescuides *et al* (2002:303-304) support this view and state that there has been an increase in international tourism for the purpose of experiencing another culture through visiting historic sites, community festivals, watching traditional dances, or simply shopping for handicrafts. Hughes (2000:5) agrees that there has been a considerable increase in the interest of cultural tourism and that this is a reflection of “an apparent rise in such tourism”. He then argues that culture-core visits (motivated primarily by culture) are possibly significantly less than the number of culture-peripheral visits (tourists who engage in some form of culture during their visit to a destination). In terms of the purpose of foreign visits to South Africa, Holiday & Leisure (31.8 %) remains the main reason for visiting, followed by Visiting Friends and Relatives (23.8 %), Shopping (22.5 %) and Business (8.1 %) (Statistics SA, 2004).

In light of these statistics, Herbert (1995:2-5) finds that people have a subjective interpretation of leisure and that leisure may include various activities based simply on a “freedom of choice” for the foreign tourist. It may therefore be argued

that should a foreign tourist, visiting South Africa for the purposes of Holiday and Leisure or any of the purposes mentioned above, be exposed to some form of a quality cultural product and the opportunity to engage in it, he or she will simply have to make the choice to participate therein, and in so doing, become a cultural tourist. This viewpoint is supported by the South African Minister of Environmental Affairs and Tourism, Marthinus Van Schalkwyk as he emphasizes the fact that the country is extremely wealthy in cultural heritage and provides a wealth of culture-based leisure activities for the foreign tourist to choose from, making our culture a valuable tourism and marketing product (SA Government, 2005). Bennet (2005:82-83) mentions that although cultural offerings in South Africa are on the increase due to the country's exploration of its diverse cultures, there is still ample opportunity to further develop this form of tourism. The GCP Summary (2004:37) also indicates that whilst the country's culture is one of the key attractions, there are unmet expectations in this regard (see Figure 2.1). It also indicates that international tourists underutilise cultural product usage.

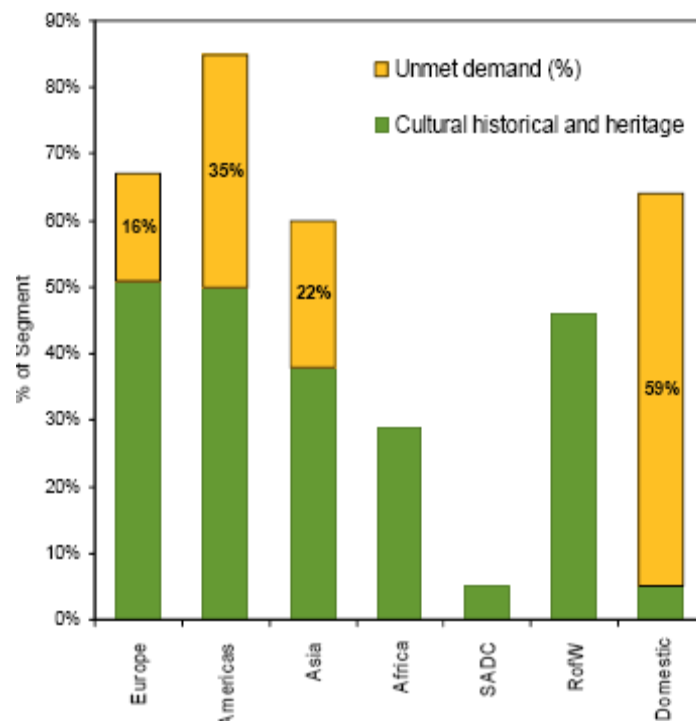


Figure 2. 1 Cultural, historical and heritage activity profile
Source: (GCP, 2004)

The key issue here is not only to develop the South African cultural offering, but also to ensure the satisfaction of the tourists visiting these attractions by ensuring quality cultural tourism products. One may argue that the key challenge seems to be showcasing the country's culture with dignity and authenticity (GCP, 2004) and in such a way that the expectations that are created around our cultural offering may, at the very least, be met and in utmost cases be exceeded.

However, in order to provide international tourists with valuable cultural experiences, which are in essence the aim of this study, we first need to understand exactly what is meant by cultural tourism.

2.2 TOWARDS DEFINING CULTURAL TOURISM

Richards (1996:20-27) views the attempt to define cultural tourism as a significant challenge, as it is a “problematic concept” because it consists of the two words ‘culture’ and ‘tourism’ and when these two words are combined, both the definition and the interpretation thereof become even more complicated.

Tourism is the easier concept of the two to define. The World Tourism Organisation (WTO, 2005) defines it as “the activities of persons during their travel and stay in a place outside their usual place of residence, for a continuous period of less than a year, for leisure, business or other purposes”. Mill and Morrison (1992:9) explain the concept as “a term given to the activity that occurs when tourists travel. This encompasses everything from the planning of the trip, the travel to the place, the stay itself, the return, and the reminiscences about it afterwards. It includes the activities the traveller undertakes as part of the trip, the purchases made, and the interactions that occur between host and guest. In sum, it is all of the activities and impacts that occur when a visitor travels.” According to the Tourism Society's definition, as cited in Bennet (2005:4-5), it includes “any activity concerned with the temporary short-term movement of people to destinations outside the places where they normally live and work, and activities during their stay at these destinations”. Ward, Higson and Campbell

(1995:3) state that all forms of tourism involve movement from a place of residence to a destination, and generally tourists stay long enough to undertake activities distinct of the local resident and use facilities there for a fixed period of time, returning home at the end of it.

Williams (as cited in Richards, 1996:19) cautions that “culture” is one of the most complicated words in the English language because it is such a complex concept. In support of this statement, Tomlinson (1991:4) notes that hundreds of definitions of “culture” exist, and because it is such a large and all-embracing concept, all of these definitions may be accepted, making it difficult to ensure the correct context of the word within a single definition. The solution proposed is to concentrate on the way in which the term is actually used. Richards (1996:21) argues that two basic uses of the term “culture” are used in academic literature: culture as a process (*through which people make sense of themselves and their lives*) and culture as a product (*the creation of cultural manifestations specifically for tourist consumption*). In order to overcome the challenge of defining cultural tourism, both the cultural products presented for tourist consumption and the cultural processes, which generate the motivation to participate in cultural tourism, must be conceptualized. Keeping the above-mentioned statement in mind, UMANITOBA (2005) defines culture as “the system of shared beliefs, values, customs, behaviours, and artefacts that members of society use to cope with their world and with one another, and that are transmitted from generation to generation through learning.” WORDNET (2006) agrees with this definition and states that it comprises “the tastes in art and manners that are favoured by a social group”. Borley (1994:3) supports both definitional frameworks as he reflects on a definition that describes culture as “the sum of the inherited ideas, beliefs, values and knowledge which constitute the shared bases of social action.”

The above-mentioned definitions assist in defining the holistic term of “cultural tourism” and help to define the context of the term in this particular study.

In the most basic sense of the term, cultural tourism implies “that which is chiefly geared towards seeing (experiencing) a people’s lifestyle in the past and the present” (Ondimu, 2002:1036), thus highlighting the fact that heritage and cultural tourism go hand in hand. The LOCKERGNOME (2005) encyclopaedia elaborates and explains cultural tourism as the “subset of tourism concerned with a country’s culture and its arts”. This includes tourism in urban areas, particularly historic or large cities and their cultural facilities such as museums and theatres. It may also include tourism to rural areas, festivals, houses of famous writers and artists, sculpture parks, and landscapes made famous in literature.

The International Committee on Cultural Tourism (ICCT) provides the following definition of cultural tourism: “Cultural tourism is that form of tourism whose object is, among other aims, the discovery of monuments and sites. It has a very positive effect insofar as it contributes – to satisfy its own ends – to their maintenance and protection.” (ICOMOS, 2006).

Ruiz-Baudrihayé (as cited in Ryan, 2002:952-960) defines cultural tourism as “an intellectual, quality form of activity which inspires respect for local cultures and regions”, while Craik (1995:6) explains it to be “customized excursions into other cultures and places to learn about their people, lifestyle, heritage and arts in an informed way that genuinely represents those cultures and their historical contexts”. According to Borley (1994:4), cultural tourism may be defined as that activity which enables people to explore or experience the different way of life of other people, reflecting social customs, religious traditions and the intellectual ideas of a cultural heritage that may be unfamiliar.

Another definition (SEESEATTLE, 2005), views cultural tourism as travel, which includes knowledge-based experiences, exploring the unique history and character of a place, discovering what makes an event or location unique, and personal discovery via the arts and humanities. Jamieson (2006) sees cultural tourism as comprising a number of the following dimensions: “handicrafts, language, gastronomy, art and music, architecture, historic sites, festivals and

events, heritage resources, the nature of the work environment and technology, religion, education, and dress.” Lee (2001) strongly supports this view and states cultural tourism is “enjoyable and educational visits by persons from outside the host community (in this case international tourists to South Africa) motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community region, group or institution” and suggests that the primary motive is enrichment.

It may thus safely be assumed that cultural tourism, in its broadest sense, entails visitors (domestic and international) engaging in experiences that are uniquely South African. For the purpose of this study, it is imperative to recognize that cultural tourism, in this uniquely South African context, includes those cultural dimensions and activities that enable interaction and participation of tourists with the people, places, cultural identity and the indigenous “way of life” in an authentic manner.

In identifying the types of cultural tourism, it is important to note that there are so called variations of cultural tourism. Hughes (2000:52-53) differentiates between the following variations:

- a) **Universal cultural tourism** – most international tourism is “cultural” in the sense that it involves some exposure to aspects of other cultures.
- b) **Wide cultural tourism** – when tourists set out with the purpose of experiencing a different culture, in the widest possible sense, of the destination visited, including the arts, crafts, work, religion, language, traditions and so forth of that ethnic group (see Figure 2.2).
- c) **Narrow cultural tourism** – is most widely used, however it is a narrower sense of cultural tourism which includes visits and experiences relating to the artistic and intellectual activities of a society, and consists of visits to:
 - Historic buildings and sites (such as castles and battle fields);

- Museums and art galleries; and
- Theatre to attend performing arts (see Figure 2.2).

d) **Sectorised cultural tourism** – where the first two components of “narrow” cultural tourism, namely visits to historic buildings, sites, museums and art galleries, are classed as “historical / heritage” tourism, and visits to theatres and performing arts are classed as “arts tourism” (see Figure 2.2).

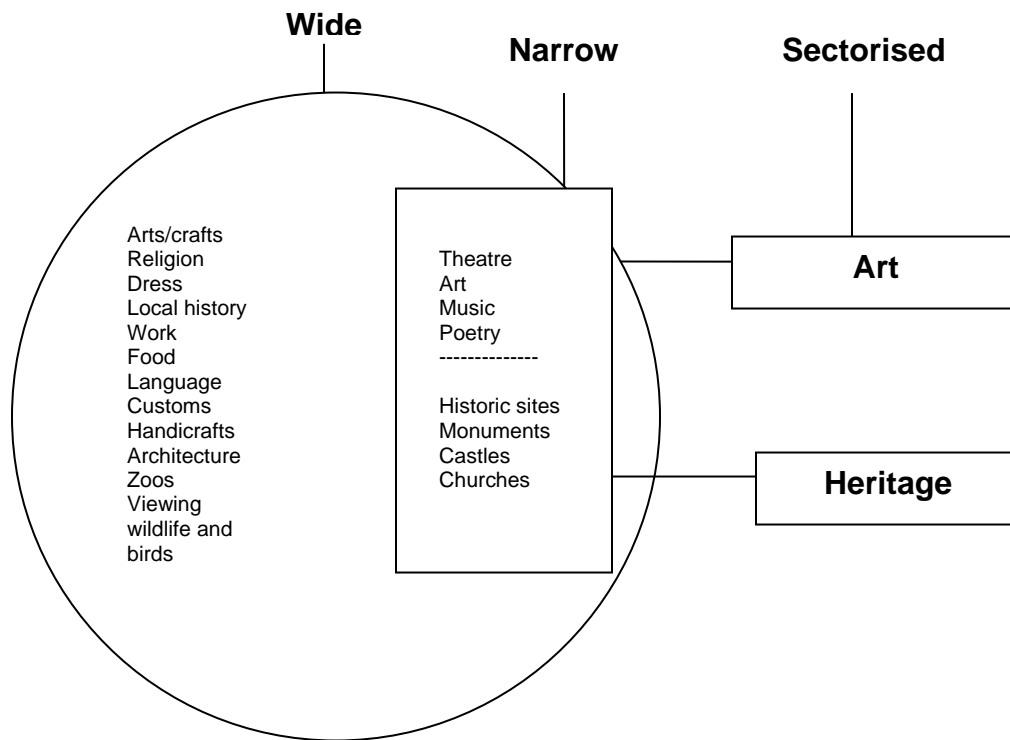


Figure 2. 2 Variations of Cultural Tourism
 Source: (Hughes, 2000:52-53)

Considering the above-mentioned definitions, it is clear that cultural tourism encompasses an array of activities, varies according to the extent of the tourist’s cultural encounter and includes, to a large extent, the tourist’s interaction with the host community’s way of life and heritage.

2.3 TYPOLOGIES OF CULTURAL TOURISM

There are numerous tourism activities and attractions that may be categorized as cultural tourism. In an effort to define an all-inclusive portfolio of the types of cultural tourism that will form the basis of cultural tourism options in this study, the United Nations Educational, Scientific and Cultural Organisation (UNESCO) list will be used. The World Tourism Organisation is the worldwide leader in the field of tourism and serves as the global forum and practical source of tourism know-how. The World Tourism Organisation co-operates fully with UNESCO and views it as a competent partner in tourism pertaining to education, science and culture (UNWTO, 2006). For this reason the UNESCO list may be regarded as one of the most up to date, all-inclusive and internationally accepted guidelines to the typologies of cultural tourism. UNESCO serves as a laboratory of ideas and a standard-setter to forge universal agreements on emerging cultural issues. It also serves as a clearinghouse for the dissemination and sharing of knowledge and information to assist its 191 Member States (including South Africa) with the building of capacity in the fields of education, science, culture and communication (UNESCO, 2005).

According to UNESCO (2005), the following types of cultural tourism may be distinguished:

2.3.1 CULTURAL HERITAGE SITES

Cultural heritage sites are relatively diverse, and in the view of Prentice (1993:5), the term “heritage” does not include only landscapes, natural history, buildings, artefacts, cultural traditions and the like which is passed on from one generation to the next, but also those things (and sites) which maybe portrayed for promotion of tourism products. Interestingly Herbert (1995) mentions that heritage places have emerged as visitor attractions

since the cost of maintaining sites are considerable and thus public access offers a way of raising revenue. UNESCO (2005) includes into these sites from the architectural complex of a living historic centre to the remains of an archaeological site that are a unique witness to bygone civilizations, an example includes the Egyptian pyramids.

Man-made sites included in this category are monuments or groups of buildings that are witness to the civilizations that occupied them with their architecture, way of life, beliefs and social organisation. Cultural sites include religious and political monuments, simple constructions and dwellings, workshops and so forth that testify not only to architecture, but also economical and social life and the history of technology. Corsane (2005:248) supports this view and highlights that there is a number of heritage attractions including craft villages, museums, historic and domestic houses, country parks, historic gardens, nature reserves, archaeological sites, heritage centres and heritage theme parks (such as Gold Reef City in South Africa).

2.3.2 HISTORIC CITIES

Historic cities may be called “urban landscapes” and include the city’s / town’s heritage accumulation over time. This comprises the history of buildings, streets, districts and residents that could (and should) be regarded as the force and foundation of all sustainable development of cities and their future (UNESCO, 2005). Historical cities are “living cities” striving to foster their unique traditional cultures and are cities that have a rich accumulation of history, experiences and cherished culture (LHC, 2006). Examples of World Heritage historic cities are Jerusalem (Israel), Venice (Italy) and Lamu (Kenya).

2.3.3 CULTURAL LANDSCAPES

Cultural landscapes have been created by domesticating and exploiting the natural environment and in particular by agro-pastoral activity by human beings (UNESCO, 2005). Watt, Raymond and Eschen (1999: 620) emphasizes that these spaces include the community as cultural system, consisting of the interaction of historic buildings with more ordinary landscape elements that together give a place its meaning as a cultural landscape.

In UNESCO's view, cultural landscapes bear witness to humanity's creative genius, technical, economic, and social development, imagination and cultural wealth. Some of these landscapes were made for aesthetic reasons (gardens and parks); others are of a more utilitarian nature such as cultivated spaces. Mountains, lakes and forests have been labelled by humans with spiritual meaning and in some cases reflect the conception of the relations between humans, nature and the gods. In support of this view, The Cultural Landscape Foundation describes a cultural landscape as "a geographic area that includes cultural and natural resources associated with an historic event, activity, person, or group of people (TCLF, 2006).

Cultural landscapes may range from thousands of acres of rural land to homesteads with small front yards." These landscapes may be man-made and may include farmlands, public gardens and parks, college campuses, industrial sites, grand estates, scenic highways, and cemeteries all of which provide some form of regional identity (TCLF, 2006). Therefore it may be argued that some of these landscapes have little or no tangible evidence of human intervention, but are regarded as cultural landscapes because of religious, artistic or cultural circumstances surrounding the area. Furthermore cultural landscapes may be

seen as works of art, texts and narratives of cultures, and expressions of regional identity such as Mapungubwe in the Northern Province of South Africa. It is a prime example of a cultural landscape and was the largest kingdom in the sub-continent before it was abandoned in the 14th century and clearly shows the development of social structures over some 400 years (SA INFO, 2006).

2.3.4 NATURAL SACRED SITES

Sacred natural sites are natural areas of special spiritual significance to peoples and communities, and include natural areas recognized as sacred by indigenous and traditional peoples and faiths as places for remembrance that play a key role in the traditions and lifestyles of a culture (Oviedo, Jeanrenaud and Otegui, 2005:3). UNESCO (2005) notes above-mentioned sites have no, or very little, material evidence and in most cases the site is purely symbolic with remarkable natural features. Stones, cliffs, mountains, trees, forests, sources, lakes and rivers may be regarded as sacred due to their religious or spiritual significance.

Hughes (2005:77) uses the example of the Ghats of South India in an effort to explain natural sacred sites and goes on to explain that the sacred groves, evergreens, rivers, ponds and pastures are valuable to the culture as places where myth and history have resonated, binding cultural meaning to the land sites. These sites are used for religious, contemplative, commemorative and meditative purposes and their metaphysical attributes set them apart from the general population's functional sites. Rossler (1998:261) mentions that natural sacred spaces may indicate the cultural relationship of people with their environment, making it valuable from a cultural tourism perspective. Places of mystery and spiritual elevation such as mountaintops and forests have intrigued humans since the beginning of time, and today mountains and various natural sites are still the objects of many cultural pilgrimages.

2.3.5 THE UNDERWATER CULTURAL HERITAGE

Vital objects and sites of cultural heritage lie underwater, some yet to be discovered. Historical wrecks, such as vessels, aircraft, other vehicles and their cargo are included in this category. It also includes traces of human existence, submerged cities, associated human objects and remains and prehistoric items such as underwater cave paintings (UNESCO, 2005). Forrest (2002:519) views the underwater cultural heritage as an integral part of the cultural heritage of humanity that plays an important role in the history of peoples, nations and their relations with each other. Carducci (2002:422) mentions a broad definition of underwater cultural heritage as traces of human existence having a cultural or historical character, which have been “partially or totally underwater, periodically or continuously”. As such historical shipwrecks have been linked to time capsules because, when wrecked the ship was a “floating community” and the daily lives of the crew and passengers are often preserved, providing new cultural insights (National Monuments, 2006), and its interesting to note that both human and natural shipping casualties on the South African coast were frequent. Archival research has already identified more than 2300 vessels known to be lost around our coast since 1500.

2.3.6 MUSEUMS

Museums and galleries are significantly attractive to tourists seeking to understand the culture of the people in the destination they are visiting (Ward, Higson and Campbell, 1995:49). According to Vincent (2001:118) the internationally accepted definition of a museum is a “non-profit making, permanent institution, in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education and enjoyment, material evidence of man and his environment.” The primary purpose of a museum is then to preserve heritage as a whole, present the interactions between culture and nature and

finally it works for the indigenous development of social communities whose testimonies it conserves while lending a voice to their cultural aspirations (UNESCO, 2005).

2.3.7 THE MOVABLE CULTURAL HERITAGE

Cultural heritage comprises more than just exhibitions in museums: it also includes ancient jewellery discovered on archaeological sites, grave-goods, sacred art in religious buildings, sculpted stone from historic monuments, all kinds of works of art that are ancient or still in the hands of their creators, or on the market or in private collections (UNESCO, 2005). The objects may be found in places of worship, museums, public gardens or squares, to name but a few and include: paintings, drawings, sculptures, engravings, manuscripts, ancient works, books, seals, rings, coins, textiles, embroideries, carpets, furniture, musical instruments, photographs, films, stamps and fossils.

The South African National Heritage Resources Act 25-1999 defines heritage objects as “any moveable property of cultural significance that may be protected “that have for cultural, political, secular or religious reasons come to represent aspects that are important to us and future South African generations (Department of Arts and Culture, 2008). These moveable objects include amongst others:

- a) objects to which oral traditions are attached or are associated with living heritage;
- b) ethnographic art and objects;
- c) military objects;
- d) objects of decorative or fine art;
- e) objects of technological interest; and
- f) books, photographic objects, films and records (National Monuments, 2006).

2.3.8 HANDICRAFTS

Handicrafts are a living heritage as they are renewed by each generation. This is a continuous process where a craftsperson embodies a trade and expertise that are a source of income and contributes to economic development. By creating things that are both beautiful and useful, handicrafts help humans to enhance their environment and even the most common objects may convey a unique interpretation of life for a specific culture. UNESCO (2005) therefore greatly emphasises that this ability of cultures to give meaning and beauty to the mundane activities and objects in life, by means of handicrafts, is one of the fundamental values of a culture, and should therefore be sustained. Littrell and Dickson (1999:4) argue that cultural products are typically called handicrafts as they employ the terminology “cultural products” to encompass “goods that are produced exclusively by hand” or where production is accelerated by means of a combination of machinery and hand, such as the use of moulds or sewing machines. The researcher is however of the opinion that in order for a handicraft to be regarded as a cultural product, it should be authentic to the culture.

2.3.9 THE DOCUMENTARY AND DIGITAL HERITAGE

Documentary and digital heritage constitutes a major part of the collective memory and reflects the diversity of languages, peoples and cultures such as documentary heritage on paper, leather, parchment, film or magnetic tape (UNESCO, 2005). Le Furgy (2005:163-168) states that the preservation of cultural expression in terms of a digital environment is challenging since no electronic format may hope to persist more than a short while without extensive care. Public libraries, archive buildings and the likes serve as the universal gateways to these resources, and tourists engaging in information seeking or who visit places where these cultural compact discs, books, postcards or films of cultural reference may be viewed, may be regarded as a cultural tourists. One of

the most significant projects in South Africa pertaining to Digital Documentary Heritage is DISA: Digital Imaging Project of South Africa (DISA, 2006). DISA has digitized some forty-four periodical titles (selected from a comprehensive list) ranging from the 1960's, presenting a wide spectrum of subjects, including culture.

2.3.10 THE CINEMATOGRAPHIC HERITAGE

Cinema is a gateway to culture and civilization (UNESCO, 2005) and cultural tourism takes place when tourists are viewing documentaries, fiction, video, or even old movie tapes relating to the culture of the destination they are visiting. Subsequently Gorini (2004:2) notes that countries have even adopted policies for the preservation of cinema films as it has been fully recognised as an integral part of a nation's cultural and historical heritage. It may therefore be argued that cinema, documentaries and the likes are considered such an integral part of a nation's culture, and should therefore be preserved and included in the tourism offerings of a country.

2.3.11 ORAL TRADITIONS

The world's culture have evolved and transmitted their body of knowledge and values to succeeding generations solely by word of mouth, relying on human memory alone (UNESCO, 2005). The distinctive factor of an oral tradition is that it needs to be transmitted (spoken and heard) or it may lead to sudden disappearance of an age-old tradition. An example would be the Hudhud chants of the Ifugao in the Philippines, which is intangible but leaves the tourist with a unique cultural experience, stored only in memory. Thomas (1992:1) mentions that the value of oral traditions and communication is readily recognised and respected by the global community. It is common in today's modern world when it takes the shape of folklore and folk traditions leading to the rediscovery of people's culture. In light of this statement, the importance of oral tradition in cultural tourism is substantially reiterated.

2.3.12 LANGUAGES

Every language reflects a unique value system, philosophy and the particular cultural features of the people speaking it (UNESCO, 2005). Language (De Saussure, 2003:22) states that the term “language” should not be confused with “human speech” alone, but it is rather to be considered as a “social product of the faculty of speech and a collection of necessary conventions that have been adopted by a social body to permit individuals to exercise that faculty” pertaining to that society (or culture). Visiting a foreign destination where a different language is spoken is therefore the ultimate cultural experience as languages are essential to cultural identity and hearing, or even trying, to speak that particular language may be regarded as a form of cultural tourism.

2.3.13 FESTIVE EVENTS

Zeppel (1992:69) states that festivals (and similar events) are held, among other reasons, to celebrate dance, music, arts, crafts, ethnic and indigenous cultural heritage, traditions, historically significant occasions, food and wine, adding to the tourist appeal of a destination. According to Shone and Parry (2004:3) special festive events are a phenomenon arising from “non routine occasions, which have leisure, cultural, personal or organisational objectives”, whose purpose is to “enlighten, celebrate, entertain or challenge the experience of a group of people”. Cultural tourism in terms of festive events will often inevitably overlap with some other aspect of tourism, such as leisure or business, and therefore any attempt to categorise festive events as solely of cultural nature will possibly be incorrect. Festive events encompass a variety of aspects and forms of intangible heritage and include small festivals, carnivals, ceremonies, rituals, celebrations and other cultural offerings (UNESCO, 2005).

2.3.14 RITES AND BELIEFS

Rites are a conveyance and an expression of a social order that punctuates the lives of individuals and communities and have a social meaning to their culture (UNESCO, 2005). In an effort to narrow the spectrum of rites and rituals, Bell (1997:24) provides six categories of rites that form a compromise between the completeness and simplicity of the concept. These include rites of passage (life-cycle rites), commemorative rites, rites of communion, rites of affliction, rites of festival, feasting and fasting and political rites. Participation or simply being a spectator to these special rituals and expressions of cultural beliefs may thus be regarded as forms of cultural tourism.

2.3.15 MUSIC AND SONG

Music, song and dance (classical, folk and contemporary) is considered as one of the typical features motivating cultural tourism (Richards, 1996:22). Musical practices are symbolic expressions of shared cultural values in terms of aesthetics, beliefs and creativity and it is closely linked to poetry, language, theatre and cinema. UNESCO (2005) furthermore describes it as vehicles for meditation, healing practices and ancestral communication. Musical instruments, songs and performances authentic to a culture enable tourists to experience and take home a piece of the culture's heritage and tradition. Lomax (2000:3) reiterates that the key function of song is to "express the shared feelings and mould the joint activities of some human communities" and that it is an excellent indicator of cultural pattern. Thus any exposure to this type of cultural music and song when visiting a destination adds cultural value to the tourist's experience.

2.3.16 THE PERFORMING ARTS

Performing arts (live performances such as musicals, street performers, dancers, etc) play a significant role in socio-cultural and ritual life and frequently give form to historical knowledge, symbolism and social values (UNESCO, 2005). Tassiopoulos (2000:15-17) views and defines performing art events as events “usually involving performers in front of audiences”, and mentions that this type of event is frequently found within the theme of “festive events” as discussed earlier under 2.3.13. Attending the performing arts whilst a tourist may be particularly fulfilling and is one of the best ways to experience and get the feel of a specific culture (Hughes, 2000:68).

2.3.17 TRADITIONAL MEDICINE

According to UNESCO (2005), traditional medicine encompasses a number of practices, approaches, knowledge and beliefs, including remedies drawn from natural extracts, in addition to spiritual, manual or psychological techniques such as massage and meditation. It includes innovations and practices indigenous to local communities and traditional lifestyles, and tourists engaging in any form of this, such as visiting a traditional healer or simply visiting a traditional medicine shop, are participating in the culture of the destination. Traditional health extends to the appreciation of plants, minerals and animals, and takes into consideration spiritual, socio-cultural and ecological factors (Bodeker, 2004:2).

2.3.18 LITERATURE

Literature enriches humankind, as it is a reflection of the cultural life and the world and things as perceived by the writer (UNESCO, 2005). It is also a product of the mind and thus not always committed to material support (making it oral literature), yet literature has an extensive association with books that make this form of heritage tangible. Worth mentioning are literary places, which according

to Herbert (1995:33), are the fusion of the real worlds in which the writers lived with the worlds portrayed in the novels, thus bringing a sense of cultural significance to the places mentioned in the literature. Tourists buying books, visiting literary places or listening to poetry may therefore be considered literary cultural tourism.

2.3.19 CULINARY TRADITIONS

Culinary practice is highly symbolic and reflects the values of the society that it feeds. The act of cooking is a key factor in socialization and affects what is regarded edible, the relations between sexes and generations, social ranking and ritual representation (UNESCO, 2005). Foodstuffs and the consumption thereof are significant to cultures. For example, Indian food is characteristically hot and spicy (curry and masala), and a visit to India would not be complete without such a renowned traditional meal. As part of the cultural experience, culinary tourism may be defined as “the intentional, exploratory participation in the food ways of another – participation including the consumption, preparation and presentation of a food item, cuisine, meal system or eating style considered to belong to a culinary system not one’s own” (Long, 2004:21). It may therefore be argued that a tourist participating in the culinary traditions of a destination is not simply satisfying his or her hunger, but is experiencing the culture through the cuisine.

2.3.20 TRADITIONAL SPORTS AND GAMES

Whether involving skill, chance, corporal expression, and show of force or intelligence, sports and games have played a key role in human society’s cultures. UNESCO (2005) observes that a society or culture’s games throw light on relations between sexes, generations and conceptions of nature, the universe and life. Ultimately tourists enjoy this cultural sport tourism, involving histories and traditions, and the cultural experience, in terms of sport tourism, falls into two categories: travel to participate and travel to observe (Hall, 1992:147). Standeven and De Knop (1999:49) propose that both sport and tourism are, in

themselves, a culture, since they offer cultural experiences of physical activity and cultural experiences of place respectively. And it may therefore be argued that the enjoyment of sport in a foreign destination is in itself a cultural encounter.

2.4 TOWARDS DEFINING CULTURAL TOURISTS

Tourists who take part in cultural activities while travelling outside their home communities are considered cultural tourists. These tourists do not necessarily define cultural activity as their primary reason for travel (CULTUREMATTERS, 2005) and therefore a business traveller, who visits a museum or local craft market, may be considered a cultural tourist. In Gunn (1997:27) cultural tourists are described as travellers visiting historic sites, museums, monuments and galleries; attending performing arts and concerts; and who show great interest in experiencing the culture of the destination they are exploring. Smith (2003:30) implies that cultural tourists are, in a rather broad sense, “interested in the more experiential aspects of culture” where way of life is the central focus. This entails intimate, authentic contact with people who have a different cultural background to that of the tourists. Gibson (2005:94) argues that a standard definition for a cultural tourist is simply “a person who stayed more than 40 kilometres away from home for at least one night and attended a cultural venue”.

Lee (2001) and NEA (2006), state that it is a known fact that cultural tourists have different characteristics from other travellers; they:

- earn more money than other travellers;
- have higher levels of education;
- are more likely to be in a managerial or professional position; and
- are more likely to spend more time and money in an area.

Furthermore they:

- tend to combine cultural with non-cultural experiences;
- tend to look for learning experiences; and
- seek a sense of people and place (CULTUREMATTERS, 2005)

According to Richards (2001:49) the following characteristics are prevalent among cultural tourists; they:

- have relative short stay and high spend tendencies;
- they prefer to stay in hotels; and
- are likely to travel with a partner.

ATLAS (2006) sums up global research results of 2004 and identifies that they:

- are generally well-educated people; and
- have high status occupations and good incomes.

These elements fit the stereotype of cultural tourists, but research also indicates that they:

- are often looking for a mixture of culture, entertainment and relaxation and not just the traditional “high” cultural products; and
- are younger tourists than previously recognised and this youth segment will be imperative in creating future repeat visits to cultural products.

Mckercher and Du Cros (2002:13) argue that if cultural tourism is defined by participation in “any of the almost limitless array of cultural activities and experiences”, then should a person partake in such a cultural tourism activity, that person must be regarded as a cultural tourist. Towse (2003:188) agrees with this statement and proposes that if the term “culture” is considered as the interest in the lifestyles and objects of other people, then the majority of tourists consume cultural goods or services at some time during their travels, whether it

be authentic or more commercialised, and may therefore be regarded as cultural tourists during these cultural encounters.

2.5 TYPOLOGIES OF CULTURAL TOURISTS

Lohmann and Mundt (2002:219) distinguish between the following six types of cultural tourists:

- a) People on strictly educational trips, learning languages, for example.
- b) People on classical study trips, such as travelling for the purpose to study and interact with the culture of the host country.
- c) Cultural tourists: people travelling to take part in cultural events such as festivals.
- d) People whose motivation to travel is to also have cultural experiences, where culture may be regarded as the most important, but not the only reason for travelling, as in the case of visiting relatives.
- e) Holidaymakers who are interested in culture and participate in some form of cultural activity during their holiday.
- f) People on business trips who take the opportunity to engage in cultural development.

Lee (2001) categorizes cultural tourists based upon their consumption levels in terms of cultural tourism products:

- Tourists “greatly motivated” by culture: visiting cities or regions specifically because of their cultural opportunities such as museums, artefacts, cultural festivals, etc.

- Tourists motivated “in part” by culture: travelling because of both the cultural opportunities and because of other purposes (such as visiting friends and relatives).
- Tourists for whom culture is an “adjunct” to another more important motivation, for example the main reason to visit a destination might be for business or adventure, but while there, decide to include cultural opportunities such as dining in a cultural restaurant.
- Tourists referred to as “accidental cultural tourists” who travel without considering going to a cultural attraction, but “stumbling” into, for instance, a cultural event or festivals with friends or family.

Cabrini (2002:4) provides a rough simplification of the types of cultural tourists and distinguishes between the enthusiastic/specialist (a person with a specialist interest in cultural tourism), the motivated (where culture played a relatively important role in the decision to travel) and the occasional (where cultural attractions are visited from time to time).

It may now be argued that the types of cultural tourists that South African marketers deal with will therefore depend on the significance of the interest, the level of participation in cultural tourism, and the extent to which “culture” motivated travelling to the country.

2.6 IMPACTS OF CULTURAL TOURISM

Richards (1996:64) argues that tourists are motivated by local cultures in choosing to visit a particular location, and have been identified as both a blessing and blight as far as their impact on the location and its people is concerned. Cultural impacts are referred to as changes to the cultural life ways of societies as a result of exposure to tourism. There are four significant cultural and heritage impacts according to Bennet (2005:395-397):

- Cultural change and acculturation: where one (weaker) culture becomes more like another (stronger) and loses cultural diversity
- Intercultural communication: where there is facilitated communication between different cultures, depending on the nature of the encounter, this generally leads to a positive effect.
- Commercialisation of culture: where tourism leads to the negative commoditisation of local culture or the positive revitalisation of either material or non-material cultural forms.
- Staged authenticity: where local communities stage local dances or rituals for mass consumption out of context, making it problematic in the sense that the context is authentic, but not the production. This leaves the tourist with a false perception of the culture and the hosts disenchanted with their own practices.

It has also been noted by Butler (1990:40-45) that tourists seeking authentic cultural experiences may lead to the exploitation of culturally fragile areas. Thus having a negative impact and damaging the socio-cultural and economic equilibrium of the community and even the physical area, because of incorrect, and in some cases even unfair use and uncontrolled influx. On the other hand, these areas realize the potential of job creation and increased living standards through the development of local resources, culture and heritage (Lewis 1998:91-105). Thus the integration of cultural tourism, in a sustainable way, may help local economies and encourage development, and as such be regarded as positive in terms of social, cultural, physical and economic impact. Local residents also see cultural tourism as a means of helping them learn about, share and preserve their culture (Besculides, Lee and McCormick, 2002:330).

Jamieson (2006) also notes that there are indeed various benefits and costs associated with cultural tourism. The benefits for the cultural community normally include:

- increased funds for conservation;

- revival of crafts and traditions;
- increased employment ;
- additional income for individuals as well as local businesses;
- diversification of the community's income;
- improved tax base;
- more visibility for the community in other economic activities;
- better use of municipal infrastructure and facilities; and
- the realising of wider social and economic change.

The costs associated with cultural tourism may be:

- depletion and destruction of cultural resources (if they are not properly managed);
- investment of public funds which often requires borrowing and servicing costs;
- increased servicing costs for police, sewage and other necessary services;
- congestion and overuse of the community facilities;
- arousal of hostility of residents toward tourists;
- changes in terms of the community's cultural values; and
- the reinforcement of social discrepancies.

Considering the impacts of cultural tourism on a community, Whittaker (1997:13) draws the conclusion that there is often a thin line between the benefits gained for a region's culture and the application of the cultural resources in ways that have little relation to the local community's knowledge and vitality. Hence it may be argued that the community will only experience the benefits of cultural tourism if they are involved and prepared for the impacts.

The key issue relating to whether cultural tourism will have a positive or a negative impact is in the extent to which communities retain control over their own culture and the products derived from it (Hall as cited in Richards 1996:65).

It is important to remember that when assessing whether cultural tourism has a negative or positive impact on the destination, it should be placed in the context of other wider social and economic changes possibly affecting a community's culture.

The core idea of cultural and heritage tourism is to save the culture, share it with visitors and then to reap the economic benefits brought to the destination and its people (Cultural Heritage Tourism, 2006). Furthermore it is noted that a major challenge of cultural tourism is ensuring that this form of tourism does not destroy the very qualities that have attracted the visitors in the first place. Cameron (1994:29-30) supports this view and explains that cultural tourism has "come under attack for undermining, alienating, and sometimes enslaving local cultures through its intrusive infrastructure, its commoditisation of meaningless cultural products, and its creation of staged authentic experiences" and also identifies what may be considered one of the biggest downsides of cultural tourism, the fact that it may destroy the heritage resources of a site and the quality of the cultural experience all together through excessive use. However Cameron (1994:28) also notes that cultural activities may lengthen the stay and enrich the travel experience even when it is not the prime motivation for travel. Consequently the suggestion may be made that a longer stay may increase foreign spending in the area, and the improved experience may lead to a positive visitor impression to the area, which may then again lead to positive word of mouth for the destination.

Steele-Prohaska (2006) divides the impacts of cultural tourism into three different categories:

- Impacts at the individual level - where a positive impact may be the strengthening of the visitor's self-concept and the negative impact may be the loss of the host's identity and self-image.

- Impacts at the family level - where impacts are related to the strengthening or weakening of the family unit.
- Impacts at community level – where cultural tourism may lead to improved social and educational opportunities, or as a negative impact, may prompt social disintegration.

Meleisea (2005) in turn explains that cultural tourism may definitely have positive impacts. It can bring new employment opportunities and help alleviate poverty; it may curb the out-migration of the area's youth; foreign investment has the power to revitalise traditional industries; and cultural tourism also has the potential to care for the local heritage and reinforce its self-respect, identity and values. Despite these positive impacts, she implicitly warns that the prerequisite for the above-mentioned benefits are substantial planning for "if it is not managed and controlled, it can also degrade and irreversibly damage this very same valuable resource".

Subsequently it may be argued that when cultural tourism development is done right, it may protect the cultural treasures of a region and lead to an improved quality of life for both residents and visitors.

2.7 CULTURAL TOURISM GROWTH

The World Tourism Organisation estimates that cultural tourism is growing at a rate of 15% per year, and that 37% of all international travel includes a cultural component (Thornton, 2003). Cultural tourism is growing faster than most other segments and at a higher rate than general tourism worldwide (Cabrini, 2002). Hughes (2000:66) indicates that the increased number of people with access to cultural capital enhances the participation in cultural tourism, leading to the growth of this segment.

According to NASAA-ARTS (2005), a growing number of visitors are becoming special interest travellers that rate arts and cultural activities as one of the top

reasons for travelling. In the view of Raj (2003), international tourism expresses a demand for cultural tourism of which the growth rate exceeds the world average of tourist flows. This asks for the sustainable development of a quality cultural tourism product, as it becomes an increasingly popular type of tourism for particularly foreign visitors.

Pigram (1997:18) notes that the concept of sustainable tourism typically comprises the conservation and enhancement of the area's ecological systems and biological diversity (required for sustaining the community and therefore the continuous existence of the culture) and the integration of the social and economic considerations. Hall and Richards (2000:1) insist that communities are essentially the reason for tourists to travel, since they want to experience the community's way of life and material products inherent to the culture, as well as the natural surroundings shaped by the community. Sustaining these particular communities and finding a balance between growth and sustainability is therefore of utmost importance.

From a South African perspective, according to the integrated SA Global Competitiveness Project Study report (GCP, 2004:65), tourism products utilised by international tourists to South Africa appear to be in a rapid growth phase (see Figure 2.3). This may be attributed to the country's unparalleled scenic and wildlife attraction and its rich cultural and historic sites (SA INFO, 2004). Indeed, one of the significantly high growth niche markets identified is festivals and culture (GCP, 2004:371)

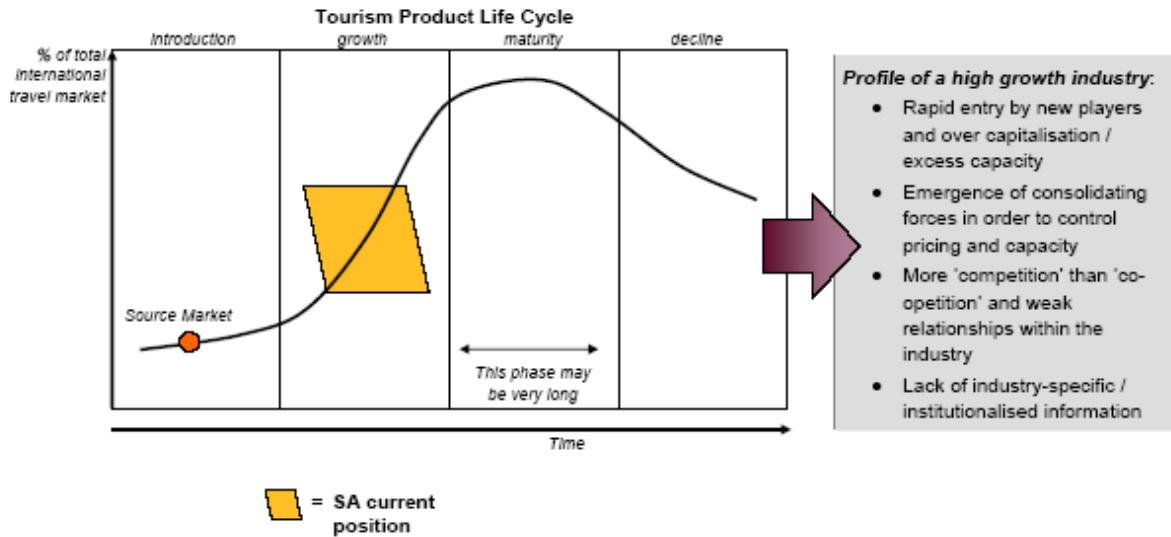


Figure 2. 3 Tourism product growth

Source: (GCP, 2004)

However, one of the characteristics of the growth phase is the rapid entry and over-capitalisation of tourism products. Consequently, in South Africa buzz terms such as “cultural diversity; rich cultural heritage; cultural mixing pot; cultural rhythm of a nation” and many more have been and still are used to describe numerous relative culturally inadequate or even insignificant attractions in order to draw foreign tourists. The result is the creation of over-expectance in the mind of the international tourists and disappointment in the cultural experience due to product gaps that exist in terms of cultural tourism (GCP, 2004:296).

The Annual Tourism Report (STATISTICS SA, 2004:67) indicates the following in terms of “activities undertaken by purpose of visit”.

Of all tourists here for the purpose of holiday, 42 % participate in cultural, historical and heritage products; of business travellers, 9 %, those visiting friends and relatives, 16 %; and tourists visiting for other reasons, 11 %. The total percentage of cultural activities undertaken by purpose of visit is only 21 %.

The top fourteen international countries visiting SA have rated the country’s performance in terms of offering a historical and cultural experience at an

average appeal of 5.49 (with a rate of 1 being poor performance and a rate of 7 excellent performances). This supports industry's recognition that international tourists enjoy the cultural product, but are more demanding and therefore have a definite influence on the innovation level required to enhance current cultural tourism products. This pertains especially to cultural experiences that have been identified as gaps, requiring improvement and diversification such as museums, cuisine, curio shops and township experiences. Statistics also indicate that even though the cultural product is in relative high use, questions around the quality and authenticity of the experience have been raised (GCP, 2004:128; 287; 296; 370).

The value of heritage tourism, defined by UNESCO (2005) as "our cultural and natural heritage that is irreplaceable sources of life", is of paramount importance to SA.

Bennet (2005:396) writes that it offers South Africa the following benefits:

- It is the easiest point of entry into tourism;
- It creates most number of jobs (including indirect jobs); and
- Heritage and cultural tourism spreads wealth to local communities as travellers move around.

Clearly South Africa's cultural product may enhance the experience of international visitors to the country given the rich cultural potential and the growth in cultural tourism demand, the country is indeed "alive with possibility".

2.8 CONCLUSION

One of the few areas of certainty in cultural tourism is the difficulty of actually defining it (Richards, 1996:42). It is possible to view cultural tourism as comprising a number of activities and experiences whereby the tourist explores

or is, at the very least, exposed to the host destination's way of life. Cultural tourists may also be viewed as culture, knowledge and entertainment seekers. In this particular study the focus is on international tourists, specifically the United Kingdom, Germany and the Netherlands (refer to Chapter 1) who are staying in South Africa for at least 24 hours, but no longer than a year for reasons such as recreation, business and holiday (Bennet, 2005:2). International tourists, in the broadest sense, participating in any form of cultural experience as discussed in this chapter, can therefore also be considered as the international cultural tourists visiting South Africa.

Cultural tourism may be regarded as one of South Africa's most promising and possibly most under-utilised tourism products in terms of satisfying foreign visitor expectations. With the increase of interest in enriching and authentic international experiences, cultural tourism is growing in popularity, both internationally and nationally. The key is to find product preferences and identify cultural tourism trends related to specific market segments, as is the aim of this study. In South Africa, a clear gap has been identified in the quality of the country's cultural offering (GCP, 2004:296), and developing and designing a satisfactory cultural product for international consumption during this growth stage may only be done through sufficient market analysis and research. It has also been recognized in this chapter that heritage and cultural tourism may add great value to the country by means of job creation and learning experiences.

The following chapter analyses the major South African cultures, their backgrounds and significance as bases for marketing sustainable cultural tourism to the international markets as identified.

3

AN OVERVIEW OF THE INDIGENOUS SOUTH AFRICAN CULTURES

*Culture is the process by which a person becomes all that they were created capable of
being.*

Thomas Carlyle

3.1 INTRODUCTION

This chapter will aim to discuss the major black cultures of South Africa that may have the capacity to draw the main international markets to South Africa as part of cultural tourism. It will cover these identified cultures' history, geographic residence, and cultural significance in terms of customs, beliefs and rites of passage and also reveal their ways of life, ethnical cuisine and traditional activities. This is a vital chapter as it will reveal the traditions of the people who ultimately make up and provide the foundation for the country's cultural product.

3.2 EXPLORING THE INDIGENOUS CULTURES OF SOUTH AFRICA MOST RELEVANT TO THIS STUDY

Based on the fact that the culture of a tourist destination is a decisive factor which visitors will evaluate before deciding to visit a destination (Ooi, 2002:101), and because international tourists travel to see something different (Bruner, 2005:10), this chapter will attempt to identify and discuss the most significant groups as far as cultural tourism potential is concerned. Kolb (2006:122) agrees that many tourists seek a cultural experience that is very different from their own

everyday experiences, while Mak (2004:9) notes that tourists are looking for an experience that is out of the ordinary, of which cultural tourism forms part. Therefore it can firstly be argued that it is more sensible to market a cultural product that is completely unfamiliar to the international market targeted in this study, and not to focus on cultural groups that may be better experienced in the country of origin, for example India as is the case with the Asian community in South Africa. The international cultural tourist seeks to explore an authentic South African culture that cannot be found elsewhere in the world, and that does not bear a resemblance to his/her culture, as in the case with the Western population groups found in South Africa. Secondly, the further removed the culture is from that of the tourist, the more exotic it will appear (Smith & Robinson, 2006:91). Seeing that our country's diverse African tribes are culturally distant from that of the international tourists, these cultures will seem more exotic and thus appeal more to the international tourist's need to experience and explore an ethnically unique culture.

The Tourism, Hospitality and Sport Education and Training Authority of South Africa (THETA, 2007) divides South Africa's main population groups into three basic categories, namely:

- The African culture (comprising of the main black cultural groups, namely Nguni, Tsonga-Shangaan, Sotho and Venda);
- The Western culture (comprising of the Afrikaner, English, Portuguese and Greek); and
- The Asian culture (comprising of the Indian Muslim and Hindu communities and Asian communities).

Carbonatta (2003:209) notes that South Africa has many different cultures, each with their own way of life, and that these cultures fall under one of the four main racial groups, namely the African, white European, Coloured and Asian population. According to Van Rensburg, (2003: 1-3), the population of South

Africa consists of the following groups: the Nguni (including the Zulu, Xhosa, Ndebele and Swazi people), the Sotho-Tswana (including the Southern, Northern and Western Sotho), the Tsonga, the Venda, the Afrikaners, English, Coloureds and the Khoisan, the Indians and various emigrants from Europe, Asia and Africa who have maintained their own cultural identity. Fitzpatrick *et al* (2004:48), also note that the majority of South Africans (approximately 77%) are black Africans which are divided into similar major ethno-linguistic groupings namely the Nguni (Zulu, Xhosa, Swazi and Ndebele), the Sotho-Tswana, the Tsonga-Shangaan and the Venda. These groups have maintained a distinct cultural heritage, not found elsewhere in the world.

When one takes into consideration the composition of South Africa's population, it is clear that the black African population is by far the majority. According to estimates from Statistics South Africa in 2006, the country's population stands at about 47.4 million (South Africa Info, 2006). Africans (black population) make up 79,5 % of the total population at 37.7 million. The white (Western) population is estimated at 4.4 million (9.2 %), the coloured population is at 4.2 million (8,9 %) and the Indian/Asian population is at 1.2 million (2.5 %). It makes for a valid argument then to focus more specifically on the black population group's major cultural tribes, seeing that they account for almost 80 % of the South African population, and also to include those cultures that have the most significant potential to draw international tourists for the purpose of cultural exploration.

3.3 USING SOUTH AFRICA'S ELEVEN OFFICIAL LANGUAGES TO RESEARCH THE SUBSEQUENT ETHNICALLY UNIQUE CULTURES MOST RELEVANT TO THIS STUDY

According to Kramsch (1998:3), language is the principle way by which people conduct their social lives and it is therefore intricately bound up with culture. Furthermore it is stated that cultural reality (including ways of life and beliefs) are expressed through language, leading to the argument that language embodies culture. Rosenthal (1996:104) agrees with this argument and states that

language is determined by culture since it forms an integral part of culture, and therefore states that that culture and language are indivisible. In support of this view Risager (2006:4) notes that culture always includes language and language cannot be without culture, while Trueba (1994:26) affirms by stating that language and culture are inseparable. It may be argued therefore with Gounari (2008:18) that language is culture and the two will always be intertwined. Weatherford (1993:99) suggests that if a culture was to give up its language that it gives up its culture as well, and should a culture adopt a new language, it would acquire a new culture, supporting the notion that language is indeed culture. In final support of this argument Kramsch (2004:249) states that language is tied to a person's historical and social identity and that culture is constructed through language. In light of the above-mentioned arguments, the ethnically unique cultures of South Africa as identified will be researched, using the eleven official languages of South Africa as the guideline.

The official languages of South Africa are as follows:

- isiZulu
- isiXhosa
- Sepedi
- Sesotho
- Setswana
- Xitsonga
- siSwati
- Tshivenda
- isiNdebele
- Afrikaans
- English

(Kaplan and Baldauf, 2004:200) and (South African Languages, 2008).

According to the latest South African census, isiZulu is the mother tongue of 23.8% of South Africa's population, followed by isiXhosa at 17.6% and Sepedi at 9.4%, and Setswana at 8.2% (South Africa Info, 2008). Sesotho is the mother tongue of 7.9% of South Africans, while the remaining four official languages are spoken at home by less than 5% of the population each (see Figure 3.1).

Afrikaans at 13.3% and English at 8.2 % are omitted from this study for reasons already explained. Focusing on the indigenous African cultures, IsiZulu, isiXhosa, siSwati and isiNdebele are collectively referred to as the Nguni languages.

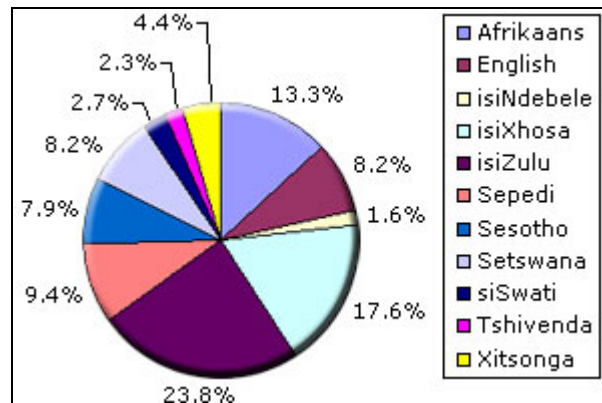


Figure 3. 1 Official language distribution in South Africa

Source: South Africa Info (2008)

3.4 THE INDIGENOUS SOUTH AFRICAN CULTURES

Based on the preceding motivations, this chapter will subsequently discuss the cultures of the following main traditional African tribes of South Africa (South Africa Info, 2008):

- 3.4.1 The Zulu (the slightly more numerous sub-division of the Nguni);
- 3.4.2 The Xhosa (a major sub-division of the Nguni);
- 3.4.3 The Pedi (the most prominent group of the Northern Sotho);
- 3.4.4 The Basotho (also known as the Southern Sotho);
- 3.4.5 The Tswana (also known as the Western Sotho);
- 3.4.6 The Tsonga-Shangaan;
- 3.4.7 The Swazi;
- 3.4.8 The Venda (includes the Thavatsindi, the Singo and the Ngona); and
- 3.4.9 The Ndebele (a less numerous sub-division of the Nguni).

3.4.1 THE ZULU



Traditional Zulu warrior

Source: Visit Zululand (2008)

3.4.1.1 LANGUAGE: *isiZulu*

The Zulu language is called Zulu or *isiZulu*. Zulu is regarded as one of the most complex grammars in the world (Library.Thinkquest, 2007); it is very similar to Xhosa and also incorporates many Dutch and English words into the language.

It is also interesting to note that when Zulus name their children, it is usually after an important individual or event in their lives (Khumalo, 2007). Groenewald (2003:87) agrees as he notes that the names given to offspring speak volumes in this South African culture as in many others. Examples include:

- *Vusisizwe* (revive the nation);
- *Nkululeko* (freedom); and
- *Bhambatha* (the famous Zulu chief who led the Bhambatha Rebellion of 1906).

The Zulu language is very respectful of elders, as Chick (2002: 259) states, Zulu speakers tend to accord old people with more status than South African English speakers do. Zulu's are shocked when you address elderly employees by their first names, and prefer respectful address forms such as *baba* (father) for the elderly no matter how humble the elderly person.

3.4.1.2 GEOGRAPHICAL RESIDENCE

The Zulus are mainly found in the province known as Kwazulu-Natal (see Figure 3.2) and their homesteads may be found between the umThamvuna River and the Phongola River (Magubane, 1998:10).

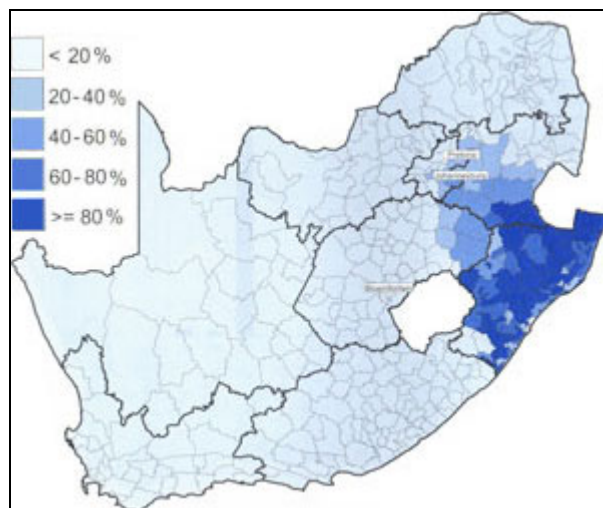


Figure 3. 2 Distribuiton of isiZulu speakers

Source: Human Sciences Research Council (South Africa Info, 2008)

3.4.1.3 HISTORY

The Zulu culture has a long and interesting history (Shea, 2007:1), which makes this section imperative in order to appreciate the essence of its culture. The small and generally peaceful Zulu tribe is thought to have originated in the 1620's (Library.Thinkquest, 2007). Magubane (1998:34) mentions the settlement of

Malandela in the late 1550's on the southern banks of the Unhlatuze River. He had two quarrelsome sons, Qwabe (who was sent to live near present-day Empangeni) and Zulu (who was sent to live in the northern region of the White Umfolozi River), and each had their own clans, both paying separate tribute to the most powerful Mthethwa chief of the region. Upon the death of the Mthethwa chief, his son Dingiswayo became the shrewd and competitive leader of the region, trying to dominate and amalgamate all the groups that paid tribute to him into a single polity. During that time, around 1787, the young chief of the Zulu clan fathered a son out of wedlock, named Shaka. As a young man Shaka served a number of years in Dingiswayo's army before he became the chief of the Zulus upon his father's death.

The Zulu were a small group when Shaka became king, but in the twelve years of his reign (1816-1828), the Zulu nation became the mightiest military force in Southern Africa (Zulu-Culture-History, 2007). According to Cornell (1997:6), Shaka was a remarkable military leader with approximately 80 000 warriors, which included the armies of the formerly independent neighbouring groups that had been won over, thus transforming his small chiefdom into the mighty Zulu nation.

Shaka was eventually assassinated by his jealous brothers, Dingane and Mlangbana. Dingane took over the leadership, but lacked the military savvy of Shaka, and rebels broke out shaking the Zulu foundations at the same time when white settlers arrived in colonial Natal (Gleimius, Sibanyoni and Mthimunye, 2003:14). Many wars broke out between the Zulus and the colonials in the years to come. Magubane (1998:37) also mentions that finally only in the 1950's did the Nationalist government appoint King Cyprian as supreme of the Zulu, however the present king's powers are symbolic only and as such he mostly presides over key rituals and ceremonies.

3.4.1.4 FOLKLORE, SONG AND DANCE

Tribal dance and music forms an integral part of the Zulu's everyday life and ceremonies. Traditional dances and songs tell of past and present, hope and despair, and lessons learned from the animals. The dances are characteristically energetic and in rhythm with self-made instruments, such as drums and whistles accompanied by their world-renowned singing voices (Fair and Florence, 2007:101). While Magubane (1998:62) affirms that music, song and dancing plays an important role in the Zulu community and forms a vital part of ceremonial procedure, such as when boys and girls reach puberty, marriage and when hunting and battles were still common, he also mentions that instruments were not as widely used as in the other cultural groups. The large clay-stone pot covered in goatskin (*imbiza*) and the stringed bow with a calabash at the end (*uGubu*), was the best known. Nowadays Zulu warrior dancing is performed through energetic routines and powerful, precise timing in their regimental attire, and these performances are celebrated throughout the country at various cultural festivals and major events.



Zulu children playing traditional games

Source: *Africa Guide* (2008)



Traditional dance

Source: *Visit Zululand* (2008)

In terms of folklore, mothers are known to compose praise poems or stories (*izangelo*) that apply to the baby's heritage, whereas storytelling is a popular

evening pastime for children. Groenewald (2003:87) further mentions that the names children get at birth serve as lifelong praise, encouragement or even rebuke; it recalls circumstances and fosters their heritage.

3.4.1.5 TRADITIONAL WEAR

Female attire consists of boldly coloured beads signifying marital status, while children will often go naked in sub-tropical heat except for beadwork around the waist. Unmarried women go bare-breasted, engaged women wear shop-brought bras to indicate their status while married women are to cover their heads at all times (Fair and Florence, 2006:51). While older Zulu women cover their bodies with beaded clothing and are known to wear a traditional wide hat made of straw (*isicholo*), younger girls usually wear revealing attire proudly beaded themselves. These beadwork in their clothing usually encompasses a symbolic language that may include messages of love or even reprimands or warnings, since different beads, patterns and colours carry different meanings especially significant in courtship (Zulu Culture, 2007).



Zulu men in traditional attire

Source: Africa Safari (2008)



Traditional head dress

Source: Drakensberg Tourism (2008)

Zulu men are known to be great warriors and it is reflected in their traditional attire. They usually wear animal skin to cover their bodies and accessorise with

traditional weapons during ceremonies. An ox provides hide for the shield which is a vital element of the Zulu military regalia, and the lighter the skin of the shield, the more experienced the warrior (Fair and Florence, 2006:51). Weapons include various spears, such as the *iKlwa*, as well as *knopkieries* (a relatively short stick with a knob at the end) and axes used by the Zulu *impi* (regiment).

3.4.1.6 BELIEFS AND CUSTOMS

The traditional Zulu religion is mostly concerned with the reverence of ancestors, which are believed to directly influence their daily lives and circumstances, and therefore respect must be given to the ancestors and those traditional diviners and healers through which the ancestors manifest (Doyle, Johnston and Wood, 1997:101). Ngubane (1997:22-27) also notes that the Zulu believe that balance is required to maintain one's health as they symbolically view that harmful elements from the environment is the cause for misfortune or ill health, in many cases argued to be caused by the ancestors' anger or happiness.



**A sangoma from the Valley of
a Thousand Hills, KwaZulu-Natal.**

Source: SA Tourism (2008)

The Zulu, for example, believe that during pregnancy the foetus is vulnerable to be harmed by wizards and if she dreams of a buffalo, the baby will be a boy and

if she dreams of a puffadder, it will be a girl (Mwanweda, 1994:406). Thus like many of the other indigenous South African cultures, Zulus believe in traditional medicine and distinguishes between the herbalist, *inyanga yokwelapha*, (making medicine from plants and animals) and the diviner, *inyanga yokubhula* (making use of bones, shells and other items) to divine their client's problems with the help of ancestors (Magubane, 1998:61), and ritual sacrifices of goats or cattle are commonplace to keep the ancestors content. These traditional healers acquire their knowledge and skills over a long apprenticeship while the community maintains respect for their ancestors and spirits of the land, and traditional healers occupy a very high status in the Zulu society. It is however commonplace for Christianity to coexist alongside traditional beliefs.

3.4.1.7 RITES OF PASSAGE

Mwamwenda (1994:408) observes that the first step from childhood to adulthood for Zulu children is to have their ears pierced before reaching puberty. The ear-piercing is done collectively where all the children in the same community are pierced at the same time among great celebration. This step is said to enable the children to hear and understand, reaching a higher status, since the ears have been opened.

According to Magubane (1998:54), a girl would typically become a bride (under control of her mother-in-law), then a mother herself, then a grandmother and finally a well-respected elder. In the past an initiation process for both boys and girls reaching puberty was an important occasion called the *thomba*, where they were taught the duties of adulthood in separate seclusion followed by a communal celebration. Boys were herders and then played their part in the strong Zulu military. However these practices are not compulsory nowadays, but the Zulu nation have sought to revive these past practices through celebrations such as Shaka Day and the Reed ceremony, where they pay homage to their past traditions (Magubane, 1998:54).

3.4.1.8 ARTS AND CRAFTS

The Zulu are best known for their beadwork and basketry (UIOWA, 2007) of which include elaborate headdresses, jewelry, clothing and accessories.



Traditional woven Zulu baskets

Source: Curio King (2008)



Zulu beadwork

Source: Visit Zululand (2008)

According to Doyle, Johnston and Wood (1997:100), Zulu men have a long tradition of metalworking and use their skills to produce weaponry and tools such as axes, hoes and spears, while the female Zulus create quality pottery which is both decorative and practical. Zulus take pride in the making of pottery which is baked in a fire, their carved wooden ornaments and bowls and artistically inspired beadwork and woven creations (Fair and Florence, 2006:66-68).

3.4.1.9 CULTURAL CUISINE

The rural Zulu diet is mostly vegetarian, and although they love meat, it is usually reserved for special occasions (Gleimuis, Sibanyoni and Mthimunye, 2003:30). Traditional favourite food includes pounded corn and toasted corncobs, porridge and sour milk, mashed pumpkin and cabbage and porridge. According to Ossea-Assare (2005:75), Zulus place a high value on hospitality, food and drink. They

typically enjoy maize-meal cooking, sorghum and local vegetation such as *amandumbe* (similar to sweet potato). Beef is usually cooked by the men over open fires and food is generally washed down by home made beer (*umqhomboth*) while women and children will drink a milder brew called *amarhewu*.

3.4.1.10 SOCIAL ORGANISATION AND RELATIONS

There is a specific order to the traditional Zulu family homestead or *umuzi*, which dictates status in the positioning of individual huts (Fair and Florence, 2006:66-68). Typically the mother of the Zulu chief is located in the hut furthest from the entrance to the village, then the chief lives to her right, his first wife is again on the left of his mother's hut and his next wife's hut to his right, and so it will alternate from side to side through the *umuzi*. Unmarried sons and daughters live in same gender huts to the right and left of the *umuzi* entrance, while the chief's eldest son guards the entrance to the homestead.

The traditional Zulu community is regulated by strict etiquette and social discipline (Magubane, 1998:43-44), and though a man might have more than one wife, there are seldom clashes as the wives are all independent in their own homes, own cattle and own fields. However no marriage is considered legitimate until *lobola* (a gift of cattle or money) is paid to the bride's family (Doyle, Johnston and Wood 1997:100).

Early in life, the children are taught to work, boys are responsible for herding and girls accompany their mothers to assist with cooking, babysitting and hoeing. Young people that fall in love will bring the matter to the attention of their elders and relatives for recognition (Mwamwenda, 1994:406).

3.4.2 THE XHOSA

The term “Xhosa” in this study, is used in its general, all-embracing sense and refers to all nine isiXhosa speaking groups in the broader sense, including the Xhosa, Thembu, Mpondo, Mpondomise, Bomvana, Xesibe, Mfengu, Bhaca and Ntlangwini people.



Xhosa ladies with the traditional headdress

Source: Afrilux (2008)

3.4.2.1 LANGUAGE: *isiXhosa*

The Xhosa’s language is properly referred to as isiXhosa and closely related to that of the other Nguni tribes, such as the Zulu and the Ndebele. IsiXhosa also contains many words with click sounds borrowed from the Khoisan (Traunmuller, 2003:1) such as the “X” (made by the tongue in the side of the mouth) in “Xhosa”. According to Mtuze (2004:3), the Xhosas have also “loaned” words from both Afrikaans and English because they have lived among the white people for generations.

Examples of loanwords from Afrikaans and English include *ibatyi* from *baatjie* (jacket), *isitena* from *steen* (brick), *idyongosi* from *jong os* (young ox), *ibhegi* from *bag*, *ibhanana* from *banana*, and *idesika* from *desk* (Niesler and Louw, 2004:5) to mention but a few.

3.4.2.2 GEOGRAPHIC RESIDENCE

The Xhosa tribe is a descendant clan of the Nguni that migrated from Central Africa into Southern Africa, where most of them finally settled in the area known as the Eastern Cape (see Figure 3.3) (Encounters SA, 2007). Magubane (1998:10) also notes that this Nguni tribe is located primarily in the present-day Eastern Cape, between the Fish River and the umThamvuna River, and may be found from the coastline extending to the southern Drakensberg. Their territory includes coastal areas, but also dry, harsh regions inland and many Xhosas live in the metropolitan areas of Cape Town (iKapa), Port Elizabeth (iBahayi) and East London (iMonti) (Every Culture, 2007).

Distribution of isiXhosa speakers

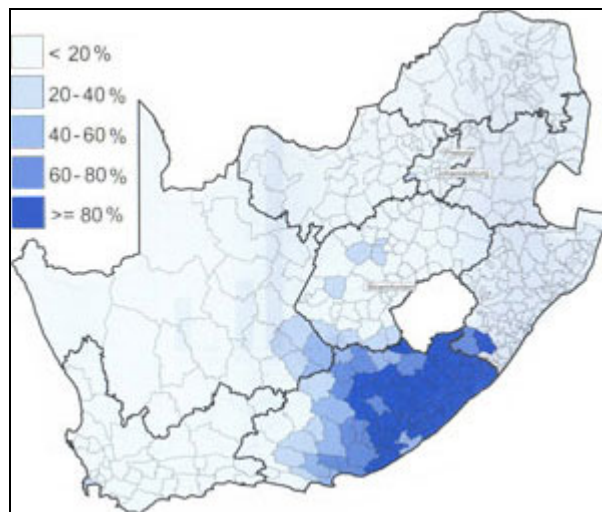


Figure 3. 3 Distribution of isiXhosa speakers

Source: Human Sciences Research Council (South Africa Info, 2008)

3.4.2.3 HISTORY

Historical evidence suggests that Xhosas could be found as early as 1593 at the unthatha River area, known today as the Eastern Cape. Furthermore recent excavations near East London suggest that Xhosas have been living near the Buffalo River since the 7th century (Magubane, 1998:12). The Xhosa may have arrived in the Eastern Cape region as early as the 1400s and by the 1600s the Xhosas had firmly established themselves in this region among the Amatola and Winterberg mountain ranges (Nguni, 2007). The modern Xhosa share physical and cultural characteristics with the Khoisan people as they uprooted and absorbed this indigenous group that lived in the Eastern Cape region at that time.

3.4.2.4 FOLKLORE, SONG AND DANCE

The oral traditions of the Xhosa are rich in creative verbal expression where tales relate the adventures of both animal and human characters. *Intsomi* (folk tales), proverbs and *isibongo* (praise poems) are told in dramatic ways and the latter traditionally praises the heroic adventures of ancestors or politicians (Every Culture, 2007).

To the Xhosa, one of the greatest instruments is the human voice and therefore song is very popular among the Xhosa. These songs are sung at different social occasions and it is interesting to note that Xhosa songs are completely distinguishable, meaning that one could tell a wedding song from a circumcision song and songs of the diviners from ordinary social songs (Mtuze, 2004:56). Satyo (1998:73) distinguishes between the following types of songs:

- Recreational songs (*lingoma zolonwabo*);
- Working songs (*lingoma zemisebenzi*);
- Lullabies (*lingoma zokuthuthusela abantwana*);
- Sport songs (*lingoma zemidlalo yebhola*);
- Wedding songs (*lingoma zomtshato*); and
- Diviners' songs (*lingoma zamagqirha*).

Mtuzze (2004:57) describes wedding songs as very merry by nature while diviners' songs are described as having a peculiar rhythm accompanied by ox-hide drumming and clapping of hands. Social songs are general songs when no specific ceremony is performed and refers to the singing of favourite songs as a gathering where gossip and beer drinking take place. He also mentions ceremonial and sacrificial songs sung during certain ceremonies such as moving traditional songs for funerals, guidance and support from *Thixo* (God) and initiations. *Somagwaza* is such a song well known by Xhosa men who have gone to initiation school.

In terms of dancing, the Xhosa way differs from the other Nguni's way of dancing as they do not kick their legs up like the Zulu. Instead their bodies are moved up and down by "using their toes as springs and coming down gently on the heels in sustained rhythm" (Mtuzze, 2004:59). Feet stamping goes in time with hand clapping and singing while the men would move like his favourite ox (slightly bent and arms uplifted, imitating ox horns). The women sing and also keep the rhythm by gently stamping feet and clapping hands.

3.4.2.5 TRADITIONAL WEAR



Xhosa women in traditional wear

The most important piece of clothing worn by Xhosa women is the *isikhaka*-skirt. It used to be made of soft, pliable ox hide, but nowadays it is made from the more modern cotton sheeting skirt (*umbhaco*), which is braided with decorative patterns. *Isacholo* are bracelets and arm rings made of thick brass wire that signify social distinction (Mtuze, 2004: 53, 74). Xhosa women also wear beaded ornaments, dresses, bags and head-dresses. These colourful outfits are now considered traditional, although it vastly differs from the clothing and karosses once worn by the Xhosa (Magubane, 1998:25).

3.4.2.6 BELIEFS AND CUSTOMS

The Xhosa speaking nation consists of several tribes, and those living beyond the tribal lines of the Eastern Cape, still maintain the same traditional lifestyle and beliefs, such as traditional healing, tribal dress and ritual regalia (Howard, 2004:2).

According to Du Toit (1998:145), it is believed that ancestral spirits and witches or sorcerers with evil intentions are related to ill health. Traditional rituals involve paying respect to ancestors, which often goes apart with the slaughtering of cattle (Hirst, 2005:4). Many Xhosas continue to consult a Sangoma (*igqirha*) for both spiritual and physical ailments, as Campbell (1998:3) points out that traditional health care continues to operate and serve a large clientele across the educational and socio-economic spectrum. Sangomas act as a medium between the physical and spiritual world, they learn their craft through isolation and use herbs, roots and spiritual incantation to contact ancestors and spirits for guidance (Nguni, 2007). Sangomas are visited to relieve bad luck, bless children and relieve illness.

Another tradition is the smoking of the traditional pipe. Men and older women have the privilege to smoke tobacco from the traditional pipe at various events,

where the shape and size of the pipe reflects social standing, the bigger the pipe, the better (Nguni, 2007). Magubane (1998:20) states that married women, once past menopause, are entitled to smoke long-stemmed traditional pipes as they are then considered socially on par with men.



Xhosa woman smoking a traditional pipe

Source: SA Tourism (2008)

The tradition of the *imbongi* refers to the traditional Xhosa praise poets. Their poetry dealt with history, current events and had the power to inspire strong emotions in their addressees (Opland, 1983:57). Traditionally the *imbongi* wears a robe from animal skin and a head-dress. He also carries an assegai and a stick while publicly praising the other person in a dramatic voice. This praise poetry is a collection of commemorative praises of the other person's (usually the chief or community leader) physical and moral qualities. Mtuze (2004:102) interestingly notes the major development of the modern *imbongi* in South Africa, which is the fact that they have moved right up to parliament and important international occasions and ceremonies, where they now sing the praises of politicians and world leaders.

Cattle play a vital role in the Xhosa's traditional life. Socially, a man who wants to marry a woman had to give her parents a certain number of cattle (this

practice is known as *lobola*). Cattle are a status symbol among the Xhosa society and no ceremony will be complete without the slaughter of such a beast, whether for a wedding celebration or a funeral. Cattle are still of great value in a spiritual sense, for example, the belief is that the slaughtered animal will send the dead away to the forefathers.

3.4.2.7 RITES OF PASSAGE

The initiation process for Xhosas from boyhood to manhood includes circumcision and a time of isolation. Mbiti (1990:118-119) comments that initiation allows the boys to enter into a state of responsibility, new rights and new obligations towards society. To the Xhosa this significant occasion marks the beginning of acquiring traditions and knowledge which is not accessible to those who have not been initiated. Mtuze (2004:48) explains that the boys are taken to an initiation lodge where they are circumcised, taught the men's language and stay in isolation after which their temporary huts with all contents are to be burned as they leave for home.



Xhosa bride and attendant

Source: SA Tourism (2008)



Xhosa initiate

Source: SA Tourism (2008)

According to Magubane (1998:33) each initiate (*abakhwetha*) is presented with traditional weapons by his father and father's brothers at the coming out ceremony after the period of seclusion. Stinson (2007) states that a Xhosa male cannot marry, start a family, officiate in ritual ceremonies or inherit possessions before traditional initiation and circumcision have taken place and the transition from boyhood (*ubukwhenkwe*) to manhood (*ubudoda*) is complete.

3.4.2.8 ARTS AND CRAFTS

Xhosas are best known for their extensive beadwork as it is worn by ordinary people and diviners who use it for ritual purposes. Broster (1967:32) notes that bead wearing starts for the Xhosa with the simple strings worn by the children and teenagers. As they get older, the bead wear advances and they are woven to cover mirrors, belts, bottles, tin cans and anything that they may wear or use, including trappings for head, neck and limbs. All tribal dress such as blankets and bags are decorated with beads.

Other folk craft traditions include sewing, pottery and weaving functional items such as sleeping mats, baskets and strainers (Everyculture, 2007).



Hand made Xhosa crafts

Source: *Xhakaza (2008)*



Hand made Xhosa fashion bag

Source: *Xhakaza (2008)*

The colourful skirts mentioned earlier in this chapter reflect local and ethnic fashion and have become a very popular commercial commodity. These skirts

and dresses, made from calico sheeting, are considered the fastest growing line of Xhosa craft (Mtuzze, 2004:74).

3.4.2.9 CULTURAL CUISINE

Maize and beer are the traditional food and drink of the Xhosa (THETA, 2007). Mtuzze (2004:5) notes that their staple food is firm porridge (*umphokoqo*) cooked in a pot outside, usually served in a hollow plate with sour milk (*amas*). Maize is crushed by the young girls and women in a vessel specially designed for this purpose to make *umngusho*. He also mentions that beer (*utywala*) plays an important role among the Xhosas as it is a “community food” seldom made for private domestic use. It is made from millet (sorghum) and requires large quantities to be taken to produce intoxication. It is interesting to note that only one beaker circulates among the group that drink together, each taking a sip and passing it on to the next person. In certain sacrifices beer is also brewed and formally consumed.

3.4.2.10 SOCIAL ORGANISATION AND RELATIONS

Traditional homesteads tended to be spread over rural landscapes and dwellings consisted out of a circular frame of poles thatched from the top to bottom with grass to form a round thatched-roof hut. For insulation the inside of the thatch was plastered with mud and dung, as were the floors, and the middle of the floor was reserved for the fireplace (Magubane, 1998:18).

Men are considered head of the household in the traditional patriarchal Xhosa family. He is also permitted multiple wives where he has the means to pay the *lobola* for each, nowadays it is only wealthy tribal chiefs who will have more than one wife (Everyculture, 2007). Although marriages are commonly contracted in church, *lobola* has not entirely disappeared, it is now more likely to be paid in cash the equivalent value of the cattle involved in the transaction. Marriage for

the Xhosa society is something that involves the entire community as Mbiti (1990:130) explains “marriage is the focus of existence”. It is considered the point where all members of the community meet: the departed, the living and those yet to be born.

3.4.3 THE PEDI

Pedi (also referred to as the Bapedi) was previously used to describe the Sotho-speaking inhabitants of Limpopo Province and Mpumalanga. Nowadays, the group is also known as the Northern Sotho. The Pedi as narrowly understood, form part of the Highveld Sotho who live on the plateau surrounding Polokwane (Magubane, 1998:124)



Pedi woman in traditional head dress

Source: Eyes on Africa (2008)

3.4.3.1 LANGUAGE: **Sepedi**

The language of the Pedi people is Sepedi. It is also known as *Sesotho Sa Leboa* or Northern Sotho (Yakan 1999:598). Sepedi emerged around the same time as Setswana (discussed in 3.4.5.1) and is spoken in the northernmost regions of South Africa (Janson, 2003:228-229).

3.4.3.2 GEOGRAPHIC RESIDENCE

According to Oomen (2005:40-41), the Bapedi are mainly found in South Africa's Northern Province (now known as Limpopo) and the heartland of the Pedi nation

is the Sekhukhune chiefdom (see Figure 3.4), also referred to as Bopedi, where the customs and history of the nation are cradled. It is interesting to note that the name Sekhukhune was wiped off the official South African map, only to resurface again in 2000 when the new municipality of that area was called “Greater Sekhukhune”. Cadman (2007:32) states that in the Limpopo Province more than half of the people are Pedi. James (1999:3-4) also mentions that the Sepedi-speakers live in an area in the Northern Province (Limpopo), previously known as the homeland of *Lebowa* of which Sechukhune-land forms part.

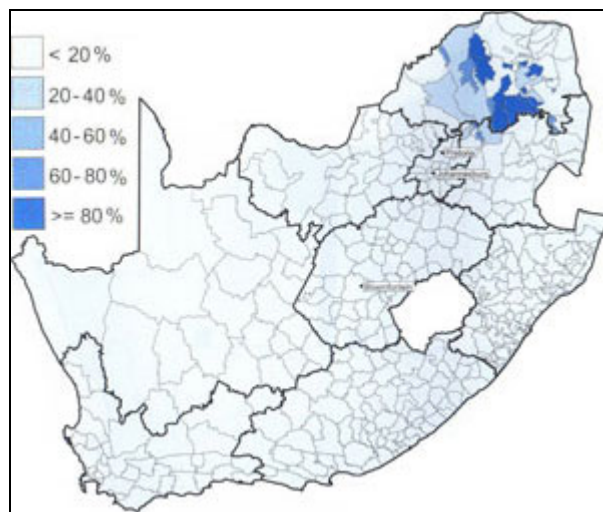


Figure 3. 4 Distribution of Sepedi speakers

Source: Human Sciences Research Council (South Africa Info, 2008)

3.4.3.3 HISTORY

Oral tradition traces the origin of the Pedi back to Maroteng (a derivative tribe of the Tswana) where around the 1500's, they lived near the Vaal under chief Tabane. Later his grandson, Motsha, reigned over the tribe, and when his favourite wife, Mmathobele, was accused of giving birth to a child that “cried while still in the womb” (taken as a sign of witchcraft), the elders demanded that both the mother and her child be put to death (Magubane, 1998:124). To prevent this Motcha's successor and a huge following broke away, crossed the Olifants

River and settled on the Steelpoort River. There they found a porcupine quill on an ant heap and regarded it as a lucky omen. From then on they took the porcupine as their totem and developed their own distinctive identity, and over time, the Maroteng dominated a broad region of the northernmost province of South Africa. In support hereof, Schapera (1994:306) observes chief Thabane as the stem originator of the Pedi while Yakan (1999:598) mentions the Pedi culture's expansion under the Maroteng dynasty.

3.4.3.4 FOLKLORE, SONG AND DANCE

The Pedi are well known for their *dinaka* (melodic music), which was created by a Northern Sotho man called Dinaka. Legend has it that Dinaka loved to dance and sing so much that he made special instruments to accompany his music. This music drew the villagers to gather around and partake, and today the Pedi music carries his name (African Edu-projects, 2007). The *kiba* dance is performed by men and women in different versions, and is one of the best known Pedi dances (Go Limpopo, 2007). James (2008) affirms the peak of the Pedi musical expression to be the *kiba* where a group of musicians (male) will play a selection of pipes, each of different pitch, producing a melody with rich harmonious qualities. The female version includes a group of women singing and improvising on traditional lyrics accompanied by drums (made of wood, oil drums or milk urns).



***Dinaka* - traditional dancers**

Source: Sekhukhune (2007)



Dinaka – young whistle dancers

Source: Sekhukhune (2007)

3.4.3.5 TRADITIONAL WEAR

The Pedi are not allowed to wear their clothes inside out as this is considered an unlucky omen (Africa Edu-projects, 2007). James (1999:150) mentions that male pre-initiates traditionally wear loin cloths with their hair shaven while the females wear an apron covering both the front and back side with a *semabejane* (short cotton blouse). Nowadays female post initiates wear long brightly coloured cloths that cover the traditional loins and both males and females have adopted a more western style of clothing. James (1996:34-35) furthermore explains that Northern Sotho women characteristically will wear a length of cloth wrapped around the waist, a headscarf made from a large piece of fabric and plentiful bangles as adornments.

3.4.3.6 CUSTOMS AND BELIEFS

The traditional Pedi beliefs include initiation, rainmaking, fertility festivals and also *lobola* as practised by the Xhosa (Webster 2003:140). When the time is right, they will therefore send the young men and women to initiation schools and believe that anyone who violates their culture or their traditional way of doing things should be taken away from the Pedi village. They believe that they can talk to the gods through their ancestors and hold them in high regard. The Pedi have superstitious values and consider it very unlucky, for example, to take salt outside the yard after sunset (Africa Edu-Projects, 2007). Also worth mentioning is fear of the Tokoloshe like other Sotho groups, who believe the Tokoloshe to be malignant and especially fond of children. Traditionally the Pedi will place their beds on bricks to ensure this dwarf-like creature will not creep up on them during the night (Go Limpopo, 2007).



Traditional healers

Source: Sekhukhune (2007)

3.4.3.7 RITES OF PASSAGE

Initiation is still practiced and provides a substantial income to the chiefs, who license it for a fee to private initiation school operators. According to Magubane (1998:132), it is important to note however that there has been a major fracture between the traditionalists and the Christians of today's Pedi society, accounting for attendance or non-attendance of these so-called compulsory initiation schools. Traditionally Pedi boys attend and are circumcised at a *koma* (initiation school) where the youths will be grouped into regiments bearing the leader of the regiment's name. The men of such a regiment will often maintain lifelong loyalty to one another. Females also attend their own initiation school where they learn the traditions of the Pedi (James, 2008). Magubane (1998:131-135) states that boys typically are expected to undergo two sessions of initiation – the *bodika* and about two years later the *bogwera*. The *bodika* focuses on the rank of the boy in society, includes two severe lashings on their naked backs to reinforce their status, and is followed by circumcision and lessons in masculine qualities, such as courage. Two years later, the *bogwera* session would convene where the initiates will finally be incorporated into male society by forming lifelong ties of cooperation and brotherhood bonds with their regiment leaders. Girls would similarly be sent to a secluded place in the veld for about a month, their bodies

smeared with ochre and fat, and then treated with protective medicines after which they participate in the rituals of initiation.



Dialogane - traditional initiate graduates

Source: Sekhukhune (2007)

3.4.3.8 ARTS AND CRAFTS

The Pedi are talented in poetry, house painting, drum making, metalwork and woodwork, as well as beading (Go Limpopo, 2007). Significant art and crafts include woodworking, metalworking, bead crafts and house painting (James, 2008).



Traditional Pedi art on wall

Source: Nguni (2008)

3.4.3.9 CULTURAL CUISINE

The Bapedi people eat *thopi*, (a mixture of maize meal and a fruit called *lerotse*), *morogo wa digopana* (sundried spinach in a round shape), samp and *maswi* (milk), *masonja* (mophane worms) and local fruits and vegetables (African Edu-projects, 2007).

3.4.3.10 SOCIAL ORGANISATION AND RELATIONS

The Bapedi villages are divided into different *kgoro*, which consists of different households surrounding an area where the meeting place, ancestral shrine and cattle kraal are situated. When a man has more than one wife, each wife will have her own homestead which ranks in order of seniority, and most of the time is spent between the courtyards of these homesteads (Go Limpopo, 2007).

Furthermore there is a strong distinction in the traditional Pedi culture between the sexes, and the performance of witchcraft is commonly attributed to women. Married women would typically have a higher social status, but the superiority of men would be reinforced at mealtimes when men and initiated boys are served first. It is customary in the Bapedi culture for girls to bend their knees out of respect when greeting or serving food to older men (African Edu-projects, 2007).

3.4.4 THE BASOTHO



Basotho men

Source: Arts and Humanities Research Council (2008)

3.4.4.1 LANGUAGE: **Sesotho**

The South Sotho people are also called the Basotho and the language they speak is known as Sesotho (Van Wyk, 1996:11).

3.4.4.2 GEOGRAPHIC RESIDENCE

According to Cadman (2007:25), most of the people living in the Free State Province, speak Sesotho (see Figure 3.5).

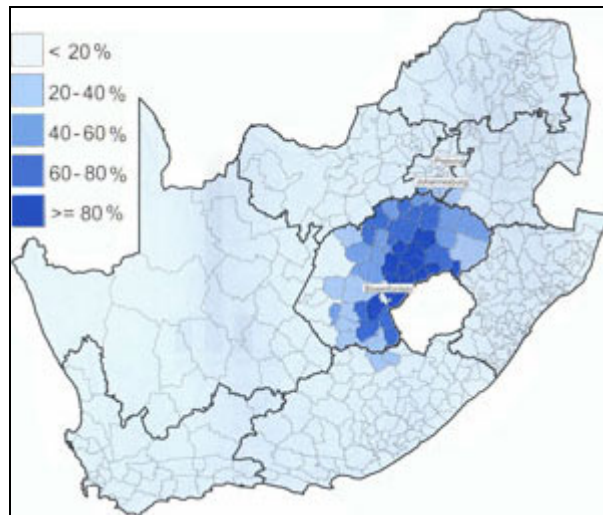


Figure 3. 5 Distribution of Sesotho speakers

Source: Human Sciences Research Council (South Africa Info, 2008)

3.4.4.3 HISTORY

According to Van Wyk (1996:12-14), the ancestors of the early Basotho people were the Bakoena and settled in Magaliesberg mountains under their chief, Mohale. By the 1500's, the Bakoena (meaning the People of the Crocodile, indicative of the crocodile as their totem animal and group symbol) migrated to the present-day Free State of South Africa.

Magubane (1998:100) makes mention of Shaka Zulu's empire who threatened the cultural tribes in the Free State, as fighting destroyed fields and famine was prevalent in the 19th century. It was during this time that Moshoeshoe used military strategy and political skill to defeat his enemies. Moshoeshoe gained

loyal supporters and expanded his chieftom through withdrawal and defence on the mountaintops of the area. His wisdom and skilful persuasion lead to the amalgamation of the Basotho social culture, without destroying it during the times of colonization that took place in South Africa. Today his descendants are the only heirs to the Basotho throne.

3.4.4.4 FOLKLORE, SONG AND DANCE

Music and song is believed to call the ancestors, especially the beat of the drum known as *sekupa*. Furthermore the Basotho have many string instruments made from string and reeds, also body rattles especially significant to the *mathuela*. A rich collection of traditional songs include *mokorotlo*, war songs sung by men, *mangae* sung during initiations and celebrations, and *lipina* songs sung by the women for entertainment (Van Wyk, 1996:43-46).

Dance is important to express unity among the culture, and also used for spiritual possession and entertainment. The *litobonya* dance is for women who have one or more children only, while the *mokhibo* is a dance of national celebration where women wear matching costumes. *Lithoko* are heroic praises, halfway between speaking and singing, these traditional praise songs announce the virtues of an honourable Basotho at various appropriate occasions (Van Wyk, 1996:43-45; Magubane, 1998:115).

According to Sechefo (2007), the Basotho traditions and beliefs are passed on through the generations by those who listen attentively to folklore and fables of ghosts and witchcraft told by elders or by men in the *khotla*, a designated area built for the socialization of the men.

3.4.4.5 TRADITIONAL WEAR

Basotho people are famous for the colourful blankets they wear (Van Wyk, 1996:4 6). According to Levine (2005:115), straw hats and blankets are characteristic of the Sotho traditional clothes.



Basotho men in colourful blankets

Source: *Safari Now* (2008)



Basotho women in traditional dress

Source: *Due South* (2008)

3.4.4.6 CUSTOMS AND BELIEFS

Magubane (1998:102) states that Basotho legend has it that the people first evolved from a mythical marsh called Ntsuanatsatsi. According to Van Wyk (1996:32-41), in the Basotho genesis story, it is believed that humans emerged from a cave (seen as a womb) within the earth and at the place where humans emerged, there was a bed of mud and reeds. Once they surfaced through these reeds to reach daylight, they could begin life on earth. Therefore caves, sunlight, mud and reeds are significant to the Basotho, as all are connected to the origins of life, and today this symbolism is apparent in their architecture and customs, as many Basotho will use such natural sites for healing and other ceremonies.

As with many indigenous South African cultures, ancestors are considered the messengers between humans and the Supreme Being, *Molimo*. Ancestors are ever-present, and diviners (*linohe*) will use divination objects such as bones, to

communicate with them. Herbalists provide natural medicines while *mathuela*, traditional doctors, combine the Western profession of doctor, psychologist and spiritual advisor, to heal body, mind and spirit (Van Wyk, 1996:39). The souls of the ancestors are believed to have the power to influence the lives of the Basotho people, thus they make offerings to them and consult them for assistance when required (The Diagram Group, 1997:81).

3.4.4.7 RITES OF PASSAGE

It is interesting to note that today initiation has a new, strong hold and is used to proudly mark Basotho identity. It follows similar rituals than in the past, but modern alterations, such as the shorter duration of the initiation school, has made it more accommodating (Magubane, 1998:109). Traditionally Sotho boys and girls undergo initiation rites at initiation schools, marking their transition to adulthood (The Diagram Group, 1997: 80). Magubane (1998:108) makes mention of the fact that a great deal of secrecy surrounds the traditional initiation school and its activities. It is however known that circumcision, social etiquette and traditional song and dance are still taught and practiced at these schools.

During female initiation, women are strongly associated with the house and the earth, tying in with their beliefs of origin. Graduates are smeared with red earth, carry mats of reeds and incorporate balloons (modern replacements for inflated bladders), symbolising the spirit, in their rituals of fertility (Van Wyk, 1996:37).



Female Basotho initiates

Source: *Arts and Humanities Research Council (2008)*



Male Basotho initiates

Source: *The Argonauts (2008)*

3.4.4.8 ARTS AND CRAFTS

Mural painting called *litema* and dress, such as the unique grass-woven Basotho hat, are the most significant visual arts created by the Basotho (Van Wyk, 1996:46). Women are also known for their pottery, however they will cease the making, moulding or baking of clay pots after a death in the village has been announced, or otherwise it is believed that all their pot work will crack (Sechefo, 2007).

3.4.4.9 CULTURAL CUISINE

Typically, the Basotho cuisine consists of their agricultural produce, namely meat from cattle, sheep, goats and pigs, and corn, sorghum wheat and local vegetables (The Diagram Group, 1997:80).

3.4.4.10 SOCIAL ORGANISATION AND RELATIONS

Villages today consist of homesteads where each has a husband, wife and children, but in many cases some homesteads are headed by unmarried mothers with up to four generations of children. This may be ascribed to the men's history

as migrant workers on South African mines. In the past the chief of a village would live in the centre of the main homestead with his principal wife's dwelling next to him and the remaining wives in rough order of seniority around them. In rural Basotho life, days are spent practising their professions as herbalists, basket-makers, diviners or agriculturists and collecting raw ingredients required for their professions (Magubane, 1998:103-104).



Traditional Basotho Homestead

Source: Due South (2008)

For the Basotho wealth is often measured in cattle. Therefore in traditional Basotho culture, when a man wants to marry he has to give the bride's family a number of cattle to thank them for raising her, this is called *bohali*. Cattle are also considered a vital link between the humans and the spiritual world and are often sacrificed on important occasions to the ancestors (Van Wyk, 1996:14).

In the past arranged marriages used to be common among leaders and chiefs, however recently, individual choice is the norm. *Bohali* or some type of remuneration is still considered customary as payment to the bride's parents. The bride lives with the groom's parents where she helps with daily chores, however today many brides resist this, and demand their own households upon marriage (Magubane, 1998:110).

3.4.5 THE TSWANA



Tswana dancer

Source: Setswana (2008)

3.4.5.1 LANGUAGE

According to Bolaane and Mgadla (1997:9-16), the Tswana (also known as Batswana) speak a language called Setswana, which has several dialects, but is still understood by Tswana people from different regions, because it is closely related. Pinchuck (2002:930) states that there are substantial similarities between Setswana and Sesotho.

3.4.5.2 GEOGRAPHIC RESIDENCE

According to Figure 3.6, the Batswana people live in the North West Province, Free State, Northern Cape and also in parts of Gauteng (Levinson 1996:158; Go Limpopo, 2008 and Murphy, 2007:567).

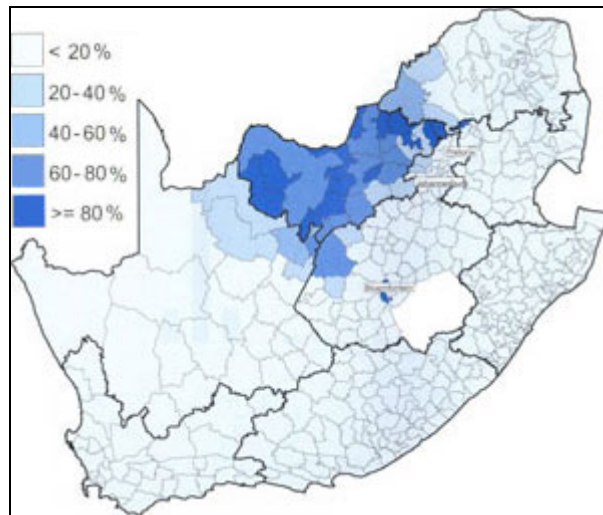


Figure 3. 6 Distribution of Setswana speakers

Source: Human Sciences Research Council (South Africa Info, 2008)

3.4.5.3 HISTORY

The Tswana are part of the Sotho, and are also known as the Western Sotho. Historically they are said to have lived with the Basotho (Southern Sotho), but in the 1800's, many chiefdoms in the western Highveld, saw themselves as Tswanas, sharing identity with the peoples from neighbouring Botswana (Magubane 1998:116). Solway (2007) notes that the Tswana went through a period of *difiqane* (warfare, migration and political disruption) during the nineteenth century, possibly caused in part by the Zulu and in part by the Europeans. This period of chaos led to death, famine and migration. Nevertheless, the western Batswana chiefdoms strengthened and incorporated other refugees and livestock into their polities without compromising their culture,

and they ultimately survived the *difiqane* and settled in the North West province of South Africa.

3.4.5.4 FOLKLORE, SONG AND DANCE



Tswana song and dance

Source: Fine African Art (2008)

Levinson (1996:159) suggests that traditional instruments are not played much anymore, as the culture has been assimilated into the western cultures, but the usual Batswana instruments include the wooden *moropa* drums and the *marapo* hand clappers made from animal rib bones.

According to Magubane (1998:123), boys in puberty, called *maphatsi*, perform songs and dance in special costumes celebrating their freedom as young boys. Solway (2007) adds that the Tswana song (*pina*) and dance (*pino*) are an important expression of the culture, and choirs often perform and compete with one another on special occasions. Their lyrics reflect stories and accounts of past and present events.

3.4.5.5 TRADITIONAL WEAR

In rural areas, Tswana children will sometimes be seen in traditional beaded aprons (Balaane and Mgadla, 1997:53). The Tswana people have adopted modern clothing, and these are even incorporated with older traditional attire during initiations (Magubane, 1998:121).

3.4.5.6 CUSTOMS AND BELIEFS

Balaane and Mgadla (1997:42-43) states that Tswana customs and beliefs changed after contact with Christian missionaries in the 20th century, and later on saw little value in these customs. Magubane (1998:123) however states that there has been a revival in these customs and teachings, and initiation practices have once again become a symbol of true heritage and identity. Traditional customs include belief in *badimo* (ancestors), rainmaking (offence to *bodimo* is seen as the cause of drought), *boloi* (witchcraft), and initiation.



Tswana initiates

Source: Fine African Art (2008)

Death in the Tswana culture is often considered to have natural and supernatural causes, and as such, it is believed that people who die with regrets become *dipoko* (ghosts) (Solway, 2007 and Magubane 1998:123). Priests and traditional healers will preside over funerals so that the living will not go crazy with grief, and

many guests attend the funeral that is held over a couple of days. Livestock are slaughtered to feed the guests, many who travel long distances in order to attend the funeral (Solway, 2007).

3.4.5.7 RITES OF PASSAGE

As with most indigenous cultures, boys undergo training in what they consider male skills, while girls are taught the traditional female roles of the Tswana women (Balaane and Mgadla 1997:45-49) at separate initiation schools. In terms of marriage, Magubane (1998:121-122) makes mention of the fact that traditionally a man's first wife was selected for him as marriages were arranged by family groups, but this practice is no longer prevalent. In some form *bogadi*, the payment of cattle, sheep or money, is still practised today for obtaining a daughter's hand in marriage. According to Balaane and Mgadla (1997:51), during a traditional Tswana wedding the women of the community will form a procession and accompany the bride to the groom's home in high spirits, and Solway (2007) suggests that although polygamy is not common, it is still practised in some traditional chiefdoms.

3.4.5.8 ARTS AND CRAFTS

Solway (2007) adds that some Tswanas practise beadwork and house painting. Extensive beadwork pieces are often crafted to adorn children for protection from evil spirits. Schapera (1994:152-153) explains how the craft of basketry is handed down from mother to daughter, and imaginative designs are incorporated into mats, bowls and bags. Other crafts include wooden utensils such as eating and decorative bowls, and iron goods such as spears and axes.



Traditional Batswana basket

Source: *Opal Décor* (2008)



Creative basket craft work

Source: *Botswana Craft* (2008)

3.4.5.9 CULTURAL CUISINE

The Batswana are a hospitable nation and believe that when guests arrive, there should be plenty of food. Typical cuisine include *mosoko* (maize), *sebube* (sorghum grain with sour milk), *ting* (fermented maize), *Iserobe* (tripe) and dried beans and legumes cooked with onions (Osseo-Assare, 2005:78). Another Tswana delicacy is *chotlo*, where the meat is cut into very small pieces and all the bones are removed. The meat is then boiled and ground, put back into the pot and stirred until finely textured (South Africa Info, 2007).

3.4.5.10 SOCIAL ORGANISATION AND RELATIONS

Traditional or rural Twana people share a customary way of life, which consists of three main elements, namely farming, cattle herding and village life, as most families live in a *motse* (village) where their daily activities include the ploughing of lands and cattle rearing (Balaane and Mgadla 1997:16). From time to time, men attend a *kgotla*, where important meetings and ceremonies are held. Magubane (1998:123) affirms that gender and age distinctions are part of the Tswana society as it marks social status. Females are subject to the authority of their fathers, brothers, husbands or uncles, and the care of children are largely

the responsibility of women and girls. Grandmothers are known to devote plenty of time, and guidance is given to young mothers in an effort to train them to be good caregivers (Solway, 2007).

3.4.6 THE TSONGA-SHANGAAN



Tsonga-Shangaan woman

Source: SA Venues (2008)

3.4.6.1 LANGUAGE: **Xitsonga**

Xitsonga is a combination of Zulu and the original Tsonga dialects from Mozambique, the basis of the Tsonga-Shangaan nation (Kaplan and Baldauf, 2005:212). There are similarities between Xitsonga, Sepedi and isiZulu, but unlike isiZulu, there are no “click” sounds in the language and (SA History, 2007).

3.4.6.2 GEOGRAPHIC RESIDENCE

Lahiff (2000:69) and Datta (2006:153) state that Gazankulu (situated in Limpopo Province) had been under Tsonga-Shangaan chieftainship since the 1960's when it was officially declared the culture's homeland by the Apartheid government of the time (see Figure 3.7). According to Pinchuck (2002:700), the Tsonga-Shangaan is found in Mpumalanga and Limpopo, nestled between mountains and the Kruger National Park. The Xitsonga-speakers extend from northern Kwazulu-Natal to Sabie River and the province of Limpopo (SA History, 2007). Blond, Cornwell and Fitzpatrick (2004:618) affirm that the Tsonga language is spoken in the northern parts of South-Africa, primarily in Limpopo and to a lesser extent in Mpumalanga.

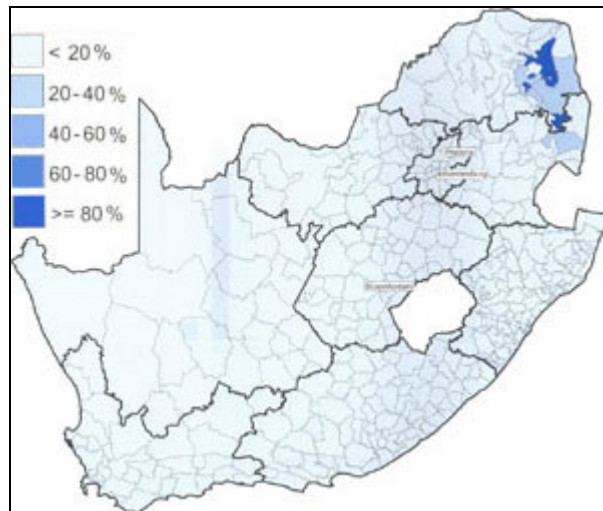


Figure 3. 7 Distribution of Xitsonga speakers

Source: Human Sciences Research Council (South Africa Info, 2008)

3.4.6.3 HISTORY

Firstly, Niehaus (2002:562) mentions the Shangaans to have migrated from Mozambique, and in agreement Magubane (1998:90) also suggests that the Tsonga-Shangaan forefathers came from present-day Mozambique. During the 19th century, the Batsonga (Shangaan) was conquered by the Nguni chief called

Shoshongane and his descendents are known as the present-day Tsonga-Shangaan (Levinson, 1996:210). Concurrent with this statement, it is said that the vhaTsonga indeed became subject to Shaka Zulu's rule in the late 1800's where the Shangaan, a Nguni tribe under rule of Shoshangane, had the greatest influence on the vhaTsonga, and thus created the amalgamation of the Tsonga-Shangaan (Go Limpopo, 2007).

3.4.6.4 FOLKLORE, SONG AND DANCE

Music and magic go hand in hand for the Tsonga-Shangaan. The most important instruments are the traditional drums. The *ncomane*, tambourine-like drums, are played on important occasions such as the death of a chief, to call warriors to battle, during harvest time, and in exorcism rituals (Levinson, 1996:211-212). In accordance, Niehaus (2002:571) mentions that drumming and dancing often lead to healers going into a trance during ritual ceremonies when the spirits will speak through the healer, conveying messages or demands. Dances for entertainment purposes include the *mukapa* and *makhwaya* which are performed to traditional musical instruments which include drum, string, and a bell made of a horn (SA History, 2007).



Children performing traditional dances

Source: Blue Waters (2008)

3.4.6.5 TRADITIONAL WEAR

Traditional male attire are made from animal hide and called *thinjhovo*. Females wear a combination of animal hide and *dovani*, cloth and linen that is wrapped around their bodies (SA History, 2007). For traditional dances, women will wear thickly layered wrap-wrap around Tsonga skirts, which bustle as they shake their hips (Magubane, 1998:96).

3.4.6.6 CUSTOMS AND BELIEFS

Magubane (1998:96) mentions that even though over half the Tsonga people belong to Christian churches, the beliefs to the traditional Tsonga lie in ancestral worship. Since the Tsonga-Shangaan people believe in the existence of their ancestors (Wolmer 2007:56-57), both good and evil spirits form a vital part of their way of life. Evil spirits controlled by sorcery bring harm and illness, while good sprits bring good things, like rain (Go Limpopo, 2007).

The Tsonga-Shangaan people are of the belief that man has a physical body and two spiritual bodies, the *moya* and *ndzuti*. The *moya* enters at birth and joins the ancestors at death, while the *ndzuti* is a person's shadow. The shadow is considered to be the person's double reflecting his or her characteristics. According to Mathebula (2002: v), the men from strong Tsonga descent will cut holes through their ears and the women will often wear tattoos on their chins, arms and other body parts. The male initiation is called *ngoma* or *madlala* and the female initiation ritual is known as *vukhomba*. Xitsonga speaking women hold rituals that resemble those of Basotho women, called *kiba*. (Niehaus, 2002:565).

3.4.6.7 RITES OF PASSAGE



Ceremonial Tsonga-Shangaan dancers

Source: Seasons in Africa (2008)

According to Levinson (1996:220), the initiation ceremonies for the Tsonga-Shangaan are imported from those of the Pedi, and approximately once every four years, a Pedi doctor will visit the area and all the boys of adequate age will then be initiated much like the Pedi. Females take part in a ceremony that marks their transition from girlhood to womanhood (Magubane, 1998:95). The practice of circumcision of both sexes, is known as the male *madlala* and the female *vukhomba* and still practiced in some areas.

3.4.6.8 ARTS AND CRAFTS

Schmahmann (2005:170) mentions the extensive range of embroidery done by this cultural group. Dance vests, curtains, linen and clothing are expertly stitched with figures of cattle, birds, trees and the like.



Stitch work with elephant design

Source: Wasatch (2008)



Stitch work with bird and flower design

Source: Wasatch (2008)

3.4.6.9 CULTURAL CUISINE

The Tsonga-Shangaan tribe are agricultural people, keeping goats and fowls for food and ritual purposes (SA History, 2007). Venison and fish are included in their diet of maize and sorghum (Magubane, 1998:93) interestingly Tsonga people differ from most other indigenous cultures by being fish-eaters as many other tribes have taboos in this regard.

3.4.6.10 SOCIAL ORGANISATION AND RELATIONS



Tsonga-Shangaan women performing daily chores

Source: SA Venues (2008)

Unlike some other indigenous cultures, marriage is not permitted between relatives such as cousins or between persons who have the same surname as their grandparents (Niehaus, 2002:573). Polygamy may still be practised as in many other African cultures.

Tsonga society is regulated by community laws, where the traditional chiefdom will consist out of hundreds or thousands of people under a chief. Everyone may share view points, however final authority lies with the chief and his advisors on important matters (SA History, 2007). In terms of the Tsonga-Shangaan family, authority lies with the father and he is treated with great respect by his wife (or wives) and his children. If polygamous, the first wife has the highest rank, and with her children, enjoys the highest standing in the family (Go Limpopo, 2007).

3.4.7 THE SWAZI



Swazi girls at the traditional reed festival

Source: SA Tourism (2008)

3.4.7.1 LANGUAGE: **siSwati**

Blond, Cornwell and Fitzpatrick (2004:618) mention that siSwati is similar to isiZulu while Chen and Malambe (1998:137) agree that it is a Nguni language, of which isiZulu forms part. Pinchuck (2002:913) claims that siSwati is almost identical to isiZulu, and the few differences may be attributed to historical reasons.

3.4.7.2 GEOGRAPHIC RESIDENCE

Oluikpe (1997:9-10) states that the majority of Siswati speakers live in the neighbouring country of Swaziland, while almost as many live in South Africa. Speakers of the siSwati language reside in the province of Mpumalanga (Blond, Cornwell and Fitzpatrick, 2004:618; Barker-Johnson and Fick, 2004:17).

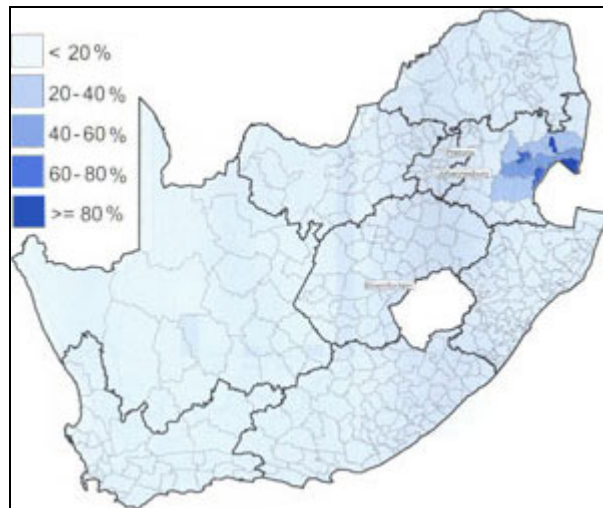


Figure 3. 8 Distribution of siSwati speakers

Source: Human Sciences Research Council (South Africa Info, 2008)

3.4.7.3 HISTORY

The Swazi originate from Dlamini who migrated south from central East Africa to settle in present day Maputo, Mozambique (Levine 2005:67; Barker-Johnson and Fick, 2004:17). However, according to Oluikpe (1997:9) and Levine (2005:67), due to possible conflict with the people of that land, Ngane II led them further south where his grandson, Sobuza expanded the amaSwazi tribe by strategically submitting to the Zulu empire of Shaka Zulu when these two nations collided. Sobuzo strengthened ties with the great Zulu kingdom by offering two of his daughters as wives to Shaka Zulu, and by later marrying a Zulu woman himself. The Swazi name is said to be derived from Mswati II, the “greatest of Swazi fighting kings”.

3.4.7.4 FOLKLORE, SONG AND DANCE



Girls dancing at a reed festival

Source: BBC News Image (2008)



Boys performing a traditional male dance

Source: Vagabonding (2008)

According to Murphy (2007:602), music, dance and rhythm play an integral part in the Swazi way of life. Music and dancing takes place during special occasions such as festivals (such as the reed festival) and marriages. The rhythmic and highly energetic male dance, *sibhaca*, is performed by vigorous foot-stamping at festivals and at competitive level. Instruments range from calabash, kudu horns and reed flutes to rattles.

Furthermore Levinson (1996:67) states that Swazi musical instruments include drums, *itambula*, made with goatskin over a traditional beer pot, ankle rattles made from moth cocoons, hand rattles made from calabash and small stones as well as whistles and flutes, called *luveve*, made from small antelope horns. It is interesting to note that the Swazi believe that it is improper for a married woman to play a musical instrument as this is indicative of an unhappy marriage and her desire for another man.

3.4.7.5 TRADITIONAL WEAR

Oluikpe (1997:8) describes the typical male traditional wear as consisting of a monkey skin apron worn over a cotton skirt, with cow tails tied on his elbows, and a Swazi necklace as final decoration. Typically he will also carry a cowhide shield decorated with feathers and a Swazi club. Magubane and Klopper (2001:47-49) also mention that the Swazi will often wear colourful cloths printed in honour of admired leaders.



Traditional Swazi dress

Source: Fredericksburg (2008)

3.4.7.6 CUSTOMS AND BELIEFS

The culture of the Swazi is closely linked to that of the Zulu and similarly they believe that *sangomas* (trained spiritual diviners), have a connection to the ancestors and are gifted to smell out guilty parties, predict events and receive important messages from the forefathers (Barker-Johnson and Fick, 2004:17). According to Murphy (2007:602), a significant number of Swazi people follow the Zionist religion, which is a combination of traditional indigenous worship and Christian worship.

3.4.7.7 RITES OF PASSAGE

Zimba (2002:99) states that initiations and rituals assist with the transition of the Swazi in the various stadia of life. By itself, rituals facilitate the birth of a Swazi baby in the burial of the umbilical cord, the introduction of the baby to the world and the protection against lightning and thunder. Introduction to the Swazi nation takes place through customary puberty initiation for both boys and girls, and formal rituals are followed during burials. Another customary law under the Swazi is the *kugcotshiswa libovu*, a ritual that requires a mixture of red ochre clay and fat to be smeared across the brides face as the final prerequisite of her becoming a wife (Thadabantu, 1993:44).

3.4.7.8 ARTS AND CRAFTS

Swazi people are talented crafters and famous for their jewellery pieces, pottery, wood products, and weaponry as well as woven grass wares, such as the *liquaga*, a grass bottle (Murphy, 2007:602). In terms of art, the Swazi oral literature is well known and continues to thrive (Every Culture, 2008).



Beaded Swazi basket

Source: A Greater Gift (2008)

3.4.7.9 CULTURAL CUISINE

The Swazi keep cattle, sheep and goats for meat and milk (Osseo-Assare, 2005:54) and grow white maize, vegetables, fruit, sorghum, peanuts and sugar cane (Oluikpe, 1997:12). Traditional food is season-bound, with maize as the main staple food. Sour milk and other dairy products, leafy vegetables and roots complete the traditional diet. Examples of food taboos within the Swazi culture include fish, eggs for females, and dairy products for married women (Every Culture, 2008).

3.4.7.10 SOCIAL ORGANISATION AND RELATIONS



Traditional homestead with private fence

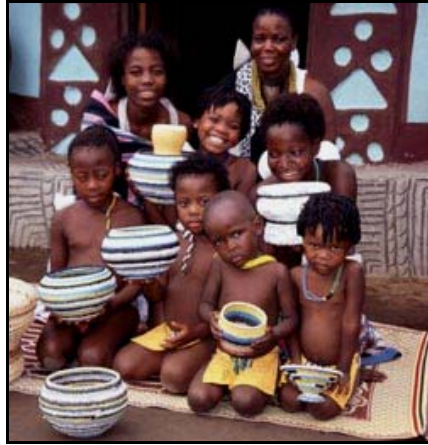
Source: Architect Africa (2008)

In terms of their homesteads, according to Murphy (2007:602), the Swazi consider them as important social units. Within polygamous marriages, each wife will have a separate hut or home, fenced for privacy, all surrounding the cattle byre in the middle. This area is significant in ritual ceremonies and also reflects the prestige and wealth of a particular homestead's family. The hut opposite the cattle byre will belong to the mother or the leader of the family.

In terms of childhood, children are often left in the care of other children to learn social skills at the age of three. Discipline is introduced at a later stage. The traditional training of boys and girls commence at the age of six, when they are separated and boys are hardened for public life by socializing with youths and

herding cattle, while girls have more freedom and tend to daily chores (Every Culture, 2008).

3.4.8 THE VENDA



Vhavenda women and children

Source: Pilot Guides (2008)

3.4.8.1 LANGUAGE: **Tshivenda**

According to Lahiff (2000:58), the Venda (also referred to as VhaVenda or BaVenda) speak Venda (Tshivenda). Tshivenda relates to Shona (originally from Zimbabwe), and shares linguistic similarities with other official South African languages (Kaplan and Baldauf, 2005:212).

3.4.8.2 GEOGRAPHIC RESIDENCE

The Venda region is situated in the Limpopo province of South Africa (George, Slabbert and Wildman, 2007:89). Magubane (1998:82) mentions that the Venda people are mainly situated in the North-Eastern parts of Limpopo, around Makhado and Sibisa (see Figure 3.9).

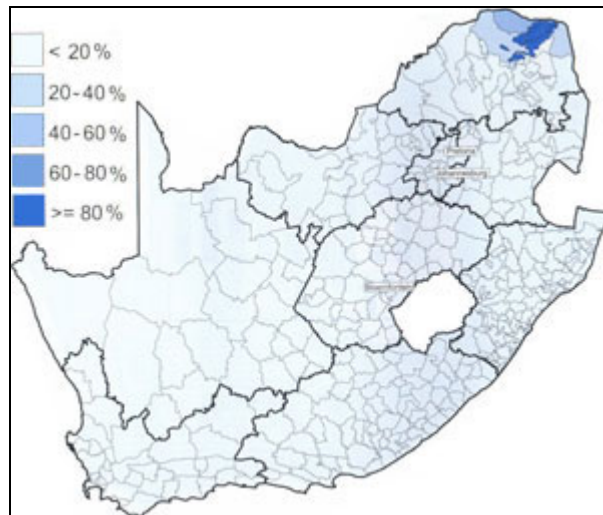


Figure 3. 9 Distribution of Tshivenda speakers

Source: Human Sciences Research Council (South Africa Info, 2008)

3.4.8.3 HISTORY

During the 18th century a group of people belonging to the Karanga-Lodzwi clan in present- day Zimbabwe roamed south and crossed the Limpopo River. There they moved along the Nzhele River where they found a new homeland at the foot of the Soutpansberg Mountain Range in the Limpopo Province. They settled at the mountain range and called it Venda which means “pleasant place” (Go Limpopo, 2007). Consistent with Levine (2005:184), the ancestor mix of the present-day Venda include chiefs from the northern areas of Limpopo at the Soutpansberg.

3.4.8.4 FOLKLORE, SONG AND DANCE



Traditional Venda dancers

Source: Unesco Harare (2008)

The Venda people are well known for their expressive drumming skills. Drum sets usually consist of three pieces, the *ngona* which is the largest, and the *thugwa* and *murumba*, and are usually played by women. Music is at the heart of the Venda initiation ceremonies through many symbolic dances and traditional songs (Levinson, 1996:185-186). Blacking (1995:19-22) substantiates that Venda people use communal music as an expression of happiness, and states that the style of music will vary according to the purpose of gathering. Drums are considered important in creating rhythmic rituals and are usually reserved for more significant ceremonies and as such, the girls' dance, *thsigombela*, is done by clapping hands, and the traditional boys' dances are done to reed-pipes.

3.4.8.5 TRADITIONAL WEAR

According to Magubane and Klopper (2001:49), Venda clothes are made of cloth with bold black lines and colourful stripes. Turner (1996:419) mentions that women often adorn themselves with waistbands made from beaded ropes; smaller bands may be worn as bangles, anklets or headbands. Levin (2005:107-108) points out that Venda people typically wear heavy cotton cloth with narrow and wide striped bands over a solid background, and the traditional female dress is called the *minwenda* (Magubane, 1998:86) which is often made of *shwe-shwe*

material. *Shwe-shwe* cloth is usually blue, red, or brown, with white imprinted patterns or motifs popular under many indigenous cultures of the country, it is called *shwe-shwe*, which is an imitation of the sound the material makes when worn (Levin 2005:105-106).



Traditional Venda Woman

Source: (Go Limpopo, 2007)

3.4.8.6 CUSTOMS AND BELIEFS

According to Lahiff (2000:75), the Venda nation is “deep rural” people, with a strong sense of culture. They are however influenced by the neighbouring Northern Sotho and Tsonga peoples and there are parallels between these cultures in terms of customs and beliefs (De Beer, 2006:216). The VhaVenda hold both the very old and very young in high esteem, as the latter is regarded as still very close to the ancestors, while the very old are expected to join the ancestors very soon, and as such should be treated with respect (Go Limpopo, 2008).

As mentioned previously in this chapter, the Venda people regard music as an important part of their customs, and as such it should be treated with respect for it is believed to give humans the power to destroy, heal and protect (Levinson, 1996:212). It is believed that ancestors speak through singing, music and

rhythmic beats, therefore music is used to protect from pests, lightning and evil spirits. Diviners will always possess a set of drums indicating their supremacy.

3.4.8.7 RITES OF PASSAGE

For the Venda, puberty and marriage mark the most important phases of life, and the Venda initiation practices play an important educational role in terms of these two phases. A Venda girl traditionally has to attend the *vhusha* and *tshikanda* at puberty, and the *dombani* at pre-marital school. At the *vhusha* girls are taught humility and the aspects of Venda womanhood by learning subservience through bowed heads, stooped shoulders and folded arms. The *dombani* marks the end of the initiation process and graduates qualify for marriage. The *domba* dance is performed by the semi-naked girls, clad only in the *shedu* apron, dancing around a sacred fire.



Venda girls performing the *domba* dance

Source: *Self Drive SA* (2008)



Female initiates

Source: *Pilot Guides* (2008)

Venda men attend the *murundu* that takes place outside the village during the winter, but nowadays circumcision is done by western doctors who have developed ceremonies of their own, including the slaughter of a beast, in an effort to give the procedure traditional legitimacy. Today most Venda people attend these initiation schools to learn the laws and gain the wisdom of the culture (Magubane 1998:86-87).

3.4.8.8 ARTS AND CRAFTS

Wood-carving of household utensils such as milk jugs and dishes, headrests and objects such as drums, musical instruments, game boards and doors are crafted by the Venda (Magubane, 1998:89). Pinchuck (2002:742) notes that the Venda create distinctive clay pots with angular designs in graphite and ochre colours, wood carved products, tapestries, fabrics, baskets and paintings.



Venda clay pot

Source: SA Tourism (2008)

3.4.8.9 CULTURAL CUISINE

Home-made beer plays an important part in the Venda cuisine (Lahiff, 2000:61). Ossea-Assare (2005:78) describes Venda food as simple, yet flavourful, including *dophi* (peanut sauce), dried meat, porridge, Rooibos tea, tropical fruits, caraway and *mufhoho* (similar to mustard seeds).

3.4.8.10 SOCIAL ORGANISATION AND RELATIONS



Typical Venda homestead

Source: SA Venues (2008)

The Venda have a very distinctive culture with a strong political divide between the commoners and the rulers (Levine, 2005:184). Magubane (1998:84) notes that the Venda *mudi*, households of a family group from the same lineage, falls under the *mukoma*, the father of the most important *mudi* (household). Succession to *mukoma* is usually inherited, and several units of the *mukoma* form the *kavhelo*, headed by a privileged man with the same duties as the *mukoma*, only on larger scale. The *kavhelo* entities in turn will fall under a *khosi*, where typically the king and his wives will live in the highest part, adjacent to the *khoro* (public court).

3.4.9 THE NDEBELE

The Ndebele are commonly divided into two separate groups: the Northern Ndebele (who have been absorbed into the Sotho population and are no longer regarded as a distinct ethnic group) and the traditional Southern Ndebele (Ndzundza and Manala) of which the Ndzundza, which is still situated in the former homeland of KwaNdebele, form the most typical branch (Doyle, Johnston and Wood, 1997:64). This study will therefore refer to the Ndebele as a collective nation incorporating all the branches of the more traditional Southern Ndebele.



Traditional Ndebele woman

Source: SA Embassy Muscat (2008)

3.4.9.1 LANGUAGE: **isiNdebele**

According to Magubane (2005:08) due to the fact that the Ndebele's origin is closely related to that of the Zulu speakers (as part of the bigger Nguni group), and inter-marriage between them and their Sotho-speaking neighbours, the Ndebele have developed a very distinctive, hybrid speech pattern that is not fully comprehensible to Zulu speakers, and is called Ndebele or *isiNdebele* (Doyle, Johnston and Wood, 1997:64). James (1990:36-40) also notes that the Ndebele language rules appear to be typically Nguni.

3.4.9.2 GEOGRAPHIC RESIDENCE

The Ndebele today mainly live in Mpumalanga (the former homeland of *KwaNdebele*) and around the Limpopo Province (also known as *Nebo*) (Magunbane, 1998:64). Elliot (1996:2) supports this view, and notes that the Ndebele lived, as they still do today, near the Highveld of South Africa and therefore this countryside's topography has also influenced the style of their settlements.

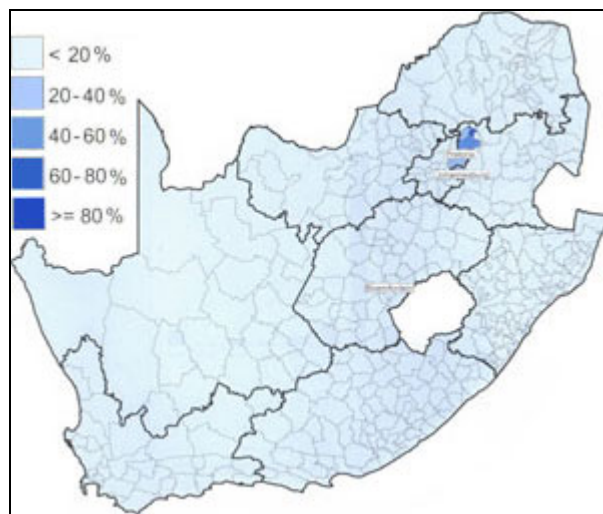


Figure 3. 10 Distribution of isiNdebele speakers

Source: Human Sciences Research Council (South Africa Info, 2008)

3.4.9.3 HISTORY

According to Elliot (1996:2), the history of the rural Ndebele only reaches as far back as the memories of the oldest constituencies of the tribe or in terms of “what grandfather told”. Therefore not much is known about the old Ndebele’s way of life, but rather more recent times, shortly before they had contact with white people in the 1800’s. There is strong evidence that the Nguni origins of the Ndebele and their culture are equivalent to that of the Zulu, yet interactions with neighbouring Sotho speakers in their region of location are also documented

(Magubane, 2005:8). The Ndebele nation of the Highveld area (previously known as Transvaal) have also been related to the Swazi and Xhosa (Ndebele, 2007).

3.4.9.4 FOLKLORE, SONG AND DANCE

As stated by Elliot (1996:7), music and rhythm are in the blood of the Ndebele people. Ndebele men, regardless of age, love to show off their dancing skills, and instruments are made from about anything that will make a noise. Levinson (1996:234) notes a lire-like stringed musical instrument that is used to accompany singing. Other activities include storytelling and games of strategy, while the men enjoy home-made beer drinking.

3.4.9.5 TRADITIONAL WEAR

The dress and regalia of the Ndebele reveal their love of colourful designs. Women take pride in their beautifully crafted clothes, and as with many Nguni tribes, for woman their dress is an indication of social status and age (Elliot, 1996:14). It is interesting to note that the Ndebele dress is uniform in style, as is the case with their houses and habits, since they believe in the principle that it is bad form to outshine one's superiors or chief. Ndebele children traditionally wear beaded aprons, but this is being superseded by the western culture and losing their place in favour of the types of dress seen on any child – jeans and T-shirts. As the traditional girls get older, the aprons become larger until the girls are regarded old enough to get married. These marriageable girls may wear blankets, but more commonly leave their breasts uncovered, and will wear an abundance of heavy beaded hoops or copper bands around their necks, waists, arms and legs.

Newly married woman adorn their necks with a *rho/wani*, a thick beaded hoop of twisted grass, which will be replaced by copper bands once her new home is

built. Married woman will cover their breasts and out of respect for her husband, she will keep her head covered.

Headdresses range from bands of beads to decorative tiaras. Ndebele men wear western dress except on rare ceremonial occasions (Ndebele, 2007). A goatskin front apron is considered the basic item of traditional clothing for the men, to which they will add decorative beadwork, often made for them by loved ones.



Ndebele people in traditional wear

Source: SA Embassy Muscat (2008)



Women wearing traditional blankets

Source: National Geographic (2008)

3.4.9.6 CUSTOMS AND BELIEFS

The Ndebele believe in traditional healers as they believe that the Spirit heals through humans. The healer is devoted to the spirits, and carries the spirits with him or her at all times (Hill and Kandemwa, 2007:211), and only through initiation, one is given the power to heal the community. These traditional “doctors” are believed to determine and treat the cause of illness and bad luck with primarily supernatural skills (Levinson, 1996:235). According to Magubane (2005:58) women must learn certain regulations pertaining to the order in which people must be seated, as well as the serving of beer in a particular order to satisfy the ancestors. Furthermore the Ndebele is taught to respect the ancestors and those who heed the call to practise divination.

3.4.9.7 RITES OF PASSAGE

Magubane (2005:8) underlines the possibility that the Ndebele may have adopted the male initiation practices of the other Nguni tribes, and is similar to that of the Xhosa and Zulu tribes. Men are circumcised and while waiting for the wounds to heal, required to observe certain taboos of their community. They will face the west until their wounds are healed and turn right to face the sun as a symbolic gesture that the darkness of childhood has been abandoned. Young men are considered as relatively unimportant members of the family until they have undergone the circumcision ceremony. It is believed that before circumcision, a boy has not been unified with his soul, and is therefore not really human and relatively free to do as he pleases. Any form of misbehaviour, although not condoned, is expected, even theft (Elliot, 1996:15-16).

Among the Ndebele pubescent girls are isolated where they are taught, in seclusion the rules, traditions and expressions of respect towards kinship relations and seniority, known as *hlonipha*. Levinson (1996:236) also states that for a Ndebele girl to achieve marriageable status, she must undergo a ceremony at the advent of puberty where she is isolated in a hut for around one month. Marriage is one of the most significant rites of passage to the Ndebele, and the marital arrangements between two families often have complicated contractual agreements, ranging from gifts of cattle to the bride's parents to financial compensation. Some of these arrangements will be finalised only long after the first child is born into the marriage. The marriage is virilocal, meaning that the couple will stay with the husband's family where the new bride will cook, help to look after the extended homestead's children and do beadwork.

3.4.9.8 ARTS AND CRAFTS

The Ndebele people are most famous for their beautifully designed beaded artifacts generally used as daily attire or ceremonial clothing (Ndebele, 2007).

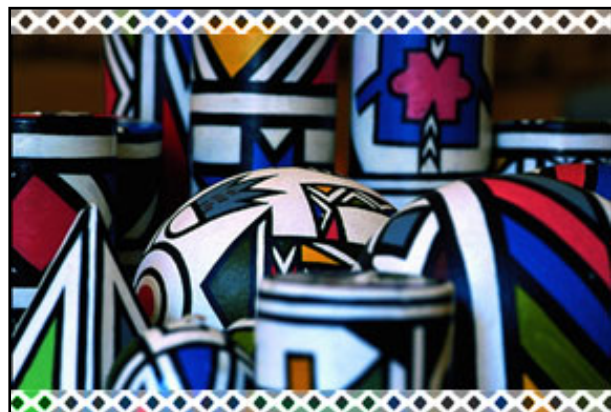
Stalcup (1999:21-24) makes mention of the fact that the Ndebele are proud of their creative beadwork and freshly-painted artwork on their houses. Elliot (1996:8) supports this view and states that the Ndebele could be called “the artist people” because of their instinctive artistic talents and devotion to art. Painting is exclusively done by females of the cultured, and since the Ndebele is a nation of defined customs and habits, it would be frowned upon if a man was to take up a paintbrush. These artists are partial to large surfaces – such as inside and outside walls – on which to exhibit their art. A typical Ndebele homestead will also have extensive courtyard walls artistically decorated with the typical geometric designs. Ndebele artists use basic things they see and use around them in their art and combined patterns and shapes, and animals are a comparatively rare feature in Ndebele art.

This may also be seen in their vibrant beadwork and mat-making. One of the popular pieces of beadwork is called the *uphopi*, a small doll regarded as a fertility talisman and also a little girl’s toy. Even though the Ndebele are not a warlike nation, they craft decorative weapons such as spears, knobkerries and shields made from hardened cowhide. Colourful dancing sticks are another favourite (Elliot, 1996:19-22).



Uphopi – Ndebele dolls

Source: Shweshwe (2008)



Decorative craftwork

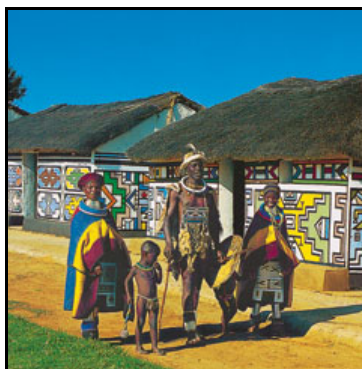
Source: The Placement Project (2008)

3.4.9.9 CULTURAL CUISINE

Traditionally their cuisine consists of meat (cattle, sheep, goats and poultry) and vegetables (millet, pumpkins and melons) farmed by the Ndebele people themselves. One of the specialities prepared and consumed by the Ndebele is called *umrogho*, lightly boiled green pumpkin runners with young pumpkin seeds. The mixture is then dried in the sun and may be kept for long periods to nibble on as a treat. (Elliot,1996:7). Magubane (2005:90) mentions that maize meal also forms part of the Ndebele diet whereby the age-old methods of sifting and grinding are used to prepare the meal. Home-brewed beer are also made for consumption for special occasions and stored in large gourds.

3.4.9.10 SOCIAL ORGANISATION AND RELATIONS

According to James (1990:35-38), the Ndebele are strong traditionalists who follow the authority of a chief or superior. Levinson (1996:234) notes that a small group of influential elders would form the core of the social community council where community and even governmental issues are discussed. Women are welcome to attend such council meetings, but are only allowed to speak when invited to do so. As mentioned earlier, the Ndebele household is typically extended along the male descendents, with a man and woman living together with several sons and daughters-in-law, sharing resources (James, 1990:35-38).



Ndebele family at a traditional rural settlement

Source: SA Embassy Muscat (2008)

According to Schneider (1997:13) the Ndebele women takes care of the homesteads, where they sort ground nuts, dry spinach, do beadwork and maintain their colourful homes. The women attend to horticultural, artistic and agricultural aspects, while men are mainly responsible for animal farming (Levinson, 1996:236).



Artistic Ndebele beadwork
Source: The Placement Project (2008)

3.5 CONCLUSION

It is clear that South Africa boasts a rich cultural heritage in terms of its indigenous people. These cultures hold enormous potential for the local tourism industry should it be maintained, sustainably developed, and authentically showcased to the tourist visiting South Africa by means of the cultural attractions such as museums, traditional festivals and cuisine among others. The wealth and traditions of the people present the opportunity for a fascinating cultural experience not found elsewhere in the world. Appendix 1 subsequently aims to identify the existing cultural tourism attractions in South Africa that may offer international tourists the opportunity to explore and interact with the country's indigenous people and places.

APPENDIX 1

EXISTING CULTURAL TOURISM ATTRACTIVEIONS IN SOUTH AFRICA

1.1 INTRODUCTION

The aim of this appendix is to compile a selective list of cultural tourism attractions in South Africa that may be used as an indication as to the variety and extent of cultural tourism resources the country has available. The nine official provinces will serve as the collective basis around which this appendix will be structured. As there are numerous tourism products of cultural value in South Africa, it will be impossible to make a list that may be considered completely all encompassing. For that reason, this study rather endeavours to provide a reasonable overview of a selection of some of the cultural tourism attractions offered by the respective provinces of the country.

1.2 TOWARDS CREATING A REALISTICALLY VIABLE LIST OF EXISTING CULTURAL TOURISM ATTRACTIVEIONS IN SOUTH AFRICA

Since South Africa is considerably diverse in cultural heritage (Allen & Brennan, 2004) there are numerous cultural attractions in existence. Bennet (2005:109) confirms this statement and notes that although the country has eleven official languages and indigenous cultures, there are many others that may be added to the list of cultures and cultural attractions. Based hereon, it will certainly prove impossible to compile a complete list of all the existing cultural attractions in South Africa, within the context of this study.

A more realistically viable approach will be to compile such a list by combining the official international UNESCO list of cultural tourism typologies (see chapter

2) (UNESCO, 2005), in a table with some of the more significant cultural tourism attractions as marketed by each of the official tourism boards of the nine South African provinces. The White Paper of the South African Department of Tourism and Environmental Affairs (SA Government, 1996) clearly states that provincial tourism organisations are responsible for marketing their destinations and product lines, such as cultural tourism, within and across provincial boundaries, including the international arena in collaboration with Tourism South Africa. Seeing that official tourism boards are responsible for these marketing efforts, George (2004:276-277) insists that the Internet (official provincial tourism websites) is the acknowledged medium of communication in this regard. Furthermore, National Tourism Organisations (NTO's) are able to create an encyclopaedia of information on tourism attractions relevant to their respective regions on these websites, allowing an overview of the most significant attractions in each province. The following section will therefore employ the nine official tourism websites in tabulating some of the most significant attractions corresponding to UNESCO's list of cultural attraction typologies. These official tourism websites include:

- Eastern Cape Tourism Board (2008);
- Free State Tourism (2008);
- Gauteng Tourism Authority (2008);
- Kwazulu-Natal Tourism Authority (2008);
- Limpopo Tourism and Parks (2008);
- Mpumalanga Tourism and Parks (2008);
- Northern Cape Tourism (2008);
- Tourism North West (2008); and
- Western Cape Tourism Board (2008).

1.3 CULTURAL ATTRACTIONS: EASTERN CAPE PROVINCE

Table 3.1 List of cultural tourism attractions: Eastern Cape Province

CULTURAL TOURISM ATTRACTION	A SELECTION OF EXISTING CULTURAL ATTRACTIONS WITHIN THE PROVINCE
Museums	<ul style="list-style-type: none"> ▪ The Nelson Mandela Museum in Mthatha, Mvezo and Qunu, ▪ Graaff Reinet, has more National Monuments than any other city in South Africa ▪ Grahamstown, City of Settlers, with various museums
Monuments	<ul style="list-style-type: none"> ▪ King Sandile's Grave at the foot of the Amathole Mountains ▪ Anglo-Boer War Garden of Remembrance, Aliwal North ▪ Sarah Baartman's Burial Place, Gamtoos Valley ▪ Rhodes, the entire town was proclaimed a National Monument in 1997
Art and galleries	<ul style="list-style-type: none"> ▪ The Rock Art series at Drakensberg, Ukhahlamba Park ▪ King William's Town's Amathole Museum, boasts the informative Xhosa Gallery ▪ The longest known gallery of San Rock Paintings in South Africa, Denorbin farm between Barkly East and Elliot ▪ Kouga Rock Art ▪ Ruth Lock Shell Art Gallery in Queenstown displays one woman's lifework
Religious sites	<ul style="list-style-type: none"> ▪ Ntsikana's Grave, the first African prophet of Christianity, buried in Kat River Valley ▪ The Mission Stations in the Eastern Cape ▪ Lady Grey Churches ▪ Cradock Dutch Reformed Church, replica of St Martin's-in-the-Fields in London
Historic sites	<ul style="list-style-type: none"> ▪ Olive Schreiner's House, author of the 1882 story, <i>An African farm</i> ▪ Christmas Day Massacre Site, the site of the annihilation of an entire community by Xhosa warriors

	<ul style="list-style-type: none"> ▪ Egazini in Grahamstown, the site of the most important battle in South Africa's history ▪ Slogters Nek, where the first stirrings of Afrikaner nationalism began ▪ Cape St Francis Lighthouse, built in 1878 ▪ The Campanile in Port Elizabeth, where the 1820 Settlers landed ▪ Lady Grey Fossil trails ▪ Sacramento Shipwreck (1647) and trail at Schoenies, Sunshine Coast
Theatres and cinema	Website search yielded no viable results
Heritage / craft centres	Website search yielded no viable results
Cultural villages	<ul style="list-style-type: none"> ▪ Mgwali Village, Stutterheim ▪ Jonopo Village, Qunu ▪ Tuishuise, 19th century artisan cottages, Cradock
Traditional sports events	Website search yielded no viable results
Cultural cuisine restaurants	Website search yielded no viable results
Dance and music events	<ul style="list-style-type: none"> ▪ Grahamstown KWAM eMakana, authentic Township experiences and Tavern events ▪ Grahamstown National Arts Festival
Traditional festivals	<ul style="list-style-type: none"> ▪ <i>Ibhoma</i> (boy's initiation), <i>Intonjane</i> (girl's initiation) and the <i>Isangoma</i> (witch-doctor initiation) at Jonopo Village, Qunu
Sacred sites and landscapes	<ul style="list-style-type: none"> ▪ Makana, Sandile, Maqoma and Phalo Routes ▪ The Amatola Mountains, because of their pivotal role in the Wars of Resistance ▪ Alexandria Coastal Dune Field ▪ Klasier River Caves ▪ Wild Coast's Hole in the Wall and Gompo Rock, importance in Xhosa legend ▪ Tsistikamma National Park

Source: (Eastern Cape Tourism Board, 2008) and (UNESCO, 2005)

1.4 CULTURAL ATTRACTIONS: FREE STATE PROVINCE

Table 3. 1 List of cultural tourism attractions: Free State Province

CULTURAL TOURISM ATTRACTION	A SELECTION OF EXISTING CULTURAL ATTRACTIONS WITHIN THE PROVINCE
Museums	<ul style="list-style-type: none"> ▪ Gold Museum , Welkom ▪ Riemland Museum, Heilbron ▪ War museum, commemorates Anglo-Boer War, Bloemfontien
Monuments	<ul style="list-style-type: none"> ▪ Centenary Festival Monument, Dewetsdorp commemorates the 1938 Great Trek celebration ▪ Voortrekker Monument, Winburg ▪ Folk Dancing Monument, Boshof ▪ National Women’s Memorial, Bloemfontein
Art and galleries	<ul style="list-style-type: none"> ▪ Bushmen paintings, Schaapplaats ▪ Rock art, Hoekfontein and Moolmanshoek ▪ Oliewenhuis Art Museum, Bloemfontein ▪ Johannes Stegman Art Gallery, art of cultural value, Bloemfontein
Religious sites	<ul style="list-style-type: none"> ▪ Ethiopian Church, Dewetsdorp ▪ Anglican Church, Dewetsdorp ▪ Sandstone NG Church, Frankfort
Historic sites	<ul style="list-style-type: none"> ▪ Battlefields Route, historic Anglo-Boer War sites, including Surrender Hill, Doornkraal, Yeomanry Hill, Sannaspos, Paardeberg, Mostertshoek, Roodewal, Biddulphsberg, Sand River, Jammerbergdrift, Poplar Grove, Driefontein
Theatres and cinema	<ul style="list-style-type: none"> ▪ Sand Du Plessis Theatre, Bloemfontein ▪ UFS Theatres, Odeion, Scaena, Wynand Mouton ▪ Civic Theatre, Bloemfontein
Heritage / craft centres	<ul style="list-style-type: none"> ▪ Namahadi African Arts and Crafts, Frankfort ▪ Matsopa Project, Villiers ▪ Biba’s Smithfield Gallery, African souvenirs ▪ Hatoha Mose Mosadi, Tweeling ▪ Ke Lora Ke Sebetsa Trust, Smithfield

	<ul style="list-style-type: none"> ▪ Kopano Ke Matla Project, Villiers ▪ Tsohang Le Iketse Basotho, Putaditjhaba ▪ Tlong Re Tsweleng Pele, Putaditjhaba
Cultural villages	<ul style="list-style-type: none"> ▪ Qwaqwa National Park and Basotho Cultural Village ▪ Wonderklip Sangomas, in the caves at Wonderklip Farm ▪ Mangaung Township tours
Traditional sports events	Website search yielded no viable results
Cultural cuisine restaurants	<ul style="list-style-type: none"> ▪ Basotho Cultural Village restaurant, Qua-qua ▪ Namahadi Restaurant, Fika Patso Mountain Resort
Dance and music events	<ul style="list-style-type: none"> ▪ Dikwekwe Women, performs traditional dance and song, Van Stadensrus ▪ Mmabana Cultural Centre, Thaba Nchu
Traditional festivals	<ul style="list-style-type: none"> ▪ Macufe Festival, Mangaung African Cultural Festival ▪ Volksblad Arts Festival
Sacred sites and landscapes	<ul style="list-style-type: none"> ▪ Vredefort Dome, Vredefort

Sources: (Free State Tourism, 2008) and (UNESCO ZA, 2008)

1.5 CULTURAL ATTRACTIONS: GAUTENG PROVINCE

Table 3. 2 List of cultural tourism attractions: Gauteng Province

CULTURAL TOURISM ATTRACTION	A SELECTION OF EXISTING CULTURAL ATTRACTIONS WITHIN THE PROVINCE
Museums	<ul style="list-style-type: none"> ▪ Museum Africa, Johannesburg ▪ Mandela Museum, Soweto ▪ Apartheid Museum, Johannesburg ▪ Ubunye Museum, Gold Reef City ▪ National Cultural History Museum, Pretoria (Tswane) ▪ Transvaal Museum, houses the archaeologically significant Mrs Pless ▪ Melrose House Museum, Pretoria (Tswane) ▪ Kruger Museum, Pretoria (Tswane) ▪ Hector Peterson Memorial Museum, Soweto

Monuments	<ul style="list-style-type: none"> ▪ Voortrekker Monument, Pretoria (Tswane)
Art and galleries	<ul style="list-style-type: none"> ▪ Lesedi Multi-Cultural Village, multi-cultural art work
Religious sites	<ul style="list-style-type: none"> ▪ Regina Mundi Church, Soweto
Historic sites	<ul style="list-style-type: none"> ▪ Nelson Mandela Bridge, Johannesburg ▪ Church Square, Pretoria (Tswane) ▪ Freedom Square, Soweto
Theatres and cinema	<ul style="list-style-type: none"> ▪ Pretoria State Theatre ▪ Multi-visual Theatre, Lesedi Multi-Cultural Village
Heritage / craft centres	<ul style="list-style-type: none"> ▪ Ekurhuleni African Market ▪ African Craft Market, Rosebank
Cultural villages	<ul style="list-style-type: none"> ▪ Lesedi Multi-cultural Village
Traditional sports events	Website search yielded no viable results
Cultural cuisine restaurants	<ul style="list-style-type: none"> ▪ Moyo Restaurant Group, serves Pan-African food ▪ Gramadoelas Restaurant, Newton Cultural Precinct ▪ Wandies, Soweto ▪ The Rock, Soweto ▪ Robby's Place, Soweto ▪ Thokoza Traditional Restaurants ▪ Nyama Choma, Lesedi Multi-Cultural Village
Dance and music events	<ul style="list-style-type: none"> ▪ Soho Suburbs, Mellville ▪ Greenwich Village Variety, live local music and dance ▪ Soweto Shebeens ▪ Newton Cultural Precinct
Traditional festivals	<ul style="list-style-type: none"> ▪ Arts Alive International Festival, Newton Cultural Precinct
Sacred sites and landscapes	<ul style="list-style-type: none"> ▪ Cradle of Humankind, Sterkfontein area ▪ Dinokeng, Johannesburg

Sources: (Gauteng Tourism Authority, 2008) and (UNESCO, 2008)

1.6 CULTURAL ATTRACTIONS: KWAZULU-NATAL PROVINCE

Table 3. 3 List of cultural tourism attractions: KwaZulu-Natal

CULTURAL TOURISM ATTRACTION	A SELECTION OF EXISTING CULTURAL ATTRACTIONS WITHIN THE PROVINCE
Museums	<ul style="list-style-type: none"> ▪ Siege Museum, Ladysmith ▪ Bushmen Cave Museum, Drakensberg ▪ Matatiele Museum, Drakensberg ▪ Bergtheil Museum, Durban ▪ Killie Campbell Art Museum, Durban ▪ Kwa Muhle Museum, Durban ▪ Phansi Museum, private South African tribal artefact collection, Durban ▪ Greytown Museum ▪ Rhode House Museum, Mooi River ▪ Empangeni Art and Cultural History Museum ▪ KZN Cultural Museum, Zululand ▪ Loose Mongoose Museum, Zululand ▪ Zululand Historical Museum
Monuments	<ul style="list-style-type: none"> ▪ Soofie Mosque National Monument, Ladysmith ▪ Burgher Memorial on Wagon Hill ▪ Kaalvoet Vrou Monument, Drakensberg ▪ Freedom Monument, Ladysmith ▪ Old Goeverment House, Pietermaritzburg ▪ Bushmans River Pass, Pietermaritzburg ▪ Cecil John Rhodes Memorial, Lions Kloof
Art and galleries	<ul style="list-style-type: none"> ▪ Sizwe Umoya, copper and beaded art, Ladysmith ▪ Africa Art Gallery, Durban ▪ African Art Centre, Durban ▪ Temasa Gallery, Durban ▪ Ilala Weavers Art Gallery, Amanzimtoti ▪ Highflats San Rock Art
Religious sites	<ul style="list-style-type: none"> ▪ All Saints Anglican Church, Ladysmith ▪ Catholic Cathedral, Kokstad ▪ Greytown Mosque

	<ul style="list-style-type: none"> ▪ Hermannsburg Lutheran Church
Historic sites	<ul style="list-style-type: none"> ▪ Zulu Battle sites, Gqokli Hill, Ndongadusaka, Tshaneni ▪ Voortrekker battle sites, Saailaager, Veglaer, Rensburg Koppie, Blood River ▪ Anglo-Zulu battle sites, Nyezane, Ulundi, Ntombi ▪ Anglo-Boer battle sites, Nicholson's Nek, Helpmekaar, Botha's Pass ▪ Cannibal Cavern site, Drakensberg ▪ King Grant Country Retreat, site of St Isidor Monks' Mill, Ixopo ▪ Etshaneni Ghost Mountain Grave site,
Theatres and cinema	Website search yielded no viable results
Heritage / craft centres	<ul style="list-style-type: none"> ▪ Ladysmith Cultural Centre ▪ Ilala Weavers Crafts, Amanzimtoti
Cultural villages	<ul style="list-style-type: none"> ▪ Durban Cultural and Documentation Centre ▪ Hambanathi Village, North Coast ▪ Isithumba Village, North Coast ▪ Phezulu Cultural Village, Valley of a Thousand Hills ▪ Dumazulu Traditional Village, Amanzimtoti ▪ Ilala Weavers Cultural Village, Amanzimtoti
Traditional sports events	<ul style="list-style-type: none"> ▪ Ricksha Rides, Durban
Cultural cuisine restaurants	<ul style="list-style-type: none"> ▪ Richmond Mpophomeni Traditional Meals
Dance and music events	<ul style="list-style-type: none"> ▪ Songs of Zululand, traditional songs and dances, Umfolozi Park ▪ Execution Rock, Zulu song and dance, Dududu
Traditional festivals	Website search yielded no viable results
Sacred sites and landscapes	<ul style="list-style-type: none"> ▪ Mgoduyanuka Archaeological site ▪ Mhlawazini Cave Archaeological site ▪ Mpongweni Cave ▪ Ndunakazi Hill, Mkuze Game Reserve

Sources: (KwaZulu-Natal Tourism Authority, 2008) and (UNESCO ZA, 2008)

1.7 CULTURAL ATTRACTIONS: LIMPOPO PROVINCE

Table 3. 4 List of cultural tourism attractions: Limpopo Province

CULTURAL TOURISM ATTRACTION	A SELECTION OF EXISTING CULTURAL ATTRACTIONS WITHIN THE PROVINCE
Museums	<ul style="list-style-type: none"> ▪ Arend Dieperink Museum, Mokopane ▪ JG Strijdom House and Museum, Modimolle ▪ Bakone Malapa Open-Air Museum, Polokwane ▪ Polokwane Museum ▪ Tzaneen Museum ▪ Elim Hospital Museum ▪ Schoemansdal Open-air Museum ▪ Musina Museum
Monuments	<ul style="list-style-type: none"> ▪ Series of Makapansgat Caves, National Monument consisting of the Buffalo, Ficus, Peppercorn's and Rainbow Caves ▪ Anglo-Boer War Memorial, Boekenhoutfontein
Art and galleries	<ul style="list-style-type: none"> ▪ Bela-Bela Art and Crafts Market ▪ Civic Square, public sculptures, Polokwane ▪ Mapuve Pottery Vha Tsonga Art, Nkuri Village ▪ Shangaan Expressions, Giyani
Religious sites	<ul style="list-style-type: none"> ▪ NG Church, Tuinplaas ▪ Reformed Church, declared National Monument, Modimolle
Historic sites	<ul style="list-style-type: none"> ▪ Mpungubwe World Heritage site, southern banks of Limpopo River ▪ Makapans Valley, cluster of historical and cultural heritage sites ▪ Anglo-Boer War sites, Soutpansberg and Waterberg ▪ Christina Pretorius Grave site, wife of Voortrekker Andries Pretorius, Bela-Bela ▪ Buyskop Anglo-Boer War site ▪ Bulai/Dingola Execution Rocks, Musina
Theatres and cinema	Website search yielded no viable results
Heritage / craft centres	<ul style="list-style-type: none"> ▪ Terra City, handmade pots, Mokopane

	<ul style="list-style-type: none"> ▪ Sue's Homenet Village, Mokopane ▪ Hanyanyani Community Project, Dzumeri ▪ Kamogelo Tourism Centre, Bohlabela ▪ Kaross Workers Embroidery Project, Letsitele
Cultural villages	<ul style="list-style-type: none"> ▪ Settlers Village, Springbok Flats ▪ Meropa Casino and Entertainment Complex, includes a cultural village, Polokwane ▪ Ledingwe Cultural Village, Sekhukhuneland ▪ Baleni Camp, VhaTsonga cultural village, Mopani ▪ Venda Cultural Meander, Soutpansberg
Traditional sports events	Website search yielded no viable results
Cultural cuisine restaurants	Website search yielded no viable results
Dance and music events	<ul style="list-style-type: none"> ▪ Domba Dancers in Venda district ▪ Thabaphaswa Mountain, traditional dances performed, Mokopane ▪ Hans Merensky Nature Reserve, cultural demonstrations, Great Letaba River
Traditional festivals	<ul style="list-style-type: none"> ▪ Bela-Bela Tourism Festival ▪ Kierieklapper Arts Festival, Mokopane
Sacred sites and landscapes	<ul style="list-style-type: none"> ▪ Manyaleti Game Reserve, contains Modjadji Cycad Forest at Lobedu Mountains, home of Modjadji – The Rain Queen ▪ Kruger National Park, remains of San Culture ▪ Phiphidi Falls and Gubukhuvo, home of Venda deities ▪ The Vondo forest, Sacred Buriel Grounds ▪ Kranskop (Modimolle), Springbok Flats ▪ Sekhukhuneland, Cultural Heartland of Venda ▪ Sealeng Kop and Kgopolwe Kop, Sacred Burial Grounds, Phalaborwa

Sources: (Limpopo Tourism and Parks, 2008) and (UNESCO, 2008)

1.8 CULTURAL ATTRACTIONS: MPUMALANGA PROVINCE

Table 3. 5 List of cultural tourism attractions: Mpumalanga Province

CULTURAL TOURISM ATTRACTION	A SELECTION OF EXISTING CULTURAL ATTRACTIONS WITHIN THE PROVINCE
Museums	Website search yielded no viable results
Monuments	Website search yielded no viable results
Art and galleries	<ul style="list-style-type: none"> ▪ Little Elephant / Ndlovu Encane Art and Craft Market, Middelburg ▪ Blyde River Canyon, Graskop ▪ Senzokuhle Art and Craft, Marble Hall ▪ Mpumalanga Provincial Government Complex, Nelspruit ▪ Ndzundza Mabhoko Royal Kraal, arts and crafts , Marble Hall ▪ Bone Idle Workshop, White River
Religious sites	Website search yielded no viable results
Historic sites	Website search yielded no viable results
Theatres and cinema	<ul style="list-style-type: none"> ▪ Casterbridge Farm Centre, Wit River ▪ Little Elephant / Ndlovu Encane Art and Craft Market, with amphitheatre, Middelburg
Heritage / craft centres	<ul style="list-style-type: none"> ▪ Delagoa African Art and Craft, Graskop
Cultural villages	<ul style="list-style-type: none"> ▪ Ebutisini Cultural Village ▪ Botshabelo Historical Village and Game Reserve, Middelburg ▪ Matsamo Cultural Village, Nelspruit ▪ Blyde River Canyon, Graskop ▪ Little Elephant / Ndlovu Encane Art and Craft Market, with cultural village, Middelburg
Traditional sports events	Website search yielded no viable results
Cultural cuisine restaurants	<ul style="list-style-type: none"> ▪ Ten Green Bottles Restaurant and Bar, White River ▪ The Corn and Cob, Middelburg
Dance and music events	<ul style="list-style-type: none"> ▪ Khethiwe Park, Groblersdal

Traditional festivals	<ul style="list-style-type: none"> ▪ Little Elephant / Ndlovu Encane Art and Craft Market, performs cultural festivals, Middelburg ▪ Ndzundza Mabhoko Royal Kraal, performs cultural ceremonies, Marble Hall
Sacred sites and landscapes	<ul style="list-style-type: none"> ▪ Lion Cavern and Dumaneni, Sacred Ceremonial ▪ Red Ochre Mining Grounds, Ngwena Mountains

Sources: (Mpumalanga Tourism and Parks, 2008) and (UNESCO ZA, 2008)

1.9 CULTURAL ATTRACTIONS: NORTHERN CAPE PROVINCE

Table 3. 6 List of cultural tourism attractions: Northern Cape Province

CULTURAL TOURISM ATTRACTION	A SELECTION OF EXISTING CULTURAL ATTRACTIONS WITHIN THE PROVINCE
Museums	<ul style="list-style-type: none"> ▪ McGregor Museum, Kimberley ▪ The Big Hole Open-air Museum, Kimberley ▪ Mary Moffet Museum, Griquatown ▪ Magersfontein Museum ▪ Victoria West Trading Post & Mannetjies Roux Museum ▪ Vosburg Karoo-style Home Museum ▪ Cultural History Museum, Orania
Monuments	<ul style="list-style-type: none"> ▪ Houses of Sir David Harris, Kimberley ▪ Battle of Square Hill Memorial, Kimberley ▪ Statue of Sister Henrietta Stockdale, Kimberley ▪ Nazareth House, Kimberley
Art and galleries	<ul style="list-style-type: none"> ▪ Dugan Cronin Gallery, Kimberley ▪ Khoisan Rock Art, Phillipstown ▪ Ash Tree Art Gallery, Hanover ▪ Steinkopf Art Gallery ▪ William Humphrey's Art Gallery ▪ Wildebeest Kuil Rock Art Centre, Kimberley
Religious sites	<ul style="list-style-type: none"> ▪ Masonic Temple, Kimberley ▪ The Cathedral, Kimberley ▪ Anglican Church, Victoria West

	<ul style="list-style-type: none"> ▪ Dutch Reformed Church, Victoria West ▪ Old Synagogue, Calvinia ▪ Leliesfontein Methodist Church and Parsonage ▪ Rhenish Church, Williston ▪ St Mary's Anglican Church, Barkley West
Historic sites	<ul style="list-style-type: none"> ▪ Alex Hall Memorial Gardens, Kimberley ▪ The Big Hole, Kimberley ▪ Grave Site of Andries Waterboer, Griquatown ▪ Grave Site of DJ Darter, Kamieskroon ▪ Belgravia Historic Walk, Kimberley ▪ Galeshewe Tswana Chief Burial Site, Hartswater ▪ Second World War Graves, Soldiers, Jan Kempdorp ▪ Klondike and Magabreccia sites, Okiep
Theatres and cinema	<ul style="list-style-type: none"> ▪ Apollo Theatre Heritage Site, Cinema and Film, Victoria West ▪ School of Mines, Theatre Workshop, Kimberley
Heritage / craft centres	<ul style="list-style-type: none"> ▪ Taung Skull Heritage Site, Hartswater ▪ Oasis Development Centre, Upington ▪ Boiterello Duallary Centre, Khatu ▪ Mill Community Craft Centre, Upington
Cultural villages	<ul style="list-style-type: none"> ▪ Paulshoek Cultural Camp, Kamieskroon
Traditional sports events	Website search yielded no viable results
Cultural cuisine restaurants	<ul style="list-style-type: none"> ▪ Riemvasmaak Traditional Meals
Dance and music events	<ul style="list-style-type: none"> ▪ Paulshoek Cultural Camp, Traditional Dances, Kamieskroon
Traditional festivals	Website search yielded no viable results
Sacred sites and landscapes	<ul style="list-style-type: none"> ▪ Canteen Kopje, archeological site, Barkley West ▪ Kinderlê Sacred Mass Grave of the Nama Children, Steinkopf

Sources: (Northern Cape Tourism, 2008) and (UNESCO ZA, 2008)

1.10 CULTURAL ATTRACTIONS: NORTH WEST PROVINCE

Table 3. 7 List of cultural tourism attractions: North West Province

CULTURAL TOURISM ATTRACTION	A SELECTION OF EXISTING CULTURAL ATTRACTIONS WITHIN THE PROVINCE
Museums	<ul style="list-style-type: none"> ▪ Mafikeng Museum ▪ Vryburg Museum ▪ Klerksdorp Museum
Monuments	<ul style="list-style-type: none"> ▪ Cecil John Rhodes Monument ▪ Statue of the Voortrekker Girl, Rustenburg ▪ Theron Memorial, Fochville ▪ Iron House National Monument, Klerksdorp ▪ Fountain Villa National Monument, Klerksdorp
Art and galleries	<ul style="list-style-type: none"> ▪ Bushmen Rock Paintings, Schweizer-Reneke ▪ Golden Village Project, Stilfontein ▪ San Rock Art, Christiana ▪ Thaba Sione Rock Engravings, Khunwana and Kraaipan
Religious sites	<ul style="list-style-type: none"> ▪ Tiger Kloof Missionary Station, Vryburg ▪ Wesleyan Mission Station, Wolmaransstad ▪ Anglican Church, Rustenburg ▪ Dutch Reformed Church, Rustenburg ▪ Old Lutheran Church, Kroondal ▪ Dinokana Church
Historic sites	<ul style="list-style-type: none"> ▪ Lost City of Mogale ▪ Battlefields of Silkaatsnek, Buffelspoort, Tygerfontein ▪ Seweding, land where Sol Plaatjies lived ▪ Krugerskraal and Tygersfontein, Potchefstroom ▪ Thlokwe Ruins, Fochville ▪ Battle of Tigela Site
Theatres and cinema	Website search yielded no viable results
Heritage / craft centres	<ul style="list-style-type: none"> ▪ The Thusanang Project, Klerksdorp ▪ Taung Wood Carving ▪ Serobe Pottery, Phokeng ▪ Rearabetswe Sewing Project, Lichtenburg

	<ul style="list-style-type: none"> ▪ Mapula Projects, Winterveldt ▪ Baitiredi Leather Products, Supingstad Community Village, Zeerust ▪ Amogelang, Ga-Rankua ▪ Art Factory, Groot Marico
Cultural villages	<ul style="list-style-type: none"> ▪ Mabhoko Cultural Village, Klipgat ▪ Kortkloof Tswana Cultural Village, Groot Marico ▪ Gaabo Motho Cultural Village, Hebron ▪ Supingstad Community Village, Zeerust ▪ Mmabana Cultural Village, Taung ▪ Lesedi Cultural Village, Bojanala area ▪ Buya Zulu Cultural Kraal ▪ Maposh Ndebele Village
Traditional sports events	<ul style="list-style-type: none"> ▪ The Mmabana Arts, Culture and Sports Foundations, Mmabatho
Cultural cuisine restaurants	<ul style="list-style-type: none"> ▪ Schoemanati, mampoer tastings in Anglo-Boer War House
Dance and music events	<ul style="list-style-type: none"> ▪ Lotlamoreng Dam Cultural Reserve, Dance Performers
Traditional festivals	Website search yielded no viable results
Sacred sites and landscapes	<ul style="list-style-type: none"> ▪ Taung Heritage Site, Bophirima Area ▪ Molopo Nature Reserve, Bophirima Area ▪ Vredefort Dome

Sources: (Tourism North West, 2008) and (UNESCO ZA, 2008)

1.11 CULTURAL ATTRACTIONS: WESTERN CAPE PROVINCE

Table 3. 8 List of cultural tourism attractions: Western Cape Province

CULTURAL TOURISM ATTRACTION	A SELECTION OF EXISTING CULTURAL ATTRACTIONS WITHIN THE PROVINCE
Museums	<ul style="list-style-type: none"> ▪ Robben Island Heritage Site and Museum ▪ Victoria and Alfred Maritime Museum ▪ Township Museums, Khayalitsha and surrounds ▪ Bartholomeus Diaz Museum Complex, Mossel Bay ▪ Afrikaans Language Museum, Paarl ▪ Bredasdorp Museum ▪ Iziko Museums, Cape Town ▪ De Oude Drostdy Museum, Tulbagh ▪ Darling Museum ▪ The Castle of Good Hope Museum, Cape Town ▪ District Six Museum, Cape Town ▪ Beaufort West Museum
Monuments	<ul style="list-style-type: none"> ▪ Cape Winelands with historical homesteads form the biggest concentration of National Monuments in the world ▪ Castle of Good Hope National Monument, Cape Town
Art and galleries	<ul style="list-style-type: none"> ▪ South African National Gallery in the Company Gardens, Cape Town ▪ Peter Visser Gallery, Cape Town ▪ The Atlantic Gallery, Cape Town ▪ Association for Visual Arts, Cape Town ▪ Township Art Scene, Cape Town Townships ▪ Iziko National Art Gallery, Cape Town ▪ Khoisan Rock Art at Langberg, The Baths, Clanwilliam, Busmans Kloof, Sevilla Trail, Wupperthal, Oudrif, Gifberg, Kragga Kamma, Mount Cedar, Krom River, Cederberg, Gamkaberg, Sanbona Reserve, Ochre Trail
Religious sites	<ul style="list-style-type: none"> ▪ Mission Station Villages of Mamre, Wittewater, Goedverwacht, Elandkoof, Wupperthal, Vergenoeg, Papendorp-Ebenhazer, Van Ryhnsdorp, Rietpoort

Historic sites	<ul style="list-style-type: none"> ▪ Cape Winelands with historical homesteads form the biggest concentration of National Monuments in the world
Theatres and cinema	<ul style="list-style-type: none"> ▪ Artscape Complex, Cape Town ▪ Baxter Theatre, Cape Town ▪ Stellenbosch Experimental Theatre ▪ Evita se Perron, Darling
Heritage / craft centres	<ul style="list-style-type: none"> ▪ Green Market Square, Cape Town ▪ Oom Loerie se Winkel, Barrydale ▪ Victoria and Alfred Waterfront Cultural Exhibits ▪ Clock Tower Precinct for African curio and crafts ▪ Bo-Kaap Malay Cultural Heritage, Cape Town
Cultural villages	<ul style="list-style-type: none"> ▪ Arniston Fishing Village, Cape Overberg
Traditional sports events	<ul style="list-style-type: none"> ▪ Website search yielded no viable result
Cultural cuisine restaurants	<ul style="list-style-type: none"> ▪ Lelapa Restaurant, Cape Flats ▪ Eziko Restaurant, Llanga ▪ Igugu le Africa, Khayelitsha ▪ Jemima's Restaurant, Little Karoo ▪ Khoi Restaurant, Mossel Bay ▪ Mama Africa, Long Street, Cape Town
Dance and music events	<ul style="list-style-type: none"> ▪ Victoria and Alfred Waterfront Musical Shows ▪ Drum Café Drumming Experience, Cape Town ▪ Long Street for local musical variety ▪ Tin Roof, Knysna ▪ St George's Mall African Tribal Dancers and Gumboot Dancers, Cape Town
Traditional festivals	<ul style="list-style-type: none"> ▪ Klein Karoo Nasionale Kunstefees (KKNK), Oudtshoorn ▪ New Year's Day Coon Carnival (Kaapse Klopse) ▪ Cederberg Festival, Clanwilliam ▪ Rittel Festival, Vredendal ▪ Knysna Oyster Festival, Cape Garden Route ▪ Saldanha Festival of the Sea ▪ July Bastille Day Festival, Franschhoek
Sacred sites and landscapes	<ul style="list-style-type: none"> ▪ Cango Caves, Oudtshoorn ▪ Clanwilliam Living Landscape Project

Sources: (Western Cape Tourism Board, 2008) and (UNESCO ZA, 2008)

1.12 BRIEF DESCRIPTION OF SOUTH AFRICA'S CULTURAL WORLD HERITAGE SITES AS SIGNIFICANT CULTURAL TOURISM ATTRACTIONS

The following South African cultural attractions have been declared world heritage sites and as such, may be regarded as particularly significant in terms of cultural tourism:

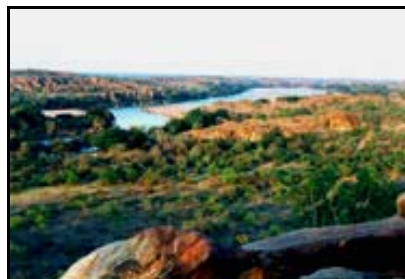
- **Fossil Hominid Sites of Sterkfontein, Swartkrans, Kromdraai and Environs (Gauteng, Limpopo and North West)**



Source: UNESCO ZA (2008)

The Taung Skull, a specimen of *Australopithecus Africanus*, was discovered in 1924 in the Makapan Valley area. There are numerous caves with traces of human occupation and evolution which date back approximately 3.3 million years. Fossils found in the area contain elements that define the origin of humanity (UNESCO ZA, 2008).

- **Mapungubwe Cultural Landscape (Limpopo)**



Source: UNESCO ZA (2008)

Mapungubwe is an expansive Savannah landscape which was developed into the largest kingdom of the sub-continent during the 14th century. The almost untouched remains of the palace site and settlement area showcase the development of social and political structures over a period of 400 years (UNESCO ZA, 2008).

- **Richtersveld Cultural and Botanical Landscape (Northern Cape)**



Source: UNESCO ZA, 2008

This heritage site sustains the semi-nomadic livelihood of the Nama people and reflects seasonal patterns of two millennia in South Africa. This is the only area where the Nama still erect their *haru* on portable rush-mat houses and migrate as the seasons change. The area encompasses grazing grounds, stock posts and medicinal plants still collected today. There is a strong sense of oral tradition associated with the places and landscape of the area (UNESCO ZA, 2008).

- **Robben Island (Western Province)**



Source: UNESCO ZA (2008)

During the 17th and 20th centuries Robben Island was used as a prison, a hospital for socially unacceptable groups, and a military base. The buildings of the late 20th century, including the maximum security prison, are associated with the triumph of democracy and freedom over oppression (UNESCO ZA, 2008).

- **uKhahlamba / Drakensberg Park (Kwazulu-Natal)**



Source: UNESCO ZA, 2008

This site is a mix of both a cultural and heritage site. Its spectacular natural beauty contains cave shelters and the most concentrated group of rock-paintings in South Saharan Africa. These paintings were made over a period of 4 000 years by the San people and are of outstanding quality. They depict humans and animals and serve as a representation of the extinct San people (UNESCO ZA, 2008).

1.13 CONCLUSION

South Africa's existing cultural tourism products compare well in terms of diversity to that of other international destinations. It is imperative that these attractions are upgraded where required, maintained, and authentically presented to the foreign tourist market by means of adequate marketing efforts. The tourism pull potential of these attractions cannot be emphasized enough, and, provincial tourism authorities should work towards the compilation of a sound cultural tourism portfolio as part of their overall tourism product.

4

DESTINATION MARKETING

As the soil, however rich it may be cannot be productive without cultivation, so the mind without culture can never produce good fruit.

Seneca

4.1 INTRODUCTION

The heart of the tourism and travel system is the destination because it represents a collective mix of products that ultimately provide the tourism experience to visitors (Fyall *et al*, 2006:75). Seaton and Bennet (2004:350) agree with this statement and state that destination marketing is “the heartland of tourism marketing” as it brings about the marketing of all other tourism products such as transport, accommodation, and attractions within a given area or destination. According to Cornelissen (2005:99) and Laws (1995:105) destination marketing is essentially a social issue for the tourist because of the fact that the destination represents the existing cultural elements that form part of a destination’s identity and as such may create the desire to visit the destination in order to experience a unique culture, and if well presented, may influence the tourist’s choice of destination. It is therefore almost certain that cultural tourism products will be included in destination marketing, as thriving cultural attractions add great value to the appeal of a destination. Hence seeing that cultural tourism and destination marketing are interrelated, this chapter aims to shed light on the concept of destination marketing by means of a general theoretical approach. The chapter will focus on the elements and basic concepts that form part of destination marketing as a vital part of the marketing focus of this study.

4.2 DESTINATION MARKETING: A CONCEPTUAL EXPLANATION

Kotler *et al* (2006:758) define destinations as “places with some form of actual or perceived boundary, such as the physical boundary of an island, political boundaries, or even market-created boundaries.” George (2004:334) defines a destination as “a place, including physical or perceived location, consisting of primary and secondary attractions and supporting amenities that entice people to visit”. He goes on to state that “it is where offerings designed to meet tourist needs are located”. Higham (2005:8) describes tourism destinations as places that attract visitors and provide for the needs of such visitors by means of satisfactory travel-orientated resources, services and infrastructure. According to Beeton (2005:43), destination marketing includes the deliberate use of marketing and publicity in order to promote a destination to potential visitors. Seaton and Bennet (2004:350) argue that unless people want to go to a destination, all marketing efforts will be in vain. In support of this view, Seaton and Hay (1998:210) describe destination marketing as the marketing of a mixture of various local features of a destination, including the social and cultural characteristics of the people, their history, the attractions and the physical environment that carries an intangible quality perception that varies among the tourists visiting the destination.

Howie (2003:143) explains that successful destination marketing consists of the marketing efforts pertaining to a destination that meets the following requirements:

- The correct mix of attractive product offers and services;
 - An attractive image perceived by the target market;
 - A tourism product that is delivered efficiently and made easily accessible;
- and

- The effective promotion of the destination's valuable image by creating awareness of the advantages of visiting the destination among potential visitors.

Customer perspectives on destinations may be viewed as with any other product, since destination marketing also creates customer identification with the product (the destination) based on the benefits and the attributes it offers (Scott and Laws, 2004:302). Furthermore Scott and Laws (2004:302-303) interestingly note that destination marketing influences need arousal, purchase, and consumption in favour of a specific destination, and is in essence the marketing of the tourism characteristics of the destination, and favourably linking it to the tourist's mind.

Effective destination marketing requires participation from businesses, government, interest groups, residents and visitors (Beeton, 2005:44). Supporting this statement, Rogers (2003:108) explains that destination marketing is to be undertaken at both local and national level, and it often, if not always, requires collaboration between many tourism organisations. Hence, for the most part, destination marketing may be considered as the collective marketing effort of a destination's attractions by various interest-bearing tourism bodies because of the complex amalgamation of products that form the tourism composition of a particular destination (Seaton and Hay, 1998:210). George (2004:334) states that destination marketing is much more complex than tourism offerings, such as accommodation, since destinations are multi-faceted. The tangible features such as the natural environment, attractions and accommodation, as well as the intangible cultural and social features, have to be marketed (George, 2004:334). Keeping this in mind, Pike (2004:126) classifies the components of destination marketing under a general marketing approach that includes the four fundamentals of the marketing mix, known as the four P's, namely product, price, promotion and place (distribution). Mason (2003:92) and Khan (2005:94-95) respectively affirm that the marketing mix, inclusive of price, product, promotion and distribution, is commonly used in the tourism industry for marketing a

destination to potential visitors. Ritchie and Crouch (2005:189) also include the four P's in their proposal of the nine elements of destination marketing, namely:

- Identification of strategic target markets based on the needs, wants, behaviour and experience types of potential visitors;
- Measuring destination awareness and image;
- Developing a destination brand;
- Establishing the destination's position in key markets;
- Developing logos, advertising themes and promotional efforts to support brand and positioning;
- Determining and implementing the timing of advertising and promotion;
- Determining the most effective ways to make the destination experience available to visitors;
- Defining and developing the experience that a destination may offer to potential visitors; and
- Identification of the price segments where the destination believes it may compete.

However, due to the complexity of a destination when it comes to marketing, it may require more than the straightforward application of the marketing mix principles (the four P's). The destination mix principles, commonly referred to as the four A's, should also be considered.

4.3 THE DESTINATION MIX – THE FOUR A's

George (2004:335) notes that as with other mixes, such as the marketing mix, the components of the destination mix are interdependent, meaning that all components must be present to produce a satisfying destination experience for visitors. This destination amalgam consists of attractions, accessibility, amenities and ambience. In support thereof, Vanhove (2005:11) refers to the destination amalgam as to comprise the attractions, the accessibility of the destination, the

amenities and the various intangible elements such as atmosphere, ambience and the friendliness of the locals which all compliment one another. The destination marketer has little control over the destination mix component and is responsible only for the marketing of them.

4.3.1 ATTRACTIONS

Attractions entice a visitor to the destinations and determine the visitor's choice and motivations. Attractions are categorised as natural, built, cultural and social, where primary attractions are considered important enough to draw tourists to a destination and secondary attractions do not lure tourists, but rather serve as complimentary activities and features to increase their length of stay (George, 2004:335). It is important to keep the argument in mind that what may be regarded as a primary attraction to one tourist may be viewed as secondary to another, or the other way around.

4.3.1.1 NATURAL ATTRACTIONS

Natural attractions include a destination's topography which includes the scenic beauty and landscape features such as coastline, mountains, forests, caves and also climate and wildlife (Dale *et al*, 2006:105) and (George, 2004:335). Swarbrooke (2002:41) notes that natural attractions are a combination of physical elements, such as beaches, along with intangible elements, such as the romanticism surrounding a beach stroll with a loved one.

4.3.1.2 BUILT ATTRACTIONS

According to Dale *et al* (2006:107), built or manmade attractions consist of purpose-built venues such as theme parks, historical buildings, various indoor arenas, ancient monuments, museums and art galleries. Rodgers (2001:106) notes that built attractions include historic buildings such as universities and

museums and theme parks, while Papatheodorou (2006:177) explains that manmade attractions are manmade products of the historic development of a country and it also includes artificial entertainment areas such as performing art venues and amusement parks.

4.3.1.3 CULTURAL ATTRACTIONS

Cultural attractions are defined by George (2004:336) as “tourist attractions based on people’s activities, including archaeological, historical and cultural sites”. Examples include culture-based museums, theatres, cultural villages, cultural festivals and events, and arts and crafts. However, destinations which generate event tourism run the risk of producing inauthentic cultural products that may damage the reputation of the destination (Blowdin *et al* 2006:73), and must therefore be sure to offer culturally true experiences to the visitor in order to be considered an attraction. These events include annual carnivals and festivals unique to a destination (Rodgers: 2001:106). Doswell (1997:176) portrays cultural attractions to be “all those physical or formal expressions of the country’s culture which can be visited, exhibited or performed”. Furthermore cultural attractions may be considered hard or soft. Hard cultural attractions include historical sites, museums, architecture, monuments, and religious buildings and such, while soft cultural attractions include music, drama, poetry, literature, folklore, art, crafts and so forth.

4.3.1.4 SOCIAL ATTRACTIONS

Social attractions include the way of life, the customs of the host destination’s people, their language, and opportunities for social encounters between the host community and the tourists (Middleton and Clarke, 2001:125). According to MacCannell (cited in Morris, 1999:83), modern social attractions exist when tradition, nature and societies are transformed to make up a tourist attraction unity. Vanhove (2004:77) reiterates that social attractions are made up of the

destination population's way of life, ethnic groups and their language. George (2004:336) argues that foreign tourists are motivated to visit South Africa to see how South African communities live and that social attractions serve to fulfil the desire to socialise with South Africans by experiencing their cuisine by attending a traditional braai, for example.

4.3.2 AMENITIES

Page and Getz (1997:74) state that without tourism amenities, a destination is unlikely to attract tourists to visit and spend money. George (2004:336) reiterates the importance of amenities seeing that they are the desirable supporting products, offered by the destination, in order to serve the needs of the tourists while away from home. Tourism amenities may include accommodation, restaurants, entertainment, retail outlets, sporting activities, transport, communication and other services offered at the destination.

4.3.2.1 ACCOMMODATION

Page (2007:207) divides the forms of tourist accommodation into four groups, namely:

- Serviced accommodation – such as hotels, resort hotels, bed and breakfasts, apartment hotels and motels;
- Non-serviced accommodation – such as holiday villages, camp sites, and caravan sites;
- “Gites” (accommodations that may be rented for a vacation) – such as cottages, villas, backpacker hostels and villas; and
- Other – such as house swaps and staying with friends or family.

Sethi (2005:95) provides the following accommodation classification:

- Serviced accommodation - which refers to establishments with staff on hand to provide additional services to the room such as laundry or porter services – examples include hotels, guesthouses, bed and breakfasts, motels and farmhouses; and
- Self-catering accommodation – which refers to establishments where guests are responsible for their own required services such as meal preparation – examples include rented villas, chalets, apartments, camp and caravan sites, time share units and holiday homes.

Sethi (2005:95) goes on to explain that there are many types of accommodation, and some may be serviced or self-catering establishments such as is the case with holiday villages and education institutions like universities, which may offer accommodation.

4.3.2.2 FOOD AND DRINK ESTABLISHMENTS

According to Hall and Mitchell (2003:74), the experience of food plays an important role in tourist involvement within the destination, and it may therefore be argued that good quality restaurants are a vital amenity offered by the destination. Parsa and Kwansa (2001:88) distinguish between three types of restaurants that are found at destinations, namely:

- Quick service or fast-food restaurants – where there is no table service;
- Casual dining – where there is table service and the restaurant is more informal; and
- Fine dining – where there is table service in a more formal or exclusive setting.

According to Hall and Mitchell (2005:73-75), the core relationship between the tourist and the consumption of food and wine at a destination, is quite simply that people take their “taste buds and stomachs” with them. Furthermore, the consumption of food and wine forms an important part of modern lifestyle and is

indicative of cultural capital and social status, and have thus become an important part of tourism. Boniface (2003:112) states that tourists are midway between “everyday mode and holiday mode” and have to eat out unless they are eating only at their accommodation establishments. Additionally, tourists will visit everyday local food and drink establishments most days in order to accommodate their budgets. If they need to eat out often, they may go somewhere “special” sometimes to savour a renowned local dish or drink.

4.3.2.3 ENTERTAINMENT

Entertainment is regarded as one of the key tourism requirements according to Hinch and Higham (2004:123), and includes entertainment activities offered by the destination’s nightlife, nightclubs, casinos and cinemas among others. Kolb (2006:64) states that entertainment is part of the destination’s core product, but argues that one cannot effectively distinguish between the destination’s art and entertainment products, and therefore an abundance of both cultural and entertainment opportunities from which tourists may choose are of the essence to a destination. Entertainment opportunities may include going to the movies, dance clubs and pubs, karaoke and open-mike nights, and dancing offered at various venues such as hotels, restaurants, bars and parks (Kolb, 2006:64). George (2004:336) offers nightclubs, discos and jazz clubs as possible examples of tourist entertainment. Travelou (cited in Cronin and O’Connor:124) adds that many local and cultural dance performances at the destination include such spectacular elements that it may rather be considered as tourist entertainment and not just as a part of the traditional cultural tourism product.

4.3.2.4 RETAIL OUTLETS

Shopping may not be the primary appeal of a destination, but it may be regarded as one of the most important tourist activities that adds value to the overall attractiveness of a destination. Furthermore it may offer a major competitive

advantage to a destination since tourists regard it as one of the favourite activities when on holiday, and almost always engage in some form of shopping while visiting a destination (Timothy, 2005:69-71). Rogerson and Visser (2007:23) note that from a South African perspective, shopping tourism has caused the development of major malls such as Century City in Cape Town in an effort to target visiting foreigners and encourage retail spending. Hall and Page (2002:127) argue that people generally visit destinations they find appealing and shopping may be either spontaneous or planned. They further suggest that the quality and range of retail facilities ultimately determine the demand for tourism based on the assumption that if visitors are enticed to stay in a destination, they are likely to spend more money on tourism retail activities. Timothy (2005:14) mentions that there are various types of retail venues that may be visited by tourists, ranging from local grocery stores and farmer's markets to tourist specific outlets such as souvenir shops and airport shops. In terms of souvenir shops, Butler (2003:15) suggests that tourists are constantly searching for authentic products and experiences and uses museum souvenir shops as an example in support of this suggestion. It may be argued that no modern museum is without a souvenir shop as this allows the visitor to engage in the very important experience of buying and owning a "specimen of the exotic" authentic to the destination. The most important factor which affects the ability of a destination to attract shopping tourists is known as the retail mix (Hall and Page, 2002:113-127). The retail mix consists of a good variety of goods, shops and specific retailers, as tourists are constantly seeking out unique shopping experiences that offer an array of choices. Tourist retail outlets are found in the guise of shopping malls, centres, curios and souvenirs, camping and adventure equipment rentals and shops, travel agents, and even the local foreign exchange bureaux, to name only a few (George, 2004:336).

4.3.2.5 SPORTS AND ACTIVITIES

Hinch and Higham (2004:38) classify some major tourism sports and activities offered by a destination under the following headings:

- *Sport activity holidays* – where the tourist's main purpose of visiting a destination is to participate in skiing, cycling, trekking, sports camps and/or other similar sporting activities;
- *Holiday sport activities* – where the tourist participates, either organised as part of a group or independently, in sporting activities such as golf, rafting, adventure activities and the likes while on holiday at the destination; and
- *Passive sports on holidays* – where the tourist may be either a connoisseur or casual observer of sports or sport related activities such as Master's golf championships, Olympic Games, visits to halls of fame, museums or stadium tours.

In terms of special interest activity tourism Hall (cited in Standeven and De Knop, 1999:60) differentiates between three areas based on the activities involved, namely adventure tourism, sports tourism and health tourism. Adventure tourism is defined as “the deliberate seeking of danger and risk”, while sports tourism's main characteristic is argued to be competition, and health tourism is concerned with improving overall health and fitness while on holiday. Higham (2005:230) notes that a destination's sport and activity attractions include stadiums, sporting facilities, and nature-based venues such as mountain slopes, and maintains that these areas should be respected and maintained in order to enhance the visitors' experience to the destination. Furthermore Higham (2005:230) suggests that sports and activities play a significant role in the competitiveness of a destination, and that active and passive involvement with sports at a destination form a vital part of interaction with the culture that is unique to a destination.

4.3.3 ACCESSIBILITY

According to Higham (2005:28), accessibility relates to the travel distance and the efficiency of transportation networks to, from and at the destination. Boniface and Cooper (2001:31-39) in turn mention that if a destination is not accessible to major tourist-generating countries, it will never be a viable tourist destination. Ritchie and Crouch (2005:134) argue that accessibility is determined by various factors such as the formalities and barriers present in obtaining permission to enter a destination as controlled by visas and government restrictions, as well as transportation infrastructure, such as airline transport for long-haul travel and buses, cars and trains for short-haul travel to and from the destination. Warn (1999:7) suggests that accessibility is measured in terms of proximity to the destination's market either in terms of travel time, costs, or travel distance, and these so called proximities are especially important to the international market. Hall and Boyd (2005:11) agree with this statement and reiterate that accessibility to the destination is of significant importance from an international tourist's perspective.

From a South African perspective, George (2004:336) mentions that the country as a destination is far from the overseas international markets, and therefore relies heavily on airline transportation, and presents the following elements that may affect a destination's accessibility:

- Government regulations that control transport operations such as visa requirements;
- Infrastructure pertaining to roads, railways, airports and water transportation;
- Operations relating to available routes, service frequency and the cost and comfort of travel; and
- Equipment which includes the size, speed and range of public transportation vehicles.

4.3.4 AMBIENCE

Howie (2003:216) regards the absorption of the ambience or atmosphere of a destination by visitors as one of the most important intangible pleasures of tourism. Intangible aspects may include a sense or feeling of safety, friendliness and spaciousness among other factors, and these types of factors strongly influence the experiential quality of the visit as well, and ultimately determine the spirit of a destination. George (2004:336) argues that a destination's ambience is difficult to define or quantify because of these intangible features, and lists the way of life of the locals, the friendliness of the residents, the destination's history and folklore and the tourism service delivery system as some examples that are responsible for a destination's atmosphere. Higham (2005:21) agrees and notes that the abstract nature of ambience and atmosphere are less readily measureable, yet it plays an essential role in the creation of an advantageous brand image for the destination.

Richards (2007:16) suggests that for the foreign cultural tourist the main motivation for visiting a destination is a combination of atmosphere, local culture and history. The intangible elements of ambience and atmosphere are vital to the success of a destination and are subject to visitor's perceptions (Swarbrooke and Horner, 2001:60). In agreement Vanhove (2005:11) notes that ambience and atmosphere along with other intangibles such as friendliness of the people are important components of the destination's tourism product. Boniface and Cooper (2001:32) state that a special destination ambience may be created with regards to food, customs and entertainment offered by the destination, and as such may valuably add to the destination's image. Finally, George (2004:336) states that a destination is made up of social and cultural features that relate to natural and built attractions, and when combined, these features are in fact responsible for creating a destination's atmosphere or ambience.

4.4 DESTINATION MARKETING ORGANISATIONS

Destination marketing organisations (DMO's) are public sector organisations that are responsible for the role of marketing cities, areas, regions, provinces and countries to tourism intermediaries and also individual travellers. The concept of NTO's (national tourism organisations such as SA Tourism), TIC's (tourist information centres), and DMO's are frequently used interchangeably (George, 2004:336-338) and therefore any reference made towards DMOs within this study include reference to NTO's, TIC's and all other public sector destination marketing role players.

Ritchie and Crouch (2005:105) imply that DMO's are responsible for much more than merely marketing and promotion as competition between destinations increase causing DMO's to be responsible for the management of suppliers and customers to destinations. In agreement, Prasnikar *et al* (2006:253-255) mention that the role of DMO's are to gather information from tourists and stakeholder groups, and to then store, process and disseminate this information to all relevant stakeholders. Furthermore, the DMO's are accountable for the management and marketing of the destination, and as such should have the power and the resources to achieve the destination's strategic goals which include local sustainable development and profit as well as visitor satisfaction. Concurrently Davidson and Rogers (2006:36) maintain that the role of DMO's are not limited to the field of sales and marketing alone, but to ensuring that the destination's product offer is relevant, that the destination is effectively managed and that any issues that spoil visitor experiences to the destination be addressed and remedied. It may thus be argued that the abbreviation DMO stand for "destination *management* organisation" as much as for "destination *marketing* organisation".

Some of the key activities of DMO's and the various destination marketing techniques available to them are specified in Table 4.1 and 4.2 respectively, as adapted from George (2004:338-345).

Table 4. 1 The activities of DMO's

Activities of DMO's	What the activities may entail
<i>Promotion</i>	Direct advertising and participation in international travel trade shows, familiarisation tours for the media and travel role players, having offices in major market areas, bill board advertising, toll-free information numbers and travel magazine advertisements.
<i>Providing information for tourists</i>	Tourism information offices located at gateway airports, major cities and tourist centres, providing printed literature or information such as travel itineraries, accommodation advice and visitor attraction suggestions.
<i>Portraying an image of the destination</i>	Matching the image of the destination to the needs of the target market and making it desirable to prospective visitors.
<i>Providing amenities for locals</i>	The promotion of amenities used and run by the local community including local restaurants, shops, museums and theatres.
<i>Increasing pride in the destination</i>	The pride of the local community is increased by tourists wanting to visit their region, leading to a tourism-friendly community and destination area enhancement.
<i>Improving international ties</i>	Through the promotion of tourism and the exchange of tourists between various countries, political and cultural links are enhanced.

<i>Organising workshops and trade shows</i>	Facilitating the interaction between tourism industry members, stakeholders such as emerging small businesses, and tour operators.
<i>Conducting research</i>	Collecting and disseminating information on international and national tourism trends, maintaining data bases, destination satisfaction and numerous other types of information.
<i>Packaging the destination</i>	Organising package holidays based in the destination, including travel to the destination, special events, accommodation, and more.

Table 4. 2 Destination marketing techniques

Destination marketing techniques	What the techniques may entail
Internet marketing	The Internet allows destinations to be promoted in the global market place by means of websites providing information on tourist attractions, accommodation, events and so forth.
Direct marketing	Includes direct mail, telemarketing, flyers, electronic media and direct-response media.
Sales promotions	Includes point-of-sale (POS) such as wall displays and posters, sampling to encourage sales, destination coupons or vouchers, travel and accommodation discounts, competitions and gifts or premiums offered as an incentive to purchase.
Brochures	Destinations are faced with the problems of distance from tourism generating markets and competition from other destinations. Destination brochures are produced to overcome these

	problems by providing information and details on the destination by means of colour photographs and quality layout.
Public relations (PR)	Travel journalists and inbound tour operators are invited on familiarisation tours to the destination in the hope that the visit will result in a favourable article or feature. PR is also used to enhance a destination's image through positive publicity, newsletters, general information and more.
Trade fairs and exhibitions	Commonly used to promote destination attractions to the general public and the travel trade, for example South Africa exhibiting its attractions at the World Travel Market held annually in London, UK.

4.5 DESTINATION BRANDING

Baker (2007:26) offers the following definition of a destination brand: it "is the totality of perceptions, thoughts and feelings that customers hold about a place". Therefore, destination branding may be regarded as an organising principle which is used to co-ordinate these messages and experiences associated with a destination in such a way that they are compelling, memorable, and distinctive to customers, simplifying their choice when faced with various destination options (Baker, 2007:26). Destination branding is the development of an image in the potential tourist's mind by means of a distinctive identity of the features of the destination (Huybers and Bennet, 2002:45). In addition, it should be the objective of destination branding to create a situation in which prospective visitors will be able to identify the distinctive features of a destination with the destination brand (name, slogan or symbol) itself. According to Morgan and Pritchard (2004:60), destination branding is the most powerful weapon DMO's

may utilize when confronted by tourists who seek lifestyle fulfillment and amazing experiences as part of their travels. Post (2005:14) affirms this statement and suggests that branding a destination gives people a reason to visit the area, branding also consolidates the destination's environment and defines its personality and essence. Davidson and Rogers (2006:81) view a destination brand as a set of associations that is connected to a specific destination and that exists in the visitor's mind. Branding is vital in assisting these visitors to understand how one destination differs from other competitor destinations, why visiting a destination is possibly relevant to them, and quite simply what the destination really is about.

Ritchie and Ritchie (cited in Ritchie and Crouch, 2005:200) propose that the main purpose of destination branding fall under two categories, namely selection and recollection, and maintain that the success of destination branding depends on the extent to which these two categories shape both the visitor and potential visitor's experience, as indicated below:

Selection - whereby the success of branding is determined by the extent to which the destination is chosen over other destinations by visitors. It includes:

- *Identification* - the degree of destination brand recognition and association;
- *Differentiation* - the lack of confusion with other destinations;
- *Anticipation* – the extent and the intensity to which the desire is generated to visit a destination;
- *Expectation* – the nature and importance of the benefits that the visitor expects to fulfil from experiencing the destination; and
- *Reassurance* – the degree to which the brand provides a “cloud of comfort” that all will go well when visiting the destination.

Recollection – whereby the success of branding is determined by the strength of recall and the extent to which the brand assists in creating fond memories, while creating the notion that choices that are made to visit the destination will be sound ones. It includes:

- *Consolidation* – the ability of the brand to tie together the many memories of the destination experience; and
- *Reinforcement* – the ability of the brand to strengthen a combined and sound memory of the destination experience.

It may be argued that developing a successful destination brand identity takes time and effort from DMO's, nevertheless Howie (2003:153) notes that it is well worth the marketing and management input since successful branding irrefutably leads to a destination's tourism sustainability. Ritchie and Crouch (2005:199) state that it is a challenge for DMO's to decide on which destination experience to focus as the basis of the destination brand. In response to this challenge, Baker (2007:82-84) proposes that the search for a city's brand strengths should start by examining the following aspects:

- *The people* – since their value make-up, heritage and cultural traditions ultimately inspire the destination's so-called "personality" features;
- *The physical attributes* – comprising of the destination's setting, climate, architectural landscapes, products, attractions, facilities and events, as well as the transportation system and operational industries and the likes;
- *The tangible benefits* – consisting of access, services offered, safety and cleanliness, the destination's business nature, costs and, education system, among others; and
- *The intangible benefits* – inclusive of ambience, atmosphere, the "flavour" of the destination, community pride, the authentic nature of the tourism experience, community pride, and other sensory stimuli.

Morgan and Pritchard (2004:59) suggest that DMO's may develop destination brands through advertising, direct marketing, personal selling, website and brochure marketing, and public and media relations aimed at the destination's target market. Moreover Brown *et al* (2004:171) convey the importance of creating a destination brand that focuses on aspects attractive to the destination's target market. Pike (2004:364-368) reiterates that the successful capturing of a destination's target market in branding the destination may significantly increase visitor arrivals. Morgan and Pritchard (2004:68) confirm that it could be detrimental to the vitality of a destination if the destination brand's core value is not assessed and relevantly defined to that of the target market. Gold and Ward (cited in Morgan and Pritchard, 2004:59) explain destination brand promotion as "the conscious use of publicity and marketing to communicate selective images of specific geographic localities to a target audience". In light of these arguments, it is relatively clear that the destination brand attributes are required to match the target market's needs, wants, and behavioural characteristics.

4.6 IDENTIFYING DESTINATION TARGET MARKETS BASED ON TOURISM NEEDS, WANTS AND BEHAVIOUR

Target marketing is concerned with matching the right product with the right people, and consists of both existing and potential customers (Hayward, 2000:41). Existing customers may be regarded as tourists who visit a destination and bought tourism products in the past and who will do so again in future, while potential customers may visit the destination and buy tourism products in the future and become regular visitors. Kotler *et al* (2006:294) suggests market segmentation to be the division of a market into direct groups who may require separate marketing mixes, while market targeting evaluates each of these market segments' attractiveness in order to then select which one or more to enter. Murphy and Murphy (2004) explain that no

destination can be all things to all people and certainly should avoid trying to be that, but should rather focus on matching the destination and its tourism products with a target market of visitors with common characteristics requiring separate marketing mixes. Hayward (2000:41) goes on to explain that because different markets have different needs, target marketing is essential, while Moutinho (2002:122) regards marketing research essential in order to pin-point a target market and argues that since markets are different, it is imperative to target a tourist segment that will provide profitable outcomes in relation to resources allocated. In accordance with Kotler *et al* (2006:295), Murphy and Murphy (2004:200-201) state that certain requirements are essential to ensure strategic target market selection and may possibly include among others:

- Measurability (of the market in numerical terms so as input and results may be measured);
- Substantiality (the target market must be large enough to allow for profit);
- Accessibility (in terms of communication and distribution channels);
- Defensibility (the target markets should be different enough to warrant individual marketing mix attention);
- Durability (the target market should be sustainable in the long term); and
- Competitiveness (the destination offer must be distinct enough and attractive to the targeted audience).

Strategic selection of a target market may therefore be regarded as essential to destination marketing. Smith (2003:16) notes that successful marketing requires understanding and information about the customer target market. Rodgers (2001:186) agrees that the only way to identify customer needs is by asking the target market questions, listening to their responses and considering the options that may satisfy any voids. Customer value is enhanced through the destination marketing organisation's understanding

and satisfactory response to the target market's needs (Williams and Buswell, 2003:96).

Whenever customers make purchasing decisions, they expect to gain a benefit from the product, and this benefit satisfaction is generally expressed as a need or a want (Evans *et al*, 2003:123). Furthermore Evans *et al* (2003:123) suggest that a need is differentiated from a want by means of customer perception only – what one customer wants, another customer needs. Kotler *et al* (2006:14) defines a need as “a state of felt deprivation” and proposes that when a need is not satisfied, an unsatisfied person will look for a product to satisfy the need, or at the very least, try to reduce the need. Wants are considered to be needs that are shaped by individual personality and culture, and thus a want is simply how a customer communicates his or her need.

Consumer behaviour in the sense of travel and tourism may be adapted as the study of why tourists (consumers) buy the products (and / or visit the destinations) they do and how they make their decisions (Hudson, 1999:29).

It is difficult to narrow down convincing types of tourists based on their behaviour and experiences sought. Swarbrooke and Horner (2007:93) state that there can never be one typology that will reflect the precise behaviour of all tourists, and that as many typologies of tourism consumer behavioural characteristics may need to exist as there are tourism products, markets, countries and cultures. In support of this view, Hudson (1999:29) states that consumer behaviour research in tourism has focused on motivation, typologies and destination choice, and generalised consumer behaviour models have simply been transformed to reflect additional tourism issues. George (2004:162) affirms that tourism consumer behaviour principles have been adopted from traditional marketing theory and are still in their primary stages. The argument holds that these general consumer behaviour models are not predictive in that they are stereotypical and generalised whereas, in reality, the decision-making process varies significantly among different tourists' psychographic composition. It is important to note that

this study aims to mention potential behaviour typologies and takes into account the impossibility of an all-inclusive tourism behavioural typology-model for destination marketing. In light thereof, it may be argued that consumer behaviour impacts on the experiences tourists seek, as Smith (cited in Ward *et al* 2001:134) identifies seven types of tourists based on their travel behaviour and the encounters they seek to experience while visiting a particular destination, namely:

- **Explorers** (unconventional tourists who will live as active participants among the visited culture, they are few in numbers and are adaptive to local ways of life);
- **Elite** (tourists who prefer destinations “off the beaten track”, they are uncommon and although they adapt easily to the visited culture, they do so in a more recreational fashion than the explorers);
- **Off-beat** (tourists who seek to do something new, away from the usual tourist crowds, they will “put up” with the visited culture rather than adapt to it);
- **Unusual** (tourists who are interested in local cultures, but prefer to view it from a distance and are more comfortable engaging in cultural activities as part of a tour group);
- **Incipient** (mass tourists who seek familiar Western amenities and arrive in a steady flow to the destination, and may visit out of the way destinations in small groups);
- **Mass** (mass tourists who travel to well-liked destinations and isolate themselves in tourist “bubbles”); and
- **Charter** (tourists who arrive in masses, stay in well-established tourist destinations, and expect the usual and comfortable touristic amenities for the duration of their visit).

Hudson (1999:13-14) clusters tourist behaviour and their linked experiences together in the following four phases:

- Phase 1: **Bubble travellers** who are international travellers with relative low travel experience and affluence with a curiosity toward foreign countries, but a preference to observe the culture without having to be immersed therein.
- Phase 2: **Idealised-experience seekers** who are more affluent with some overseas travel experience which brings confidence and the desire for more adventurous, individual and flexible travel.
- Phase 3: **Wide-horizon** travellers with even more affluence and travel experience making them confident to experience a wider range of culture in a wider range of destinations.
- Phase 4: **Total immersers** who go so far as to reproduce, become completely exposed and fully immersed in the visited destination's language, culture, heritage and ways of life.

According to George (2004:162), tourists have become more sophisticated in their tourism behaviour and the destination marketer must try to understand this behaviour in order to be successful. Hudson (1999:15) is of the opinion that if consumers are free to choose a destination to visit, personal values and preference will determine the choice of the destinations, while Swarbrooke and Horner (2004:94) add that the modern approach to informed marketing in the tourism industry, is the determination of consumers' behaviour and experiences sought based on their lifestyles, attitudes and personality choices, and following a marketing mix approach in accordance. Williams (2004:135) is of the opinion that when considering alternative destinations, tourists rely heavily on the image of the destination and suggest that image has been proven to be a pivotal factor in the tourist's destination-choice process. Therefore if the image of a destination coincides with the tourist's preferences and expectations, the destination will be regarded as a favourable place to visit. Kotler *et al* (2006:280) suggest in no uncertain terms that once a destination has identified its target market segments,

it must decide what position it wants to occupy in the consumers' minds by creating awareness and projecting a desirable image.

4.7 TOURISM DESTINATION AWARENESS AND IMAGE

Destination awareness naturally precedes destination image according to Botterill *et al* (2000:20). The argument holds that image may only exist if there is awareness and it is imperative that awareness must exist before a destination may be considered in a trade-off selection process with another destination.

The choice of visiting a destination is dependant on the tourist's awareness or familiarity with a particular destination (Kozak and Andreu: 2006:73), and destination awareness is greatly influenced by, among other factors, the availability of travel technology, leisure time, and educational achievements as well as mass media, previous travel experience and experience recounted by friends and family (Shackley, 2006:1). Pike (2004:186) however cautions that destination marketers must remember that awareness is not indicative of attitude towards a destination, and as such awareness does not guarantee the intent to visit. Therefore it is most important to understand, from a tourist's perspective, where the destination lies in the range of non-awareness to intent to buy. Moutinho (2002:64) mentions the concept of affective association which maintains that tourism consumer's feelings linked with specific destinations could form a positive affective association (for a destination a consumer would consider to visit) or negative affective association (for a destination a consumer would definitely not consider to visit). Therefore, travellers construct their destination preferences based on destination awareness combined with affective association with a particular destination which may be positive, neutral or negative.

According to Woodside and Lyonski (cited in Hyde, 2004:162), the model of destination awareness includes the following sequential events:

- *Awareness* of the destination;
- *Affective association* towards the destination;
- *Preference* towards a specific destination;
- *Intentions* which rang from possibly visiting to definitely not visiting the destination; and ultimately
- *Choice* of destination to be visited.

A destination image may be defined as “the visual or mental impression of a place or product experienced by the general public, according to Pizam and Mansfield (cited in George, 2004:345). Wang (2006:239-240) notes that destination image is the most important aspect, from a marketing point of view, that will attract visitors to an area. As stated by Beeton (2005:48-49), image is central to destination marketing in the sense that destination imaging includes both symbolic and tangible features, and is arguable playing the primary motivating role in holiday destination decision-making. Furthermore, imaging is considered one of the most predominant strategies used by DMO’s to attract visitors to a specific destination. Destination image basically includes cognitive and affective dimensions that “weave” together the various attributes and attractions into an overall impression of a destination (Aramberri and Buttler, 2005:45). In an effort to explain the affective dimensions of destination image, Ward and Pratt (cited in Ryan, 2002:132-133) propose four examples in terms of visitors’ perceptual image of a destination, namely:

- Arousing vs. sleepy;
- Pleasant vs. unpleasant;
- Distressing vs. relaxing; and
- Exciting vs. gloomy.

Pike (2008:202-204) suggests that destination image plays an important role in travel decision-making, and implies that tourists may have an image before

actually visiting a destination that may or may not change once the tourists have visited the destination. Pike (2008:207-208) explains destination image as a multi-faceted process concerned with cognition, affect, and conation which may influence a visitor's travel decisions. Cognition may be regarded as the sum of what is known or believed about a destination and corresponds to awareness. Affect is indicative of feelings about the destination which may range between favourable, unfavourable or neutral. Conation relates to behaviour seeing that it corresponds to intent or action. In other words, conation may be seen as the likelihood of visiting a destination within a given period or the likelihood of purchasing a branded destination. Figure 4.1 highlights how the above-mentioned relationships may be applied to destination decision-making.

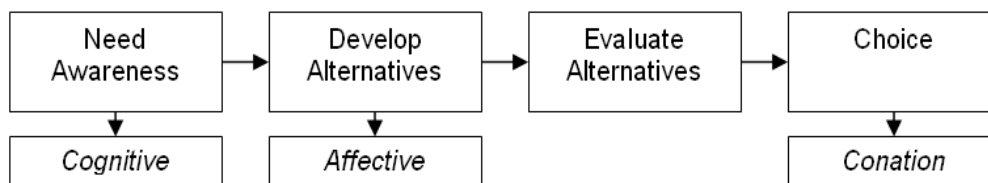


Figure 4. 1 Cognition, affect and conation

Source: (Pike, 2008:209)

It may therefore be argued that the image of a particular destination is one of the main factors taken into consideration by potential tourists when choosing a holiday destination. George (2004:345) substantiates this argument by means of an example; a tourist might perceive a destination as having an unsafe or dangerous image, while in reality it may be no more dangerous than any other destination. Unsurprisingly, the potential tourist will make his or her decision to rather not visit the destination based on these negative perceptions. Destination images may be based on various other factors such as geography, standard of living, natural attractions, climate, infrastructure and people. It may also be based on issues such as cost, cleanliness, ambience, history, and safety and security. George (2004:345) insists that because of the intangible nature of the tourism experience, destinations rely heavily on the positive images put forward by DMO's, word-of-mouth

marketing and the media. These images are formed by two primary types of sources, namely:

- *Organic image sources* such as personal experience, word-of-mouth marketing via friends or family, the media and education. It is interesting to note that most of these sources are out of DMOs' control; and
- *Induced image sources* designed by DMO's that provide strategic advertising and promotion on behalf of destinations.

It may therefore be argued that one of the major tasks of the DMO's is that of destination image development, preservation, or alteration, in line with the target-market's needs. This may be achieved through the various activities and techniques as indicated in the aforementioned tables 4.1 and 4.2, provided that all marketing efforts are aligned with the destination positioning strategy.

4.8 DESTINATION POSITIONING

Destination positioning may firstly be regarded as the potential means of enhancing correspondence between the brand identity and the brand image (Pike, 2008:218). Kotler *et al* (2006:280-281) note that a product's (destination's) position is defined by consumers (visitors) based on important attributes, and that positioning is "the place that the product or destination occupies in the visitors' minds relative to competing products". It may be argued that consumers are overloaded with information about possible holiday destinations and simply cannot re-evaluate destinations every time that they make a choice to visit a place. Because of this, Kotler *et al* (2006:280) suggest that consumers organise products into categories in order to simplify purchasing decisions by positioning the destination in their minds. Shillbury *et al* (2003:71) agree that position is not something that one does to the product, but it is really about what the marketer

does to the mind of the consumer. Therefore positioning does not refer to the physical location of the destination, but the way in which the destination is perceived by the target market in relation to competitive destinations. Lumsdon (cited in Fyall and Garrod, 2005:104) states that positioning lies in the eyes (and the perception) of the consumer.

Pike (2008:223) proposes seven stages in the destination position process in order to formulate an effective positioning strategy. According to this suggestion, the destination positioning process must follow the following stages as illustrated in Figure 4.2, namely:

- **Stage one:** Identify the target market and travel context;
- **Stage two:** Identify the competitive set of destinations in the target market and travel context;
- **Stage three:** Identify motivation and benefits sought by previous visitors and non-visitors;
- **Stage four:** Identify perceptions of the strengths and weaknesses of each of the competitive set of destinations;
- **Stage five:** Identify opportunities for differentiated positioning;
- **Stage six:** Select and implement the position; and
- **Stage seven:** Monitor the performance of the positioning strategy over time.

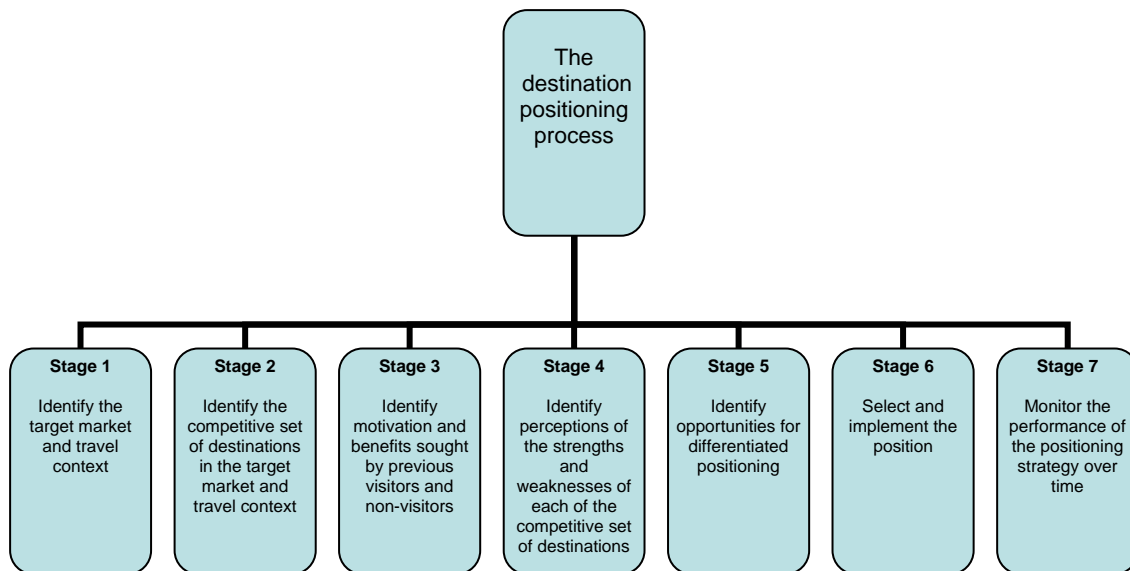


Figure 4.2 The strategic stages involved in the destination positioning process

In turn Kotler *et al* (2006:280-294) and George (2004:138) suggest that DMO's may follow several positioning strategies or approaches, which include:

- *Specific product (destination) attributes* – where price and product features are used to position a product, for example a destination may be positioned as affordable because of reasonably priced tourism accommodation, recreation and, entertainment options, offered at the destination;
- *Benefits the product (destination) offers or needs it may fill* – where a destination may, for instance, be positioned a “fun place” filling the social needs of visitors;
- *Certain classes of users* – whereby a destination positions itself for specific classes of users, for example adventure tourists or summer holiday destinations; and
- *Against an existing competitor* – where the destination will indirectly draw links between itself and another destination, highlighting its attributes above those of the competitor, for example remote countryside

destinations convey peace and tranquility compared to the congestion and chaos of popular and more easily accessible destinations.

According to Kotler *et al* (2006:281-291), in order to successfully implement the above-mentioned positioning strategy to the destination's advantage, DMO's must select and implement the positioning attribute or feature most advantageous to the destination. The following positioning steps are suggested to ensure a successful destination positioning campaign:

- Step one: Identifying a set of competitive advantages;
- Step two: Selecting the right competitive advantages; and
- Step three: Communicating and delivering the chosen position.

4.8.1 IDENTIFYING A SET OF COMPETITIVE ADVANTAGES

The first step relates to the identification of a set of USP's (unique selling propositions or competitive advantages which may include anything that makes the destination stand out from competitors. Vanhoven (2005:113-114) notes that differentiation strategies are most useful when a destination seeks to be unique in the tourism sector regarding certain attributes valued by the customers. Differentiation may occur by means of (Kotler et al, 2006:284-287):

- Physical attribute differentiation – for example a destination rich in architectural heritage;
- Service and people differentiation – for instance a destination known for its friendly and hospitable community;
- Location differentiation – for example a destination located in the midst of a mountain range, or a coastal setting; and
- Image differentiation – for example a coastal visitor destination using buildings as an image of art and cultural entertainment in its marketing

campaign rather than the typical beaches and tropical features employed by most other coastal destinations.

4.8.2 SELECTING THE RIGHT COMPETITIVE ADVANTAGES

Once the DMO's have identified a set of competitive advantages, the selection of the right competitive advantage that will give the destination its distinctive position in the tourism sector, becomes imperative (George, 2004:139). It may be argued that not all brand differences are meaningful or make for worthwhile differentiators; therefore a destination must carefully select distinguishing attributes from those of competitors. Kotler *et al* (2006:289) note that certain criteria assist in the establishment of worthwhile destination differences, namely:

- The difference delivers an *important*, highly valued benefit to target buyers, such as safety in the case of a visitor destination;
- The difference is *distinctive* in that competitors do not offer the difference or the destination can offer it more distinctively if competitors do offer similar attributes;
- The difference is *superior* in terms of alternative ways in which the customers may obtain the same benefit;
- The difference is visible and *communicable* to buyers;
- The difference is *preemptive* in that competitors cannot easily copy the difference; and
- The promotion of the difference may lead to *profitability* for the tourism destination role players.

4.8.3 COMMUNICATION AND DELIVERING THE CHOSEN POSITION

Pike and Ryan (cited in Pike, 2008:227) suggest several factors that should be considered in order to enhance the destination's positioning effectiveness, namely:

- An understanding of the benefits sought by the target market and the relative performance of competitive destinations;
- The trade-offs for focused positioning strategies based on specific destination attributes;
- Implementation of positioning to stimulate intent to visit and demand for the destination;
- The delivery and monitoring of benefits offered by the position;
- Performance measures to track the effectiveness of the destination's position over time; and
- Research in order to stay in touch with the target market's needs.

It may therefore be argued that building and maintaining a competitive position strategy is not easy, and Kotler *et al* (2006:290) suggest that all of the DMOs marketing efforts must support the destination's positioning strategy. Lumsdon (cited in Fyall and Garrod, 2005:104) states that marketing techniques must be used by DMO's to achieve the destination's strategic position.

George (2004:347) insists that DMO's should develop destination slogans to foster and further aid in the branding and positioning of the destination. According to Middleton and Clark (2001:336) destination slogans should be:

- Based on genuine and authentic product-offering values and attributes (such as fun and entertainment as promoted by Durban's slogan – "South Africa's playground");

- Readily understood by visitors at the point of arrival and consumption (such as sunshine in the case of Mpumalanga Tourism Authority's slogan – "The sunshine province");
- Sustained over several years (such as Port Elizabeth's long-standing slogan – "The friendly city"); and
- Incorporated into the promotional efforts of a country's provinces, regions and stakeholders creating uniformity of brand (such as South Africa's slogan – "A world in one country").

4.9 CONCLUSION

In this chapter it has been highlighted that destination marketing is one of the most complex forms of tourism marketing. It is mainly carried out by DMO's whose task it is to promote the destination through projecting its image to potential tourists so that the destination may become desirable to them. Despite the availability of the destination mix, some destinations still fail to fulfil their tourism potential mainly because their promotion is not branded or targeted effectively. Destination marketing and cultural tourism go hand in hand, because a destination is ultimately made up of cultural factors such as people and places of interest. In this study, the main focus is on South Africa as a cultural tourism destination. In line thereof, the next chapter aims to examine South Africa as a destination in terms of its perceptual or psychological value relating to the target market (overseas tourists) focusing on cultural tourism-orientated activities and attractions.

5 EMPIRICAL RESEARCH

*Every view of the world that becomes extinct, every culture that disappears,
diminishes a possibility of life.*

Octavio Paz

5.1 INTRODUCTION

Cultural tourism involves excursions into other cultures and places to learn about the people, their heritage and their lifestyle (Craik, 1995:6). The cultural product offered by a destination is in fact a “way of life” as represented through daily activities, traditions, and physical sites. The challenge that South Africa faces is that of attaining a form of cultural tourism that will enrich the visitors’ experience. Although the country exudes a multi-cultural charm that is unrivaled and well recognized by many overseas tourists, it is often misunderstood (South African Tourism, 2005), and not authentically showcased (GCP, 2004:37). Furthermore, cultural tourism has grown in recent years as people look for new places and experiences regarding their holiday destination choice (Stiebel, 2004:32). Therefore, it may be argued that, in order to be globally competitive as a destination, South African DMO’s have to consider how overseas tourists perceive the country’s cultural offering and what they would prefer to experience in this regard. In agreement, Ooi (2002:101) notes that a destination’s culture may be a decisive factor which visitors will evaluate before deciding to visit a destination. It is therefore imperative that the destination effectively markets, maintains and offers its cultural product as part of the experience.

A destination’s image may be referred to as the visual or mental impression of a place experienced by the general public. Therefore if South African tourism

organisations aim to position the country as culturally diverse and exciting, they have to take into account the image the country currently projects as a result of the cultural experiences that are currently in existence which either exceed expectations or fall short of expectations. Therefore, the primary goal for a destination marketer is to project a new or improved image of a destination to replace a negative or vague image that potential visitors may have about such a destination (Hinch and Higham, 2004:109).

The main purpose of the empirical study presented in this chapter is to provide an indication of the cultural tourism preferences, experiences and satisfaction levels of international tourists upon their departure from South Africa. The intention of this study is neither to make a direct comparison between groups of tourists from the respective countries involved in the research, nor to prove significant differences between the responses of tourist groups between one another or an intended control group. For these reasons a statistical t-test would not add value to the intended outcome of this study and was therefore omitted (Statsoft, 2008).

5.2 RESULTS

The results of this study are organised into the following sections as per questionnaire (Annexure A):

- Section A: Respondents' motivation for visiting South Africa
- Section B: The cultural preferences of respondents.
- Section C: Cultural satisfaction of respondents.
- Section D: Accommodation and length of stay of respondents.
- Section E: Information sources used by respondents.
- Section F: Profile of respondents.

5.2.1 SECTION A: RESPONDENTS' MOTIVATION FOR VISITING SOUTH AFRICA

This section of the questionnaire sourced information on the main motivations of respondents for visiting South Africa. Furthermore, their perception on cultural tourism to South Africa with regards to knowledge obtained, interesting things to do and see, as well as the atmosphere were tested.

The figures listed below, provide information on the following aspects:

- Respondents who previously visited South Africa;
- Perception: Visiting South Africa has increased my knowledge of local cultures;
- Perception: There are plenty of interesting things to see and do in South Africa;
- Perception: South Africa has a pleasant cultural atmosphere;
- Primary reasons for visiting South Africa; and
- Type of holiday.

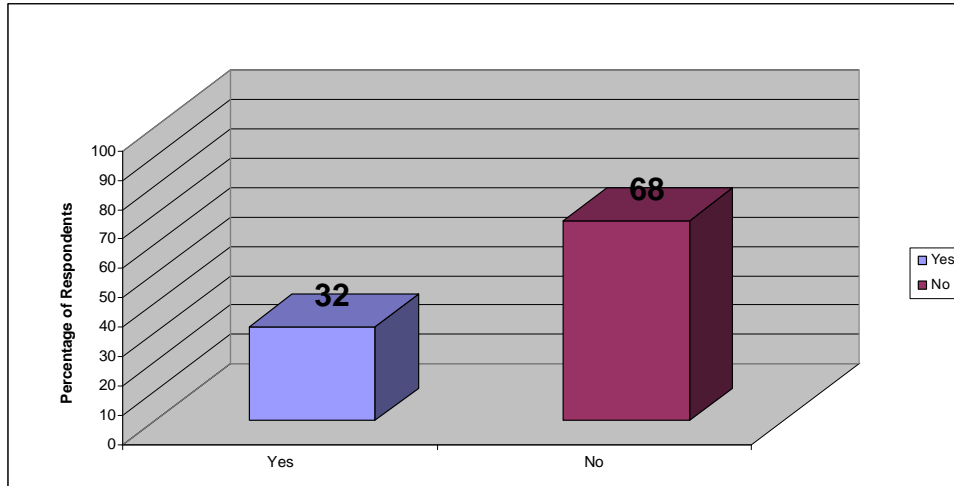


Figure 5. 1 Respondents who previously visited South Africa

According to Figure 5.1, it is clear that 68 % of respondents have not visited South Africa before, while 32 % are return travelers.

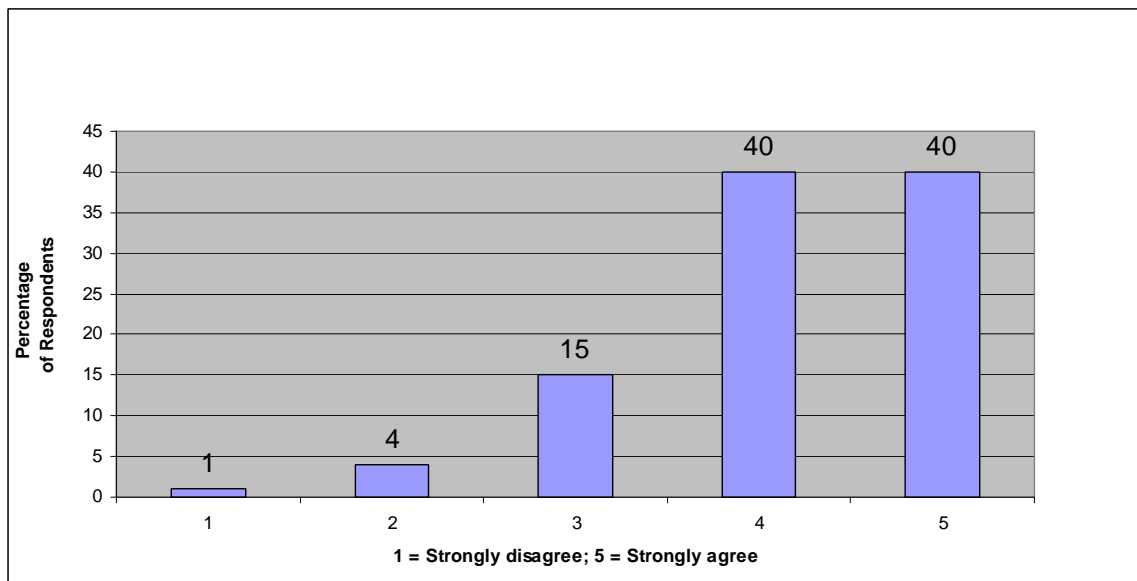


Figure 5. 2 Visiting South Africa has increased knowledge of local cultures

In Figure 5.2, 40 % of respondents strongly agree that visiting the country has increased their knowledge of local cultures, 40 % only agree with the statement, while 15 % neither agree nor disagree, 4 % disagree, and only 1 % strongly disagrees. The reason that 80 % of the respondents agree with this statement, may be because most of the respondents are from overseas destinations and

visiting the country for the first time, and as such were more aware of South Africa's way of life while on holiday.

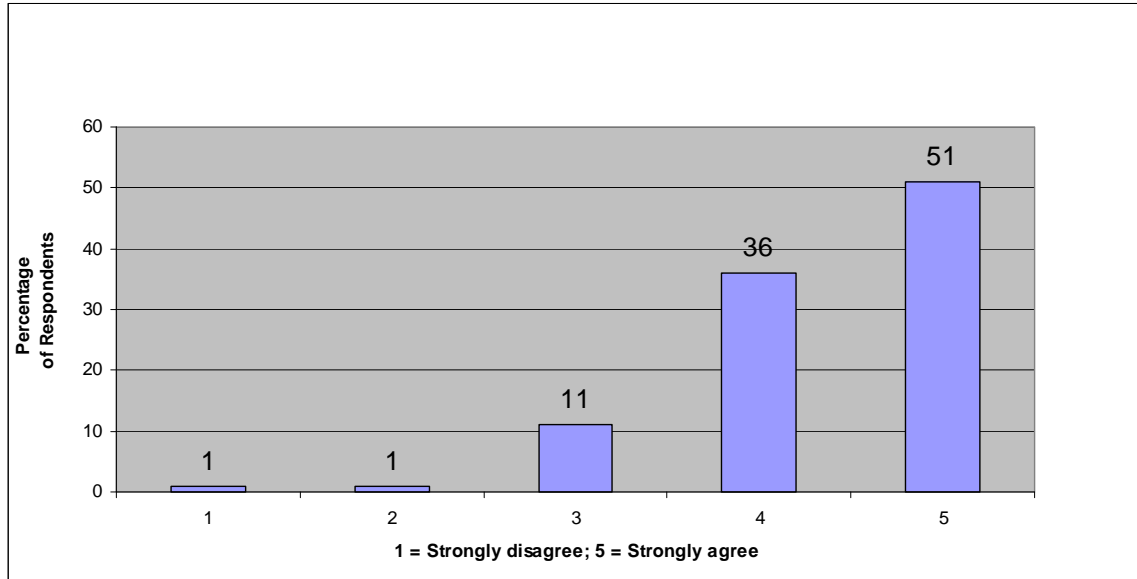


Figure 5. 3 There are plenty of interesting cultural things to see and do in South Africa

The majority of respondents, 51 %, according to Figure 5.3, strongly agree that there are plenty of interesting things to see and do in South Africa, 36 % only agree, and 11 % are neutral while 1 % disagrees and another 1 % strongly disagrees with the statement. This figure indicates that over a half of the respondents found South Africa's cultural tourism product range relatively abundant and interesting.

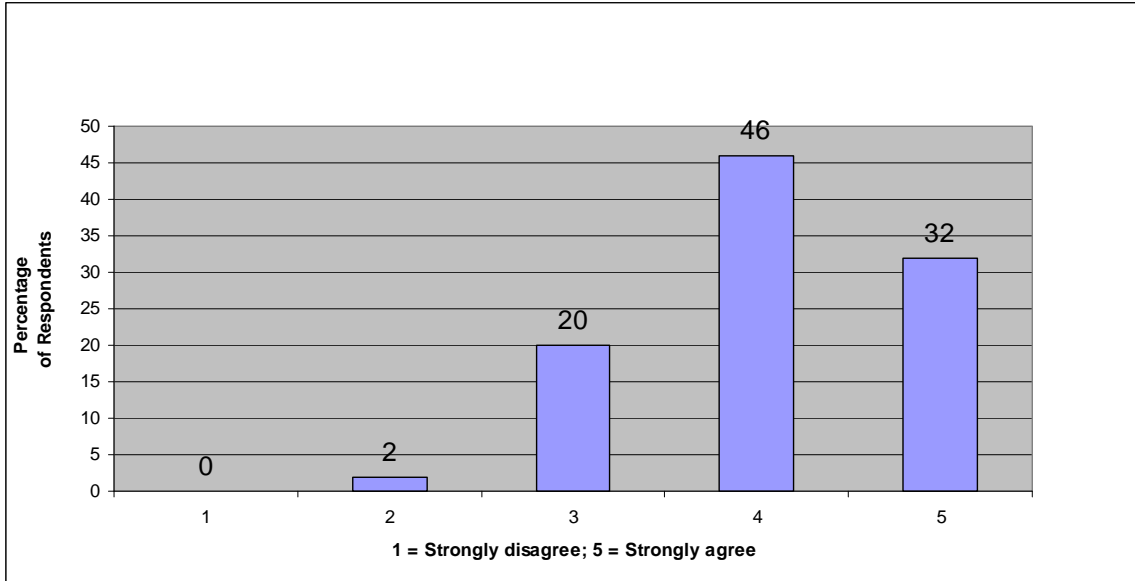


Figure 5. 4 South Africa has a pleasant cultural atmosphere

In Figure 5.4, 32 % of respondents strongly agree that South Africa has a pleasant cultural atmosphere, 46 % only agree, 20 % are neutral, while 2 % disagree. The majority (78 %) of respondents thus regarded the cultural atmosphere as pleasant.

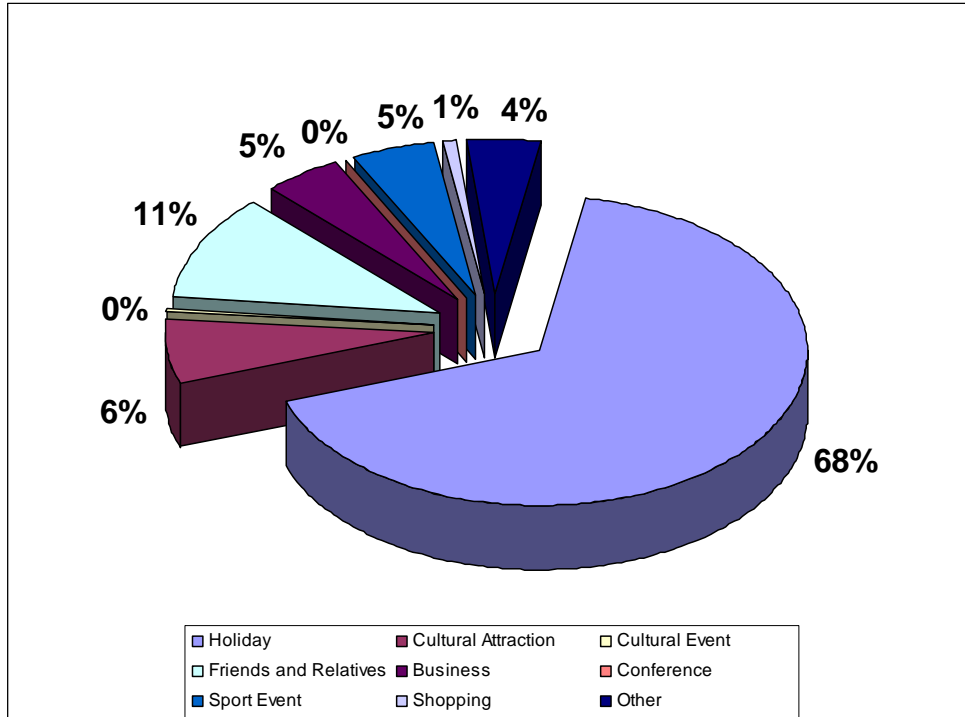


Figure 5.5 Primary reasons for visiting South Africa

According to Figure 5.5, it is clear that the majority, 68 % of respondents, visited the country for holiday purposes, 11 % visited friends and relatives, 6 % visited because of cultural attractions, 5 % for sport events, another 5 % for business reasons and 1 % for the purpose of shopping. It may be argued that although that the majority of respondents are on holiday, that they may, as part of their holiday, engage in some form of cultural tourism.

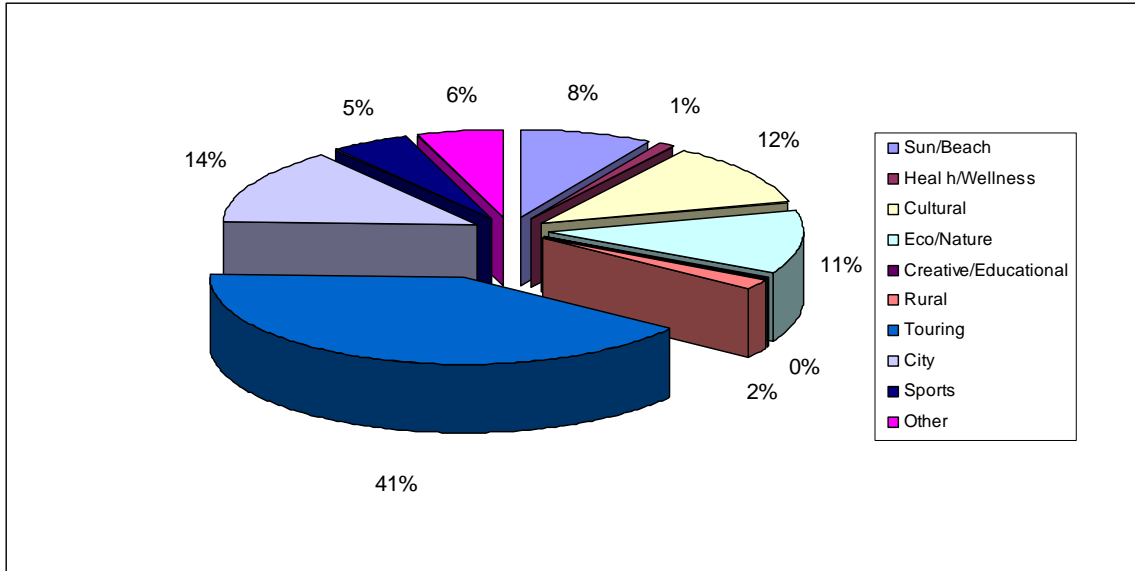


Figure 5.6 Type of holiday

In terms of the type of holiday, according to Figure 5.6, the majority of respondents (41 %) were touring, 14 % were on a city holiday, 12 % on a cultural holiday, 11 % on an eco/nature holiday, 8 % enjoyed the sun and beach, 6 % were on other unspecified vacations, 5 % enjoyed a sport holiday while only 2 % were on a rural holiday and 1 % were on holiday for health and wellness. None of the respondents were on a creative/educational holiday. When this graph is compared with Figure 5.7, it is indicative of the majority of respondents' behaviour of selecting so-called touring holidays when they visit foreign destinations, in this case, South Africa.

After obtaining information about the respondents' motivation and purpose of visit, the study also indicated the perception that respondents had regarding the cultural knowledge obtained, pleasantness and the cultural atmosphere of South Africa. The study now focuses on the cultural preferences of the respondents.

5.2.2 SECTION B: CULTURAL PREFERENCES OF RESPONDENTS

This section of the questionnaire sourced the cultural preferences which the respondents would most like to experience when on a cultural holiday. The culture offering types, from which respondents could select, were based on UNESCO's list which may be regarded as the most complete and up to date with regards to cultural products (UNESCO 2005), as discussed extensively in chapter 2 of this study. Respondents were also asked not only to select the cultural offering that they would like to experience, but also to indicate the top five choices of cultural offerings that they would most like to experience in order of importance.

Consequently, the figures below provide information on the following aspects:

- The collection of cultural experiences the respondents would most like to experience when on holiday; and
- The cultural experiences that the majority of respondents regarded as most important.

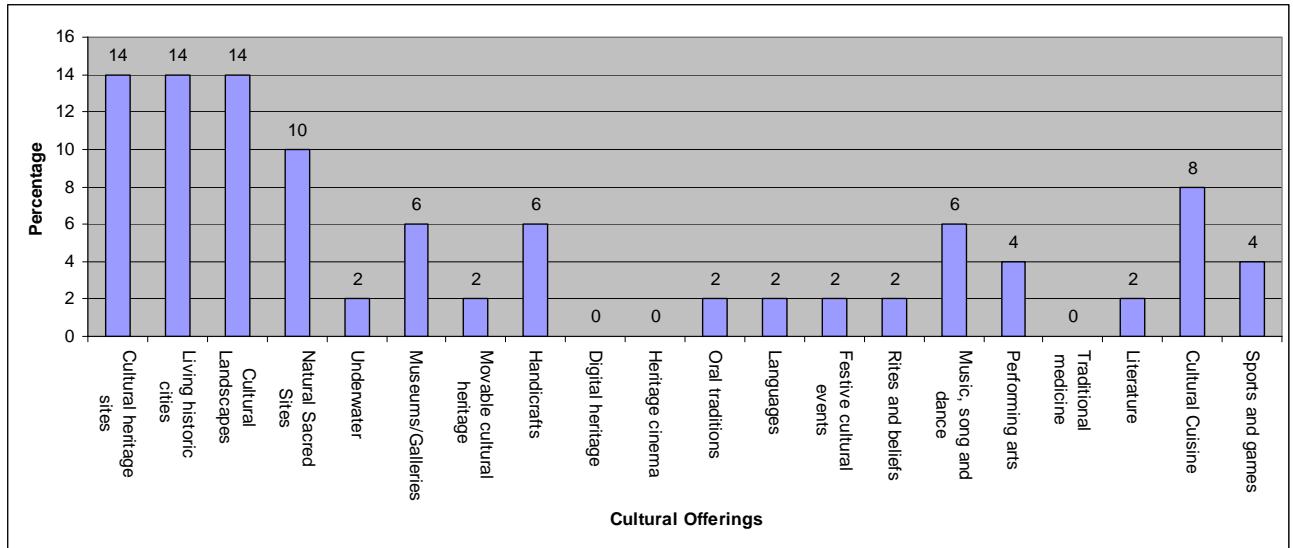


Figure 5.7 The collection of cultural offerings which respondents would most like to experience when on a cultural holiday

Figure 5.7 indicates the results of respondents on the cultural offerings which respondents would most like to experience when on a cultural holiday. (Refer to chapter 2 for detailed explanations on what the cultural offering type entails). The top three selections include cultural heritage sites (14 %), living historic cities (14%), and cultural landscapes (14 %). Ten percent of respondents would like to experience natural sacred sites, 8 % would like to experience cultural cuisine, and 6 % would like to experience museums and galleries. Another 6 % were interested in handicrafts, while 6 % also regarded music, song and dance as a cultural experience they would like to have when on such a holiday. Four percent of respondents would like to experience performing arts and sport and games respectively. The lowest percentages, according to Figure 5.7, are allocated to underwater cultural heritage (2 %), moveable cultural heritage (2 %), oral traditions (2 %), languages (2 %), festive cultural events (2 %), the experience of rites and beliefs (2 %) and literature (2 %). None of the respondents indicated that they would like to experience heritage cinema, digital heritage or traditional medicine. Furthermore, it may be interesting to note that the top four culturing offerings that respondents would most like to experience relate to sites, cities and landscapes. This may be because of South Africa's arguably well-marketed scenic beauty which international tourists find appealing.

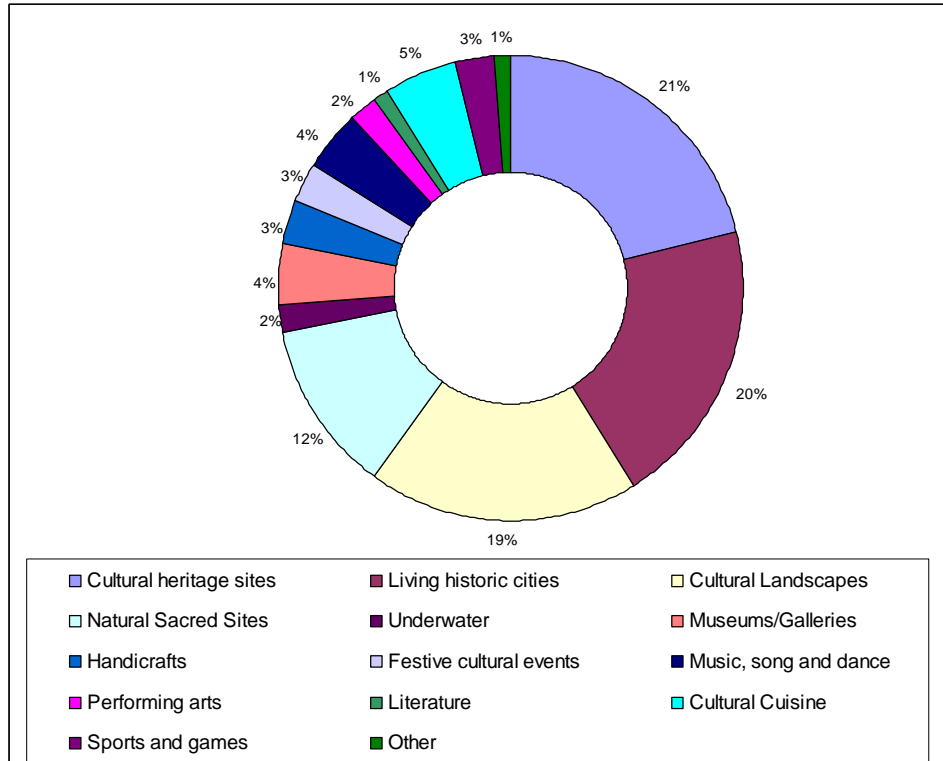


Figure 5. 8 The cultural experiences regarded as most important

Twenty one percent (21%) of the respondents indicated that they regard cultural heritage experiences as most important according to Figure 5.8, while 20 % regarded living historic cities as most important; 19 % regarded cultural landscapes at most important; 12 % of respondents maintained that natural sacred sites are most important. Cultural cuisine (5 %), music, song and dance (4 %), museums and galleries (4 %) and handicrafts, festive cultural events and sports and games were all regarded as most important by 3 % of respondents. Only 2 % regarded cultural heritage and performing arts as most important, with a mere 1 % considering literature as most important, and another 1 % of respondents considered other experiences (such as moving cultural heritage, oral traditions, languages and traditional medicines) as most important. Cultural villages and heritage sites, with a combined percentage of 41 %, indicate the respondents' desire to learn more about the South African culture, way of life and history.

The study now focuses on respondents' satisfaction in terms of the cultural activities and attractions that they participated in and visited while in South Africa.

5.2.3 SECTION C: CULTURAL SATISFACTION OF RESPONDENTS

This section investigates the cultural attractions and events that were visited by respondents while on holiday in South Africa, and tests satisfaction levels in this regard. The cultural attractions and events that are represented in this study are based on UNESCO's list of cultural offerings (see chapter 2, paragraphs 2.3.1-2.3.20).

Table 5. 1 Cultural preferences: Percentage of respondents

Cultural Preference (in order of appearance as found in the questionnaire)	Number of respondents who selected and allocated a rate to the specific preference (N)	Percentage of respondents who selected and allocated a rate to the specific preference (%)
Museum	150	64
Monuments	169	72
Art Galleries	71	30
Religious Sites	57	24
Historic Sites	160	68
Theatres	31	13
Heritage/Crafts Centres	147	63
Cinema	31	13
Cultural Villages	90	38
Traditional Sports Events	43	18
Cultural Cuisine	154	66
Dance and Music	84	36
Festivals	42	18
Sacred Sites and Landscapes	105	45

Table 5.1 indicates the number of respondents (out of 250) who selected and allocated a satisfaction rating to each of the specific cultural offerings as a preference. The following figures are based on the percentage of respondents, per specific cultural preference, as indicated above.

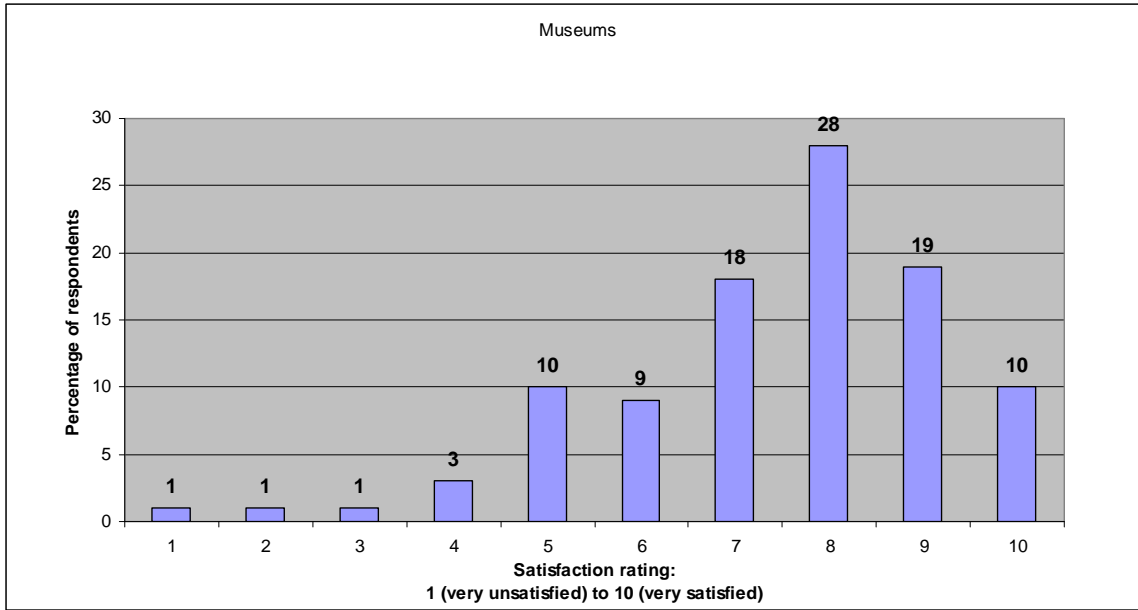


Figure 5. 9 Level of satisfaction: Museums

According to Figure 5.9, it is clear that the majority of respondents (84 %) were satisfied with their visit to South African museums since they rated the visit between six and ten out of ten.

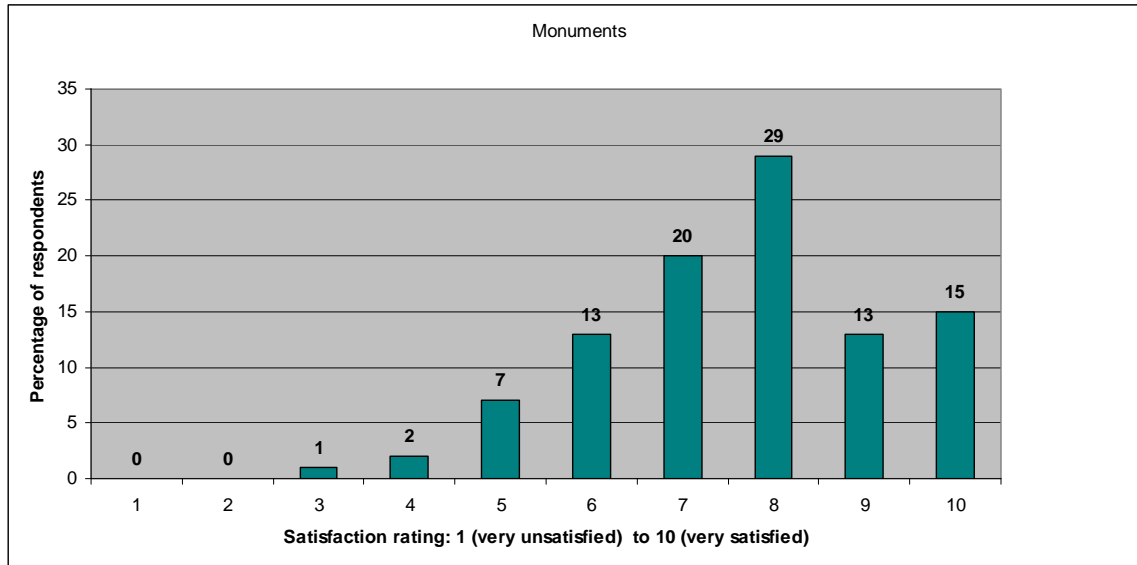


Figure 5. 10 Level of satisfaction: Monuments

From Figure 5.10, it is apparent that 90 % of respondents rated monuments as satisfactory. Only 10 % were less satisfied with the experience.

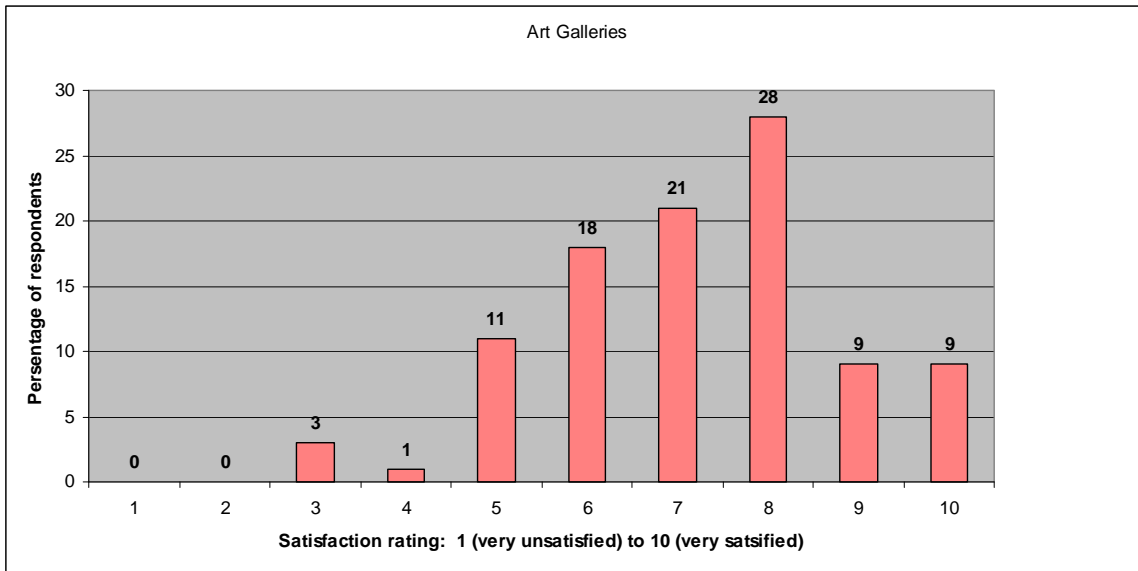


Figure 5. 11 Level of satisfaction: Art galleries

Respondents were generally satisfied with art galleries, according to Figure 5.11, and 85% rated it six out of ten or more.

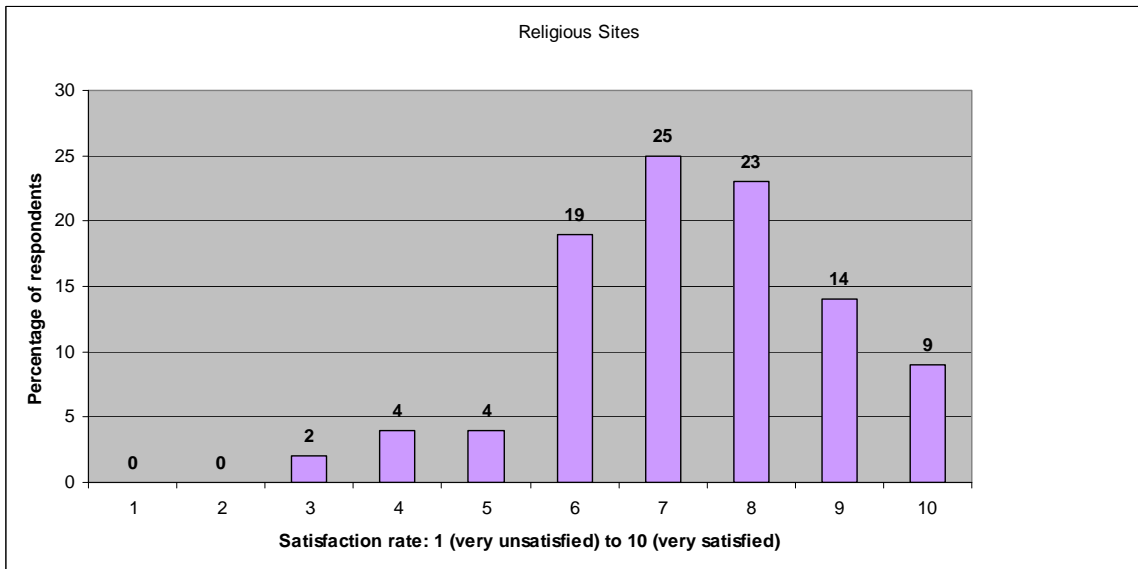


Figure 5. 12 Level of satisfaction: Religious sites

As indicated in Figure 5.12, 90 % of respondents view the satisfaction of religious sites as being satisfying with a rate of six out of ten or more. Four percent (4%)

were neither satisfied nor unsatisfied and rated it five out of ten, another 6 % were less satisfied rating it as four out of ten and below.

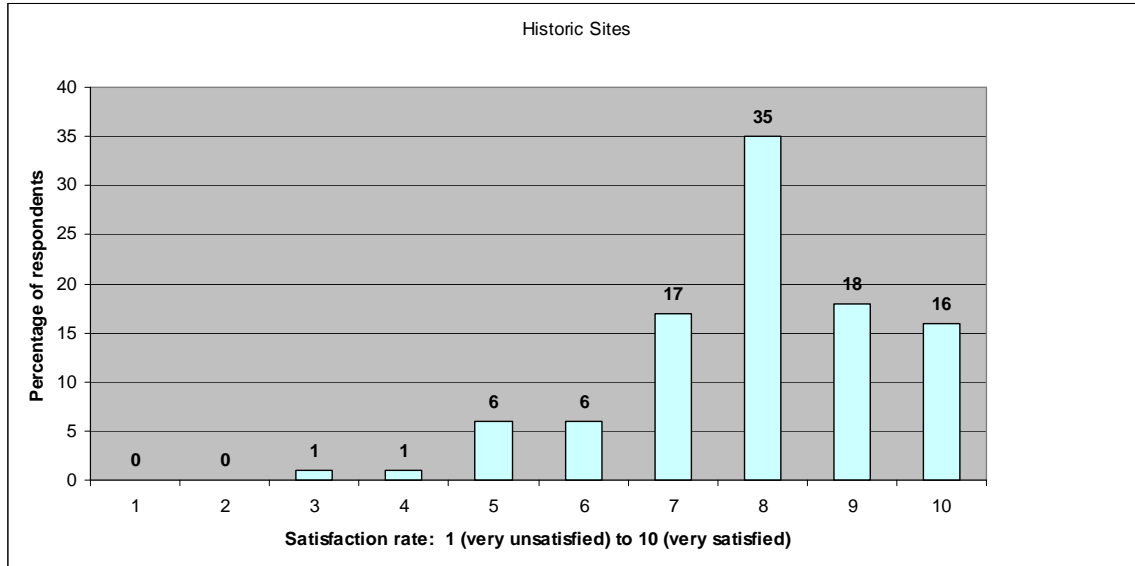


Figure 5. 13 Level of satisfaction: Historic sites

Dominantly 92 % were satisfied with historic sites in South Africa, according to Figure 5.13, and rated them between six and ten out of ten.



Figure 5. 14 Level of satisfaction: Theatres

As indicated in Figure 5.14, 86 % of respondents rated the satisfaction levels of theatres as six to ten out of ten. 10 % were neutral, while only 4 % were dissatisfied.

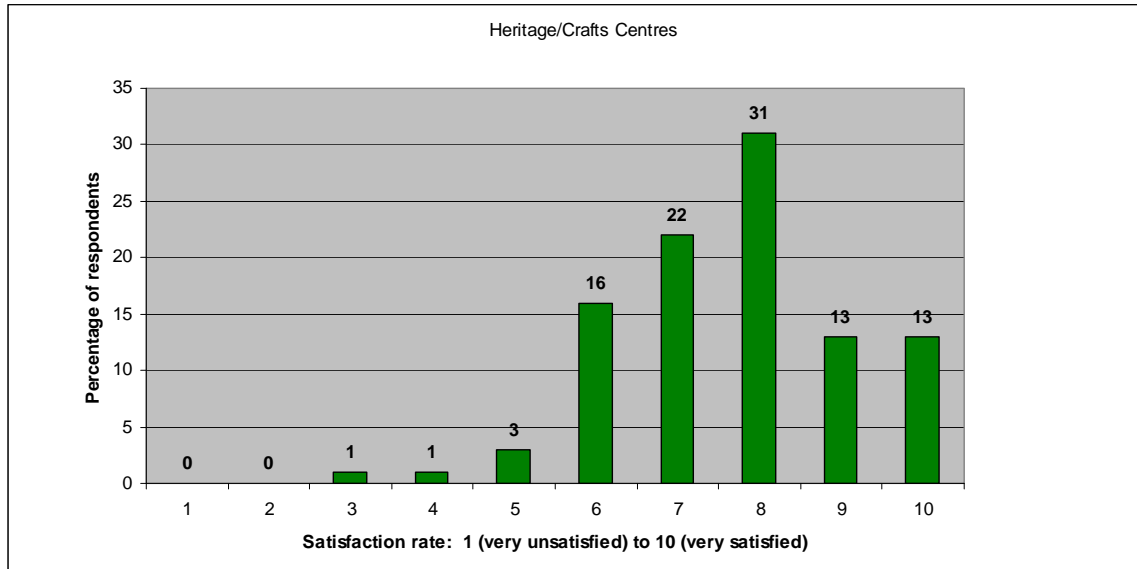


Figure 5. 15 Level of satisfaction: Heritage and crafts centres

According to figure 5.15, 96 % were satisfied with heritage and crafts centres while there was a neutral group (3 %) who were not satisfied or dissatisfied, and thus allocated a rating of five out of ten, and 2 % were dissatisfied respondents.

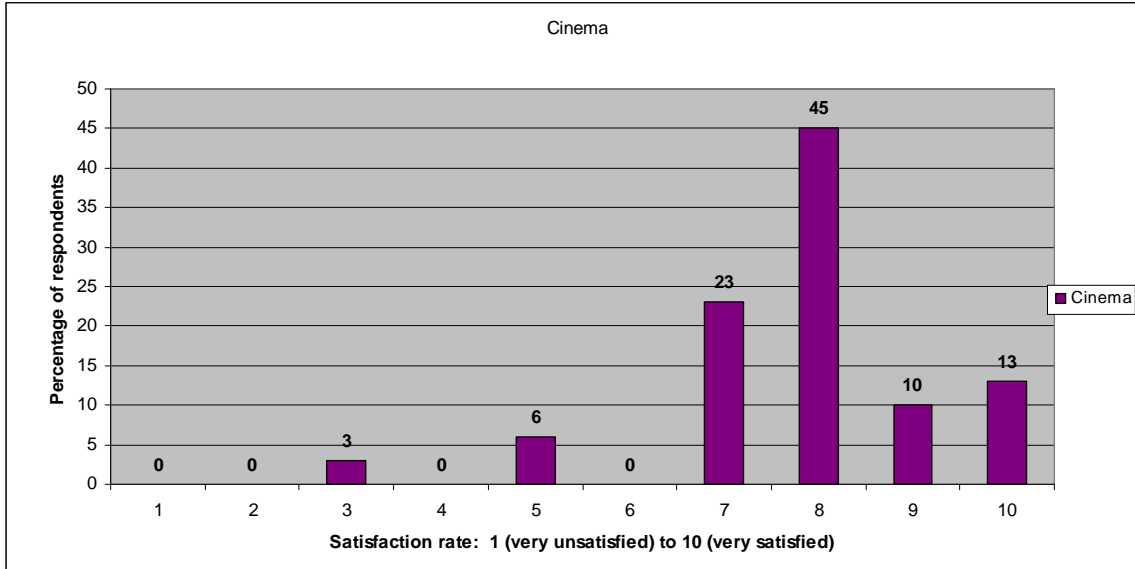


Figure 5. 16 Level of satisfaction: Cinema

The majority of respondents regarded cinema in South Africa as satisfying, according to Figure 5.16, and 91 % rated it between six and ten out of ten, 6 % of respondents were impartial and allocated a rate of five, while 3 % were dissatisfied rating it as three out of ten.

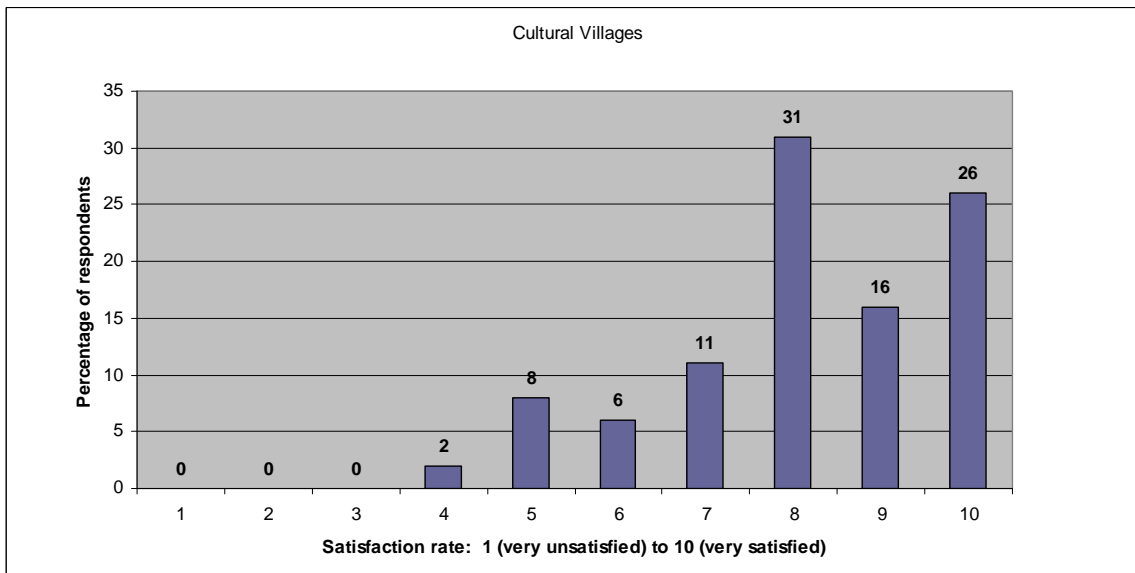


Figure 5. 17 Level of satisfaction: Cultural villages

In terms of respondents' satisfaction of cultural villages, according to Figure 5.17, 90 % found it satisfying and rated it eight out of ten, 8 % were neutral and allocated a rate of five while only 2 % were dissatisfied with a rate of four out of ten.

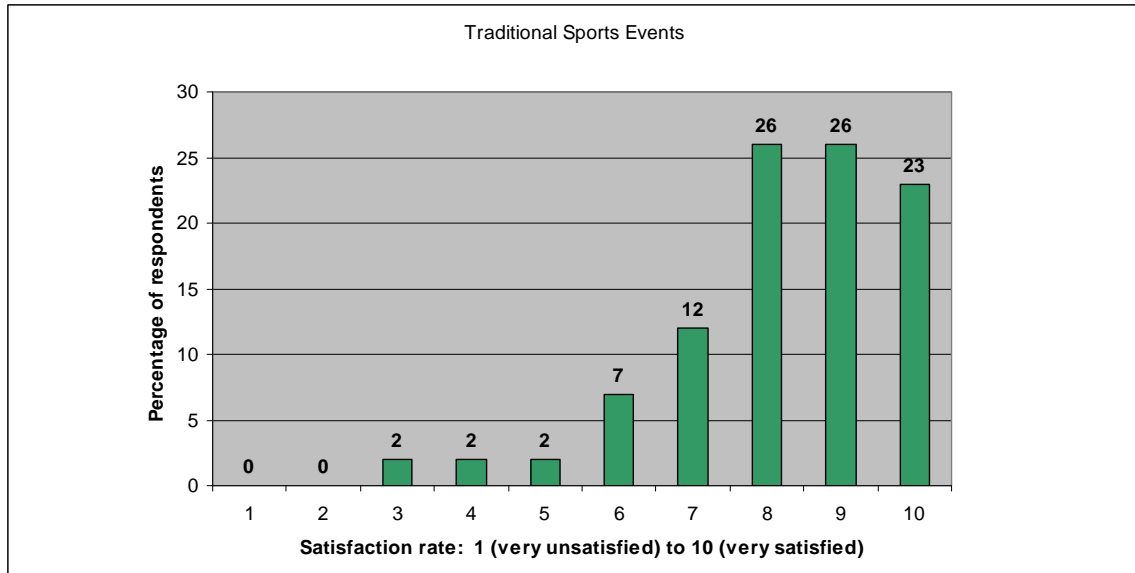


Figure 5. 18 Level of satisfaction: Traditional sports events

It is clear from Figure 5.18 that the majority of respondents (94 %) were satisfied with traditional sports events. 2 % of respondents rated it five, 2 % rated it four and another 2 % gave a rating of three out of ten.

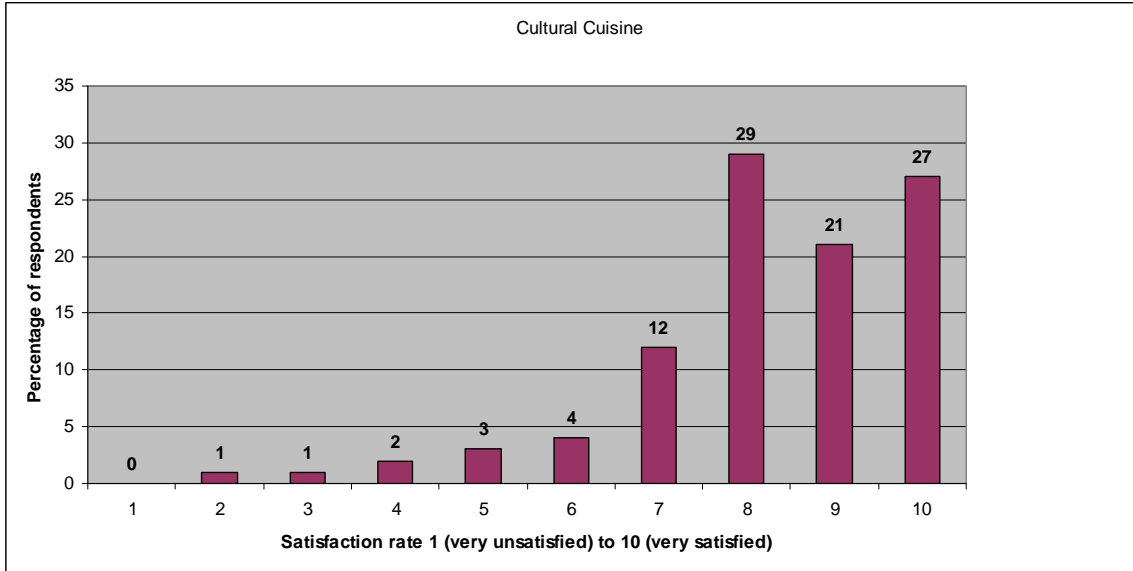


Figure 5. 19 Level of satisfaction: Cultural cuisine

Figure 5.19 indicates that respondents regarded cultural cuisine as highly satisfactory with 93 % rating it as six to ten out of ten. Of the respondents, 3 % rated it as five out of five, and 4 % were less satisfied.

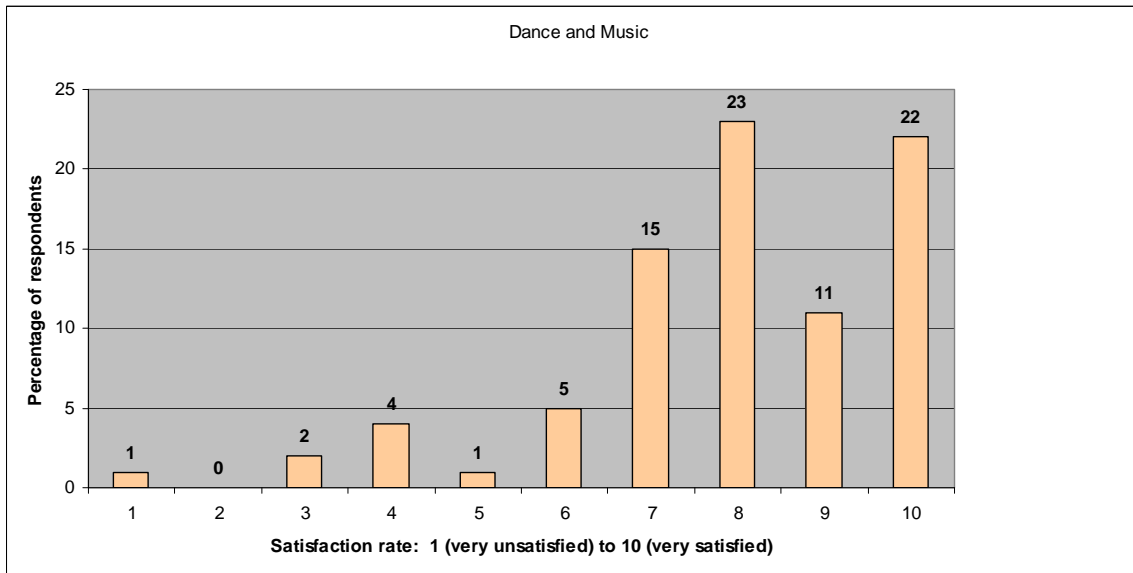


Figure 5. 20 Level of satisfaction: Dance and music events

From figure 5.20, it is apparent that South African dance and music were highly satisfactory from respondents' point of view. 76 % rated it above 6 out of ten.

There were some less satisfied to dissatisfied respondents who rated it five out of ten (1 %), four out of ten (4 %), three out of ten (2 %) and one out of ten (1 %).



Figure 5. 21 Level of satisfaction: Traditional festivals

From Figure 5.21, it may be deduced that respondents were relatively satisfied with South African traditional festivals while on holiday, since 77 % rated it six or more out of ten, and 23 % were less satisfied with the experience.

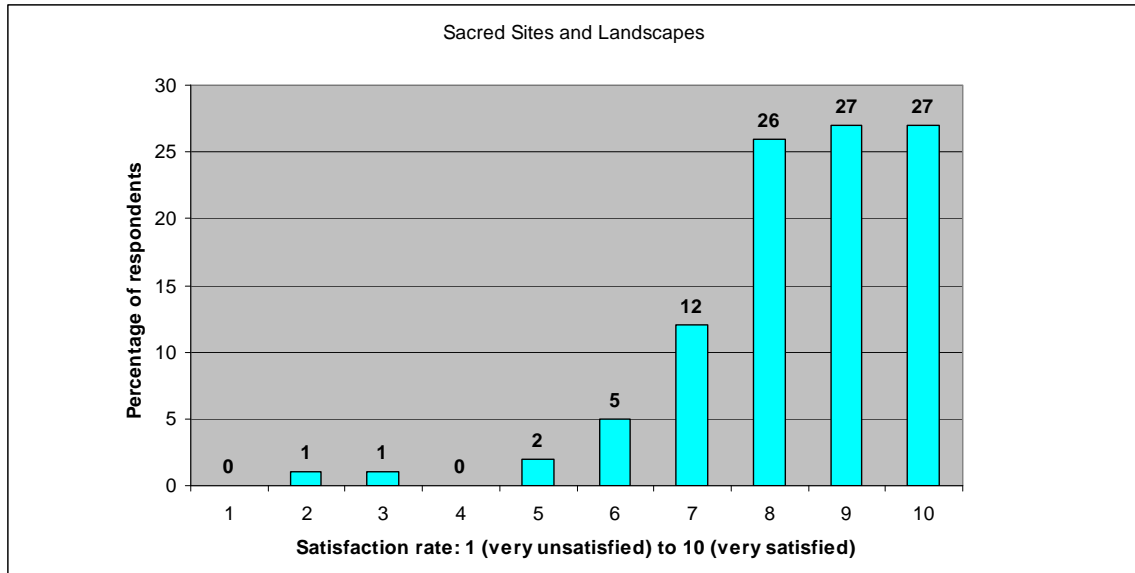


Figure 5. 22 Level of satisfaction: Sacred sites and landscapes

Figure 5.22 indicates a high level of satisfaction among respondents regarding sacred sites and landscapes. These satisfaction levels were reflected in 96 % of respondents' ratings. Only 2 % indicated a rate of five out of ten, and an equal 1 % allocated two and three out of ten respectively.

The main cultural experiences that respondents would have liked to experience, but that they were unable to experience in South Africa during their visit were the following (open-ended questions were used to ascertain this information):

- Robben Island (was fully booked) – 15 % of respondents;
- A tour of the history of South Africa in combination with its diverse cultural origins – 5 % of respondents;
- Closer authentic time with locals (the township tours were not regarded authentic enough) – 17 % of respondents;
- More traditional cultural events and festivals – 11 % of respondents; and
- More exposure to local tribes and tribal cultures – 7 % of respondents.

5.2.4 SECTION D: ACCOMMODATION AND LENGTH OF STAY

This section of the research questionnaire observes the respondents' choice of accommodation and length of stay which may assist the cultural tourism marketer in the distribution of information regarding cultural attractions.

The following captured information pertaining to:

- The type of accommodation respondents stayed in for most of their visit; and
- The number of nights that respondents spent in South Africa.

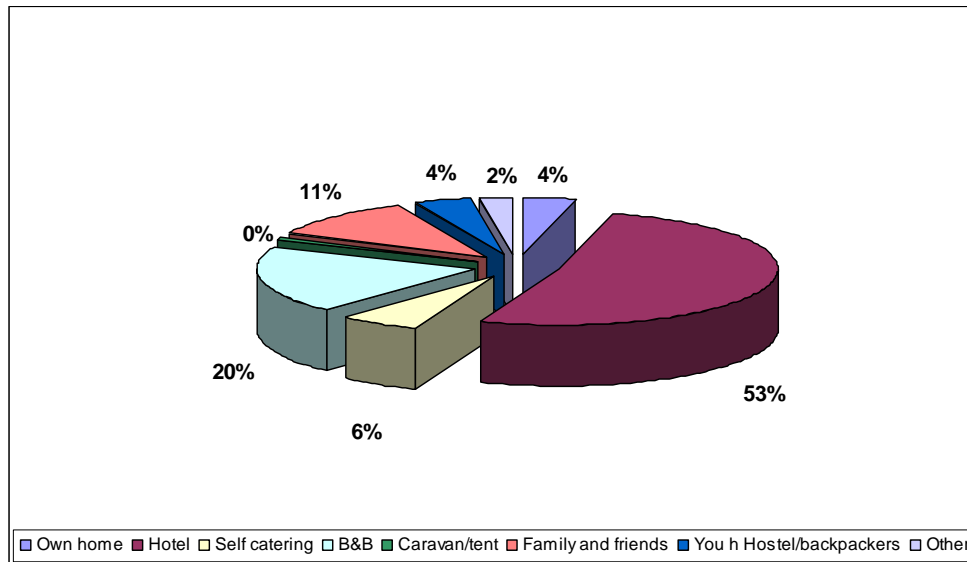


Figure 5. 23 Type of accommodation

Figure 5.23 indicates that the majority (53 %) of respondents stayed in hotels during their visit to South Africa, 20 % stayed in Bed & Breakfast establishments, 11 % stayed with family and friends, 6 % stayed in self-catering accommodation while 4 % of respondents own homes in South Africa, and another 4 % stayed in youth hostels/backpackers. None of the respondents stayed in caravans or tents.

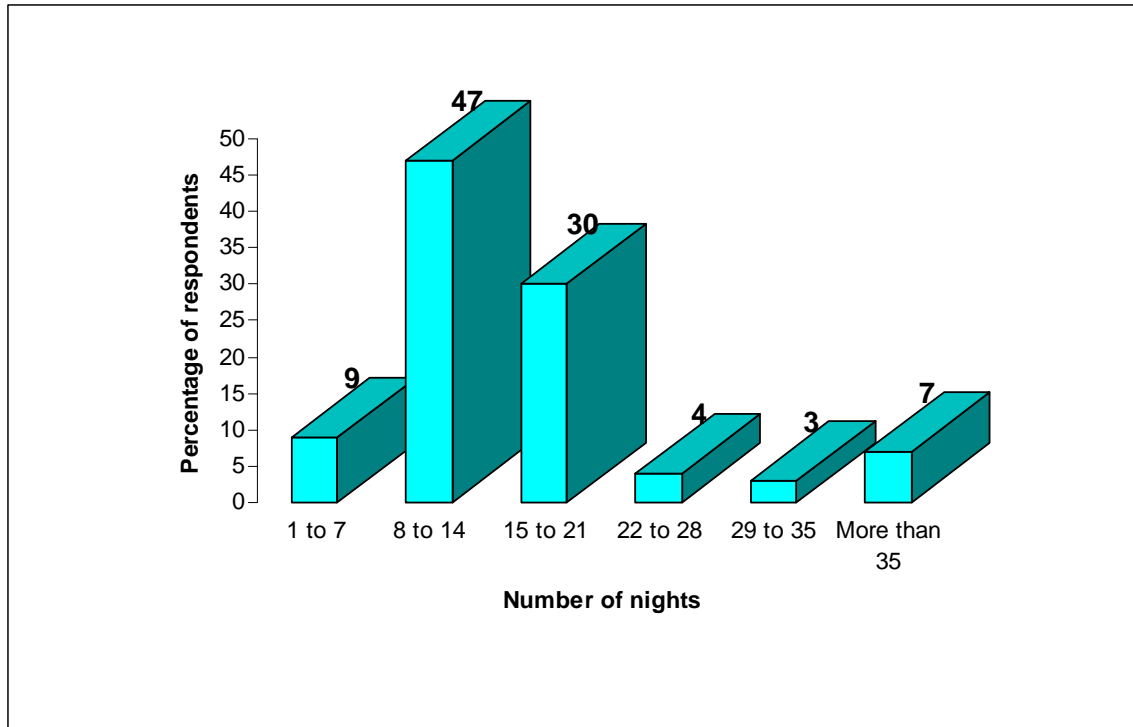


Figure 5. 24 Number of nights spent

Figure 5.24 indicates the number of nights that respondents spent in South Africa ranging from one to seven nights (9 %), eight to fourteen nights (47 %), fifteen to twenty-one (30 %), twenty-two to twenty-eight (4 %), twenty-nine to thirty-five (3 %) and more than thirty-five (7 %). Subsequently, the average number of nights that respondents spent in South Africa is twenty.

The study then investigates which sources of information the respondents make use of which may be regarded as essential information to DMO's and tourism marketers concerned with "hitting the target" with their marketing efforts.

5.2.5 SECTION E: INFORMATION SOURCES USED BY RESPONDENTS

This section of the questionnaire centres around the sources of information the respondents made use of in order to arrange travel and accommodation for their visit, as well as sources of travel information consulted before and after arrival in the country.

The figures listed below, provide information on the following aspects:

- How arrangements were made for travel and accommodation;
- How travel and accommodation bookings were made;
- Sources of information consulted before arrival; and
- Sources of information consulted after arrival.

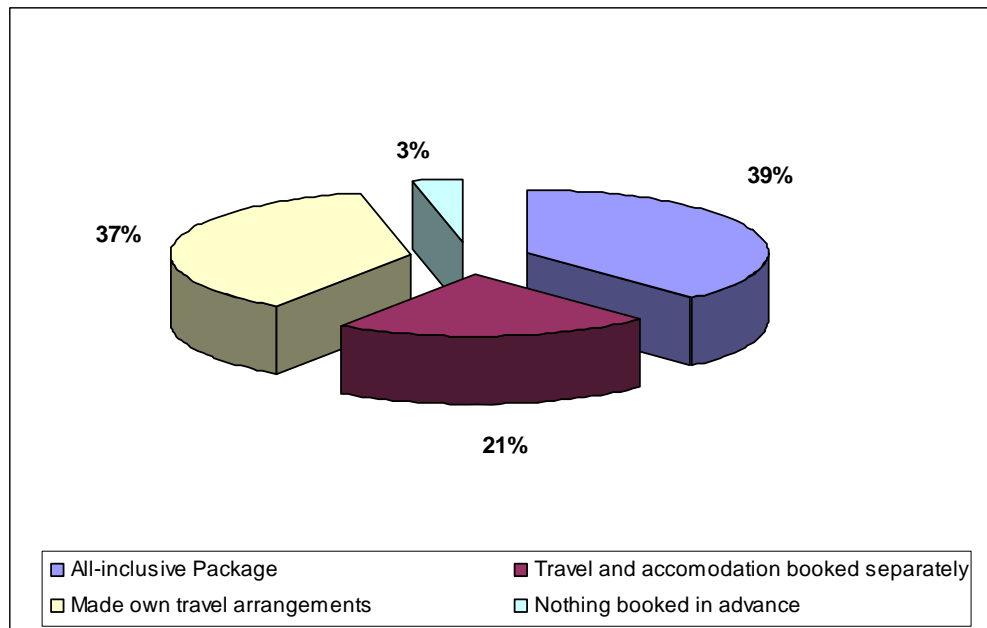


Figure 5. 25 How arrangements were made for travel and accommodation

According to Figure 5.25, 39 % of respondents made bookings through an all-inclusive package via a travel agent/tour operator, 37 % made their own travel arrangements, while 21 % booked travel and accommodation separately via travel agents/tour operators and only 3 % made no advance bookings. It is clear from this graph that the respondents were confident in making their own arrangements, and this may be due to more information availability and access due to the Internet.

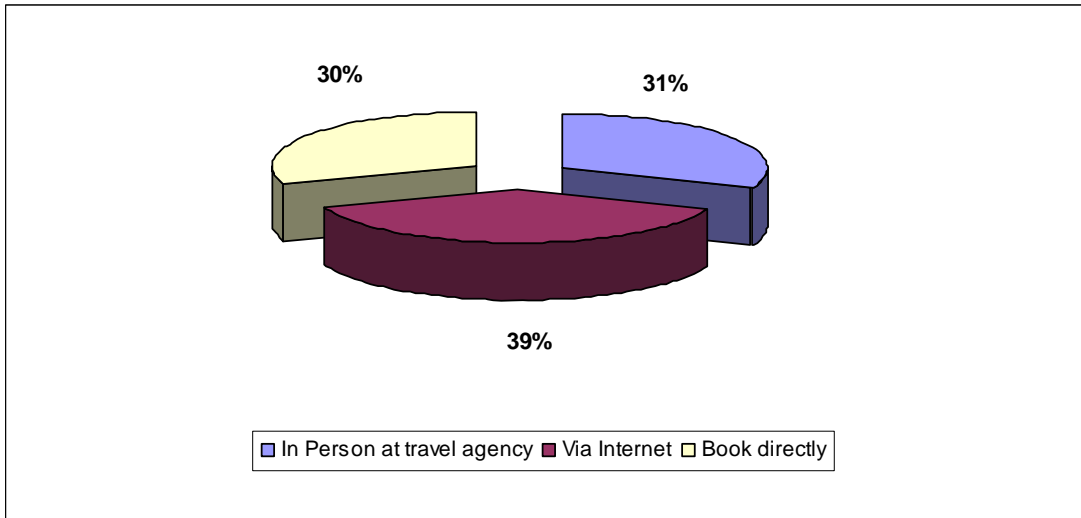


Figure 5. 26 How travel and accommodation bookings were made

From Figure 5.26, it is apparent that Internet bookings were made by the majority of respondents (39 %), while 31 % booked in person at a travel agency and 30 % of respondents booked directly by phone, fax or email. This graph supports the suggestion that respondents are confident in making their own travel arrangements due to the tangibility brought to the tourism industry via Internet marketing.

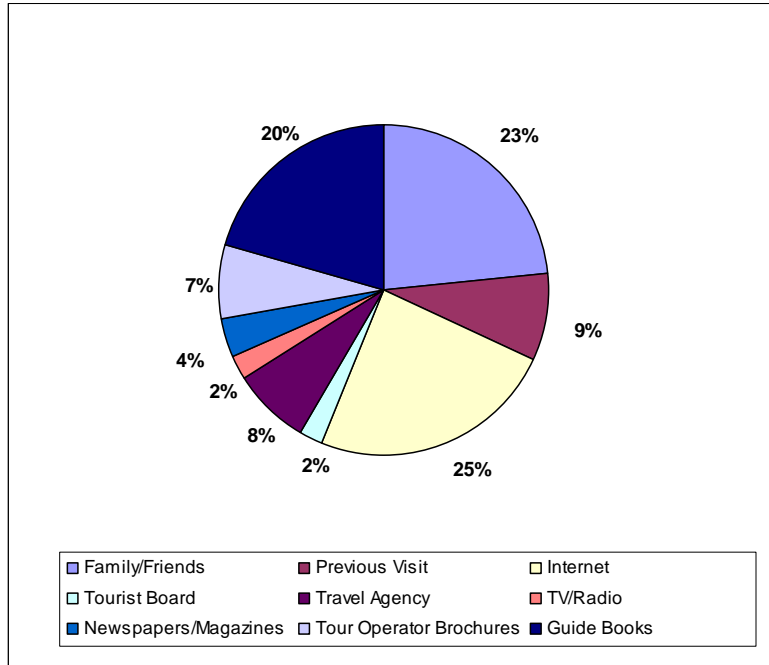


Figure 5. 27 Information sources consulted before arrival

A substantial number of respondents (25 %), according to Figure 5.27, consulted the Internet for information prior to visiting the country, 23 % consulted family or friends, 20 % made use of guide books and 9 % used their previous visit as a reference. Eight percent (8 %) of respondents consulted travel agencies, 7 % used tour operator brochures, and 4 % sourced information from newspapers and magazines while an equal 2 % of respondents consulted tourist boards and television/radio respectively. This indicates that respondents are again using the Internet while planning their holiday in their country of residence, arguably due to the ease of access and abundance of information available on South Africa as a tourism destination on the Internet nowadays.

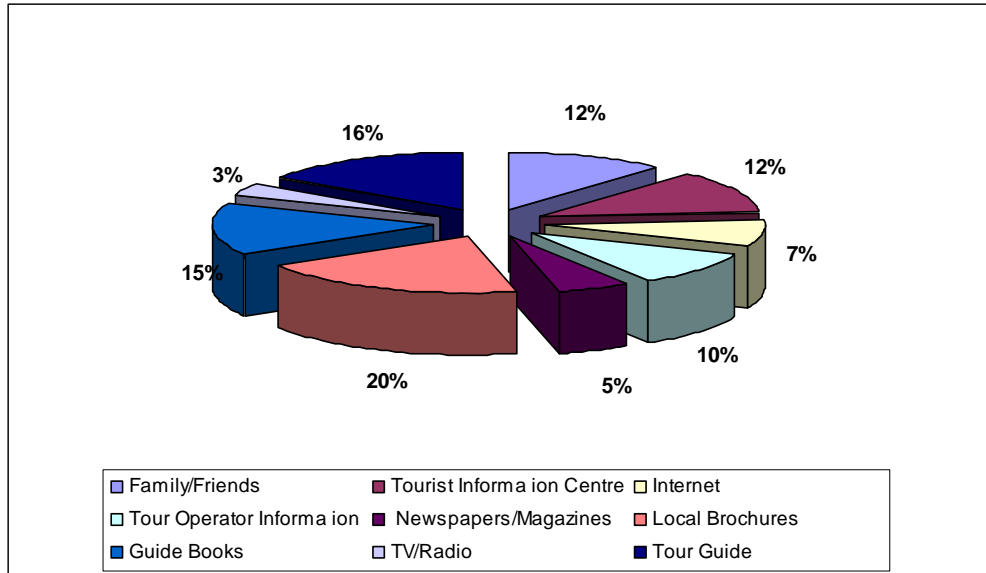


Figure 5. 28 Information sources consulted after arrival

According to Figure 5.28 respondents indicated that they mostly consulted local brochures (20 %), followed by tour guides (16 %), guide books (15 %) and family and friends (12 %) as well as tourist information centres (12 %). Ten percent (10 %) consulted tour operators, 7 % consulted the Internet, and 5 % used local newspapers and magazines while only 3 % sourced information from South African TV/Radio. Interestingly respondents' sources of information while in South Africa change quite a bit from that which they consult prior to their visit. Primarily local brochures and local tour guides are consulted by the respondents in their search for information on attractions and travel information while in the country.

Before any final conclusions may be made, the profile of the respondents has to be ascertained, as this knowledge will provide insight on the type of tourists that participated in this study in terms of certain demographical factors which may be vital to the formulation of a successful marketing strategy in light of this study.

5.6.2 SECTION F: PROFILE OF RESPONDENTS

The following information about the profile of respondents was obtained:

- Country of residence;
- Gender;
- Age group;
- Highest level of education;
- Job position;
- Occupational group; and
- Occupation connected with culture.

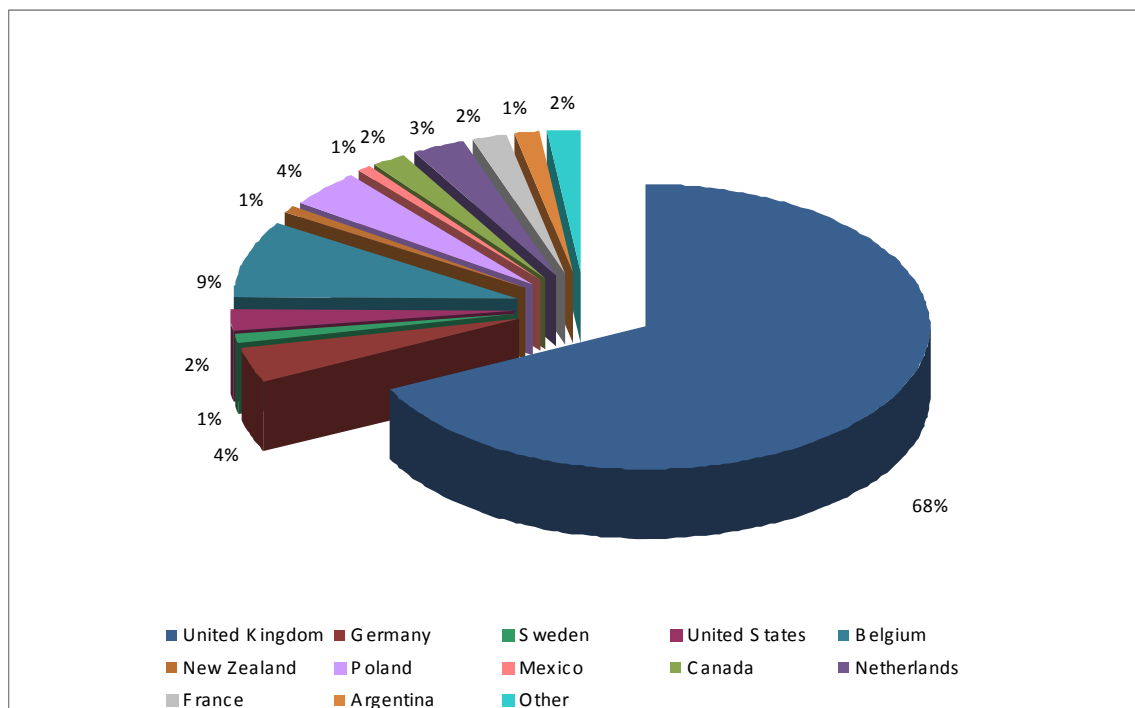


Figure 5. 29 Country of residence

From Figure 5.29 it is clear that the majority (68 %) of respondents come from the United Kingdom, followed by Belgium (9 %), Netherlands (4 %) and Germany (4 %), Poland (3 %) and an equal percentage of residents from the United States of America (2 %), Canada (2 %) and France (2 %). A small percentage of respondents also reside in Sweden (1 %), Argentina (1 %), Mexico (1 %) and New Zealand (1 %). A combined 2 % of the respondents fall under the category of other countries (due to the very small amount of respondents from each of

these countries) which include Dubai, Israel, Iceland, DKK, Singapore, Australia and Denmark.

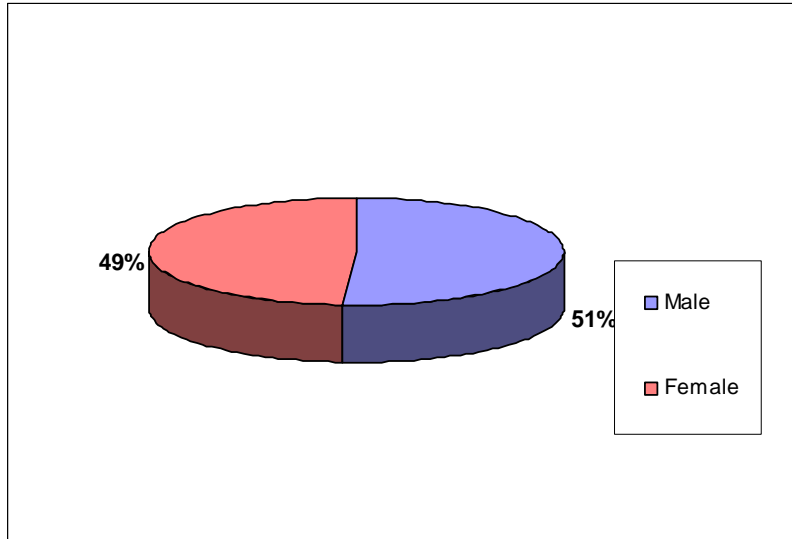


Figure 5. 30 Gender

According to Figure 5.30, 51 % of the respondents are male and 49 % are female.

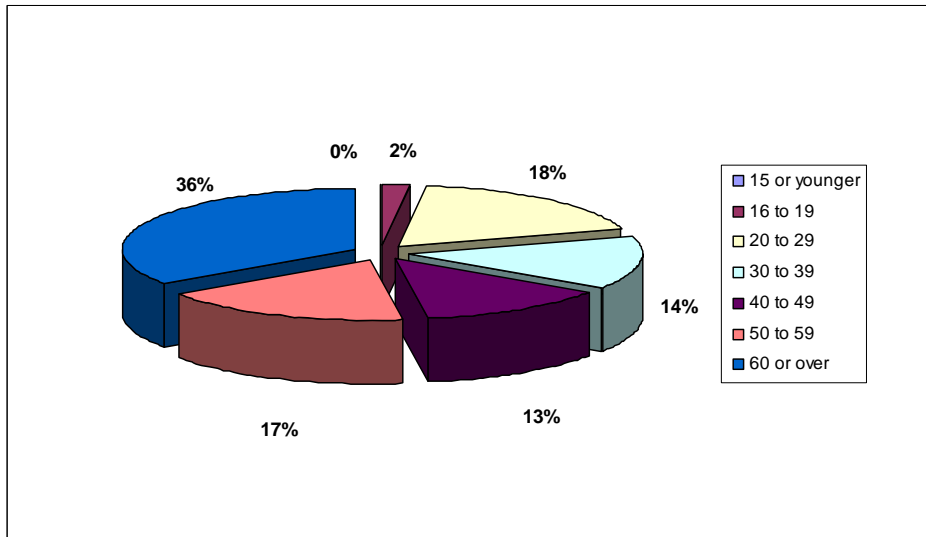


Figure 5. 31 Age group

According to Figure 5.32, the majority of respondents (36 %) are aged sixty or over, 18 % are aged twenty to twenty-nine, 17 % are aged fifty to fifty-nine, 14 %

are aged thirty to thirty-nine, 13 % are aged forty to forty-nine and 2 % of respondents are aged sixteen to nineteen. There may be a greater number of older respondents (53 % of respondents are 50 years of age and older) due to the fact that, in general, they have relatively more time and disposable income available to take such trips.

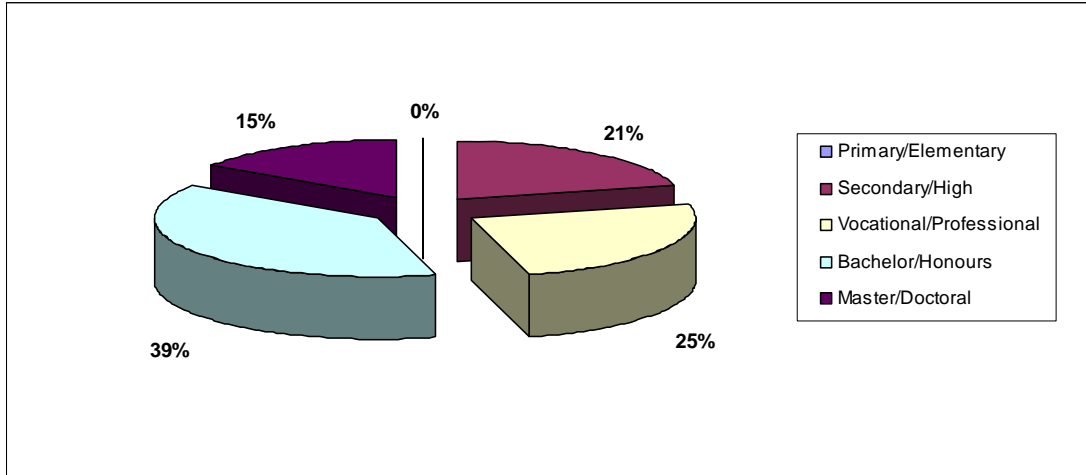


Figure 5. 32 Highest level of education

Most of the respondents (39 %) have obtained Bachelor/Honours degrees, according to Figure 5.32, while 25 % have vocational/professional qualifications, 21 % have secondary/high school qualifications and 15 % are indicated to have Master/Doctoral degrees.

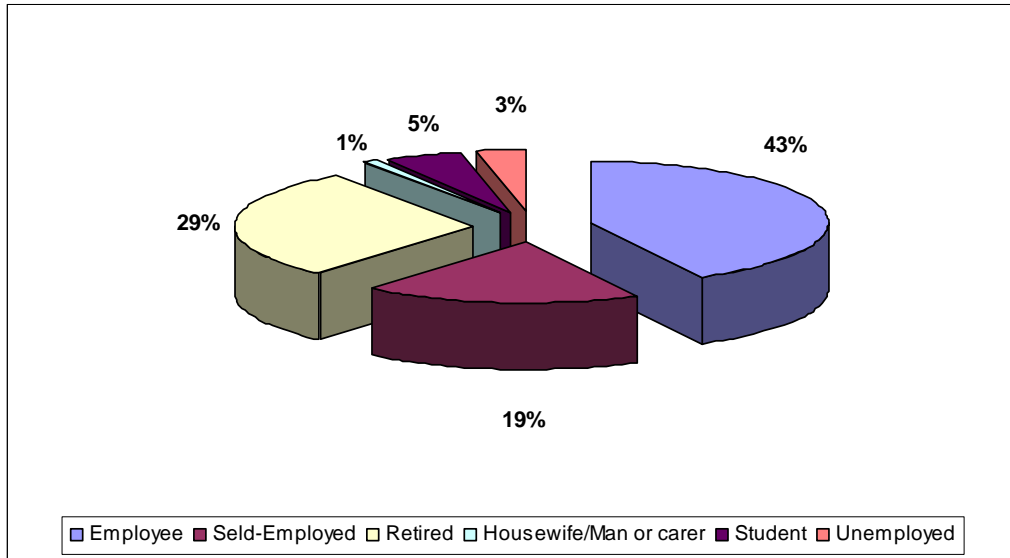


Figure 5. 33 Job position

According to Figure 5.34, most of the respondents are employees (43 %), 29 % are retired, 19 % are self-employed, 5 % are students and 1 % is housewives or stay-at-home care givers.

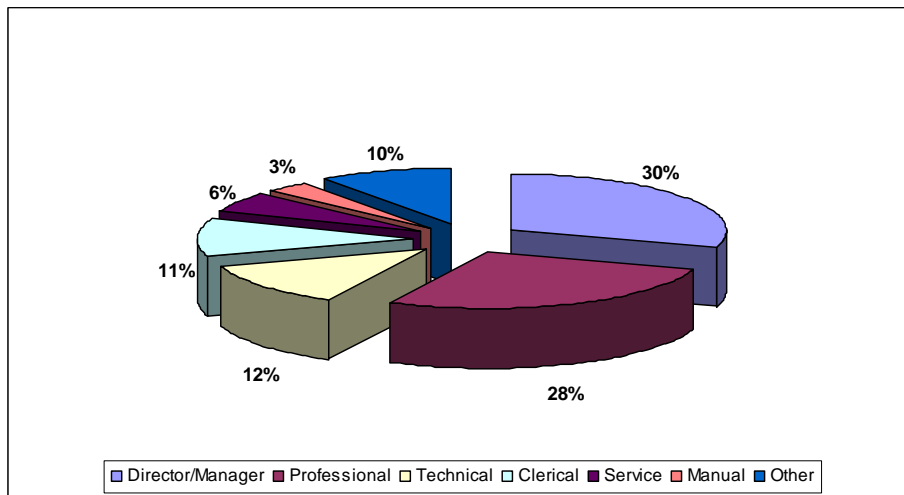


Figure 5. 34 Occupational group

According to Figure 5.35, most of the respondents (30 %) are directors/managers, while 25 % are professionals and 12 % are working in the technical trade. Eleven percent (11 %) fall in the clerical occupational group, 10

% fall under the category of other, 6 % are in the service industry while only 3 % are involved in manual labour.

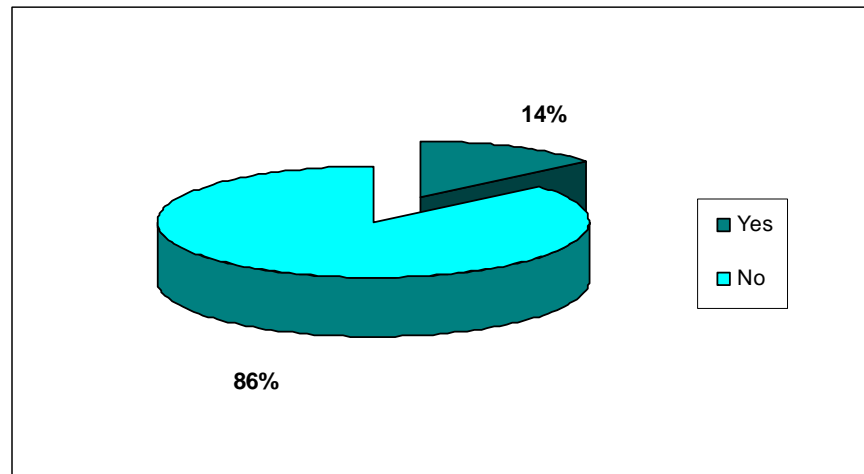


Figure 5. 35 Occupation connected with culture

It is clear from Figure 5.35 that 86 % of the respondents' occupations are not connected with culture while a mere 14 % of respondents' occupations are connected with culture in some way. This may indicate that tourists, who do not work with cultural aspects on a daily basis, may have a desire to engage in such aspects when on holiday.

5.3 CONCLUSION

The respondents that answered the questionnaires were all international (overseas) tourists of whom the majority came from the United Kingdom (68 %) and visited South Africa mainly for holiday purposes. During their stay in the country, they experienced the cultures of South Africa first-hand, some to a greater extent and others to a lesser extent. In general, most of them indicated a desire to learn about, and experience, a greater variety of cultural offerings in the country.

Furthermore, the study's finding on the satisfaction levels of the respondents in terms of cultural attractions and activities indicate that for the most part, they

were satisfied. However, it is important to note that the number of respondents that actually selected specific cultural attractions were in many cases relatively low (see Table 5.1). It may thus be concluded that the respondents regarded South Africa as a destination which could offer more attractive cultural products although the ones that were available to them, and visited, was generally satisfactory.

In general, the respondents were older and more educated than average and made use of the Internet to do their bookings. Various and different sources of information were consulted before and after their arrival to the country, which may indicate that different marketing techniques are required to pull the overseas market to South Africa, while a more informative marketing approach may be considered once tourists have arrived in the country. The next chapter will therefore serve to draw conclusive recommendations on the findings of this study.

6 CONCLUSIONS AND RECOMMENDATIONS

Culture is the widening of the mind and of the spirit.
Jawaharlal Nehru

6.1 INTRODUCTION

The purpose of this chapter is to conclude and make recommendations with regard to:

- The literature study;
- The empirical research; and
- Further research.

6.2 CONCLUSIONS

6.2.1 Literature study

- Cultural tourism is the activity of exploring or experiencing the different ways of life, social customs and cultural heritage of other people while visiting a destination.
- All international forms of tourism may be seen as cultural tourism; they just fall into different categorical degrees:

- *Universal* cultural tourism includes most international tourism since it always involves some exposure aspects of other cultures;
 - *Wide* cultural tourism where tourists set out with the purpose of experiencing a different culture in its widest sense;
 - *Narrow* cultural tourism which includes visits and experiences relating to the artistic and intellectual activities of a society; and
 - *Sectorised* cultural tourism where historical and heritage tourism are combined with arts tourism of the cultural community of the destination.
- Cultural tourists are tourists who engage in any cultural tourism activity while visiting a destination. A cultural tourist may be:
 - “greatly motivated” by culture: visiting cities or regions specifically because of their cultural opportunities such as museums, artefacts, cultural festivals, etc;
 - Motivated “in part” by culture: travelling because of both the cultural opportunities and because of other purposes (such as visiting friends and relatives);
 - A tourist “adjunct” to another more important motivation, for example the main reason to visit a destination might be for business or adventure, but while there, decides to include cultural opportunities such as dining in a cultural restaurant; or

- An “accidental cultural tourist” who travel without considering going to a cultural attraction, but “stumbling” into, for instance, a cultural event or festivals with friends or family.

- The attractions and cultural attributes offered by a destination must be strong enough to pull the tourist away from home.
- Cultural tourism brings more positive than negative impacts to a destination. This is because of the authentic and educational values brought on by this form of tourism.
- Cultural tourism is experiencing a global growth phase and this growth is prevalent in a South African context as well, bringing about a greater need for quality cultural tourism products.
- Tourists seek novel and different experiences when visiting foreign destinations. For this reason South Africa’s unique blend of indigenous African cultures may serve as a pull-factor for international tourists.
- The indigenous African cultures in the country have a unique and distinctive history, traditions and ways of life. Tourism products should be authentic and entertaining, while tourists, in turn, should be respectful towards local cultural customs.
- The nine provinces of South Africa each offer cultural tourism products, some to a greater extent and some to a lesser extent. It is imperative that the existing cultural attractions be maintained and enhanced in order to satisfy tourists’ cultural needs.

- South Africa is home to the following cultural world heritage sites:
 - Fossil Hominid Sites of Sterkfontein, Swartkrans, Kromdraai and Environs;
 - Mapungubwe Cultural Landscape;
 - Richtersveld Cultural and Botanical Landscape;
 - Robben Island; and
 - uKhahlamba Drakensberg Park.

- The destination is the heart of the tourism and travel system because it represents a collective mix of products that ultimately provide the tourism experience to visitors.

- The destination consists of an amalgam of attractions, accessibility, amenities and ambience which make up the destination mix. It is imperative for a destination to deliver its destination mix effectively in order to satisfy tourists' needs.

- Destination marketing organisations (DMO's) are public sector organisations and include TIC's (tourism information centres) and NTO's (national tourism organisations) that are responsible for the role of marketing cities, areas, regions, provinces and countries to tourism intermediaries and also to individual travelers.

- Destination branding is the development of an image in the tourist's mind by means of a distinctive identity of the features of the destination. It is important for a destination to develop a differentiating brand to help tourists in their decision-making process.

- Target marketing is concerned with matching the destination with the right set of existing and potential tourists and formulating marketing strategies that will fulfil their needs, wants and behavioural characteristics.
- Closely related to destination branding is destination image and awareness.
- Destination awareness naturally precedes destination image because a destination image can only exist if there is awareness of the destination.
- The choice of visiting a destination is dependant on the tourist's awareness or familiarity with a particular destination.
- The image of a tourist destination is a personal composite view of each individual, and not necessarily the same for each individual.
- A destination image is formed on the basis of:
 - Organic information sources such as hearsay, previous experience and advice from friends and family; and
 - Induced information sources such as the media and DMOs' marketing efforts.
- Destination positioning is the product of destination branding and destination image. It is the way in which the destination is perceived by the target market in relation to competitive destinations.

6.2.2 Empirical research

- Sixty eight percent of respondents have not previously visited South Africa.
- Eighty percent of respondents agreed that visiting South Africa have increased their knowledge about its culture.
- Fifty one percent of respondents strongly agreed that there are plenty of interesting cultural things to see and do in the country.
- Thirty two percent of respondents strongly agreed that South Africa has a pleasant cultural atmosphere.
- Sixty eight percent of respondents visited South Africa for holiday purposes.
- Forty one percent of respondents were on a touring holiday.
- Fourteen percent of respondents indicated cultural heritage as being the cultural offering they would most like to experience, another 14 % of respondents indicated a preference towards living historic cities/cultural offerings and another 14 % of respondents preferred cultural landscapes.
- Twenty one percent of respondents regarded a destination's cultural heritage most important in terms of experiences sought, 20 % regarded living historic cities/cultural villages as most important and 19 % regarded cultural landscapes as most important.
- Eighty four percent of respondents had an above-average level of satisfaction pertaining to museums as a cultural experience.

- Ninety percent of respondents expressed an above-average level of satisfaction regarding monuments as a cultural experience.
- Eighty five percent of respondents indicated an above-average level of satisfaction pertaining to art galleries as a cultural experience.
- Ninety percent of respondents had an above-average level of satisfaction regarding the religious sites at a cultural experience.
- Ninety two percent of respondents experienced above-average levels of satisfaction when they visited historic sites.
- Eighty nine percent of respondents experienced above-average levels of satisfaction when they visited theatres.
- Ninety five percent of respondents expressed an above-average level of satisfaction regarding heritage and craft centres as a cultural experience.
- Ninety one percent of respondents were satisfied above-average with cinemas.
- Ninety percent of respondents were satisfied above-average with cultural villages.
- Ninety four percent of respondents were satisfied above-average with traditional sports events.

- Ninety four percent of respondents expressed an above-average level of satisfaction pertaining to cultural cuisine.
- Seventy six percent of respondents were satisfied above-average with dance and music.
- Seventy eight percent of respondents were satisfied above-average with cultural festivals and events.
- Ninety four percent expressed levels of satisfaction above-average for sacred sites and landscapes visited.
- Fifty three percent of respondents stayed in hotels for the duration of their trip.
- Forty seven percent of respondents spent eight to fourteen nights in South Africa. An average of twenty nights was spent in totality.
- Thirty nine percent of respondents had their travel arrangements made through all-inclusive travel agency packages and 37 % made their own travel arrangements.
- Thirty nine percent of respondents made their bookings over the Internet.
- Twenty five percent of respondents consulted the Internet as a source of information prior to arrival in South Africa and 23 % consulted family and friends.
- Twenty percent of respondents consulted brochures as sources of information after arrival in South Africa and 16 % consulted tour guides.

- Sixty eight percent of respondents were from the United Kingdom.
- Fifty one percent of respondents were male and 49 % were female.
- Thirty six percent of respondents were aged sixty and up.
- Thirty nine percent of respondents have Bachelors/Honours degrees.
- Forty three percent of respondents' job positions are those of employee.
- Thirty percent of respondents are managers or directors in terms of occupational group.
- Fourteen percent of respondents' job has got to do with culture and 86 % of respondents don't work with cultures as part of their daily occupation.

6.2.3 Further research

- The concept of cultural tourism is an extremely wide concept that extends beyond specific cultural tourism products to include the hospitality of the host destination and atmosphere of the country among other factors. This study may therefore form the basis of more extensive research on the overall cultural experiences of overseas visitors after they have visited the country.
- Seeing that this study focuses mainly on the cultural tourism preferences of the overseas respondents upon departure, further research may be done on the cultural tourism preferences and motivators of overseas respondents before they intend to visit a destination.

- Both the expectations of international cultural tourism users before arrival, and their consequent satisfaction levels upon departure, should be researched in order to more specifically identify product and service gaps in this regard.
- Further research may also be required in terms of the preferred cultural activities per age group of respondents which may assist DMOs and tour operators in compiling packages to cater for different market requirements.

6.3 RECOMMENDATIONS

The recommendations of this research will be organised in the following fashion:

- Existing cultural attractions;
- Potential cultural attractions; and
- The marketing of cultural attractions.

6.3.1 Existing cultural attractions

The research concludes that:

South Africa's nine provinces offer a variety of cultural offerings, however, the quest for obtaining information on these products proves to be very challenging, making it less accessible to the international market. Therefore, DMO's should strongly consider to more effectively marketing these unique products in their respective provinces as part of South Africa's unique range of offerings. The following recommendations are made:

- Provincial websites should be updated with current information regarding the cultural offerings, including upcoming or annual cultural events. From the results in this study most respondents made use of the Internet in order to gather information. If these sites are easy to navigate and up to date, they will support the attraction of international tourists to the particular province.
- In many cases cultural encounters are not considered authentic according to some of the respondents of this study. DMO's should ensure authenticity in staged cultural encounters through educating the different provinces' local communities on authentic cultural showcasing.
- In rural South Africa there is still a strong sense of basic traditional cultures. Cultural tours should include destinations away from city centres and off the beaten track, since this will ensure a more even spread of tourist expenditure across the country, as well as offer employment to poorer areas of the country.
- In order to ensure customer satisfaction levels, cultural products are to be promoted and marketed very effectively as to not disappoint the visitor after the actual encounter. This may lead to customer dissatisfaction if the created expectations were not met. The simple marketing rule of promising only what one can deliver is recommended.
- DMO's should carefully consider what to put in their so called "cultural product package". Guidelines, similar to a star-grading system, could be put in place to ensure that the cultural products are marketable. Attributes such as uniqueness, quality of the cultural product and accessibility to the products are recommended as possible guidelines to take into consideration.

- Cultural music and dance events should have less of an “official bureaucratic” flavour and rather focus on entertaining both domestic and international visitors. It is recommended that cultural events are staged as a collaborative effort between the public and private sector and not only by governmental agencies, in order to make these cultural events more welcoming and attractive to the public at large.
- In an effort to compile a relatively complete list of cultural offerings, this study found that South Africa is home to numerous cultural villages. However, very little is known about these cultural villages, where they are located, and which cultures they represent. Seeing that cultural villages and historic cities were indicated by respondents of this study to be one of the most important cultural experiences that they would like to have while visiting the country, it is recommended that DMO’s include more information on these villages in their marketing efforts.
- Inbound South African tour operators should be encouraged to include authentic cultural experiences in their tours, offering the international tourists an opportunity to engage with local cultures. Packages in this regard could possibly be compiled in collaboration with scenic tours.
- In terms of our world famous heritage site, Robben Island, there is currently only one boat servicing this very popular cultural site. This study indicates that many tourists (15 %) were unable to visit due to the boat being fully booked with only a limited number of trips depending on the day of the week. Recommended is a more extensive accessibility plan, either by hours of operation or more boat trips to the site. Care should however be taken not to overcrowd the facility, and therefore capacity and quality of experience should be considered when introducing more boats. Other excursions, for example guided helicopter flips over, or rubber-

ducking trips to Robben Island, may also add some adventure flair to marketing efforts.

- Individual cultural products and events should be marketed aggressively to overseas travel agencies in order to create an awareness of what is happening in South Africa so that they may include these products and events in their packages or recommend them to the individual tourist. For example: festivals, handicrafts markets and other events are existing products that could be used to enhance the itinerary of the tour operator.
- The marketing efforts of South African cultural products, according to this study, should be aimed at the United Kingdom market to a large extent, as most of the visitors (68 %) come from that country. However it is not recommended to exclude other European and international source markets to the country.
- Cultural product marketing brochures should be updated and attentively designed to pull the international tourist market, seeing that the majority of respondents (20 %) make use of this type of information source once they have arrived in the country.
- Brochures on current cultural tourism attractions should be distributed at hotels, seeing that the majority of the international visitors from this study (53 %) stayed in hotels for most of the nights they visited the country. Where concierge services are offered by the hotel, effort must be made by DMO's to keep concierges informed about cultural attractions at the destination in order to make valuable suggestions to guests.
- Tour guides and guide books are valuable information sources once tourists are in the country (16 % of the respondents of this study made travel decisions based on tour guide information and 15 % consulted

guide books). Tour guides must be invited to take familiarisation trips to current cultural offerings in order to experience the product with the eye on including it or recommending it as an excursion to tourists. Guide books should also contain updated information on what exactly is offered and should include directions and contact information to make it more accessible to tourists in general.

- Friends and family have also been identified as major sources of information once tourists are in South Africa, as 12 % of the respondents of this study consulted friends and family on attractions worth experiencing. This makes word-of-mouth one of the more powerful tools of marketing, and it is the task of DMO's and current cultural tourism product owners to find creative ways in which the cultural experience can be enhanced so that people will positively spread the word, for example: DVD's may be made as an add-on gift featuring the individual tourists during their participation in cultural dance, cuisine and other forms of interaction at a cultural village. It has become relatively inexpensive and easy to produce such material which will then be shown and most likely boasted about among friends and family, possibly creating a desire to experience it as well.
- Current route maps should be updated to include worthwhile cultural experiences such as handicraft markets, galleries, museums and so forth.
- Some of the very positive cultural experiences as indicated by the respondents include cultural cuisine, heritage sites and sacred sites. These products may be used to further enhance the perception that South Africa offers quality cultural experiences through maintaining the product's appeal, and educating staff how to reinforce the image of the product.

- Recent political issues such as xenophobia may make international tourists feel uneasy about certain cultural interactions such as township tours. Emphasis should be put on creating the perception that South Africa welcomes all visitors and holds their safety in high regard. This is a big task for DMO's who should work closely with the media in order to ensure positive publicity for cultural tourism in the country.

6.3.2 Potential cultural attractions

In terms of potential cultural attractions, respondents have indicated lower levels of satisfaction towards certain cultural experiences and issues. Authenticity, cultural festivals and events, more "raw" contact with cultural groups and cultural heritage tours were identified from open-ended questions as answered by respondents in this study. In light hereof, the following recommendations are made:

- DMO's should consider developing a South African cultural festival that will be big and exciting enough to pull international visitors to the country. The festival should focus on creating a vibrant, stimulating experience, much like the annual "Rio Carnival" in Rio de Janeiro and the "Day of the Dead" festival in Mexico. DMO's should consider that such a large-scale cultural festival could become synonymous with the destination which will help to reinforce the country's position as a vibrant cultural destination.
- Cultural cuisine exhibitions are another way in which to DMO's may attract international attention. If tastefully and carefully combined with local food and wine exhibitions, these events may tantalize more than just the visitors' taste buds, but their desire to experience more cultural experiences offered by the country.

- Music and dance performances with an authentic local and cultural flavour are usually less accessible to international visitors. DMO's should work with the private sector entertainment companies to market productions as part of a tour package experience to tour wholesalers and travel companies. Careful selection should be exercised, and a screening process of possible performances is recommended.
- Compile a monthly cultural entertainment calendar which may be mailed or emailed to tour operators on a monthly basis, including theatre shows, live performances and other activities that may be included in local itineraries.
- Develop quarterly travel workshops where different tour operators are invited to educational sessions pertaining to cultural products. Tour operators and travel agencies will sell products that they are familiar with.
- Authentic encounters between overseas visitors and local cultures may only be promoted if travel operators are aware of communities which might want to be involved in such expeditions. In turn, communities will only be involved if they are aware of the need and buy into the idea of promoting their cultures and traditions as part of cultural tourism. DMO's should visit rural and other areas where cultural traditions are more prevalent and educate communities on the opportunities available. A mutually beneficial relationship should be encouraged for both the community and visitors through proper education.
- Seeing that the majority of respondents of this study are above the age of 50 (53 %), DMO's should consider marketing the activities generally preferred by these markets with a cultural twist. For example: sightseeing in the Namaqwaland area during the flower blooming season, may be

combined with a cultural cuisine evening and entertainment in a field of flowers.

6.3.3 The marketing of cultural attractions

The research concluded that the Internet is a major source of information consulted by respondents before arrival in the country whereas brochures are used once in the country. Furthermore the research indicates the importance of a positioning strategy to reinforce branding. The following recommendations are made:

- If South Africa wants to be positioned in the consumers' minds as a cultural tourism destination, DMO's must reflect this in all of their marketing efforts through effective public relations with local and overseas media sources. The country cannot rely only purely on commercial advertisements and brochure distribution, seeing that issues of tourist safety, political uncertainty, human rights and rumours of corruption and racism often plague the media abroad. DMO's are faced with the challenge of changing the image of a relatively risky tourism destination to that of a welcoming, service-focused cultural tourism destination. For that reason, extensive PR and image damage control mechanisms should be in place to ensure South Africa sustains its pull factor in the international tourism destination arena.
- This study indicates that international tourists were slightly less satisfied with local music and dance. As part of heritage crafts and souvenirs, DMO's might want to consider recording, producing and selling a cultural music CD compilation together with cultural folklore stories as a trendy and uniquely South African product. This may also serve to further market the country overseas as visitors may buy these products as gifts for friends and family.

- Cultural “round-robin” workshops are recommended where various cultural product owners exhibit their products to industry operators offering prizes and lucky draws. This concept entails that operators, agents, and relevant industry role players have contact time with each of the cultural product owners who promote their products, they move from exhibitor to exhibitor gathering information packages as far as they go, which may be used to compile interesting itineraries for the overseas market.

- The Internet was consulted by most of the respondents of this study before their arrival in South Africa (25 %). The following recommendations are made with regards to Internet marketing:
 - Cultural tourism websites should promote themselves in print material relating to the product such as the GSA magazine (Guide to South African Travel and Marketing) and other travel agency publications as well as advertisements, business cards, brochures, letterheads and direct mail to inform people about the website.

 - The website should try to attract as many visitors as possible through referrals – including a “recommend this website to a friend” link may be one example of increasing word-of-mouth recommendations.

 - One of the most effective ways to promote a cultural product website is to register with a major search engine such as Google or Blackle (the environmentally friendly version of Google).

- Viral marketing is also recommended. For example: DMO's provide consumers with information on a cultural offer that is so good that they forward it to their friends via e-mail, it may be a special offer of a funny video clip. This triggers word-of-mouth publicity and often spreads like a wild-fire if it is effectively put together by marketers.
 - Cultural product websites must make it as easy as possible for people to do business with them by offering useful information, payment options, easy navigational layout and so forth.
- E-mail marketing is a cost-effective way of communicating information about cultural tourism. It is however against the law in South Africa and other parts of the world to sent unsolicited or untargeted e-mails. Permission must be granted by the intended recipient.
 - Looking at and learning from successful cultural tourism marketing campaigns, such as New Zealand's "100 % Pure New Zealand" campaign greatly incorporating the Maori culture, is a way in which South African DMO's may learn new ideas in order to successfully brand the country as a cultural tourism destination.
 - Participation in international tourism trade shows are also recommended where the cultures of South Africa should be represented in exciting and creative ways. Exhibition displays and contact personnel should be carefully selected as they will be the ambassadors of the country's cultural heritage offerings.

- Use major sport events, such as rugby, cricket and the 2010 World Cup Soccer event as an opportunity to promote the South African culture through advertisements running up to the event, DMO sponsorships and half-time entertainment. Competitions for viewers and lucky draws for spectators may also be useful in promoting cultural experiences.
- With the eye on 2010, DMO's should put educational systems in place where service, hospitality and authenticity be greatly emphasised. As any interaction between an overseas tourist and a South African citizen may be regarded as a cultural encounter, all South Africans must be made aware and be educated on hospitality and good service provision to foreigners.
- The branding of South Africa as "A world in one country" should be reinforced by a positioning strategy where the country's cultural diversity may be one of the major attributes to focus on. Advertisements, CD's, DVD's and other promotional material should reflect this to a great extent. Using traditional drumming, friendly faces and interesting encounters are ways in which potential tourists' senses may be excited and ultimately entice visitors to visit the destination.
- The study indicates that most of the respondents have high levels of education (39 % have Bachelors/Honours degrees and 25 % have vocational or professional qualifications). Cultural tourism packages should be compiled and targeted to satisfy this demanding market's requirements. For example: cultural encounters should include heritage education and be showcased as interestingly as possible.
- All efforts should be made by DMO's to research the most popular travel literature and other quality overseas magazines in order to identify possible print media sources to promote their cultural products. This study

indicates that 68 % of respondents were from the United Kingdom, and therefore it is recommended to start with that particular country's print media as a first phase.

- DMO's should ensure cultural tourism brochures are distributed to the travel agencies in and around the country as well as overseas travel companies. These brochures should furthermore provide clarity of information and be so appealing as to stand out from all other competing brochures they may be displayed with. The target audience and life span of the brochure must carefully be considered during the design process to ensure effectiveness.
- Increased numbers of visitors participating in cultural tourism will mean more damage to the natural, social and cultural environments, and the need for responsible management of destinations. Responsible marketing is important to ensure sustainability. For example: catchy marketing campaigns like "Leave footprints only" serve to reinforce responsibility.
- DMO's should encourage and secure more repeat customers. Local tourism product and service providers should be encouraged to develop product offerings of high quality that offer value for money. Tourists are well-informed and have an array of destination options available to them, the key is to create unforgettable experiences that exceed customer expectations.
- DMO's should adopt a socially and environmentally responsible approach to marketing. This may be done by using recyclable paper to print brochures on, uplifting the community through involvement in cultural events and handicraft manufacturing, and various other greening and socially conscious decisions.

6.4 SUMMARY

To summarise the study by taking the research results into consideration, it is clear that cultural tourism in South Africa may not necessarily be as favourable as it should be in terms of attracting international visitors to the country. Furthermore, although the study finds the tourists to be generally satisfied with the cultural experiences they encountered during their visit, there is still room for improvement, and the offering of a greater variety of cultural attractions of world-class quality should be considered.

The marketing message that ought to be used by DMO's to promote the destination as culturally sound should be powerful and strong enough to out-position competing destinations with a strong cultural flavour. It is very important for the country to educate the locals on cultural hospitality and the importance of fostering a cultural identity unique to that of any other country. The overseas market should know exactly what cultural products are on offer and that they will be welcomed to participate in the country's way of life whilst on holiday.

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ANNEXURE A



International Visitor Questionnaire

Tourism Research Project:

The cultural preferences of international tourists to South Africa

This survey aims to find out more about visitors' motivations, activities and impressions towards cultural events and attractions in South Africa. We very much appreciate your participation in this research, and all responses will be treated confidentially.

Section A: Motivation

A1) Have you ever been to South Africa before?

(Please indicate with an X)

- Yes No

A2) To what extent do you agree or disagree with the following statements?

(Please circle a number from 1 to 5)

Visiting South Africa has increased my knowledge of the country's local cultures

Strongly disagree 1 2 3 4 5 Strongly agree

There are lots of interesting cultural things to see and do in South Africa

Strongly disagree 1 2 3 4 5 Strongly agree

I like the cultural atmosphere of South Africa

Strongly disagree 1 2 3 4 5 Strongly agree

A3) What was the primary purpose of your current trip?

(Indicate a maximum of TWO options)

- Holiday
 Visit a cultural attraction
 Attend a cultural event
 Visiting relatives and friends
 Business
 Conference
 Sports event
 Shopping
 Other

A4) If you are on HOLIDAY, what type of holiday are you taking?

(Indicate a maximum of TWO options)

- | | |
|---|--|
| <input type="checkbox"/> Sun / beach holiday | <input type="checkbox"/> Rural holiday |
| <input type="checkbox"/> Health / wellness | <input type="checkbox"/> Touring holiday |
| <input type="checkbox"/> Cultural holiday | <input type="checkbox"/> City trip |
| <input checked="" type="checkbox"/> Ecotourism / nature holiday | <input checked="" type="checkbox"/> Sports holiday |
| <input type="checkbox"/> Creative / educational holiday | <input type="checkbox"/> Other |

Section B: Preferences

B1) Please indicate from the following list the FIVE cultural offerings which you would most like to experience when on a cultural holiday by allocating and writing a number 1=first choice to 5=last choice in the blocks below.

- | | | |
|--|--|---|
| <input type="checkbox"/> Cultural heritage sites
(monuments, historic houses) | <input checked="" type="checkbox"/> 3 Living historic cities / towns and cultural villages | <input checked="" type="checkbox"/> 2 Cultural landscapes
(visiting landscapes with religious, artistic or cultural significance) |
| <input type="checkbox"/> Natural sacred sites
(visiting natural sites held sacred by local cultures and beliefs) | <input type="checkbox"/> Underwater cultural heritage
(cultural objects found completely or semi underwater) | <input type="checkbox"/> Museums and galleries |
| <input type="checkbox"/> Movable cultural heritage (movable objects that hold cultural significance) | <input checked="" type="checkbox"/> 4 Handicrafts and cultural products | <input type="checkbox"/> Digital heritage (visiting public libraries and archives to view cultural references) |
| <input type="checkbox"/> Heritage cinema
(viewing documentaries or fiction relating to local culture) | <input type="checkbox"/> Oral traditions
(spoken and heard cultural tradition such as folklore) | <input type="checkbox"/> Languages
(interaction in local languages) |
| <input type="checkbox"/> Festive cultural events | <input type="checkbox"/> Rites and beliefs
(experience as participant or spectator) | <input checked="" type="checkbox"/> 1 Music, song and dance
(experience as participant or spectator) |
| <input type="checkbox"/> Performing arts
(live cultural shows) | <input type="checkbox"/> Traditional medicine and healers
(experience as participant or spectator) | <input type="checkbox"/> Literature
(experiencing cultural poetry and books) |
| <input checked="" type="checkbox"/> 5 Cultural cuisine (savoring traditional culinary) | <input type="checkbox"/> Traditional sports and games
(experience as participant or spectator) | |

Section C: Stay and Activities

C1) In what type of accommodation did you stay for most of your visit?

- Own home
- Hotel
- Self catering accommodation
- Bed & breakfast / room in private guest house
- Caravan / tent
- With family & friends
- Youth hostel or backpackers
- Other

C2) How many nights did you stay in South Africa?

Please write in number

C3) Which of the following cultural attractions or cultural events in South Africa have you visited? Please indicate how satisfied you were with your visit to this (these) particular site(s) on a scale from 1 – 10.

(Please tick ONLY the APPLICABLE options and circle a number 1 – 10)

Museums

Very Unsatisfied Very Satisfied
 1 2 3 4 5 6 7 8 9 10

Comments _____

Monuments

Very Unsatisfied Very Satisfied
 1 2 3 4 5 6 7 ~~8~~ 9 10

Comments _____

Art galleries

Very Unsatisfied Very Satisfied
 1 2 3 4 5 6 7 ~~8~~ 9 10

Comments _____

Religious sites

Very Unsatisfied Very Satisfied
 1 2 3 4 5 6 7 8 9 10

Comments _____

Historic sites

Very Unsatisfied Very Satisfied
 1 2 3 4 5 6 7 ~~8~~ 9 10

Comments _____

Theatres

Very Unsatisfied Very Satisfied
 1 2 3 4 5 6 7 8 9 10

Comments _____

(List continues on page 4)

Section D: Expenditure

D1) Can you indicate approximately how much you have spent on your trip to South Africa?

Currency USD

Travel	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Accommodation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Food, drink, shopping	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Attractions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Total	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

Section E: Information sources

E1) How did you arrange the travel and/or accommodation for your trip?

- All-inclusive package booked via travel agent / tour operator
- Travel and accommodation booked separately via travel agent or tour operator
- Made own travel arrangements
- Nothing booked in advance

E2) If you made a travel or accommodation booking, did you

- Book in person at travel agency?
- Book via Internet?
- Book directly (by phone, fax or email)?

E3) Which sources of information did you consult about this area BEFORE YOU ARRIVED in South Africa?

- | | |
|--|---|
| <input type="checkbox"/> Family/friends | <input type="checkbox"/> TV/Radio |
| <input type="checkbox"/> Previous visit | <input type="checkbox"/> Newspapers/Magazines |
| <input checked="" type="checkbox"/> Internet | <input type="checkbox"/> Tour operator brochure |
| <input type="checkbox"/> Tourist board | <input checked="" type="checkbox"/> Guide books |
| <input type="checkbox"/> Travel agency | |

E4) Which sources of information have you consulted AFTER YOU ARRIVED in South Africa?

- | | |
|--|---|
| <input type="checkbox"/> Family/friends | <input checked="" type="checkbox"/> Local brochures |
| <input type="checkbox"/> Tourist information centre | <input type="checkbox"/> Guidebooks |
| <input type="checkbox"/> Internet | <input type="checkbox"/> TV/Radio |
| <input type="checkbox"/> Tour operator information | <input checked="" type="checkbox"/> Tour guide |
| <input checked="" type="checkbox"/> Newspapers/Magazines | |

Section F: Profile

F1) Where is your current country of residence?

(Please write name of country) POLAND

F2) Please indicate your gender

Male Female

F3) Please indicate your age group

15 or younger 20-29 40-49 60 or over
 16-19 30-39 50-59

F4) What is your highest level of educational qualification?

Primary/elementary school Bachelor / Honours degree
 Secondary / High school Master or Doctoral degree
 Vocational / professional education

F5) Which of the following categories best describes your current position?

Employee Housewife/man or carer
 Self employed Student (go to F7)
 Retired Unemployed

F6) Please indicate your current (or former) occupational group

Director or manager
 Professional (doctor, lawyer, teacher, etc)
 Technical professions (technicians, nursing)
 Clerical/administration
 Service and sales personnel
 Manual or crafts worker
 Other

F7) Is your current occupation (or former occupation) connected with culture?

Yes No

F8) Which category best describes your annual household gross income group in YOUR currency?

Currency _____

5,000 30,001-40,000
 5,001-10,000 40,001-50,000
 10,001-20,000 50,001-60,000
 20,001-30,000 More than 60,000

Thank you for your participation.