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UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

School of Geography, Archaeology and Environmental Studies

Exploring the Experiences of Tourists at Heritage Sites: The Case of Liliesleaf Farm Museum and the Hector Pieterson Memorial & Museum

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390176

A Dissertation submitted to the Faculty of Science,

University of the Witwatersrand, Johannesburg in fulfilment of the requirements for the degree of Master of Science in Geography

Johannesburg, March 2016

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Declaration

I, Hope Masilo declare that this dissertation is my own original work. It is submitted for the degree of Master of Science in the Faculty of Science at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other university.

_____

Hope Masilo

Abstract

Heritage tourism has emerged as an important part of tourism growth in the new South Africa. It contributes significantly in demonstrating the diverse cultural offerings that the country has to offer. Struggle heritage is one of the elements that attract tourists to visit South African museums. Using a mixed methods approach of quantitative and qualitative data, this study explored the motivations, experiences and understanding of heritage of 100 local tourists at Liliesleaf Farm Museum (50 respondents) and the Hector Pieterson Memorial & Museum (50 respondents), both based in Johannesburg. This research adds to the debates on how people perceive heritage and how important it is to them. The findings suggest that South Africans desire to visit heritage sites but due to the unavailability of information and inadequate communication between museum marketers and the public, local tourists are less likely to visit. Overall, this study suggests that although creating memorable and unique visitor experiences is essential, being in regular contact with repeat and prospective visitors is paramount for the growth and sustainability of the museum and the continued dialogue of the struggle, as well as the development and advancement of Heritage Tourism in South Africa.

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LIST OF ACRONYMS

ANC- African National Congress

DEAT- Department of Environmental Affairs and Tourism

FIFA- Federation Internationale de Football Association

GEAR- Growth Empowerment and Redistribution

LED- Local Economic Development

LHR- Liberation Heritage Route

MK- Umkhonto we Sizwe

NCHTS- National Culture and Heritage Tourism Strategy

NDT- National Department of Tourism

NTSS- National Tourism Sector Strategy

TRC- Truth and Reconciliation Commission

UNESCO- United Nations Educational and Scientific Organization

VFR- Visiting Friends and Relatives

WHL- World Heritage List

CHAPTER ONE – INTRODUCTION

1.1 What is Heritage Tourism?

Heritage tourism has emerged as one of the fastest growing segments of cultural tourism in the global tourism industry and has gradually gained importance in South Africa (Huh, 2002; Chhabra *et al*., 2003; Duan, 2008; van der Merwe, 2014). It is believed that heritage tourism is vital in shaping communities, augmenting national economies, assisting individuals to develop their own heritage and driving job creation (Beeho and Prentice, 1997; Park 2010; Garrett, 2012). The popularity of heritage tourism rose with the increased desire of heritage tourists to experience culture through visiting heritage sites (Pothof, 2006 and Duan, 2008). According to Henderson (2001) and Graham (2002) heritage tourism is a diverse concept that encompasses the tangible and intangible artefacts of the past. These include visiting sacred religious places, monuments, memorials, slave sites and engaging in societal norms or practices that reflect the lifestyles and beliefs of other people (Timothy and Boyd, 2006 and Grobler, 2008). A variety of reasons exist as to why people have gained interest in engaging in culturally motivated activities. Nostalgia, curiosity, commemoration and personal discovery are some of the reasons that propel people to visit heritage sites (Caton and Santos, 2007 and Hlongwane, 2008). Poria *et al*., (2004) associate the desire to visit heritage sites with the need to connect with one's ancestry or genealogy whereas Packer and Ballantyne (2002) attribute it to the need for education and entertainment.

Universally, heritage tourism is believed to provide tourists with an experience that is able to leave tourists feeling emotionally charged yet at the same time equipped with better knowledge of the history and heritage of the explored country (Khumalo *et al*., 2014). Experiences can create renewed interest in one's own culture and the culture of others. In South Africa, heritage tourism has been identified as a vital sector that allows people to explore and consume the diverse cultures that the country has to offer in the new democratic era. Recognising the negative effects of the apartheid past of South Africa, the new government has utilised heritage tourism as one of the driving forces of reconciliation and local economic development in a country currently plagued by high levels of unemployment and poverty (Binns and Nel, 2002; Rogerson, 2002; Rogerson, 2015). Since 1994, much attention has been given to how tourism can bring the nation together and develop the economy of the nation. As a result, the experiences of tourists at

heritage sites have been ignored. According to Caton and Santos (2007) visitor experiences are vital in discovering the value and perceptions that tourists attach toward the existence of heritage sites. In South Africa, Marschall (2010) and Hamber (2012) mentioned that several heritage institutions have been established after the democratic transition to facilitate healing but the initial intentions of these government-sanctioned institutions has been questioned. Therefore, this study aims to explore the relationship that exists between domestic tourists and heritage sites through outlining their experiences and investigating how museum experiences affect them as individuals. A comparative study of the Hector Pieterson Memorial & Museum located in Soweto and Liliesleaf Farm Museum located in Rivonia will be done. This research is intended to deepen the understandings of how important museum experiences are to the public and to provide suggestions on how to raise the awareness of heritage tourism to the wider public and better promote heritage 'struggle' sites for added visibility and the greater development of the South African heritage tourism industry.

1.2 The Importance of Visiting Struggle Heritage Sites

In 1948, the former South African government introduced the apartheid system in the country, which brought events of violence, protests, racial discrimination, isolation, oppression and political unrests (Gallagher, 1997 and O'Reilly, 2004). Furthermore, the apartheid system restricted South African people from living freely in their own country as white and black people were banned from relating with one another, men and women had unequal rights, travelling without a pass document meant imprisonment for black people and living in fear amidst societal unrests were the norm of the day for many South Africans (Mezerik, 1967). These events thus lead to the 1956 Treason Trial, the 1960 Sharpville Massacre, the 1964 Rivonia Trial and the Soweto uprising of June 1976 among others. Although it may seem that most of the South African museums are struggle related, Meskell and Scheermeyer (2008) recommend that heritage should no longer be viewed in a traditional view whereby the past is an event coupled with traumatic experiences and memories but for the past to be seen as the main driver for a better future where prosperity, development and community empowerment can be the norm of the day.

According to Goudie *et al*., (1999) and Grobler (2008) visits to heritage sites has the ability to bring about painful memories for some people in South Africa as these struggle heritage sites display narratives coupled with unpleasant pasts related to the injustices of the past. In contrast, Meskell and Scheermeyer (2008) state that heritage has a way of bringing healing and restoration to the people of South Africa as heritage can be employed as a tool for empowerment. With this in mind, Teeger and Vinitzky-Seroussi (2007) stress that it is vital that people should be exposed to even the worst events of struggle and deaths brought by the apartheid system so that they may remember, commemorate and appreciate the events that led to the emancipation of the country where inequality and segregation are unacceptable.

1.3 Study Rationale

The purpose of this study is to outline the experiences of domestic tourists who visit heritage sites in South Africa. The fundamental aim of this study is to explore the impact of heritage sites in the lives of South Africans in the post-apartheid period. This study also aims to provide guidelines to museums on how they can increase visitor numbers and how to enhance tourists' experiences. Lastly, to provide suggestions on how the museum, government and other organisations can improve the local visibility of South African heritage sites on a wider scale and how to positively influence the lives of individuals, which might yield to the growth of the heritage tourism sector. The specific objectives of this study are as follows:

- To establish how tourists relate to the history represented at the chosen museums for this study.
- To establish the degree to which the expectations of tourists are met at the chosen heritage sites for this study.
- To outline the opinions of tourists about the importance of heritage in the new South Africa.
- To deepen the understandings of how tourists perceive and understand heritage and why it is on display.

To conclude, this study aims to answer the following research questions:

1. Do museums foster a greater understanding of heritage in visitors?

2. What do the motivations of tourists inform us about the travelling experiences of South Africans to museums?
3. What role do the expectations and experiences of local tourists play in the growth of museums?

1.4 Research Structure

This dissertation is organised into six chapters including this introductory chapter. A further discussion on the experiences of tourists within the heritage tourism landscape is unfolded in the four chapters that follow. Chapter Two provides an analysis and a review of the existing international literature review. Chapter Three focuses on the South African perspectives of heritage tourism. Chapter Four outlines the research approaches and methodology undertaken for this study and a background overview of the study sites. Chapter Five provides the empirical findings and analysis of the study. Chapter Six is the concluding chapter discussing the major themes found in the study in comparison with local and global research. Chapter Six is thus made up of the discussion and the conclusion and will provide potential further research avenues within the heritage tourism industry in South Africa.

1.5 Theoretical Framework

This research is built on the conceptual framework of 'interpretive communities' developed by Stanley Fish. The theory states that an individual interprets texts or objects in a particular way based on the assumptions gained in a social group in which they belong to (Fish, 1980 and Buffington, 2005). This social group is what Fish demonstrates as an interpretive community. Therefore, with culture associated with the exchange of meanings between members of the society, an interpretive community is formed (Watson, 2007). Theoretically speaking, Fish considers this exchange of views and knowledge about a particular subject between people as having common frameworks of intelligibility, interpretive repertoire, and intellectual skills (Fish, 1980 and Watson, 2007). The concept of interpretive communities is often used in media and communication research but recently applied in the context of museums. According to Watson (2007) museums aim to serve the community and possess the power to shape the collective values and social understandings of communities. In the context of the interpretive communities' theory, communities are defined in six ways, namely, shared historical and cultural experiences,

specialist knowledge, demographic and socio-economic factors, national and regional identities, visiting practices and exclusion from other communities (Mason, 2005). The concept of interpretive communities can help us understand how museums engage with their audiences and how visitors respond to the displays before them (Hooper-Greenhill, 2005). The theory informs planners to strategize exhibitions in a manner that will be understood by both the staff and the visitor Also, considering that individuals actively make sense of their own experiences, interpretive communities suggest that some of the views that visitors withhold emerge from prior social and cultural events (Buffington, 2005). Linking this to heritage tourism, it can be argued that this is where the experiential component of tourism comes to effect through previous experiences and perceptions as Marschall (2014) mentioned.

In relation to museums, interpretive communities explain why some visitors have difficulty in grasping the meanings and relevance of certain displays (Hooper-Greenhill, 2005). For example, if exhibitions speak only to the interpretive community which the curator belongs to, then unless visitors share these interpretive frameworks, they will not understand or feel comfortable in the museum setting (Hooper-Greenhill, 2005). Since the theory emphasizes that an individual's interpretation is influenced by a social context, the theory is applied in this research based on how different stakeholders and visitors who share certain background characteristics tend to share similar expectations and experiences of the museum.

CHAPTER TWO: INTERNATIONAL LITERATURE REVIEW ON HERITAGE TOURISM

2.1 Introduction

The purpose of this chapter is to gain more depth into the relationship between the museum and the visitor. This section provides an analysis of the changes and developments impacting heritage tourism underlining themes related to marketing, management and sustainability.

In the global tourism industry, heritage tourism has been understood in different ways by many scholars. Traditionally, heritage tourism was considered as a recreational activity since it encompasses pleasurable activities such as attending festivals, concerts, musicals and art performances which are cultural in nature and reflect the lifestyles of individuals from different backgrounds (Lord, 1999 and Richards, 2007). For some scholars, heritage tourism cuts beyond the entertainment aspect of the field but addresses critical matters that deal with social aspects of the individual (Bachleitner and Zins, 1999 and Piscitelli and Anderson, 2001). Poria *et al*., (2004) proposed that heritage tourism should be understood based on the relationship between the individual and the heritage presented. On the other hand, Prentice (1993) suggested that heritage should rather be differentiated in terms of the types of heritage there is which are built, natural and cultural heritages. Although many definitions exist, the widely accepted definition of heritage tourism and the most relevant for this study is that of Silberg (1995:361) where heritage is known as 'visits by persons from outside the host community motivated wholly or in part by interest in historical, artistic, scientific or lifestyle/heritage offerings of a community region, group or institution'. According to du Cros (2001) this definition is useful as it recognises the motivations of visitors to experience culture in some way which separates this definition from the rest.

Also, it can be argued that the above mentioned definitions arise from the notion that heritage tourism is inclusive of other tourist activities which provide more depth and diversity about the concept such as community-based tourism, township tourism, religious, industrial, diaspora and leisure tourism amongst others (Timothy and Boyd, 2003 and Simone-Chateris and Boyd, 2010). Hampton (2005) highlights that these complexities found in heritage tourism have been simplified in order to accommodate the needs of the traveller in a world where travelling time

and distance has been compressed due to the amount of work that people are involved in on an everyday basis. This however indicates how tourism has grown and diversified over the years as holidays are now tailor made for tourists who are said to be attentive to the types of activities, experiences, cultures and traditions that they might encounter (Gunlu *et al*., 2009). When attempting to keep the interests of the past alive within tourists, heritage tourism has been proven as one of the ideal routes to follow (Rassool, 2000). Therefore, paying attention to what motivates tourists to visit heritage sites and discovering what propels them to value heritage seems as a plausible way to better understand who uses heritage sites and why.

2.2 Meaningful Experiences for Tourists: Accountability and Expression

Heritage tourism has been identified as one of the most sought after activities by tourists as Prentice (2001) observed that over the past 25 years, there has been an international rush of tourists into museums. Also, researchers have observed that there has been an increasing trend towards tourists' specialising in heritage related activities and this can be attributed to their pursuit of more meaningful and memorable experiences during their travel (Kerstetter *et al*., 2001 and Timothy and Boyd, 2003). Since heritage tourism seems to appeal to audiences who come from different parts of the world with different social views, expectations and standards, it is suggestive that the first step in getting to know your audience is through finding out what their needs are (McIntosh, 1999 and Jewell and Crotts, 2002). Kerstetter *et al*., (2001) discovered that visitors tend to range from being general to highly specialised visitors where those who are highly involved in a certain activity, with increased knowledge about the activity, and have a record of past experience - are more likely to become specialised visitors than general.

According to Timothy and Boyd (2003), it has been suggested that the growth and sustainability of cultural heritage tourism lies in the continuing interests of tourists to learn about different places, people, lifestyles and customs therefore packaging tours for tourists is deemed as essential. Apart from the economic gains, Yu Park (2014) believes that the presence of tourists strengthens the popularity of museums by sharing their experiences with others. This in turn positions tourists to be catalysts that boost the image of the heritage precinct and community at large. With the increased awareness of the role that tourists play in promoting heritage sites through the Internet, Azarya (2004) and Yu Park (2014) mentioned that the tourists' use of social media during visits acts as a tool to attract the broader online community. This act then facilitates

the relevance of direct participation and strengthens the function of museums in today's era where information is readily accessible through the internet (Yu Park, 2014).

Although the importance of providing meaningful experiences for tourists is realised, Gunlu *et al*., (2009) caution that in the attempt to satisfy consumers and ensuring future visits and good recommendations from them, packaging tourists' experiences has led to much debate in literature. Gunlu *et al*., (2009) argues the tourists' version of the truth often takes precedence over the 'original version of the past' when tours are modified or packaged for tourists. Therefore, careful attention needs to be paid to what exactly is meant by packaging experiences or tours for tourists in the attempt of pleasing visitors. In some cases, it has been found that the use of heritage for tourist gain or commercial ends has led to conflict erupting between heritage managers, politicians and communities (Kalavar *et al*., 2014). Gunlu *et al*., (2009) discovered that when excessive tailoring of experiences occurs, ethnocentrism surfaces and the values and customs of tourists tend to overpower that of the visited community. For example, Kalavar *et al*., (2014) observed that in Tanzania, the elderly community of the Masai people expressed how heritage tourism has appeared as a curse as their younger generations have neglected their agricultural duties to adopt western behaviours such as alcoholism, prostitution, drug-taking and smoking which has led to the gradual loss of their indigenous values and traditional practices. This is also where the problem of social displacement and discomfort in tourism development applies as observed by Richards (2007). Consequently, packaged tours could not only disrupt the growth potential of tourism but could cause the established relationship between the host community and the museums to be compromised; unless the development of tourism was force-fed to the community beforehand (Bachleitner and Zins, 1999).

In recognition of the way governments throughout the world are investing in the development, promotion and operation of tourism destinations, the question of how museums play a role in ensuring that tourists are satisfied during their experiences is raised. In answering this question, Jewell and Crotts (2002) strongly advocate that before the needs of cultural satisfaction such as the sense of belonging, self-actualisation and identity formation can be met; basic services ought to be dealt with first. In a study conducted by van der Merwe (2013) which examined the local development potential of heritage tourism in a South African urban environment, the author found that the declining numbers of visitors at Constitutional Hill museum was attributed to the

following: weak security found in and around the precinct, high reported crime incidences and the high travelling costs for visitors which discouraged them from future visits. van der Merwe's (2013) findings thus coincides with the Hierarchy of Needs theory proposed forward by Maslow (1954) which suggest that first step of attaining heightened visitor experiences and satisfaction are primarily rooted in the appeal of a place more than the content on display. In contrast, being aware of the factors that cause tourist dissatisfaction should be considered. The remoteness of the site, poor safety and security and the reduced appeal of the precinct are some of the causal factors yielding to tourists' dissatisfaction (McKercher *et al*., 2004; Fonseca and Ramos, 2012 and van der Merwe, 2013). However, Graburn (1977) expressed that overall; the ultimate goal of museum authorities is to ensure that tourists leave the premises positively impacted before attaining high visitor numbers and increased global recognition.

Since the role of museums is realized in ensuring that visitors are satisfied during visitation, Barber and Venkatraman (1986) claim that the expectations and behaviour of visitors are the main determinants of how satisfactory the visit will become. Using the theory of confirmation and disconfirmation put forward by Barber and Venkatraman (1986), the authors suggest that the expectations of visitors and actual performance at the site (overall experience) are directly linked. The theory states that when actual performance matches up to or exceeds expectation, satisfaction is heightened. However, when actual performance is less than or does not equal expectation, dissatisfaction occurs. To some extent, Timothy and Boyd (2003) support the claim that expectation is one of the key ingredients required to reaching certain desired ends. Timothy and Boyd (2003) discovered that tourists often expect heritage to comprise of social and scientific values (education, contributing to nation building and fostering empowerment) which will ultimately contribute to their attainment of knowledge, meaningful experiences and adding meaning to their lives.

Alternatively, Nuryanti (1996) and Daengbuppha *et al*., (2006) expressed how the visitor's method of interpretation and ability to manipulate context contributes to their overall experiences. The decisions which visitors make related to whether they glance or study the material, accept or dispute historical facts, move at a steady pace or run through it, have the power to turn what could have been a pleasant experience to a sour one (Graburn, 1977 and Nuryanti 1996). This however has been found to be subject to further analysis considering that

museums may appear to be strange places for visitors and may evoke emotions that the visitor may not be aware they possessed before (Graburn, 1977). So in essence, it can be concluded that the quality of the experience is not entirely controlled by the person orchestrating the event but the visitor too.

2.3 The View of Heritage Tourism from Multiple Perspectives

With the rise of urban-rural integration, humanism, migration, geographical discoveries and globalisation, the significance of making heritage open to the public was greatly realised (Azarya, 2004). The view that prevailed then and still prevalent even today is that allowing the public to share in what would have been private possessions for the rich and powerful would contribute to the education of the general public, their understandings of who they are and connection of the past with the present (Yu Park, 2014). It is for this reason that tourism has gradually shifted from being a one sided entity to accommodating different views, languages and cultures across time. For example, religious and diaspora tourism are believed to be responsible for the increased number of visitors to Africa (Teye and Timothy, 2004). Timothy and Nyaupane (2009) established that as the pioneers of modern day tourism, people receive healing, closure, release their anger, gain forgiveness of their sins, draw closer to God and pursue their ancestry and personal roots through religious and diaspora tourism. Considering the ongoing debate on how most studies tend to focus on the tangible aspects of heritage, expanding religious and diaspora tourism contribute to enhancing the popularity of intangible heritage (Keitumetse, 2011; Gravari-Jacquot, 2013 and Yu Park, 2014).

Viewing tourism from different lenses could mean that tourism can be perceived as a multi-faceted industry which is inclusive of and feeds directly or indirectly into other sectors such as economics, business, transportation and the environment among others (Zapata *et al*., 2011 and Fonseca and Ramos, 2012). This however has bred other problems within the field not limited to politics, power struggles, ownership debates and issues of displacement. Except, the emphasis made here is that more than magnifying tourism as a plausible tool that contributes to augmented household incomes, employment and network opportunities; more recognition needs to be placed on how heritage tourism facilitates the process of increased cultural values, socio-cultural practices, personal and spiritual enlightenment as the demand for heightened experiences of quality and authenticity has been stressed (Gunlu *et al*., 2009; and Joshi, 2012).

2.4 Authenticity in Tourism

The concept of authenticity in tourism has been in the heart of debates in literature for years because it has been found to be a source of heritage strengthening as well as conflict (McIntosh and Prentice, 1999 and Wang, 1999). In heritage tourism, authenticity is viewed in different ways. Firstly, it can be perceived as the refashioning of a place to provide a setting of past events for the purposes of entertainment, relaxation and education (Waitt, 2000). This has been witnessed at the Rocks in Sydney (Waitt, 2000). Secondly, authenticity can be defined through the display of original artefacts and objects placed in heritage institutions which are often granted a sense of worthiness and value by professionals and the visitors glancing at them (Wang, 1999). However, Prentice (2001) argue that objects lose a sense of originality through the process of removal and placement from their places of establishment to the museum facility. Prentice (2001) put forward that museums are spaces that are not free from political and social influence hence researchers have questioned whose heritage is worthy to be displayed. Again, it should be considered that many countries have undergone unpleasant pasts associated with colonialism, slavery and apartheid therefore the histories of both the perpetrators and the victimised have been placed on one platform (Grobler, 2008; Gravari-Barbas and Jacquot, 2013).

Scholars such as Nuryanti (1996) and Wang (1999) have expressed that museum curators, historians, managers and politicians tend to eliminate certain truths about the past in order to paint a positive picture about a particular place or person. For example, Teye and Timothy (2004) showed that in America, the issue of slavery has been ignored for years by African Americans as it is perceived as an inappropriate subject matter of embarrassment which may cause issues of unforgiveness and bitterness. Nevertheless, Grobler (2008) emphasizes that it is through these bitter truths that the present and future generations can learn how to behave in order to avoid repeating the mistakes of their predecessors. Nonetheless authenticity is not always coupled with conflict. McIntosh and Prentice (1999); Wang (1999) and Miller (2013) claim that authenticity has the power to maximize cultural tourism through the immaculate simulation of the past, the accentuation of quality and addressing the emotive side of visitors which is the type of authenticity that this study aims to build upon. However, the argument made here is that authenticity is now under threat as there is an upsurge of highly structured experiences for visitors due to increased competition (Gunlu *et al*., 2009).

On the other hand Prentice (2001) claim that marketers are now selling 'false authenticities' which in turn create illusionary expectations among visitors. Prentice (2001) attributes this trend to the increased pressure that marketers are faced with where they are forced to confer value to objects and increase their precinct's worthiness of attention, celebration and conservation. In correspondence to this, Joshi (2012) states that cultural globalisation is responsible for this trend as local promoters are forced to compete with international advertisers whose products and performance levels are of a high standing. However, the suggestion made here is that since authenticity is now used as a marketing tool, awareness needs to be raised in the tourism industry as museums are at risk of losing the 'real meaning and initial' message of heritage. People's lives may be affected as some tourists visit museums seeking reaffirmation of who they are and to gain direction about life (Miller, 2013). Therefore, it is suggested that high priority needs to be placed on striking a balance in achieving the best interest of the visitor, the nation and the museum (du Cros, 2009 and Fonseca and Ramos, 2012). With that said, Keitumetse (2011) and Joshi (2012) propose that it is through effective management, planning and sustainable tourism development where the above mentioned priority can be met.

2.5 Heritage Tourism for Sustainable Development

In the international context, the nexus between sustainability and heritage tourism appears to be driven by the need of effective management and planning in the industry (Fonseca and Ramos, 2012). Sustainability has been regarded as a significant concept in tourism for the development of a successful and long-lasting site and the assessment of the use of heritage (Joshi, 2012). For years now, sustainable development has been stereotypically associated with the preservation of the environment which has been strongly endorsed by numerous organisations since the 1992 Rio declaration on environment and development (Keitumetse, 2011). Tourism has been highlighted in sustainable development through eco-tourism but a new approach has been exploited in the field where sustainable environmental practices are applied in a cultural heritage context (Visser and Rogerson, 2004). For example, in tourism, the ethical and conservative rules or guidelines used in promoting sustainable practices are now used in the conservation of cultural resources. Conservation no longer deals with the natural only but inclusive of both natural and cultural factors (Keitumetse, 2011). According to du Cros (2009), there is a greater need to

recognize the importance of conserving heritage resources for the consumption of present and future generations since heritage resources are considered as irreplaceable.

Yu Park (2014) states that there has been a widely held belief that sustaining heritage has mainly been utilised for the purposes of addressing technical issues and strengthening international relations to build political and socio-economic networks, except issues of exploitation caused the motives behind sustaining heritage to be scrutinized. Joshi (2012) revealed that often the needs of the local residents tend to differ from the needs of the community causing conflict. Similarly at a management level, the idea of tourism appears as an economic saviour to local authorities but researchers have found that the benefits of tourism infrequently reach community members and that they rarely assume leadership roles which inversely defeat the purpose of augmenting livelihoods through tourism as anticipated (Newland and Taylor, 2010 and Zapata *et al*., 2011). Despite this, a consensus exist among scholars that strengthening stakeholder partnership and involvement is one of the key components needed to reach the desired goal of an all-inclusive heritage and combating the challenges of the modern tourist market (du Cros, 2009 and van der Merwe, 2013).

So basically adding an element of sustainability in tourism is not only of great importance but is beneficial. Through sustainable development, an increased awareness in the significance of intangible heritage has been witnessed. For instance, in 2003 the convention for Safeguarding Intangible Cultural Heritage was adopted advocating the need of paying strict attention to the practices, rituals and traditions found within intangible heritage in a world where cultural globalization poses as a threat (Joshi, 2012 and Yu Park 2014). Azarya (2004) contends that the dilution of global views within the local environment is a major misbalancing act that the tourism industry deals with constantly. Therefore, it can be concluded that across the international continuum, the concept of sustainability cannot be separated from heritage tourism because of the need for equality, protection of human rights, conservation of heritage, congestion management, development of effective planning/marketing strategies and the need for deeper collaborations between stakeholders, local communities and tourists (Visser and Rogerson, 2004; du Cros, 2009 and Joshi, 2012).

2.6 Challenges, Trends and Opportunities in Heritage Tourism

In most developed and developing countries, governments often extol tourism based on its benefits but the costs produced by tourism are often overlooked (Timothy and Boyd, 2003). Studies based on emerging tourism sites have shown that before tourism can yield positive results, a range of issues ought to be considered beforehand. These include assessing the empowerment and political status of the country as (Timothy and Nyaupane, 2009) found that in countries where there is much political unrest and conflict, sites and irreplaceable heritage resources are intentionally targeted to destroy the morale and national pride of the other party. Not only that, other factors such as vandalism, over-crowding, human wear and tear, inadequate finances and sponsorship contributes to the endangering of heritage and the long-term preservation of it thereof (Timothy and Nyaupane, 2009). In the recent case of South Africa, the unlawful defacing of statues echoed how cultural symbols and heritage are constantly under threat as people demand to see the speedy transformation of the South African heritage and cultural landscape (Republic of South Africa, 2015). This has been witnessed through the removal of the Cecil John Rhodes statue in the University of Cape Town, the defacing of the Louis Botha, Paul Kruger and the four Burghers statues across the country (Essop and Malgas, 2015). Similarly, cathedrals in England, castles in Germany and historical homes in the United States have been subject to excessive over-crowding by visitors and due to the lack of sufficient funds to repair the artefacts and poor services rendered during maintenance hence heritage is slowly being lost (Timothy, 2007).

The plea made here is that urgent attention needs to be paid on how and when heritage tourism is developed in any area as heritage can be a foundation of nation building but also a source of civil war (Timothy and Nyaupane, 2009 and du Cros, 2009). Moreover, assessments have to be carried out continuously tracking the changes occurring at the various heritage sites which will contribute to effective management and taking ownership of their own assets by local authorities and communities (Zapata *et al*., 2011). In order to deepen the community's active voices, up to date research about the visitor's experience is of paramount significance to foster a deeper understanding of interaction between the visitor and the museum, provide meaning of the experience for the visitor and to allow visitors to gain explanations of life in their own terms (Daengbuppha *et al*., 2006). Again, if destinations are to adapt successfully to the new demand

of having specialised visitors with specialised needs, they have to adopt new strategies of planning and marketing in order to stay on par with the current trends of heritage tourism.

Reliance on the United Nations Educational and Scientific Organization's (UNESCO) World Heritage List (WHL) for global recognition and attaining high visitor numbers has been deemed as a powerful engine to attract tourists to a destination but its effectiveness has thus been challenged. Cellini (2011) argues that being on the WHL has been proven to be effective in addressing heritage conservation matters and increasing the exposure of natural and cultural heritage sites but the author claims that no-one has dared to challenge the effectiveness of the WHL. Through using econometric evaluations, Cellini (2011) found that unclear evidence exists in showing that being on the list does foster tourism inflows even though it is considered as very important to be on the list. Therefore, the suggestion made here is that apart from the UNESCO WHL, other avenues ought to be considered by museums to attract tourists such as the use of social media where there is much mounting evidence on the growing number of cultural tourists online (Yu Park, 2014). On the contrary, by adopting up to date concepts such as pro-poor tourism and community tourism in cultural tourism, the credibility of heritage tourism as a positive contributor in boosting the image and well-being of the previously disadvantaged sectors in society is enhanced (Timothy and Nyaupane, 2009 and Zapata *et al*., 2011).

As a result, the inclusiveness of the previously disadvantaged groups of people in South Africa, in planning and policy making decisions echoes equality, reconciliation and empowerment to the public (Rassool, 2000). So whether authorities choose to adapt to the current trends of tourism or not, caution has to be taken related to the operational system of the precinct as museums can be seen as facilities providing knowledge for visitors, raising awareness of heritage, providing educational opportunities and pivotal linkages to economics, politics and the society (Jewell and Crotts, 2002 and Azarya, 2004). Therefore, in adapting to new trends, careful consideration has to be taken when catering to a wide array of visitors so that museums are not immersed into the excessive commodification of culture which might lead to popular tourism (Prentice, 2001).

2.7 Conclusion

The objective of this chapter was to provide insight on the international context of heritage tourism and it has been argued that the concept of heritage tourism has been subject to varying definitions throughout the years where the widely accepted notion in literature is that heritage tourism is inclusive of tangible and intangible aspects. Existing research has focused less on the experiences of tourists at heritage sites. Thematically, the strongest focal point in international academic research has been on heritage conservation, planning, marketing, authenticity, adopting long-lasting sustainable approaches and heritage management. Although it has been observed that tourism contributes greatly to the well-being of others and is supportive of other services, researchers have cautioned that stakeholders and local authorities should consider human ethical issues centred on communities to avoid social discomfort and displacement. Overall, the greatest challenges faced within the heritage sector is related to attaining financial assistance, sufficient skills and training among staff and staying relevant in today's ever-increasing industry where more travellers have become specialist with varying needs. With that said, a review on both the roles of the museum and the tourist has been realised and suggestions on how to appease today's contemporary traveller has been given. Lastly, insight on how to increase a heritage destination's global visibility has been suggested through using avenues such as the internet, UNESCOs World Heritage List and building strong relationships with people in order to appeal to the international community and possibly fit to the trends of the 21st century.

In the next section, a detailed analysis on South Africa's position on heritage tourism is reviewed considering the country's transition from struggle to freedom. Under scrutiny are the policy formation and development of heritage in South Africa and the responses of people to domestic tourism through the approach of local economic development and struggle heritage tourism.

CHAPTER THREE: SOUTH AFRICAN LITERATURE REVIEW ON HERITAGE TOURISM

3.1 Introduction

The second section provides an insight on the response of South Africa to the concept of heritage tourism in the new democratic era. According to Richards (2007) and Booyens (2010) it is believed that heritage tourism has the potential to facilitate social change, the healing process from the atrocities of the apartheid regime and to strengthen nation building among South Africans. Therefore, a discussion around local economic development (LED), struggle heritage, poverty alleviation and community based tourism will be examined in order to link how tourists relate to and perceive the products offered within heritage tourism.

Since the dawn of the new democratic South Africa in 1994, the potential of tourism has been largely realised and acknowledged (Grundlingh, 2006). To be particular, the tourism potential of South Africa began to rise as far as the 1960s and 1970s but several scholars have indicated that tourism development was largely a missed opportunity during the apartheid era (Visser and Rogerson, 2004 and Grundlingh, 2006). Against this backdrop and even though the recent changes in the visa regulations for minors and parents has caused the number of international arrivals to drop, the industry has managed to remain resilient (RSA, 2011 and Slabbert, 2015). With South Africa's 'newly reinvented history', more attention has been paid to how tourism plays a role in development. Through the Truth and Reconciliation Commission (TRC), the post-apartheid government have been striving to address past atrocities by including the previously marginalised people of South Africa in the developmental process of building the new nation (Nieves and Hlongwane, 2007). Accordingly, in this attempt, the government has established a plethora of institutions such as museums, public memory sites, statues, memorials and commemorative monuments to facilitate this (Hamber, 2012). Even so, the reception of these institutions by the public has been scrutinised and criticised as much speculation has sprung up regarding the initial intentions for the use of these heritage resources (Marschall, 2010).

Musinguzi (2007) and Marschall (2013a) suggest that these heritage installations are usually government-sanctioned without the proper consultation of the public therefore leading to conflicting receptions. In view of that, this section aims to provide insight on how cultural and

heritage tourism has been received and progressed over time by examining policy formations and the people's response to heritage through tourism in South Africa. According to Grundlingh (2006) and Bialostocka (2014) the transition of the tourism industry from an oppressive and selective one into a diversified entity that encourages inclusivity and freedom of expression has meant that the desire to visit South Africa among tourists has been stimulated. Cultural heritage tourism in South Africa is thus characterised by a rich heritage compromising of sites of slave occupation, rock formations, archaeological sites, struggle or liberation museums and battlefield sites among others (Phaswana-Mafuya and Haydam, 2005; Duval and Smith, 2013; Khumalo *et al.*, 2014; van der Merwe, 2014). Albeit the rich history and heritage that the country has to offer, due to the under-representation of cultural diversity in the tourism market, cultural tourism tends to under-perform RSA (2012b). Therefore, in order to gain insight on how heritage is used today, the central focus of this research is to give insight on how tourists relate with the heritage represented in struggle heritage sites through an exploration of their experiences after visitations.

3.2 Transforming Tourism in a Growing Democracy

The main scholarly approach that has been in the forefront of tourism research in the new South Africa has centred on local economic development (LED) and poverty alleviation (Rogerson, 2002; Rogerson, 2006; Ivanovic and Saayman, 2013; Marschall, 2013b). This is due to the concentration of past tourism studies on wildlife, sunshine, beaches and mountains together with the past tourism industry having been anti-developmental in nature (Visser and Rogerson, 2004 and Richards, 2007). Therefore, today much emphasis has been placed by the government on empowering the previously marginalised groups who were not afforded the opportunity to travel the country (Rogerson and Lisa, 2005). As a result, the value of tourism has been magnified in rural and urban areas through concepts such as pro-poor tourism, township tourism and community based tourism (Visser and Rogerson, 2004; Booyens, 2010). Although these concepts illustrate the diversified lifestyles of ordinary people, they contribute in the promotion of South Africa as a cultural destination (Witz *et al*., 2001). Nevertheless, the South African government (RSA 2012b) believes that the diversity of cultural products has been inadequately promoted. The implications of this is that research shows that tourists desire to explore the cultural offerings of South Africa but are unable to access them in full. A consequence of this is that the

sustainability of tourism is dependent on attracting tourists and keeping their interests alive (Rassool, 2000).

Bialostocka (2014) argues that South African tourism research has to shift less from a local economic development-driven establishment to a more education based one. Therefore, one of the ways in which tourism can elevate the importance of heritage education or awareness and dispense history into the public sphere is through museums. Booyens (2010) believes that museums foster inclusivity by promoting tolerance in the society by addressing issues of concern such as discrimination, xenophobia and human rights. Visiting museums also affords tourists the opportunity to be empowered, entertained and educated which leads to attracting new and repeated visitors (Musinguzi and Kibinge, 2014). However, if the needs of the visitors and the community receive little attention as alleged by Nieves and Hlongwane (2007), then the long term sustainability of heritage sites is put into question. Unsurprisingly, on that note of neglect, Visser and Rogerson (2004) mentioned that local research lags behind in terms of understanding who the domestic tourists of South Africa are and what is it they desire from their travel through the country. This however, can be attributed to the added prioritisation placed on international tourists who have proven to spend more on holiday trips than domestic tourists (Rogerson and Lisa 2005; Rogerson, 2015). Despite contributing more to the economic status of the tourism industry, Rogerson and Lisa (2005) mentioned that it is much easier to conduct studies on international tourists due to their easy access at the border gates and airports. Regardless of this, Witz *et al*., (2001) and RSA (2011) argue that more domestic tourists visit some provinces than international tourists and as major source of tourist revenue in the country there is a need to recognize domestic tourists more in order to create a travelling culture among South Africans, which is supposedly absent.

3.3 The Status of Domestic Tourism in SA: Establishment or Restoration?

In a country plagued by high levels of unemployment and poverty, tourism is believed to boost the economic status of the nation and augment household incomes through job creation, staff training and skills development (Rogerson, 2015). Through the New Growth Plan established in October 2010, the cabinet identified tourism as one of the six main pillars of economic growth and success stories have been observed within the industry (RSA, 2011). Although much emphasis has been placed on the promising outcomes of tourism, research conducted by National

Department of Tourism (NDT) revealed that the status of domestic trips have been on the decline in the country (RSA, 2012a). This however has been linked to the long-standing reason that many South Africans had not had the opportunity to travel within their own country due to past segregations. The NDT (RSA, 2012a) and Marschall (2013b) believe that South Africans lack the personal experience of being a tourist. This means that the previously marginalised might have to start from the roots in learning the ways of being a tourist and gaining expertise in that area before domestic trips can climb. On the other hand, it can be argued that within the two decades of democracy, people should have at least warmed up to the idea of travelling freely and exploring previously hidden pleasures. Except, Marschall (2013a) implies that being politically free does not necessarily mean to be mentally free because some people view touring as a useless exercise that is a waste of money and time in a period where an individual still finds it difficult to meet basic survival needs at home. Apart from lacking the personal expertise of being a tourist, van der Merwe (2014) ascribes the lack of proficiency in reaching out to the wider audiences to poor marketing strategies as being one of the causal factors to the declining domestic tourism volume. This in turn leads to the weakening of consumer confidence and the strengthening of some perceptions that exist among the people where they have declared that they do not travel because "there is no reason to take a trip" (RSA, 2012a). From a financial viewpoint, 8.2 million adult South Africans can afford to travel and their study indicated that only a few people mentioned that unemployment or no income (11%) was a reason for their lack of travelling which suggests that South Africans have the economic capability to travel but the declining trips is still a cause for concern (RSA, 2012a) .

The South African government RSA (2011) and Marschall (2013b) identified that the predominant travelling culture observed among South Africans is linked to visiting friends and family (VFR) or undertaking a church related trip which has caused some people to rarely see themselves as tourists. In the attempt of creating an even greater travelling culture among people, campaigns such as the Sho't Left campaign were established to raise awareness of the cultural offerings of the country (Rogerson and Lisa, 2005 and RSA, 2012a). However, the Sho't Left campaign was short lived. In one view, much anticipation was placed on the 2010 International Football Federation (FIFA) World Cup to boost the economic potential of tourism and also to raise awareness of the country's cultural offerings but varying outcomes have been witnessed (van der Merwe, 2014). Some people have successfully reaped the benefits of the tourism

industry whilst others have been left disappointed by the false hopes of tourism associated with the World Cup in 2010 (Rogerson, 2015). To help solve this problem, the government has endorsed the concept of responsible tourism in their policies ensuring that stakeholders are held accountable for the promises and actions that they make in order to gain back the confidence of consumers (Visser and Rogerson 2004 and Marschall 2013b). This however raises the question of how well tourism is recognized by government not only to attract more visitors, but to ensure the sustainability of the industry? Nieves and Hlongwane (2007); Booyens (2010) and van der Merwe (2014) state that the critical significance of heritage tourism, arts and culture has been realised by the South African government given the amount of commitment and tourism endorsement efforts stipulated in the newly formed policies.

3.4 National Policy Guidelines on Cultural and Heritage Tourism

One hallmark that the current government has achieved within heritage and cultural tourism is that the once previously inaccessible and neglected heritage is now adequately conserved for use by all people of all ages, races and backgrounds (Nieves and Hlongwane, 2007). Therefore, the manner in which this has been carried out has been through the development of specific tourism-based policies aimed at conserving history so that social transformation or cohesion can be built and sustained for future generations. According to Richards (2007) the government has succeeded in recognizing the sensitivity of how important culture and heritage is and this is evident in the key founding policies established right after 1994. Namely; the 1996 National White Paper on the Development and Promotion of Tourism in South Africa, the 1998 Tourism in GEAR strategy document produced by the Department of Environmental Affairs and Tourism (DEAT) as well as the National Heritage Resources Act 1999, which provide guidelines on the diverse and substantial heritage sources available, the uses and role of heritage tourism in South Africa and lastly, on how these resources can be used to better the lives of the people of South Africa through Arts and Culture as a significant and valuable area of social and human value.

Also, the earlier frameworks alongside later policy guidelines such as the 2011 National Tourism Sector Strategy (NTSS) and the 2012 National Culture and Heritage Tourism Strategy (NCHTS) indicate the strong interests and political support given to promoting heritage resources by the government and how protecting heritage tourism products are a top priority. Nevertheless, studies reveal that the weak area of these policies is that they have failed to position cultural

heritage tourism into the mainstream tourism arena causing a lack in the full implementation of heritage tourism products and activities (RSA, 2012b van der Merwe, 2013; Khumalo *et al.*, 2014, van der Merwe, 2014). This however can be argued as one of the root causes as to why cultural tourism still remains invisible in the landscape of the country as suggested by Ivanovic and Saayman (2013). Furthermore, issues of limited stakeholder commitment, scarcity of skills, inadequate communication and inadequate funding causes the industry to be under threat (RSA, 2012b). In relation to museums, Marschall (2013b) states that policy demands public participation to promote responsible tourism, therefore visiting museums is one way of guaranteeing that. Hamber (2012) suggests that museums are often used as platforms for the government to speak and to facilitate the changing perceptions or attitudes that the public has regarding the liberation history but are South Africans ready to confront the reality of their history in a confined space like the museum where their everyday life is forgotten for a moment?

3.5 Museums as Meeting Places for Shared Experiences

Although the value of museums may not be apparent to every individual, Marschall (2010) is confident that tourists that actively engage in visiting museums are publicly acknowledging the past and are willing to take the lessons learnt from their exhibit and transfer them to friends and family. The tourists' updates and discussions on social media sites play an important role in boosting the popularity of heritage destinations and make known the qualities that tourists found as most appealing. The media plays a pivotal part in enriching the museum-visitor relationship. According to RSA (2011) the film and television platforms (accounting for 9% and 6% respectively) are almost accessible to most people and are strong influencers to the public about any matter at hand. Tourism marketers need to take advantage of the media channels available to reach out to their population targets. To date, museums have relied on audio-visual material found in their facilities to drive the message of the liberation struggle across but that can only be accessed during visits (Baines, 2007 and Rankin, 2013). Outside that, their reach to the wider public is limited. Criticised as 'emotional factories', museums are viewed as accessible platforms where discussions, ideas, opinions and arguably authentic narratives of the past and present can be placed in the forefront for public viewership and consumption (Hamber, 2012 and Sheriff, 2014). Therefore, much attention should be paid on the importance of museums as valuable vehicles that transfer knowledge and heritage to the entire public on a daily basis. According to

Marschall (2010), South Africa is still a divided country, currently in a process of fully discovering their national identity; therefore the country faces a particular problem of not being able to fully draw its entire society into the democratic process. One of the reasons for this is that some people believe that the concept of a rainbow nation is seen as impractical when issues of racism and xenophobia are still a major problem (Bialostocka, 2014). Nevertheless, such issues can be addressed in museums through dialogue.

A study conducted by Marschall (2010) shows that the lukewarm reception from the South African public toward the rising heritage institutions stems from the added priority given to museums over the needs of the people. For example, Rankin (2013) found that the community members of the Kliptown informal settlements in Soweto have seen the Walter Sisulu Square of Dedication tourist attraction adjacent to the settlement being developed and upgraded whilst problems of attaining adequate housing and basic service deliveries such as proper sanitation and water facilities have been neglected. In line with the issue of community participation, Marschall (2010) mentions that communities have struggled with the issue of meaningful participation before the installation of heritage institutions thus being the chief reason behind the conflict that exists between the people and various stakeholders involved. Therefore, there is a need to breakdown the democratic deficit of people not being able to hold stakeholders accountable for their promises. Khumalo *et al*., (2014) advise that stakeholders must work together to successfully take the country's tourist industry forward.

3.6 Challenges Inhibiting Effective Museum Functionality

Contributing to the richness of the whole tourist experience, museums have found themselves in a position where they no longer cater to visitors through mere showcasing and education but are slowly adapting to new trends that are even more relevant and appealing (Musinguzi, 2007). Diversified activities such as visiting museums for business purposes, event hosting and conferencing have become museum buzzwords lately. Apart from the continuing challenge of the lack of funding, catering to a growing number of tourists have called for museum management to adapt to being customer orientated which is something recent within the tourism industry (Hou, 2009). Criticised by veterans as being disinterested and disengaged with current social and political affairs, attracting young people into museums has been a major challenge (Baines, 2007). For example, South African youths have utilised the national public holiday of

Youth Day (June 16) to engage in activities of drunkenness and partying without recognising the true value of the day (Hamber, 2012). In order to reduce this, museums are challenged to accommodate current trends that attract young people and repeat visitors.

Acknowledging that museums are publicly funded institutions that rely on charging entrance fees for financial gain, Musinguzi and Kibinge (2014) propose that incorporating new heritage products such as arts and crafts, dance and other performances can change young people's perception that museums are boring. Another problem faced by museums is directed toward seasonality issues that cause fluctuations in visitor numbers. Outside the museum, the lack of services and delivery from the government has caused the quality of tourism to deteriorate which in turn affects museum performance (RSA, 2012b). Also, corruption and issues of poor co-operation between local government, the private sector and local population, ushers in the lack of appreciation, respect and understanding of museum purpose among the people (Marschall, 2013a). The suggestion made here is that in order to improve on the quality of tourism, greater efforts needs to be paid to strengthening partnerships, crippling politically orientated goals, fulfilling promises made by management to visitors and ensuring that equal opportunities are granted to community leaders and the people when reaping the benefits of tourism (Phaswana-Mafuya and Haydam, 2005). If these suggestions are ignored, this will result in poor visitation, a disengaged and indifferent society who will pride themselves in theft of metal and vandalism of museum property as Marschall (2013a) mentioned.

3.7 Museum Visitor Segments

In South Africa, cultural heritage is believed to be crucial in shaping the identities of others, driving reconciliation and fostering social cohesion (Manwa *et al*., 2016). Apart from the media and school-based curriculums, museums and memorials are some of the vehicles used to raise public awareness about the story of the struggle (Marschall, 2009). Beside this, little attention has been paid towards the types of visitors that visit struggle heritage sites. Geographically speaking, this can be attributed to the poor visibility of the various cultural attractions that are available in South Africa thus making it difficult to identify the different cultural tourists there are (RSA, 2015). Added to this, Tlabela and Munthree (2012); Manwa *et al*., (2016) states that the lack of up to date national statistical record keeping contributes to the problem. However, based on what is known Marschall (2009) identified that the largest group of visitors that visit

heritage sites are children organised through excursions by schools. School groups have been known to contribute tremendously in the sustainability of the museums but careful attention should be paid when catering to this visitor segments because the needs of school children are different from the needs and expectations of adult domestic or foreign groups (Marschall, 2016).

Related to adult domestic visitor groups, the South African department of tourism RSA (2015) expressed that South Africa has failed to attract a diverse tourist population even though the cultural heritage sector promotes the country as a rainbow nation filled with diversity. Manwa *et al*., (2016) ascribe this to the need of carefully creating a balance when narrating South Africa's white and black histories on one platform. Also, instead of totally removing the characters and events associated with the painful past, South Africa needs to learn how to engage with its inherited heritage whilst establishing new national identities (Manwa *et al*., 2016). Factors such as having one version of a particular party being narrated causes some people to refrain from visiting heritage sites. Addressing the question of which audience should museums predominantly serve? The theory of interpretive communities can be applied to answer this question. Since the theory acknowledges the importance of personal narratives and differences in audience members, Hooper-Greenhill (2000) believes that museums should create exhibits that speak to multiple interpretive communities instead of one community like that of school groups or the curators. In this way, museums can fulfil the aim of influencing the community and supporting individual and collective memories (Marschall, 2006).

3.8 Overall Literature Review Conclusion

In an international review on scholarly work on heritage tourism and the experiences of tourists in heritage sites, the central themes of research included how tourism has diversified over the years to accommodate the notion that heritage tourism is inclusive of both the tangible and intangible aspects of life, which make up the needs of the visitor visiting museums. It was observed that the majority of writings exist from a local economic development perspective due to the hailed economic benefits of tourism globally. Of note, this literature review outlined themes that have attracted the attention of scholars such as authenticity in tourism, sustainability, museum-visitor relationships and the socio-political position of tourism in a country such as South Africa.

The main argument made here was that although the tourism industry has grown considerably over the years, added attention has to be given over to the needs of tourists who are the main drivers of this industry. It was discovered that South Africa still lacks the full implementation of heritage products and activities within its policy frameworks and that the current status of domestic tourism has been declining. The review of existing international and local research showed that with effective management and planning, using platforms such as heritage sites gives opportunity for the heart of the nation to be felt through the public and identities to be formed in a manner not only sanctioned by the government but by the input of the entire society at large. Furthermore, stakeholders within the tourism industry gain the privilege of knowing who tourists are, what their needs are, how their experiences shape their personal lives and whether efforts made by government to build a democratic society has proven to be effective or not. The next chapter provides the research approaches undertaken for this study.

CHAPTER FOUR: METHODOLOGY

4.1 Introduction

The purpose of this study is to outline the experiences of domestic tourists at struggle or liberation heritage sites in South Africa. This is done in order to establish whether the museum experience is worthwhile and impactful. Also, to determine how people understand heritage and relate with their own history. The study uses two case studies and investigated the research questions for this project at two national heritage sites located in Johannesburg, South Africa. The relevant study sites chosen were Liliesleaf Farm Museum and the Hector Pieterson Memorial & Museum (see Figure 1).

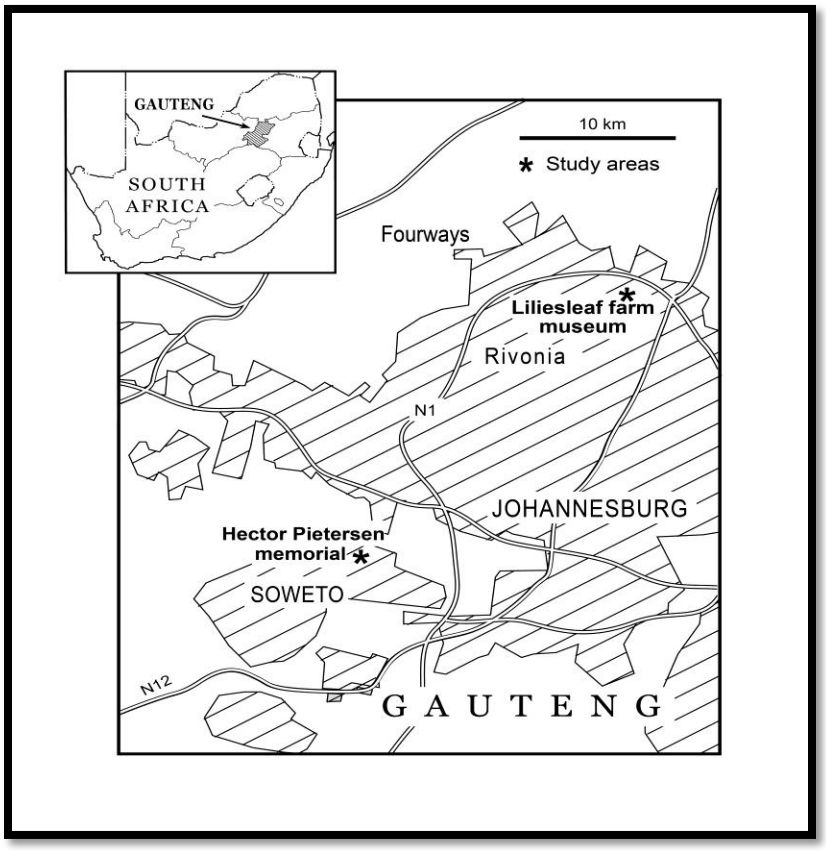


Figure 1: The location of Liliesleaf Farm Museum (Rivonia) relative to the Hector Pieterson Memorial & Museum (Soweto). (Source: Wendy Phillips, University of the Witwatersrand).

4.2 Background History of the Struggle Heritage Sites

Liliesleaf Farm Museum

Considered as the birthplace of liberation and a place of dialogue, Liliesleaf Farm is a museum located in the Northern suburbs of Johannesburg Rivonia and tells of a unique story of South Africa's path to freedom (see Figures 2 & 3). In the 1960s, it was once used as the headquarters for secret meetings held by the ANC'S military wing Umkhonto we Sizwe (MK) for discussions centred on overthrowing the South African apartheid government. Today, Liliesleaf Farm, which officially opened its doors to the public in June 2008, enlightens visitors on the events that occurred on the 11th of July 1963. A police raid broke out at the premises and high profile leaders such as Walter Sisulu, Lionel "Rusty" Bernstein, Govan Mbeki, Raymond Mhlaba, Ahmed Kathrada and Sir Bob Hepple were arrested and sentenced for sabotage in the Rivonia Trial.

The Liliesleaf tour grants visitors a sense of what happened on that day, through ushering them into Rivonia's accused number one, former president Nelson Mandela's room, the main house where the accused were found, the kitchen courtyard and other important locations where the police found incriminating evidence pertaining to the attempted coup. It is the story of Liliesleaf Farm where visitors can gain a sense of the actual underground movement of the MK and how they sacrificed their lives to strive for freedom. This museum is a national heritage site and is deemed as important because of how it encapsulates the fundamental principles that the new South Africa is built upon. It allows visitors to ponder upon how they can carry the legacy of the liberation movement in their lives to deal with today's contemporary issues. Known as the place of dialogue, Liliesleaf Farm differs from other struggle related museums in Johannesburg because it captures the story of how diverse people from different racial backgrounds united under one vision of emancipating South Africa.



Figure 2: Arthur Goldreich's property at Liliesleaf Farm Museum, Rivonia (Photo: Hope Masilo)

Hector Pieterson Memorial and Museum

In contrast, in the South Western Townships (Soweto) of Johannesburg the Hector Pieterson Memorial & Museum lies on the corner of Khumalo and Pela Streets, Orlando West (see Figure 3 and 4). The museum commemorates the lives of 575 student protestors who marched on the 16th of June 1976 against the use of Afrikaans as the official language of instruction for non-language subjects in High School education for black people (Nieves and Hlongwane, 2007).

The Soweto Uprisings represents the radical transformation that South Africa underwent almost two decades after the 1960 Sharpeville massacre, which lead to the banning of the liberation movement and the arrests of political leaders who were in the forefront of fighting against the unjust apartheid government. In what was supposed to be a day of peaceful protest, events that unfolded, turned into a violent and chaotic day where blood was shed on the streets of Soweto – people like Hector Pieterson and Hastings Ndlovu (the first youngsters to be killed) were murdered by the police (Khumalo *et al*., 2014). Inside the Hector Pieterson Museum, the names

of the other victims who were involved in the struggle are displayed and the museum provides a broader understanding of the causes that led to the uprising (Marschall, 2009). The museum provides information about the historical event and it can be argued that Hector Pieterson Memorial & Museum is more of an interpretation centre than a museum (Marschall, 2016). The reason for this is that the precinct does not collect and conserve artefacts but predominantly shares information. An interpretation centre is defined as the presentation and communication of heritage with the objective of promoting the use of cultural, educational and social and tourism purposes (Tugas *et al*., 2005). Unlike museums, Tugas *et al*., 2005 says "interpretive centres do not aim to collect, conserve and study objects but they enable visitors to gain a deeper appreciation of the site's natural and cultural values by providing the necessary information". Even so, Watson (2007) states that "the term museum is now used to include a wide range of heritage projects and community initiatives that bear little resemblance to the concept of an institution established to collect, conserve and exhibit material culture within its walls".

Nevertheless, the museum is named after Hector Pieterson because of the iconic photograph that was taken by Sam Nzima depicting the lifeless body of 12 year old Hector Pieterson carried by Mbuyisa Makhubu alongside Hector Pieterson's sister Antoinette Sithole. The image raised international awareness of the atrocities of the apartheid government in South Africa and all international attention was paid to events happening in South Africa that day (Baines, 2007). Today, June 16 is a public holiday, deemed as national Youth Day by the post-apartheid government as an essential part of transformation and to actively honour and commemorate the courageous acts of the youth of 1976.



Figure 3: Plaque outside the Hector Pieterson Memorial & Museum, Orlando West (Photo: Hope Masilo)



Figure 4: The Hector Pieterson Museum, Orlando West (Photo: Hope Masilo)

Rationale for choosing the Study Sites

The purpose of conducting the case studies at Liliesleaf Farm Museum and the Hector Pieterson Memorial & Museum is because of the contribution of both museums to the understanding of the students and political leaders' involvement in the anti-apartheid struggle. This echoes the roles that each generation played in shaping South Africa's future which is pivotal in this study, in a sense that the study participants, are both youngsters and elders. Unlike the Apartheid museum, geographically speaking, both sites are seen as the actual sites of confrontation, granting visitors a first-hand experience of the events that occurred on those fateful days. Rankin (2013) found that location also shapes the liberation stories through a step by step replay of the scenes that occurred on that day. Notwithstanding the direct involvement of the apartheid policing body at both sites, the events of July 1963 and June 1976 caused South Africa to be taken seriously by the international community through the buzzwords "Rivonia Trial" and "Soweto Uprisings". Both museums have become cornerstones of the new nation's collective memory and identity. They also attract a large number of international and domestic tourists annually. In conclusion, both museums play an important spiritual role for visitors through the presence of memorial sites which acknowledge those who died and went missing for freedom regardless of colour or race (Marschall, 2013a).

With the Hector Pieterson Memorial & Museum located in a township rich in political history and that has been a long-standing heritage tourism destination, it can be argued that the museum is located in one of South Africa's most popular go-to destinations for international and local tourists. As the heritage precinct is well-known, this study aims to track its performance thirteen years since its establishment in a period where emerging heritage and cultural institutions are competing for the time and attention of tourists. In contrast, Liliesleaf Farm located in a seemingly quiet suburban area. The precinct is slowly gaining popularity and growing in tourists' numbers which means that tourists will increasingly find themselves confronted with a number of culturally diverse and enriching places to choose from when visiting Johannesburg. Therefore, in trying to understand what makes tourists choose certain destinations over others, a comparison of the two distinct heritage sites will contribute to the understanding of what is offered at these sites and how South African tourists are impacted when confronted with their history and heritage.

4.3 Data Collection Methods

For this study, a case study approach was chosen to provide systematic and in depth details about the subject matter at hand (Patton, 2002). Moreover, according to Yin (1984) the strength of case studies lies in the ability to withstand a full variety of evidence ranging from artefacts, documents, observations and interviews. A mixed methodology approach was thus adopted to gather information by using two semi-structured questionnaires for local tourists and museum management. According to Patton (2002) semi-structured interviews make room for the researcher to control the interview and for other themes not anticipated by the researcher to emerge. The questionnaires are qualitative and quantitative in nature (see the Appendices). Ritchie *et al*., 2013 says qualitative research involves using words and images for interpretation whereas quantitative research involves using numbers and controlling variables under controlled conditions. The disadvantage of quantitative research is that it often discards meaning and details. Although the qualitative method is criticised as being soft, unscientific and time-consuming, qualitative research has been found to bring about meaning and a holistic view of real-life events (Patton, 2002). In scholarly research the use of both strategies is believed to strengthen the overall research design, to provide more convincing evidence and to compliment the weaknesses and strengths of one another (Marshall, 1996). Both questionnaires are largely qualitative in order to bring about the rich, diverse, unique and complex nature of the research (Marshall, 1996; Patton, 2002 and Ritchie *et al*., 2013). Open-ended questions dealt with people's understanding of heritage, their overall museum experience and their expectations of the tour whilst the closed questions were used to attain the demographic characteristics of the respondents (See appendix A and B).

4.4 Sampling Techniques

A non-probability, purposive sampling strategy was used to select the participants for this study. Individual domestic tourists between the ages of 18 and 75 were chosen as the most suitable candidates. Vulnerable groups such as children were excluded. Domestic tourists were chosen because international tourists are often propelled to visit South African museums because of the major historical role that Nelson Mandela played in liberating South Africa Visser and Rogerson (2004). Also, Rogerson and Lisa (2005) found that domestic tourism in South Africa has been largely under-researched and is supposedly difficult to track. In contrast, researching domestic

tourists meant that the participants could be more motivated to visit struggle museums for reconciliation and building national pride which might be difficult for international tourists to connect with (Timothy and Boyd, 2003 and Hou, 2009). Furthermore, individual tourists rather than tour groups or adults accompanied by children were chosen because of the time limit that tour groups are allocated by tour guides and the difficulty adults with children experience in taking the time to complete the questionnaire (Packer and Ballantyne, 2002). Additionally, Phaswana-Mafuya and Haydam (2005) observed that interviewing individuals is more advantageous as they often had more leisure time on their hands to pause and reflect on the material due to the self-directed nature of the tour.

4.5 Study Participant Approach

The study took place over a two month period in June and July 2015. Conducted during the week and also on weekends, the tourists were approached in the mornings and afternoons to participate in the study. Upon entrance, the researcher asked the tourists whether they were local or international tourists and if they indicated that they were local tourists, they were briefed about the purpose of the study and asked if they would spare some time after the tour to answer a few questions. Packer and Ballantyne (2002) and Packer (2008) took a similar approach in their studies. The interviews took 10 to 20 minutes to complete. With regard to the environment, since the Hector Pieterson Memorial & Museum is not confined by walls and people freely pass in between the memorial and the museum, only tourists who entered the museum were approached instead of those who gazed at the memorial only. This was done to gain the overall museum experience. Through observing the memorial on its own, the in depth story of the June 16 events are not discovered which would require a visit inside the museum to see the rest of the memorial built for other students and how the story of the uprising transpired. Also, there were bystanders who had no intention in viewing the memorial or the museum. In contrast, Liliesleaf Farm Museum is situated in a contained space thus tourists were approached after paying at the ticket office. Similar to McIntosh (1999), museum managers were also interviewed in order to establish the difference between what they think is important and what visitors think to be important, thereby highlighting any conflict of purpose. At both sites, the interviews were conducted in English for both the stakeholders and the visitors.

Overall, a total of 100 questionnaires were completed (50 at Liliesleaf Farm and 50 at Hector Pieterson). The candidates were made up of both males and females, young and old. According to Packer (2008) age and gender has the ability to influence the type of experiences that visitors will have in heritage sites therefore by classifying participants according to age groups will help with the discovery of who frequently visits heritage sites and to whom heritage spaces appeal to the most. This is done in order to gain the perspectives of the elderly as well as young people with regards to visiting heritage sites. The youth of South Africa has been criticised for not being as politically aware as the youth who fought in the apartheid struggle, thus a comparison of the age groups will assist in verifying the assumptions made. Their educational, employment and residential information was gathered to gain the perspectives of the exact tourists who visited struggle museums were. Some studies are trying to ascertain the profile of heritage tourism in South Africa (Khumalo *et al.*, 2014 and van der Merwe, 2013, 2014). For comparison purposes, visitor numbers were collected at both sites over a five year period from January 2011 until June 2015 (See Table 1, page 37).

4.6 Data Analysis

The use of Microsoft Excel was used for data capturing and analysis. Data on the tourists' perceptions on heritage and experiences in museums was analysed by the use of thematic content analysis. Thematic analysis is a process used with qualitative information (Boyatzis, 1998). This allows the researcher to identify (through coding) recurring themes on the subject matter and any content noticeably different from the rest (Patton, 2002). The codes can be a list of themes, a complex model with indicators and qualifications that are causally related (Boyatzis, 1998). The themes are linked to answering the research question asked and this process serves to strengthen the results where large data sets were used. According to Boyatzis (1998) the advantage of thematic analysis is that it is flexible and enables scholars to use a variety of rich information in a systematic manner that increases accuracy. Alhojailan (2012) says that with thematic analysis, concepts are constructed to give the full picture of participants' views and actions. Also, it can be used to make sense of unrelated material that assists in understanding and interpreting observations about people, events, situations and organizations (Boyatzis, 1998). In contrast, thematic analysis is argued to be an unspecific approach or method in its own right as there is an absence of clear and concise guidelines around thematic analysis, which suggest that 'anything

goes' (Braun and Clarke, 2006). Some scholars see the approach as being poorly demarcated, yet widely used (Braun and Clarke, 2006). Lastly, direct quotations are used to retain the quality of the results and for expression. According to Guest *et al*., (2012) quotes are the primary form of evidence to support the author's representation of data. Also, quotes are essential in defining key concepts, help assess validity and show the reader that the findings presented are based on what participants have said (Guest *et al*., 2012). In confidentiality of the participants, their names are not divulged but individuals are rather referred to as respondent 1 or respondent 2, etc.

4.7 Ethical Considerations

Prior the data collection period, the participants were not considered as vulnerable with the University of the Witwatersrand and relevant consent forms were signed by the CEO of Liliesleaf Farm and the Chief Curator of the Hector Pieterson Memorial & Museum for authorisation and clarity (see letters in the appendix).

4.8 Limitations of the Study

One of the limitations of this study was the length of the questionnaire for the local tourists. Some respondents conveyed that the number of open-ended questions were many which lead to some people providing one word answers towards the end of the interview. Also, in both museums, due to the availability of South African tourists on weekends, the amount of time allocated to collect data was exceeded. Therefore the time for data collection had to be expanded. Overall, the tourists and management at both sites were more than willing to partake in the study judging by the low refusal rate. Despite the study being undertaken in winter, people were more than willing to share their experiences.

4.9 Conclusion

This chapter illustrated the methodological procedures undertaken for this research. A qualitative and quantitative survey design was used to answer the research questions. A case-study approach was used to investigate two heritage sites based in Johannesburg. The questionnaires revolved around the visitor's prior expectations, their experiences of visiting the museum and their opinions on the South African heritage. This chapter also described the population sample that was used, the data collection methods and the strategies used to analyse the data.

CHAPTER FIVE: RESULTS

5.1 Introduction

The liberation or struggle heritage theme is growing in popularity among tourists in South Africa. The number of visitors from 2011 to 2015 at Liliesleaf Farm Museum and the Hector Pieterson Memorial & Museum indicates that there has been a steady increase in the visitor numbers over the years (Table 1). Unfortunately, visitor data collection for Liliesleaf Farm Museum only began in the year 2013 therefore there is no statistics available for the year 2011 and 2012. According to management, Liliesleaf only appointed a marketing manager to capture visitor data in the year 2013. Prior to that, no person was available to capture the data. It should be noted that Liliesleaf Farm Museum was established six years after the Hector Pieterson Memorial & Museum, therefore the number of tourists visiting Liliesleaf Farm are expected to be lower than the visitor numbers at Hector Pieterson Memorial & Museum.

Table 1: Heritage sites visitor numbers, 2011-2015.

Year	**Hector Pieterson** Memorial **& Museum**	**Liliesleaf Farm Museum**
2011 (January-June)	73 019	No data available
2012 (January-December)	129 833	No data available
2013 (January-December)	165 018	12 356
2014 (January-December)	192 182	13 384
2015 (January-June)	45 748	10 354

Source: Marketing Departments at Liliesleaf Farm Museum & the Hector Pieterson Memorial & Museum

In this section, the results are reflected as a combination of the two sites and for the purpose of difference and acknowledging the unique experiences offered at each site, the individual results of both sites will also be presented. Responses were coded and for anonymity, the quotations of the participants are indicated by (R# L/H = Respondent# Liliesleaf Farm or Hector Pieterson).

5.2 Demographic Characteristics of Visitors

At the Hector Pieterson Memorial & Museum, the gender distribution of the respondents was not equal with 74% female and 26% male (see Table 2). In contrast, the gender distribution at Liliesleaf Farm Museum appeared to be equal for both male and female. Overall, within the sample of 100 people, women appear to visit more heritage sites than men. This corresponds with Khumalo *et al*., (2014). In terms of age, Liliesleaf Farm Museum mainly attracted visitors who are middle aged at 40-50 (32%). This can be attributed to the significant timing of the raid, which occurred 52 years ago at the time where visitors within these age ranges lived to hear and experience the events of the Rivonia trial first hand. At the Hector Pieterson Memorial & Museum, a higher proportion of visitors were young people within the age range of 18-39 (34%). Arguably, because the history of the Hector Pieterson Memorial & Museum is centred on the role of young people in the struggle, more young people are seemingly drawn to the museum. Interesting to note, the racial groups that were dominant in visiting both sites are black people. At the Hector Pieterson Memorial & Museum, 14% were white whilst 56% were black. This shows that the proportion of white visitors at the precinct has dropped in comparison to that suggested by Khumalo *et al*., (2014). This also means that the marketing efforts made by the government to attract black people into the tourism industry are working. Although the number of white people visiting the Liliesleaf Farm Museum is 40%, there isn't much of a difference to the number of black people visiting which is at 38%. For both sites, the minority racial groups by visitation are Indian, Asian and coloured people which indicate that greater working efforts needs to be made to attract these groups.

Typically, visitors to both heritage sites can be described as well-educated with 26% and 20% respondents having a post-graduate degree at the Hector Pieterson Memorial & Museum and Liliesleaf Farm Museum respectively. In terms of employment status, the respondents in general are well secured with the majority of the respondents having some post school training. 70% of the respondents at Hector Pieterson and 60% of the respondents at Liliesleaf Farm are working full-time. Combined 17% of the respondents fell into the other category; ranging from people who are self-employed, free-lancers, retirees, students, pensioners and home-executives. Arguably, this suggests that people who seem to have more time on their hands are more capable of visiting heritage sites.

Table 2: Demographic profile of the respondents

Demographic variables	Hector Pieterson Percentage	Liliesleaf Farm Percentage
Age		
18-28	34%	22%
29-39	34%	14%
40-50	18%	32%
51-61	12%	16%
62-72	2%	16%
>73	0%	0%
Gender		
Male	26%	50%
Female	74%	50%
Race		
White	14%	40%
Black	56%	38%
Indian/Asian	20%	10%
Coloured	6%	10%
Other	0%	0%
Unspecified	4%	2%
Education Levels		
No formal schooling	0%	4%
Primary	0%	0%
Secondary	14%	14%
Higher Learning	14%	24%
Certificate		
Diploma	34%	18%
Undergraduate degree	10%	16%
Postgraduate degree	26%	20%
Unspecified	2%	4%
Employment Status		
Unemployed	8%	6%
Working full-time	70%	60%
Working part-time	6%	10%
Looking for work	6%	0%
Other	10%	24%

The spread of local tourists by place of origin show that most domestic visitors at both sites are predominantly from Gauteng, KwaZulu-Natal and the Western Cape (See Figure 5). For Liliesleaf Farm Museum, 20% of the respondents are from Western Cape, which is higher than the 6% of tourists from the Western Cape found at the Hector Pieterson Memorial & Museum. This result can be attributed to the close link of the Robben Island Museum to Liliesleaf Farm Museum (See chapter 4). Overall, the tourism industry should look closely into convincing people coming from the Free State, Eastern Cape, North West, Northern Cape, Mpumalanga and

Limpopo (which are provinces with the least number of visitors by origin) to visit heritage sites located in Johannesburg more. This would address the problem of geographical spread.

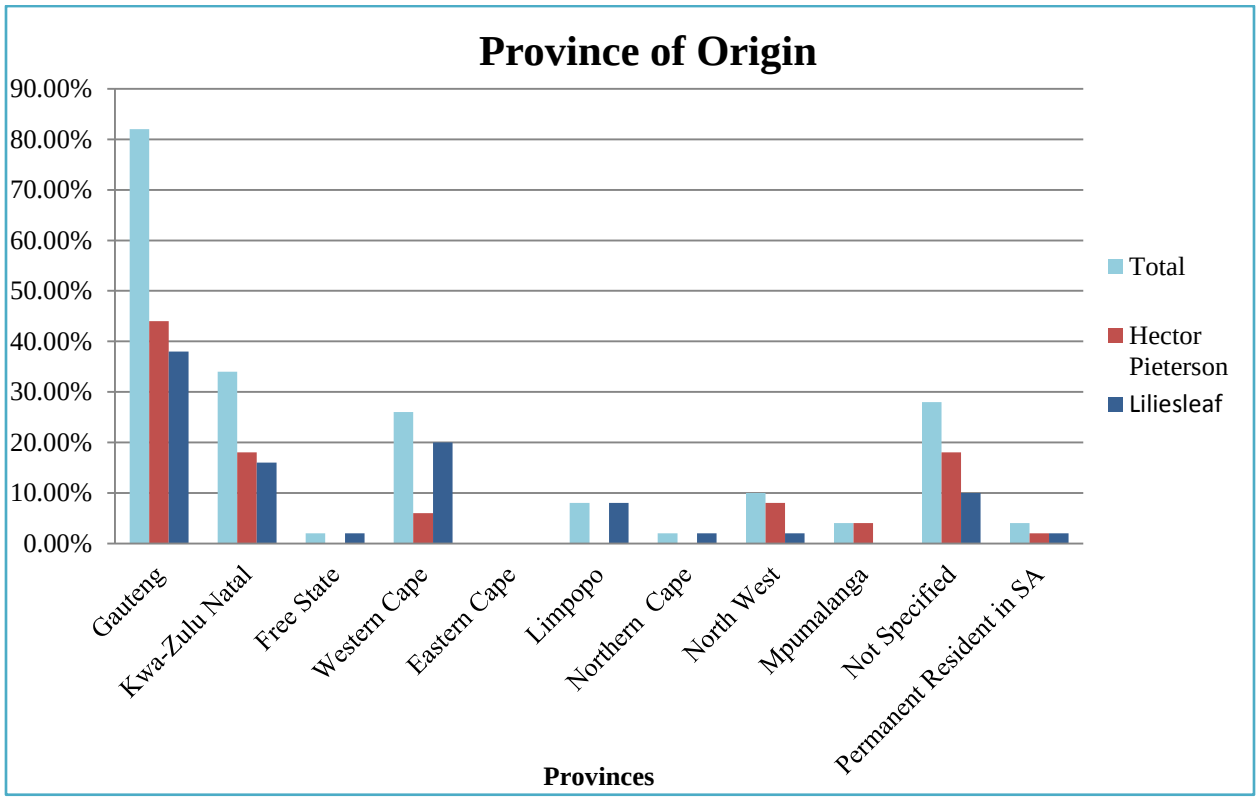


Figure 5: South African provincial distribution of tourists by origin.

5.3 Motivational Factors

Looking into what motivates tourists to visit museums will better position institutions to understand the intentions, desires and behavioural patterns or attitudes of tourists toward the museum before hosting them. This will benefit the museums in doing more effective and segmented marketing as suggested by van der Merwe, (2014). When asked about what motivated tourists to visit the museum and how they found out about the museum, varying outcomes were expressed. Predominantly, at both museums, most tourists said that they were more motivated to visit the sites by word of mouth (the influence of friends and family members). This however, correlates with the result found in Figure 6 where overall, 88% of the tourists selected word of mouth as their main source of information. Surprisingly, in a world where technology has developed significantly and interaction through the Internet has increased, Liliesleaf Farm Museum (4% social media: 4% newspaper/magazine) and the Hector Pieterson Memorial &

Museum (6% social media: 6% newspaper/magazine) have least used these media avenues to promote themselves.

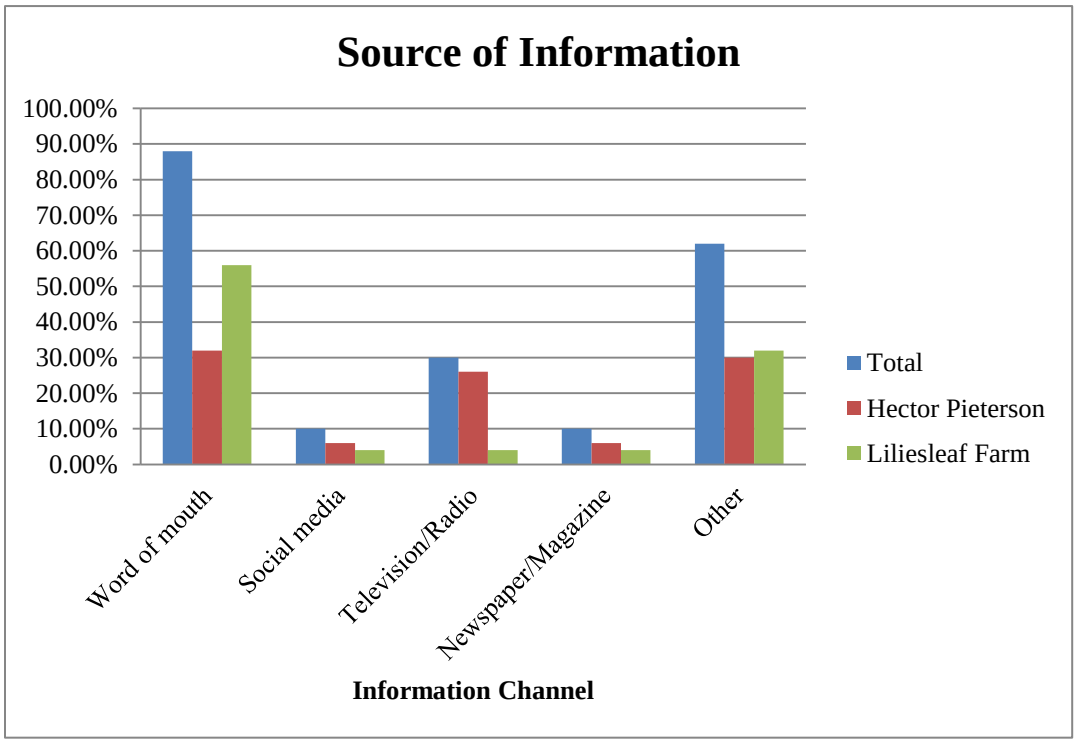


Figure 6: Means by which local tourists heard about heritage sites.

Some of the other reasons that propelled tourists to visit heritage sites came from the general interest of individuals to know more about history and to gain deeper insight on the events of the South African apartheid struggle.

"*I felt as if I didn't know enough about the struggles and fights that the country and our leaders went through*" (R-9L)

"*To know more about our past and how it really happened at the strike*" (R-3H)

For this reason, some tourists felt that as a part of social justice, it is mandatory for them as South African citizens to visit struggle heritage sites. Closely linked to that, some local people felt that they wanted to be part of a shared experience or better yet to gain a first-hand experience of the events that reminded people of the struggle. This could mean that South African people are ready to find out about the past, to discover their roots and sought out for forgiveness. The courageous act of local tourists to visit places bearing painful and traumatic memories signifies

that the much anticipated healing of the society is in progress and facilitated through experiences in museums. In some cases, tourists mentioned that their trip was business related and to some, visiting a museum fell under a 'bucket list' of places to go to when visiting Johannesburg. This implies that entertainment plays an important role in attracting visitors. Interesting to note, other tourists mentioned that their visit was inspired by the June 16 event of which the staff of Liliesleaf Farm conveyed that the national holiday contributes tremendously to the growing visitor numbers of the day. During field work, no research was conducted at the Hector Pieterson Memorial & Museum on the 16th of June due to the vast amount of people that visited the precinct on that day (See Figure 7). In addition, because of the crowd, the motives of some people who were present around the precinct can be put into question. Were the people around the museum there for the purposes of commemorating the events of the Soweto uprising or did they visit the precinct to familiarize themselves with local celebrities from popular radio stations such as Metro FM? This however indicates that the media is a powerful tool to use in order to reach support of the wider public.



Figure 7: Visitors lined up outside the Hector Pieterson Memorial & Museum on the 16th of June 2015 (Photo: Hope Masilo).

5.4 Visitors Expectations of the Tour

The responses from management to the question "Do you think the expectations of tourist's are attainable?" suggest that the staff of both Liliesleaf Farm Museum and the Hector Pieterson Memorial & Museum are very much aware of the needs of consumers and are interested in fulfilling them. Conference co-ordinator Zulu (2015) from Liliesleaf Farm Museum said:

"*Yes indeed as we do not allow ourselves to fall short of the higher expectations. Tourists come to learn from us*".

Similarly, Hector Pieterson's museum guide Twala (2015) expressed that the reports that the museum receives from tourists are positive which signify that the expectations of tourists are met at the precinct. In the case of Liliesleaf Farm, 32% of the respondents expressed that they had no prior visiting expectations because of being unaware of what they may encounter at a seemingly new place such as Liliesleaf Farm. The remaining 68% of the respondents put across that they had an idea of the arrests but expected to gain detailed accounts of what happened in Rivonia and how other activists from different racial backgrounds were involved in the liberation movement. Some were curious to see how Liliesleaf Farm has transformed from an old farm house into a national heritage site. For the Hector Pieterson Memorial & Museum, no-one expressed anything about the architectural developments. Instead, tourists expected to see more tangible artefacts such as school uniform and burnt tyres on display.

"*Wanted to look at old pictures and discussions from people who lived through 1976*" (R-5H)

"*I would see more visual items used on the day 16th June. Tyres or other items to portray the day*" (R-27H)

"*To see everything almost in detail and see things they actually used in the strike*" (R-3H)

Closely linked to this, people expected to see past victims or Hector Pieterson's sister, Miss Antoinette Sithole narrating the story of the day for more impact. This appeared to be a disappointing turn for tourists.

"*I was expecting to see the sister of the late Hector Pieterson but we couldn't see her*" (R-27H)

This particular expectation shows that some tourists visit the precincts without gathering enough information as to what they might encounter upon arrival. This was also observed among people who arrived at the museums expecting not to pay any entrance fees but upon finding out that the exhibits are not free, they left. At the Hector Pieterson Memorial & Museum, this was evident among people who walked. Some people questioned the authenticity of the history being portrayed.

"*I did not really believe what I was hearing or reading*" (R-46H)

Looking at Figure 8 and 9, a larger proportion of tourists arrived by private car (84% Liliesleaf Farm Museum and 50% Hector Pieterson Memorial & Museum) and a lower proportion walked (6% at the Hector Pieterson Memorial & Museum and none at Liliesleaf Farm Museum). This shows that accessibility to the museums does not appear to be a problem. However, could it be that people who live nearer museums hardly visit because they feel that they know about the museum already or do they take its existence for granted?

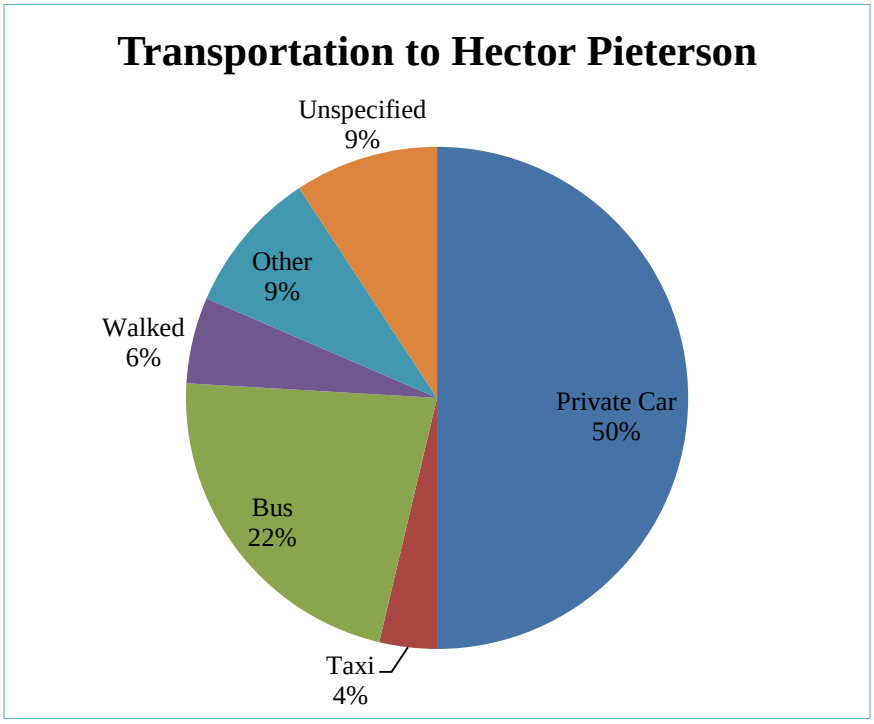


Figure 8: Mode of transportation to the Hector Pieterson Memorial & Museum, Soweto.

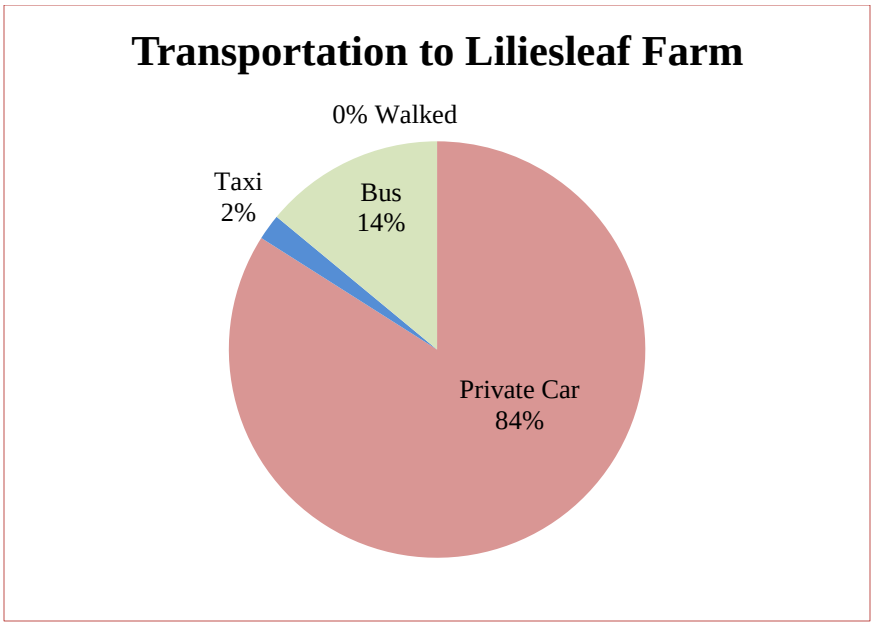


Figure 9: Mode of transportation to Liliesleaf Farm Museum, Rivonia.

Overall, the findings implies that people have a general idea that museums contain souvenirs and tangible items such as old documents and letters but they were highly impressed to find that museums make use of state of the art materials presented in audio-visual forms to convey their messages. In the same light, in as much as tourists expect their needs to be met when visiting heritage sites, Liliesleaf Farm tour guide Sewela (2015) urged that the least that tourists could do for the museum is:

"*To let everyone leave with the full information of the South African history from where everything started and where it ended*"

Also, the Chief Curator of the Hector Pieterson Memorial and Museum Gule (2015) and Liliesleaf Farm's Conference co-ordinator Zulu (2015) expect visitors to leave with a sense of reverence for the museum and to bring more tourists to the vicinity. This demonstrates that in order for the staff to fully cater to visitors in the best way possible, customers ought to show some appreciation to the museums through giving them feedback on their experiences which in turn might encourage the staff to remain enthusiastic at all times. Visitor's expectations and experiences enable museums to track their growth levels.

5.5.1 Positive Tourist's Experiences at the Sites

After the tour, respondents were asked to share about their experiences and various responses were received. Using a Likert scale, tourists had to select how they rated their experiences and from the findings, 55% mentioned that their experiences were excellent followed by 37% good, 7% fair and 1% poor (See Figure 10). These finding suggest that both sites satisfied more than half of their visitors.

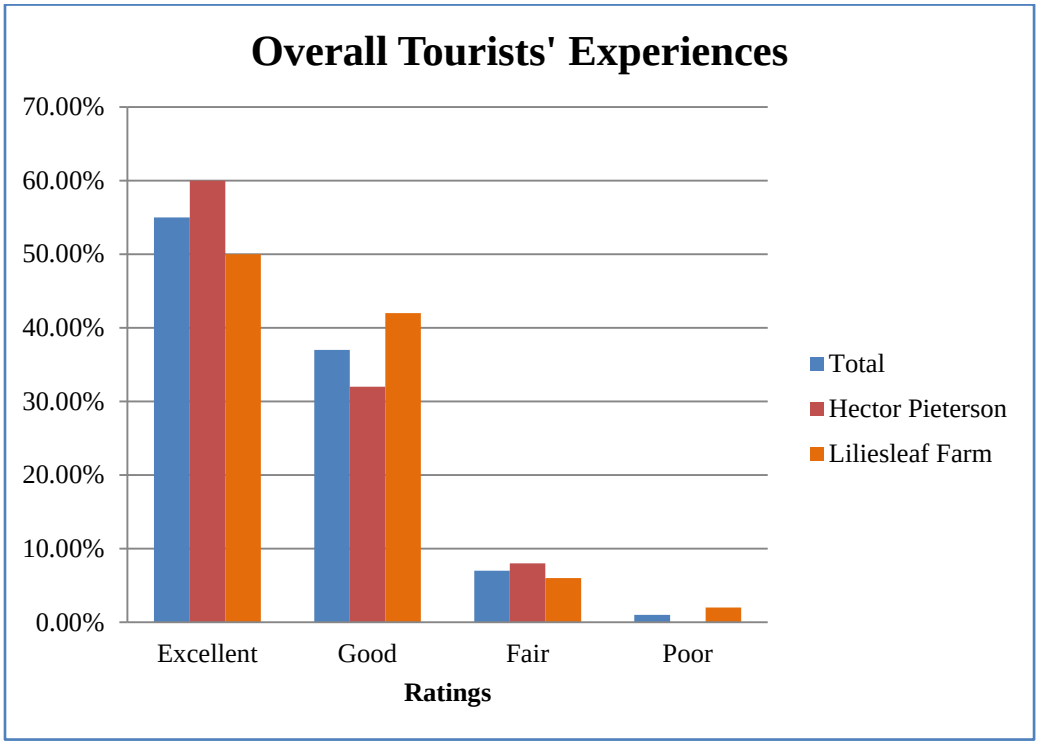


Figure 10: Total experiences of local tourists at Liliesleaf Farm Museum and the Hector Pieterson Memorial & Museum.

On a personal level, some people were emotionally and mentally challenged. A deeper sense of the courage and challenges that previous political activists endured was felt among the visitors. Words like 'validation' and 'reality' were common and some felt that the society has been misguided by the media.

"*All I saw, I have read and seen from the papers so it was just a validation of the knowledge I gained*" (R-4H)

"*There is more to our struggle that we are led to believe by the media*" (R-43L)

Furthermore, others left the museums with the realisation that the journey to a better South Africa is still a long process going forward and that the onus is upon them to act against the injustices of today. The detailed personal accounts and the involvement of other activists from different racial backgrounds caused visitors to be filled with humility and respect.

"*A walk through history, such things when you read about or hear about it's like oh okay, but when you have to walk through the museum and see all the photos it gives you a different perspective, it's no more oh well, it's a journey you will never forget*." (R-23H)

"*A profound sense of sadness, guilt and that we are all responsible for what happened. Even if we just kept quiet and did not speak up*." (R-1H)

"*Huge respect for the then leadership and sadness that their expectations and sacrifices have been squandered by the present regime*" (R-8L)

"*A change of attitude and a willingness to contribute towards South Africa*" (R-11H)

In terms of architecture, the audio-visual arrangements, memorials, transformation of Liliesleaf Farm into a museum and the individual accounts of the students and political leaders impressed visitors. Different responses were expressed about the volume of information. Some felt that it helped them gain knowledge and a better understanding of history but some yearned that the information should be made more digestible. On that note, tourists recommended that having tourist guides for individuals would facilitate this and make the tours more interesting. Although Liliesleaf Farm Museum provides guided tours for tourists, that option is only made available for larger groups. In contrast, the Hector Pieterson Memorial & Museum allows tourists to arrive with their own tourist guides (found through tourism agencies or local residents acting as tour guides) for job creation purposes but 16% of the respondents at the precinct requested that compulsory tourist guides should be made available by the museum.

"*They must not leave us to go for the tour by ourselves; they need to help us, give a full experience...*" (R-30H).

"*Tourist guides or more interactive areas*" (R-5H)

"*Have people to tour with us and explain a bit more and able to ask questions*" (R-3H)

5.5.2 Negative Tourist's Experiences at the Sites and Improvements

Radder and Han (2013) mentioned that one way of sustaining heritage museums is to provide quality and ensure high levels of customer satisfaction. Therefore, understanding what causes customer dissatisfaction, positions museums to learn from their mistakes and provide better and quality experiences next time. At both heritage sites, visitors exclaimed that the fact that some electronic equipment was not working caused their experience to devalue. This however was attributed to the load-shedding (the interruption of electric supply to reduce the amount of strain on the entire power system in South Africa) incidents that occurred sporadically during the winter season. In such cases, Liliesleaf Farm Museum offered 50% off the original price for the tour and the Hector Pieterson Memorial & Museum was closed during load-shedding for safety reasons. Apart from the equipment not working, a few tourists said that the communication levels of the staff were rather unsatisfactory. They suggested that the staff should be more welcoming "*To make the host more friendly and polite*" (R13-L).

Linking negative tourist's experiences to the question: what are some of the challenges faced by the museum when dealing with the staff? Sewela (2015); Twala (2015) and Zulu (2015) expressed that language posed as a huge problem as some tourists could not understand English. In addition, Twala (2015) revealed that "*Not following the rules, damaging of the artworks*" could cause contention between the staff and the visitors. Tourists were asked to indicate what improvements that the museum can make to enhance their exhibition next time. Overall, apart from the 3% unsure, 5% non-responsive and the 39% that said no improvements were necessary, 53% conveyed that more marketing, advertising and more interactive displays could have improved their experiences. Particular to the Hector Pieterson Memorial & Museum, visitors requested that photo taking should be made permissible inside the museum. From the management's perspectives of both sites, the improvements that the museums can make to enhance visitor experiences are to diversify language for better communication, avail the museum information on the internet for visitors, install devices for the visually and hearing impaired and lastly, "*host a mini concert*" (Zulu, 2015). To conclude, the museums staff were then asked: in what way does the museum heighten the experiences of visitors? Different responses were received. At the Hector Pieterson Memorial & Museum, the management claimed that they bring young people to perform dramatic arts like poetry in motion, singing

songs of liberation, hosting book clubs and having dialogues for diversity. Also, they host monthly events between different stakeholders, the community and the visitors for better engagement and relations. In contrast, Liliesleaf Farm Museum provides guided tours organized by the museum and they ensure that cleanliness and order is up to standard. Acknowledging the differences that exist, each museum can therefore learn from each other to enhance their performance and provide "*world class exhibitions*..." as Sewela (2015) said.

5.6 Tourists Perceptions of Heritage Sites

Table 3: Perceptions of heritage tourists about the sites

Variables	Hector Pieterson Museum	Liliesleaf Farm Museum
Prior Visit		
Yes	26%	20%
No	70%	80%
Unspecified	4%	0%
Were your expectations met?		
Yes	90%	92%
No	6%	8%
Unsure	2%	0%
Unspecified	2%	0%
Are museums necessary?		
Yes	98%	100%
No	0%	0%
Unsure	2%	0%
Would you visit again?		
Yes	90%	90%
No	8%	4%
Unsure	2%	6%

Findings on Table 3 show that despite 26% and 20% (Hector Pieterson Memorial & Museum and Liliesleaf Farm Museum respectively) mentioning that they have had prior visiting experiences of the exact heritage sites under study, overall 91% of the expectations were met and 90% of the respondents said that they would visit again. 99% deemed museums as necessary and understood how their visit affects the museum. Tourists know the role they played in visiting the museum. Apart from meeting monthly targets, the majority of the respondents understand that their presence contributes significantly to the sustenance of the museum on a financial basis. Some believe that they fulfilled the purpose of the museums by adding value and showing the

importance of heritage institutions and recognized that their active participation in museums enhances research and reinforces the public's interest and opinion about such places. Lastly, alongside the management's perspectives, the respondents know that their presence allows them to spread the word about the existence of museums therefore playing a pivotal part in the diffusion of history and changing the attitudes of the wider public. For that reason, museum managements felt that heritage is an important component to visitors.

5.7 Differences in Findings

In acknowledging the differences that exist between the two heritage sites, Hector Pieterson Memorial & Museum appears to produce exhibitions that are more intangible in nature. For example, people expected to see artefacts that represented the events of the uprising but instead film footage, photographs, text panels and posters confronted visitors. These objects highlight the importance of story-telling and oral testimonies in the museum. Also, the narrative of the Hector Pieterson Memorial & Museum is centred on death, police brutality and the socio-political control of the apartheid government from a township context. As a result, the tourists who visited the Hector Pieterson Memorial & Museum appeared to convey strong feelings of pain, anger, remorse and heart-brokenness. In contrast, Liliesleaf Farm Museum is more of a place that encourages conversations to take place. The museum is a place that displays the refuge of past political leaders and their association with the underground movement. The atmosphere of Liliesleaf Farm is driven by the notion of leadership, courage and sacrifice. Liliesleaf Farm is not linked with death whatsoever and from observation; tourists who visited the museum were more mentally inspired. To add on this, Liliesleaf Farm Museum contains more artefacts which are tangible in nature. Here, tourists were able to exhibit the main house, sit on furniture that was present during the 1963 raid, listen to audio-visual material from the safari-truck that was used to transport political leaders in and out of the country and sit in the exact room where Nelson Mandela occupied as the alias David Motsamayi amongst other possessions. As result, tourists at Liliesleaf Farm left the precinct with more feelings of reverence than pain.

5.8 Understanding the Concept of Heritage in Museums

Using a Likert scale, the key informants were asked how important they thought heritage was to South African tourists. The results show that respondents thought heritage was highly important to them (See Figure 11).

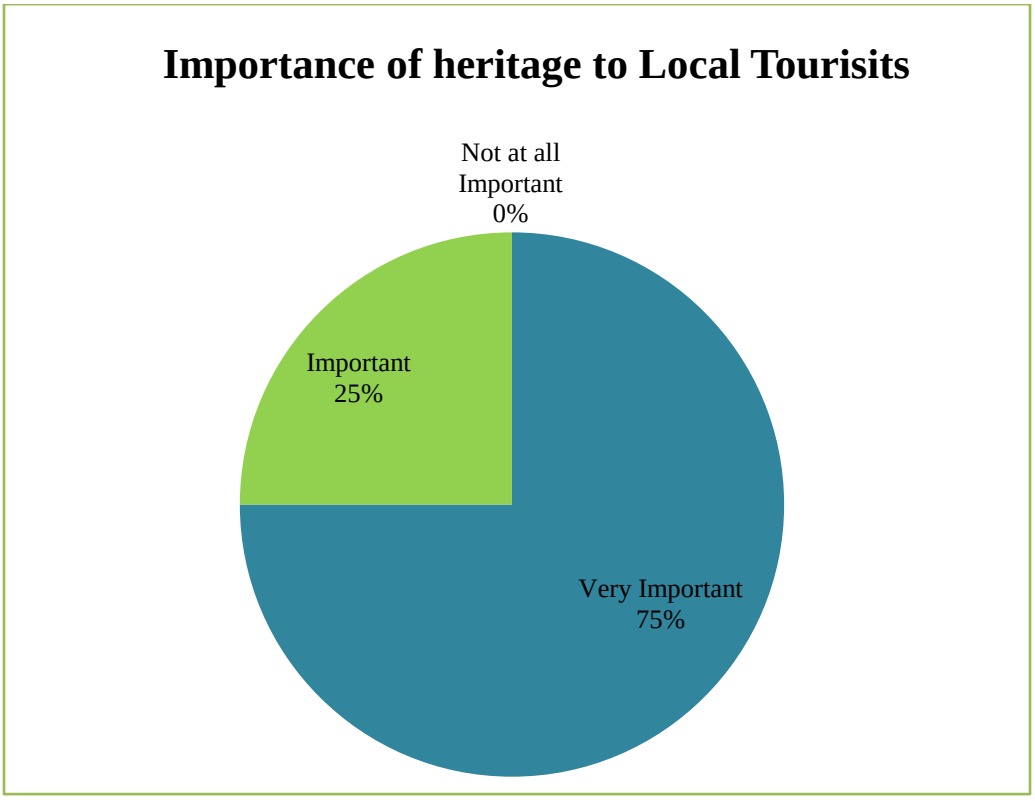


Figure 11: Key Informants' perspectives of how important heritage is to South Africans.

Some of the sentiments that tourists shared about what heritage meant to them in the new democratic South Africa are shown below. Of the 82% that responded to this question, some people felt that today heritage is a lost entity, that it is nothing but added problems, yet others thought that heritage calls for people to celebrate and appreciate the journey to democracy with all its achievements.

"*Heritage in the new RSA is a reminder of our painful past and a motivating factor to correct past injustices*" (R-11H).

"*It's difficult. So much progress has been made over the past 20 years, but now it feels like our heritage is being used by corrupt politicians to keep the masses voting them back in power even if they don't deliver on their promises...*" (R-1H).

"*It is almost as if our heritage has started anew even though we must not forget where we come from. It is important to use this time in the New Democratic South Africa to start a heritage where everyone is equal*" (R-30L).

Although democracy has caused people to have better relations with one another without any geographical restrictions, some people felt that the values and principles of heritage and the cultural dynamics of South Africa such as UBUNTU (a South African expression that means living in humanity with one another) and living in unity have been lost or changed. Some tourists felt that each man for himself has become the norm of the day. This is interesting to note because from the tourists' experiences at each site, the findings suggest that the attitude of working and coming together as a people has been inculcated in the minds of tourists. Also, some felt that heritage to them is applying the lessons gained from the museums daily and not repeating the mistakes of the past. These remarks thus suggest that museums are valuable to the society and played a pivotal role in changing the attitudes of the people. In answering the question, what is your understanding of heritage, 80% of the respondents understand heritage as ancestry, being in touch with one's roots, culture and embracing past experiences. Also, some link heritage as the symbolic events leading to the future, history made alive in people's minds and educating generations about freedom, the legacy of veterans such as President Nelson Mandela, Mbuyisa Makhubu, Tsietsi Mashinini and Bram Fischer among others. Of the 20% who did not respond to this question, it can be argued that these respondents did not understand what heritage was since some people said they did not know or possibly skipped the question because they felt that the questionnaire was too long.

To conclude, museum managements where asked to comment on how they ensured that heritage is passed on from one generation to the next in its authentic state. Gule (2015) had this to say

"*I don't believe in the concept of authenticity when it comes to heritage. The best way to teach heritage though is not to just shove it down the people's throats but to deal with whatever those people are living through and show how those things are related*".

In other views, Sewela (2015); Twala (2015); and Zulu (2015) believed that constant sharing of information and communication is one way of ensuring that authenticity is kept alive in museums. Through observation, one way in which Liliesleaf Farm Museum has kept authenticity alive is through purchasing the original documents of the Freedom Charter and making them available for the public to see. For example, on the day of the 60th anniversary of the Freedom Charter on the 26th June 2015, Liliesleaf Farm officially unveiled the original copies of the charter in their museum. Related to tourists, in general the Liliesleaf Farm Museum and the Hector Pieterson Memorial & Museum expect to see tourists leave their premises with the full story of the South African history, the involvement of various activists in the fight for freedom and importantly, to know that anything is possible if they are willing to stand up for what they believe. Through the tourists' experiences witnessed from this study, it can therefore be concluded that local tourists are willing to share their experiences of heritage with others and that they have gained better knowledge of the history and liberation or struggle heritage of South Africa than they initially came with.

CHAPTER SIX: DISCUSSION AND CONCLUSION

6.1 Introduction

This study provides an analysis of the existing relationship between heritage sites and local visitors to the sites. This study addresses a variety of aspects such as visitor experiences, motivations for visiting the sites, expectations and heritage perceptions which have been inadequately explored in academic research. This final chapter provides a summary of the research findings and outlines the implications of these findings for museum stakeholders and their interaction with visitors. This chapter concludes with recommendations for museums and provides suggestions for future research.

In the literature, heritage has emerged as a type of niche tourism that visitors are keen to pursue more cultural experiences in their travel (Kerstetter *et al*., 2001). With South Africa formerly known for its scenic beauty, the transition of South Africa into a democratic country has inspired people to explore what the country has to offer (RSA, 2012b). However, in the face of rising heritage installations in the country, relatively little research has been conducted on how these sites are utilised. This research thus provides new insights as to how local tourists in South Africa experience 'struggle heritage' sites and how museums can enhance their interaction with visitors. Furthermore, this study shows how heritage sites shape the perceptions of local visitors in South Africa and increase understanding of the importance that people attach to heritage and heritage tourism. The fundamental aim of this research was to explore the impact of struggle heritage sites in the lives of local tourists and the study addressed three research questions.

1. Do museums foster a greater understanding of heritage in visitors?
2. What do the motivations of tourists inform us about the travelling experiences of South Africans to museums?
3. What role do the expectations and experiences of tourists play in the growth of museums?

The findings relating to these research questions are outlined in the next sections.

6.2 Strengthening Communication Levels

The first finding is that both Liliesleaf Farm Museum and the Hector Pieterson Memorial and Museum lacked the capacity to reach out to the wider public in terms of their advertising and marketing. So far, word of mouth through friends and family is the most common method which visitors gained exposure to museums. Relating this to the theoretical framework of 'interpretive communities' this finding shows that the social groups that visitors belong to are a strong influence on how heritage sites will be received or interpreted by the consumers. The manner in which friends and family promote particular heritage sites either heightens or reduces the expectations of visitors. On the other hand, from the findings, the use of the Internet and social media sites such as Facebook, Twitter and LinkedIn are used minimally to draw in the masses. This result concurs with the results found in Musinguzi's (2007) study. Considering that historical and cultural resources are one of South Africa's best tourist selling points, Phaswana-Mafuya and Haydam (2005) suggest that museums ought to consider adopting the above mentioned communication platforms to stimulate a greater desire in people to visit museums and for heritage tourism to gain popularity. Also, this study revealed that an element of complacency within the communication arena exists between the staff and visitors. Some respondents requested that the museum staff could be more patient, polite and friendly towards tourists who may not fully understand how to navigate around the museums. On that note, tourists felt that the presence of compulsory tourist guides (either for individuals or groups) would be helpful in heightening their museum experiences or stimulating greater interests during the tour, Graburn (1977) suggests that visitors touring by themselves tend be overwhelmed or bored as they progress throughout the exhibit. Visitors believed that tourist guides possess greater, if not additional knowledge about the history presented. Again, this finding links to the framework of interpretive communities by suggesting that visitors may gain little understanding of the content on display if no-one from the interpretive community of the museum (tour guide or curator) introduces the visitors to the constructed meanings, knowledge, strategic frameworks and intelligibility of the staff's interpretive community.

6.3 Visitor Profiles and Characteristics

In the literature, Marschall (2013b) observed that heritage tourists are generally people who are more affluent, older and more educated. Results in this study slightly confirm Marschall's (2013b) observation, as more affluent and highly educated tourists visited the sites. Interestingly younger people appeared to visit both sites frequently. This finding however challenges the assumption made by Baines' (2007) who found that veterans criticised young people for being disengaged with current or past political affairs, disinterested in history and heritage sites due to the perception that museums are boring. On the other hand, it can be argued that young people participating in this study had the opportunity to visit heritage sites at the time when the study was conducted because it was undertaken during school holidays. In this regard, more studies of museums across the country will validate the assumption that the youth of South Africa are disinterested in visiting heritage sites.

In terms of racial distribution, attention needs to be paid to attracting more coloured, Indian and Asian people to museums because the predominant people that visited both heritage sites in the study were white and black people. Also, future tourism studies can look further into uncovering the reasons as to why females visit heritage sites more than men as this study and van der Merwe (2014) found. Addressing the aspect of geographical spread, van der Merwe (2014) found that accessing tourist attractions between provinces of great distances tend to be difficult to reach in a day's trip. This finding however concurs with the results found in this study where provinces of great distances such as the Northern Cape, Eastern Cape and the Free State had the lowest proportion of tourists originating from there. As a result, it is of paramount importance that ties and linkages between museums across provinces of great distances from the Gauteng province ought to be established or strengthened to raise awareness of other museums that provide memorable experiences about the liberation struggle across the country. In this way, tourists can experience the heritage of South Africa wherever they travel across the country because of the exposure they have been given with regard to museums in other areas. Therefore, tourists will become aware of the possibility of visiting Liliesleaf Farm Museum if they visit northern Johannesburg. As a start in addressing the problem of geographical spread of museums, the South African National Council has spearheaded the Liberation Heritage Route (LHR) project to

expose thirteen iconic sites that portray different heritage offerings and the story of the struggle across South Africa (Bialostocka, 2014).

6.4 Fostering a Greater Understanding of Heritage in Visitors

A further finding is that the role that museums play in enhancing the perceptions of heritage among local tourists is clear. From this study, respondents indicated that upon their arrival at the museums their knowledge of the struggle heritage was limited. However, after the overall museum experiences, tourists understand the details that occurred in the struggle and were able to delineate the differences between the narratives portrayed by the media, history textbooks from schools and heritage sites. This outcome positions tourists to interpret history for themselves from what they gathered. Interpretive communities are subject to change and are unstable based on the transfer of information or strategic frameworks from one interpretive community to the next (Watson, 2007). So the overall perceptions that tourists have about heritage (whether good or bad) are most likely to be passed on to friends and family (social groups) which will influence their ultimate decision to visit the museums or not. Therefore, the suggestion made here is that excessive reliance on word of mouth for marketing the museum is risky if tourists leave the premises unsatisfied with the exhibition.

This study has shown that museums impacted tourists psychologically and emotionally. Visitors to the Hector Pieterson Memorial & Museum appeared to be more emotionally challenged because of the association of the place to death and police brutality. In contrast, visitors to Liliesleaf appeared greatly impacted on a psychological level because the majority of the respondents emphasized how they have gained a broader understanding of the history, how society has changed as well as details that led to the Rivonia trial. Similar to the findings of Marschall (2010), this study found that tourists gained a deeper understanding of how the South African government used the concept of heritage to promote governmental agendas at the cost of the well-being of the people. Respondents at both museums expressed how they have been empowered to act as a collective to change their current circumstances and how disappointed they were about the unkept promises made by the current government. This research shows that museums play two major roles for visitors. Firstly, museums encourage the drive in people to build a just and non-racial society and secondly, museums contribute to changing the attitudes and perceptions of people about history. Nevertheless, the limitation that exists at both museums

is that insufficient opinions are gathered from tourists by the museum staff after the tours. The visitor's books currently available only allow space for 'one line' comments, which limit tourists from fully expressing their views.

6.5 Experiences and Expectations of Local Tourists in Growing Museums

In examining the role that the expectations and experiences of local tourists play in the growth of museums, the findings of this study reveal that respondents regard visiting museums as an important factor in keeping the story of the struggle alive. Interesting to note, the majority (overall, 99%) of the respondents feel that museums are necessary despite the actions of the current South African government in using museums for advancing their personal agendas. Tourists believed that experiencing the story of the struggle first-hand emphasizes their 'mandate' to ensure that the heritage of South Africa is conserved and preserved for current and future generations. In addition, the museum experiences of tourists reinforce the public's appreciation for the efforts made by heritage institutions to ensure that the heritage and cultural offerings of South Africa are shared by both foreign and domestic tourists. Advantageously, this is one of the central aims for the National Department of South Africa - to provide world-class visitor experiences for all (RSA, 2011). This finding shows that both visitors and stakeholders desire to see heritage and cultural tourism products reach their full potential. This research is unique in that the comparison of local tourist's experiences at two different sites provides a wide view of how tourists related to the history at hand. The findings suggest that visiting museums for one day is not enough to satisfy tourists. Of the tourists interviewed, from both Liliesleaf Farm Museum and the Hector Pieterson Memorial & Museum, 90% of the respondents mentioned that they would visit again and that the content on display was informative and too vast to fully digest in a day. In addition, 91% of the tourists felt that their expectations were met and over half of the respondents felt that their overall experiences were excellent. This means that despite the increased competition and challenges apparent within the travel and tourism industry, struggle museums are managing to succeed in satisfying the needs of heritage tourists.

6.6 Tourists' Motivation and Museums

According to the South African Department of Tourism RSA (2012b), despite the financial constraints that inhibit tourists from visiting heritage sites, motivation has been found to be one of the important factors in assisting South African tourists to develop a culture of travel. The findings in this research emphasize the need for tourists to experience local tourism products. The first finding in this regard is that South Africans are motivated to experience struggle heritage sites because of the need to engage in the sustained dialogue about the journey to liberation. Secondly, this study found that issues of poverty and corruption prevalent in the country propel people to visit museums 'lest they forget' the sacrifices of their leaders. Visitors mentioned how they were motivated to run with the baton of the Mandela legacy. Furthermore, visitors were reminded of the current and past struggles, which influence them to change their current circumstances as individuals and the society at large. For example, was the #FeesMustFall #NationalShutDown campaign by university students across South Africa in October 2015 (see Ngalwa, 2015) inspired by the June 16 1976 student uprising event? This is an interesting and worthy avenue of future research. Lastly, the travelling experiences of the respondents inform us that the public are aware of what heritage is and acknowledge the better relations ushered in through democracy. This reinforcement of public interest in heritage tourism demonstrates that tourists are interested in the newly-installed heritage institutions and need to be aware of their existence. To conclude, this study suggests that motivation to travel does not appear to be a problem for local tourists but rather the issue is one of access.

6.7 Study Limitations

One of the shortfalls of this study was that some people felt that the questionnaires were too long for them, so towards the end of the interview respondents began to slowly become apathetic in answering the questions which caused some people to give one word answers. Also, since the sample only required local tourists, the field work took longer than anticipated due to the non-availability of local visitors during the week.

6.8 Recommendations for Museums

Liliesleaf Farm Museum:

- The museum can develop a souvenir shop to enhance visitors' experiences.
- There is a need to improve the marketing strategies of the precinct. Currently, the museum appeals more to international tourists and increased and more segmented advertising can boost the popularity of the museum among local visitors.
- Social media pages could be developed to extend interaction with visitors and to keep the conversation of the Liliesleaf Farm raid alive and significant in people's minds.
- The museum could consider partnering with the Johannesburg red city sightseeing bus to include Liliesleaf Farm for added exposure.
- The writing space in the visitor's book could be expanded to allow for added comments to have a holistic record of the tourist's experiences. This will help in strategising on how the museum might become more visitor-orientated.
- Onsite electronic or online feedback mechanisms for people visiting the heritage site could be created.
- It appears from the research sample that an equal number of male and female visitors come to Liliesleaf Farm and that it appeals more to the middle-aged group. Therefore, for added diversity, more effort could be placed on attracting more young people to the precinct.

The Hector Pieterson Memorial and Museum:

- The museum staff needs to communicate with visitors as to why photography is not allowed inside the museum.
- In order to generate more public interest and possibly more earnings, the museum can consider hosting special days where the story of the student uprising can be narrated by the relatives of the victims and the veterans of the struggle.
- The issue of tourist guides and how the museum is in partnership with tourist guides from various companies and the surrounding community needs to be explained to tourists. Although a permanent tourist guide is available in the museum, from personal observation, the tourist guide only operates for large organised bookings rather than for

individuals. If possible, the museum could recruit standard tourist guides who will assist on the floor on a daily basis for both individual and group tourists.

- Similar to Liliesleaf Farm, added focus could be placed on communicating to tourists through social media sites and outreach programmes.

For both the museums and the tourism industry in general:

- Since a small proportion of people visiting the museum are looking for work (3%) or are unemployed (7%), measures need to be put in place to accommodate people who are disadvantaged and struggling to meet basic survival needs, by charging different entrance fees for local and international tourists.
- Future research could investigate and compare the different narratives that exist about the struggle and liberation heritage of South Africa from both the media perspective and the museum perspective to measure authenticity within heritage tourism and to uncover the factors that attract or discourage prospective museum visitors. Lastly, to ensure further success, the tourism industry needs to reassess the promotional strategies of heritage tourism for domestic tourists and track why the tourists' travelling behaviour has dropped despite the memorable, excellent and empowering experiences of tourists in this study when visiting heritage sites.

6.9 Overall Summary and Conclusion

In conclusion**,** heritage has become a significant aspect in the travel and tourism industry due to the economic and social benefits it yields. Over the years the meaning of heritage tourism has been expanded from simply being the interpretation of the past in the present, to including the tangible and intangible aspects that make up the daily lives of people. This study however, agrees with the view of Poria *et al*., (2004) of heritage tourism, which highlights the relationship that exists between the tourist and the heritage on display. This study shows that people desire to share the museum experiences that the industry has to offer but a less diverse means of marketing has been used to attract visitors. Using the conceptual framework of interpretive communities, this study reinforces the need for museum stakeholders to meet tourists at the point of the tourists' understandings to ensure that their experiences are satisfactory and that tourists can feel comfortable to ask any questions related to the history on display. This would allow the

museum staff and visitors (who may possess similar expectations and experiences) to share in the same narratives of the struggle for authenticity purposes, social cohesion and collective identity formation.

Through viewing heritage sites that showcase the struggle history of the country like Liliesleaf Farm Museum and the Hector Pieterson Memorial & Museum, it is hoped that a better understanding of the experiences and importance of heritage to local visitors has been presented. This research emphasises the need to encourage the on-going participation of local citizens in the dialogue about the journey to democracy, by strengthening communication with the public about heritage tourism and creating awareness of heritage products. The difference between private-funded and public-funded museums needs further investigation and would make for valuable future research.

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APPENDIX A

QUESTIONNAIRE FOR TOURISTS

Name of Interviewee: _____

Heritage Site/Location: _____

Date of Interview: _____

Time of day: _____

SECTION A: PERSONAL DETAILS

1. **Gender**: Male ☐ Female ☐
2. **Age**: 18-28 ☐ 29-39 ☐ 40-50 ☐ 51-61 ☐ 62-72 ☐ Above 73 ☐
3. **Race**: Black ☐ White ☐ Coloured ☐ Indian/Asian ☐ Other: ☐
4. **Citizenship**:
5. **Place of Origin (Province):**
6. **Currently Residing At:**
7. **Employment Status:** Unemployed ☐ Working Part-time ☐ Working Full-Time ☐ Looking for Work ☐ Other, (Please specify): _____
8. **Highest Educational Level**: No formal schooling ☐ Primary ☐ Secondary ☐ Higher Learning Certificate ☐ Diploma ☐ Undergraduate Degree ☐ Postgraduate Degree ☐

SECTION B: VISITOR/MUSEUM SURVEY

9. Have you visited this museum before? Yes ☐ No ☐ Times ☐

10. What mode of transportation did you use to reach the museum?

Taxi ☐ Bus ☐ Private Car ☐ Train ☐ Walked ☐ Other, please specify_____

11.What motivated you to visit this museum?

_____
_____
_____
_____
_____
_____
_____

12.How did you hear about this museum?

☐ Word of Mouth

☐ Social Media (Facebook, Twitter etc)

☐ Television, Radio

☐ Newspaper, Magazine

Other, please specify: _____

13. Were your expectations met? Yes ☐ No ☐

14. What were your expectations before visiting today?

_____
_____
_____
_____
_____
_____
_____
_____
_____

15. What have you gathered from your visit today?

_____
_____
_____
_____
_____
_____
_____

16. What change have you experienced personally from your visit today?

_____
_____
_____
_____
_____
_____
_____

17. What stood out the most for you from this museum experience?

_____
_____
_____
_____
_____
_____
_____

18. Please rate your overall experience.

Excellent ☐ Good ☐ Fair ☐ Poor ☐ N/A ☐

19. Are there any improvements that the museum can make to enhance your experience? (Please elaborate)

_____
_____
_____
_____
_____
_____
_____

20. Do you think museums are still necessary? Yes ☐ No ☐

21. How do you think your visitation affects the museum?

_____
_____
_____
_____
_____
_____
_____

22. What is your understanding of heritage?

_____
_____
_____
_____
_____
_____
_____

23. What does heritage mean to you in the New, Democratic South Africa?

_____
_____
_____
_____
_____
_____
_____

24. Would you visit again? Yes ☐ No ☐

THANK YOU FOR YOUR SUPPORT!!!

APPENDIX B

QUESTIONNAIRE FOR KEY INFORMANTS

Name of Interviewee: _____

Position of Interviewee: _____

Heritage Site/Location: _____

Date of Interview: _____

Time of Day: _____

1. **In your opinion, what motivates South African tourists to visit struggle/liberation museums?**

_____
_____
_____
_____
_____
_____
_____

2. **Why is it important for people to know about the liberation struggle?**

_____
_____
_____
_____
_____
_____
_____

3. **How important do you think heritage is to South African tourists?**

Very Important ☐ Important ☐ Not at all Important ☐ N/A ☐

4. **In what ways can tourists appropriate the history learnt here in their lives?**

_____
_____
_____
_____
_____
_____
_____

5. **What is the greatest lesson that you would like tourists to gain from this experience?**

_____
_____
_____
_____
_____
_____
_____

6. **How does the presence of tourists contribute to the growth of the museum?**

_____
_____
_____
_____
_____

7. **How do you ensure that heritage is passed from one generation to the next in its authentic state?**

_____
_____
_____
_____
_____
_____
_____

8. **What are some of the challenges faced by the museum when dealing with tourists?**

_____
_____
_____
_____
_____
_____
_____

9. **What initiatives are available at the museum aimed at attracting tourists?**

_____
_____
_____
_____
_____
_____
_____

10. In what way does the museum heighten the experiences of visitors?

_____
_____
_____
_____
_____
_____
_____

11. Do you think that the expectations of tourists are attainable? (Please elaborate)

_____
_____
_____
_____
_____
_____
_____

12. What are the museum's expectations toward tourists?

_____
_____
_____
_____
_____
_____
_____

13. **What are the improvements that the museum can make to enhance tourist experiences?**

_____
_____
_____
_____
_____
_____
_____

THANK YOU FOR YOUR SUPPORT!!!

APPENDIX C

Participant Consent Form

Wits School of Education

27 St Andrews Road, Parktown, Johannesburg, 2193 • Private Bag 3, Wits 2050, South Africa
Tel: +27 11 717-3007 • Fax: +27 11 717-3009 • E-mail: enquiries@educ.wits.ac.za • Website: www.wits.ac.za

26th May 2015

Dear Sir/Madam

My name is Hope Masilo. I am a student at the University of the Witwatersrand, Johannesburg, South Africa. I am conducting research on heritage tourism over the following two months. The purpose of my research is for the fulfilment of a Master of Science degree in Geography. In particular, I am interested in the experiences of tourists at heritage sites. The questions should take between 15-30 minutes. Your participation is absolutely voluntary and you are free not to answer any questions you are not comfortable with or if you wish to terminate the interview during the course of the interview, you may do so.

Thank you for your co-operation

Hope Masilo
MSc Candidate
390176@students.wits.ac.za

Clinton van der Merwe & Cheryl Chamberlain
Supervisors
clinton.vandermerwe@wits.ac.za

APPENDIX D

Permission Letter for the Hector Pieterson Memorial and Memorial

Wits School of Education

27 St Andrews Road, Parktown, Johannesburg, 2193 • Private Bag 3, Wits 2050, South Africa
Tel: +27 11 717-3007 • Fax: +27 11 717-3009 • E-mail: enquiries@educ.wits.ac.za • Website: www.wits.ac.za

27th May 2015

Dear Mr. Gule

My name is Hope Masilo and I am conducting research in partial fulfillment of a Master of Science degree in Geography at the University of the Witwatersrand, Johannesburg, South Africa. The scope of the research is to explore the experiences of tourists in heritage sites. A total of 50 people will be interviewed. Participation is voluntary and no indirect or direct benefits will be accrued as a result of participating in this research. The questions should take between 15-30 minutes. Strict measures will be made to ensure confidentiality and information will not be given or shared with anyone outside this study. The information gathered will be used for academic purposes only. Your permission and assistance would be greatly appreciated for the success of this research.

Thank you very much.

Hope Masilo
MSc Candidate
390176@students.wits.ac.za

Clinton van der Merwe & Cheryl Chamberlain
Supervisors
clinton.vandermerwe@wits.ac.za

APPENDIX E

Permission Letter for Liliesleaf Farm Museum

Wits School of Education

27 St Andrews Road, Parktown, Johannesburg, 2193 • Private Bag 3, Wits 2050, South Africa
Tel: +27 11 717-3007 • Fax: +27 11 717-3009 • E-mail: enquiries@educ.wits.ac.za • Website: www.wits.ac.za

27th May 2015

Dear Mr. Wolpe

My name is Hope Masilo and I am conducting research in partial fulfillment of a Master of Science degree in Geography at the University of the Witwatersrand, Johannesburg, South Africa. The scope of the research is to explore the experiences of tourists in heritage sites. A total of 50 people will be interviewed. Participation is voluntary and no indirect or direct benefits will be accrued as a result of participating in this research. The questions should take between 15-30 minutes. Strict measures will be made to ensure confidentiality and information will not be given or shared with anyone outside this study. The information gathered will be used for academic purposes only. Your permission and assistance would be greatly appreciated for the success of this research.

Thank you very much.

Hope Masilo
MSc Candidate
390176@students.wits.ac.za

Clinton van der Merwe & Cheryl Chamberlain
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