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Managing the transition at Bakoni Malapa Open Air Museum

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CHAPTER ONE

INTRODUCTION AND METHODOLOGY

1.0. INTRODUCTION

This chapter presents an introduction, historical background of Bakoni Malapa and the origins of the homeland system, research aim and rationale, methodology, limitations of the study, and the division of chapters.

This research is a case study of the Bakoni Malapa Northern Sotho Open Air Museum, a cultural heritage institution located nine kilometres south of Polokwane town along the Chuniespoort road in Limpopo Province. The museum showcases the cultural identity of the Bakoni people of Chief Matlala who are one of the sub ethnic groups of the Northern Sotho.

A museum is defined as "a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment" (ICOM, 2004).

The purpose of this study is to assess how successful is Bakoni Malapa museum and how it is managing the transition. The term transition used in this research refers to the change from apartheid to post-apartheid South Africa.

Particular focus is given to management-employee relations, and other issues identified that are limiting the museum's success. The final purpose is to offer possible recommendations to help the institution attain its full potential, that of being one of the best cultural-heritage tourism destinations in the Province.

1.1. THE HISTORICAL BACKGROUND OF BAKONI MALAPA AND THE ORIGINS OF THE HOMELAND SYSTEM

Bakoni Malapa has its origins in the homeland system established by the apartheid government. In 1948 apartheid policy was enacted in South Africa to separate non-white South Africans from whites. The separation was based on ethnicity and race and was designed to keep power and wealth in the hands of the white population. The apartheid architects designed the homeland system, mostly enacted from the 1960s on, in which members of a particular African language group or ethnicity (such as Zulu, Tswana, and Xhosa among others) were offered self-governance in designated areas allocated by the National Party administration. Officially the system evolved from 1951 when Hendrik Verwoerd, who was then the Minister of Native Affairs, started perpetuating the ideology that the homeland system was good for local African self-governance (Beinart, 1994).

In fact, the homeland system had its roots in South African law long before the advent of apartheid in 1948. The most important Acts were the following: the 1913 Native Land Act, which allocated approximately 87% of the land to whites, leaving only 13% to the majority of South Africans. This forced the majority of black Africans to become tenants and workers on white farmlands. The Bantu Trust and Land Act of 1936 made the situation worse: black Africans countrywide were prohibited from buying land. Land bought before 1936 could be retained by Africans provided that it shared boundaries with the homelands. If land was in the middle of white-owned lands, Africans were forced to leave. Black-owned lands surrounded by white-owned lands were regarded as ‘black spots’ that were to be eliminated. The Reservation of Separate Amenities Act No. 49 of 1958 was also part of the apartheid system where

black South Africans were prohibited from using the same facilities as whites. This Act created separate use of public facilities such as toilets, schools, medical centres and the transport system among others. Furthermore, the 1959 Promotion of Bantu Self-Government Act took away the privileges of blacks being represented in the South African parliament as Africans; instead the Act required them to have their political voice heard and practiced only in designated homelands (Jeffrey *et al*., 1977; Beinart, 1994).

According to Horrell (1973) and Omond (1986), the homeland system consisted of ten major ethnic groups and ten homelands (See Table 1). The homeland that is relevant to this research is Lebowa, occupied by the Northern Sotho.

Table 1: The main South African ethnic groups and the homelands they occupied

People	**Homeland**
Xhosa	Transkei
Xhosa	Ciskei
Zulu	KwaZulu
Northern Sotho (Pedi and Ndebele)	Lebowa
Venda	Venda
Shangaan/Tsonga	Gazankulu
Tswana	Bophuthatswana
South Sotho (Shoeshoe)	Basotho Qwaqwa
Swazi	Swazi
South Ndebele	KwaNdebele

Adapted from Horrell (1973:4) and Omond (1986:110)

Bakoni Malapa was established to showcase the cultural identity of a sub-group of the Northern Sotho peoples, the Bakoni people of Chief Matlala who were living in Lebowa when the construction of Bakoni Malapa started. The group was constituted of twelve subgroups (Jordaan, 1992).

There are two main origin myths about how and why Bakoni Malapa was established. Kgopa (2003) argues that Bakoni Malapa was established purposely to reward collaborators of the apartheid government because Chief Matlala collaborated with the apartheid government when he "broke away from the agreement by Chiefs in the area to reject the Bantustan politics … [and] became the first Chief Minister of Lebowa homeland" (Matji, interview, 2001 cited in Kgopa, 2003:87). Therefore, the Matlala group was the only group out of twelve groups of the Northern Sotho given the privilege of having its culture showcased at the museum because the apartheid government wanted to thank their Chief "who turned against his fellow members of the Liberation Movement through his involvement in the politics of Lebowa homeland" (Manamela, interview, 2001 cited in Kgopa, 2003:88).

However, the current government's explanation of the establishment of the museum as portrayed by the museum manager disagrees with Kgopa's argument by pointing out that, because the ruins found at Bakoni Malapa by the erstwhile Pietersburg Council belonged to the Bakoni people of Chief Matlala, the Council requested the Bakoni to rebuild the homestead according to the traditional architectural design. Upon completion it was declared an open air museum named after the Bakoni. Therefore, the current museum manager argues that the willingness of Chief Matlala's people to rebuild the homestead was not collaboration with the apartheid government (Manager 1, interview). Furthermore, one of the employees commented that "how can you reward somebody using his name, but having no ties with him? … So they named this institution Bakoni Malapa because the Bakoni people once lived here" (Employee 1, interview).

Although Bakoni Malapa was to showcase the culture of the Matlala group from Lebowa, it was not located in Lebowa mainly because of the political turmoil that was occurring there in the 1980s. Many people living in Lebowa were bitter towards the apartheid government for isolating them in a reserve where living conditions were unbearable. The homelands were characterized by high mortality rates because of child malnutrition and disease, dirty environments, and poor medical services (Jeffrey *et al*., 1977). In this context people in the homeland would not have supported a project of the apartheid government which they regarded as a great enemy. Therefore, Bakoni Malapa was established in a designated white area on Steyn's farm outside troubled Lebowa, and was therefore easily accessible and safe for overseas tourists. Before Steyn's farm was selected for the establishment of Bakoni Malapa, in 1980 a thorough archaeological exploration was done at the museum site by the University of the Witwatersrand. This investigation revealed several old homes, potsherds and other relics as evidence of earlier occupation of the area by the Northern Sotho and Northern Ndebele (Jordaan, 1992). However, according to Loubser (1981) cited in Jordaan (1992), archaeologists are of the view that the current museum site was first occupied by the Northern Ndebele, later by the Bakoni of Chief Matlala, and finally by the Shangaan or Tsonga.

This narrative means that the museum site does not originally belong to the Bakoni of Chief Matlala as portrayed by museum management. This reveals a potential threat that the land could potentially be claimed back by the Northern Ndebele who were the first settlers, although contemporary land claims need to prove displacement from the site after 1913. To confirm this, one of the participants said that "the threat is that

maybe the people who once lived here can claim their land back" (Employee 1, interview).

This scenario could lead one to concur with Kgopa (2003) that the establishment of Bakoni Malapa was politically driven. Otherwise, the museum should arguably have been for the Northern Ndebele who archaeologists believe were the first occupants of the land.

However, this research report does not explore the difficult question of who is the rightful owner of the museum site. All that is relevant is that there are two conflicting ideas concerning the selection of the museum site and the choice of people featured. One suggests that it was because of the archaeological importance while the other suggests the politics of the apartheid government. This research suggests that these contradicting origins may still be affecting the museum's success. Contradictions in the origins myth of Bakoni illustrate the tensions created by those conflicts. For instance, the brief history of the movement of the Bakoni people used to establish the authenticity of the government narrative is not clear. I have not been able to find information to correlate this narrative and there is no explanation about where this information came from. According to the inscription on a hide at Bakoni Malapa, the ancestors of Bakoni people are believed to have moved from Tanzania (East Africa) through Malawi and settled in Zimbabwe in 1500 AD. In 1550 AD, they set off from Zimbabwe and settled in the north-eastern of Transvaal (Zoutpansberg). They became known as Bakoni when they moved south to Phalaborwa. Around 1650 AD they trekked from Phalaborwa to present day Leydsdorp leaving behind some of their people at Phalaborwa. The group experienced a split in 1700 AD where the tribe divided into two, one group remained at Leydsdorp and changed their name to Bakgaga. In 1750 AD, the second group left Leydsdorp and settled at the present

Mphahlele tribal area. The group maintained their name and moved to Pietersburg (present day Polokwane) and settled at Witkop. It is recorded that while at Witkop, some of their tribesmen broke away and went to present day Tshwane through Brits and Rustenburg. The group that had remained at Pietersburg moved to Mashashane, north of Matlala. Their last move was to their present tribal area when they changed their name to Matlala. This is the group whose cultural identity is showcased at Bakoni Malapa museum.

1.2. RESEARCH AIM AND RATIONALE

Little research has been done on the management and survival of apartheid established cultural-heritage institutions in post-apartheid South Africa. Bakoni Malapa is an institution that was created during apartheid and very little is known about how it is surviving in the post-apartheid dispensation. This research attempts to explore how the museum is managed and the challenges hindering its full potential for success.

The main question driving this research is: how is Bakoni Malapa surviving in post-apartheid South Africa? Subsections include specific questions relating to management of the museum, services, finances, skills improvement, marketing, audience development, community involvement, land and future prospects (See Appendix 1). The investigation also focuses on employees: aspects such as acquisition and improvement of skills, decision making processes, the authenticity of cultural demonstrations, and relationships with management (See Appendix 2).

The research provides practical solutions to the current problems hindering success at Bakoni Malapa, and it is hoped that the solutions will enable the museum to provide better services to its audiences. Although this research investigates one particular case study, similar solutions could be applied as management guidelines to other cultural institutions in South Africa especially other open air museums.

1.3. METHODOLOGY

This section outlines the research methods of data collection and data analysis used in this study. It also covers what was done to prepare before the main field work.

1.3.1. Research Methodology

According to Polit and Beck (2004:723), methodology is defined as "steps, procedures and strategies for gathering and analysing the data." Here I outline the steps, procedures and strategies used in this research project.

This research is a case study of one of South Africa's cultural heritage institutions. A case study focuses on an individual group or entity in order to create an understanding of their environments in which they live or operate (Hitchcock and Hughes, 1995; Cohen *et al*., 2000). The study is mainly qualitative although some quantitative aspects are also included in order to provide further interpretation and illustration. The quantitative aspects are the statistics about the income generated from entrance fees, and the education level and age of staff. According to Veal (1997), a qualitative approach in research is not concerned with numbers, rather it involves collecting a great deal of data about a small number of participants rather than a limited amount of data about a large number of participants. Most of the data collected in this project is

not presented in numerical form, implying that most of the information was given in words; qualitative research presents facts in a narration with words (MacMillan and Schumacher, 1993).

In order to best achieve this, I focused on bracketing before going to the field. Bracketing involves putting aside preconceived ideas and opinions about the case study in question so that the researcher handles data without any ideas influencing her/him (Polit and Beck, 2004). I therefore, ignored preconceived ideas about everything, especially the management situation of Bakoni Malapa, in order to arrive at the research site without having any opinions to influence my understanding of the responses from the participants. The aim was to minimise bias and achieve high data reliability during data collection and analysis.

1.3.2. Study sample

The study comprised of nineteen participants (12 Bakoni Malapa workers, 2 Matlala community members, 3 tour operators, and 2 municipality officials) who were purposely selected.

1.3.3. Pilot study

Before collecting data using the methods indicated in this section, a pilot study was conducted at Bakoni Malapa in July 2006. A pilot study is a small scale study conducted in the field before the commencement of the actual research (Polit *et al*., 2001). It is instrumental in providing advance warning about where the actual research is likely to fail, and offers an opportunity for testing data collection methods. De Vaus (1993) advises researchers to conduct pilot studies before their main

research. In the case of this research, the pilot study was significant because it enabled the testing of the interview schedule for reliability. I also established contacts and rapport with potential participants.

1.3.4. Gaining access to research site

For ethical considerations, permission was sought from the relevant authorities before the commencement of interviews. The museum manager was first consulted and the purpose of the study was clearly explained. I was requested to put my request in writing and present the letter to the Manager of Cultural Services of Polokwane Municipality who later requested the Head Manager of Polokwane museums to give me the official written permission (See Appendix 6). Gaining access to the research site was time consuming because of the bureaucracy involved in obtaining permission. As a consequence the commencement of data collection was delayed.

1.3.5. Data collection methods

The data was collected in two phases using face-to-face interviews and personal observation. During the first phase, participants were not used to me and some information was not put forward. Probably I was regarded a stranger to their work environment. It was therefore necessary to go back for a second phase to get more data and confirm whether the findings obtained in the first phase were interpreted correctly. I realized that during the second phase, participants were used to me and interviewees became friendly and opened up on issues they had concealed during the first phase.

1.3.5.1. Oral interviews

Interviewing was chosen as the preferred method of collecting data because interviews yield high "returns" from research participants, especially when dealing with a few participants. Interviews "create an informal atmosphere in which respondents are encouraged to freely express their feelings" (Keogh, 1990:453). Furthermore, interviews are conversational and purposeful in nature and flexible in exploring research issues. Also, interviews can be used even if the participants cannot easily read or write (Robson, 1993), as was the case with a number of museum employees.

Oral interviews were conducted with management, employees and other participants. The participants were chosen because of their knowledge and experience about culture in general and the research site, the museum. During the interviews, some of the participants' responses were audio-recorded, and field notes were taken to supplement the recordings and provide a backup in the event of losing the recordings. Informed consent to tape record participants is a way of protecting and respecting their rights (Smith, 1992). Therefore, prior to recording, participants were requested to allow me record their responses. However, in situations where participants were not comfortable being recorded, I respected their choice and took field notes only.

In order to create a focused, conversational and two-way communication, compliments (such as "that is interesting, great, wonderful, and brilliant") were used in some cases when participants answered questions. The aim of using compliments was to make participants feel that their answers were appreciated and valued. Also "natural probes" like 'why' (Alubafi, 2002:11), were employed to enable participants

reveal exactly what takes place at the research site. All interviews were guided by interview schedules with semi-structured questions (See Appendices 1 and 2). Appointments with the participants were made prior to conducting interviews, and those who understand English were called by telephone as a reminder of the appointment day and time. Despite all the calls made, some participants were not ready for their interviews. Therefore, making another appointment with them was unavoidable. As a result, more time was spent in the field than earlier estimated.

Participants were informed of the interview duration in advance to enable them to prepare. Each interview session lasted approximately forty five minutes to one hour. Efforts were made to make sure that the session was short and meaningful and in order to meet the appointments made with other participants. According to Blaxter *et al*., an interview session lasting less than half an hour may not be enough to yield enough information, and a session exceeding one hour is generally too much for participants (Blaxter *et al*., 1996). That is why the interview sessions were designed to strike a time range between forty five minutes to one hour. In practice interviews exceeding forty five minutes were very rare.

1.3.5.2. Personal observation

Unstructured personal observation was the second data collection method chosen because observation enables the researcher to gather real data from real situations (Cohen *et al*., 2000). Unstructured observation means that there are no restrictions on what to observe and note while in the field. In this research, any important aspects observed before, during, and after the interviews were immediately recorded in a field data book to minimise the possibility of forgetting. The relevant aspects observed

included cultural demonstrations, quality of crafts, museum facilities, as well as participants' facial expressions and body language when asked and answering the questions.

1.3.6. Ethics

In order to gain entry to the research site, written permission was first sought from the relevant authority as described earlier. Furthermore, permission was sought from the participants before they were interviewed and tape-recorded. An informed consent form and a tape-recording consent form (See Appendices 4 and 5) were prepared in advance. The hope was that the participants would sign these forms as a gesture of consenting to be interviewed and tape-recorded. However, all participants refused to sign the forms, instead they offered their verbal consent, saying that they were willing to be interviewed and some gave consent to be tape-recorded. The refusal to sign the consent forms by Bakoni Malapa employees could be attributed to illiteracy as revealed by research findings in Chapter Four. The information sheet (See Appendix 3) was given and in some cases read to the participants. It introduced me and invited them to voluntarily participate in the research interviews. It stated the assurance of confidentiality, gave participants the option of withdrawing from the research in case they felt uncomfortable, and stated the duration of the interviews, indicated sample questions and also pointed out that there were no benefits to participants for their involvement in this research.

For the purpose of ensuring confidentiality, participants' names are not mentioned in this research report; instead participants were given numbers such as employee 1, 2, 3, 4… and manager 1, 2, and 3.

1.3.7. Data analysis

Seven distinct steps of data analysis as described by Colaizzi (1978) were adopted to extract meaning from tape-recorded data and field notes (See Table 2). This method of data analysis was chosen because the steps are clear and relevant to the research question. In other words, the steps are easy to follow and yield reliable data analysis.

Transcription was used for tape-recorded data. According to Marshall and Rossman transcription is defined as "turning the spoken word into text or translating the spoken word from one language (on the tape recorder) to another language" (2006:110). For this research the first part of the above definition was relevant: participants' responses were transcribed into written text, word for word. The transcription exercise involved careful listening to the tapes and where the information was not captured well at first, rewinding of the tape(s) was done until the response was captured clearly. After transcribing, the text was read while listening to the audio tapes to make sure that there was no misinterpretation of the responses.

Table 2: Description of Colaizzi's steps used to analyse data

Steps	Description of what was done
Step One	Read all transcripts and field notes very carefully.
Step Two	Extracted important aspects from the transcripts and field notes.
Step Three	Combined important statements to arrive at what participants meant.
Step Four	Formulated meanings into themes.
Step Five	Described participants' experiences and perceptions on themes.
Step Six	All themes were put together to form a complete picture of the phenomenon at Bakoni Malapa.
Step Seven	Provided research feedback to participants to review and confirm their statements.

Step seven involves taking the research findings/feedback back to each participant so that she/he reviews and confirms whether the researcher interpreted her/his statements

well. During the second phase of data collection, I took back the findings and interpretation of data collected in the first phase. Participants were asked; "Did I interpret your statements well when you said … last time?" There was little misinterpretation identified, but a few misunderstandings were corrected immediately. The findings of the second phase were not taken back to participants for confirmation because these findings did not deviate much from those in first phase. The purpose of step seven was to ensure credibility and trustworthiness of the research findings.

Apart from taking back the findings to participants to confirm whether their responses were interpreted well, four other techniques were employed to establish both credibility and trustworthiness, especially for findings of the second phase. The first was relatively prolonged engagement. This involves staying at the research site for a period of time to identify and correct any misinterpretation of participants' responses (Lincoln and Guba, 1985). During and after interviews in the first and second phases, questions such as; "do I interpret you well when you say…? And, does this mean….?" were frequently asked. The second technique was detailed observation: Each and every aspect relevant to the study (Lincoln and Guba, 1985) was observed and recorded. For example, participants' body language and facial expressions when answering certain sensitive and relevant questions such as management-employee relations were observed keenly so as to identify ironical answers. The third strategy was using a tape recorder: This was done for some participants to capture the exactness of participants' statements so as to avoid misquotation and loss of important statements. The purpose of recording was to ensure reliability of participants' answers. Reliability is "the degree to which the same information will be collected … or the same conclusion will be reached every time the same data is analysed with the same technique" (Smith, 1996:99). Last, the triangulation technique was used. This

involved the use of more than one method at the same time to study the research situation (Morse and Field, 2002). In this study, I used face-to-face interviews, personal observation, and reviewed the relevant literature especially from articles mainly of the following research journals: *Museum International*, *Museum Management and Curatorship*, *International Journal of Museum Management*, *Annals of Tourism Research*, *and Tourism Management*, among other journals, books and internet sources.

1.4. LIMITATIONS OF THE STUDY

Every study is not devoid of limitations which may prevent the research from giving 100% accuracy in reporting (Patton, 2002). Below I outline the most important limitations to this study.

The language barrier was the most influential limitation on this study. Most participants, especially museum employees communicated in Northern Sotho language, which I cannot speak. It was therefore necessary to use a translator and it is likely that some meaning was lost or altered in the process of translation. Furthermore, the translator may have influenced participants to answer in a certain manner. The translator's possible misinterpretation of participants' responses could have had a negative impact on data collected especially in the second phase because there was no later process of confirmation of what participants meant.

The second limitation was limited time for field work. The fact that this research was undertaken for a coursework degree meant that there was much less time available for field work than in a by-research degree. The period for data collection was limited to

only two phases of five and a half weeks in total. It was noted that participants' responses improved from one phase to another. Had there been enough time, a third phase would probably have produced a further increase in the quality of data.

Furthermore, there was lack of a well balanced research sample. Nearly all participants were in their late thirties (See Table 6). The sample lacked young employees who may have had different responses about museum operations because old and young employees have different expectations and view their work environment differently. This was caused by the employment strategies of the museum. There was, however, a relative balance regarding gender.

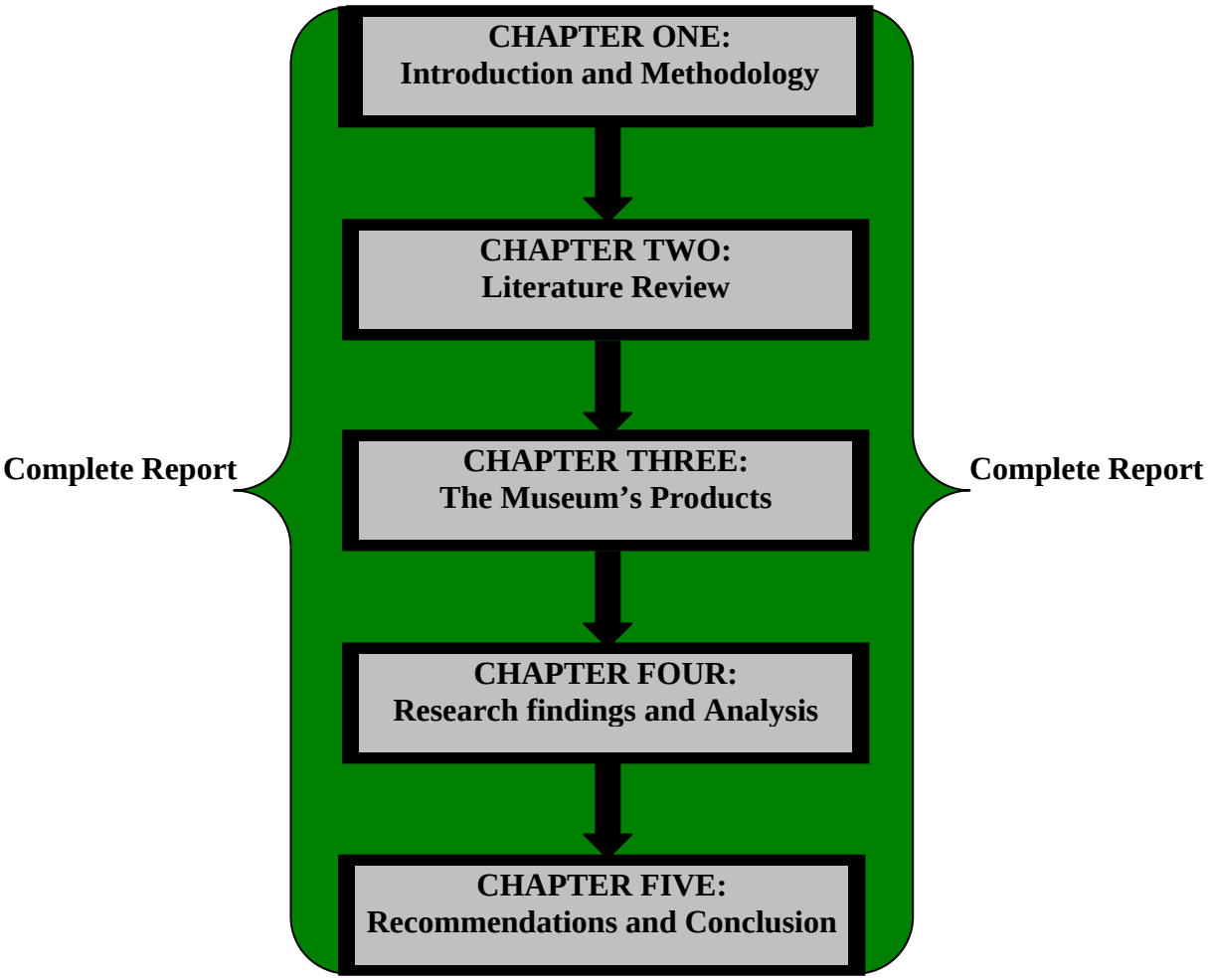
Last, despite the assurance that their responses during and after research were to be treated with high confidentiality, nearly all museum employees felt intimidated when responding to the questions about management-employee relations because they feared that their responses would be exposed to management thereby endangering their jobs. For example, when employee 8 was asked to describe the relations between her and management, the answer was; "I am very nervous to answer that question" (Employee 8, interview). Furthermore, after answering the interview questions, employee 9 ended with this: "But I am very nervous that I have put myself in danger" (Employee 9, interview).

In some cases ironical answers were given, but the researcher's keen observation of participants' body language and facial expressions suggested strongly that management-employees relations are not at all good.

1.5. DIVISION OF CHAPTERS

The components of this research report are divided into five chapters as illustrated in Figure 1.

Figure 1: Illustration of division of chapters



CHAPTER TWO

LITERATURE REVIEW

2.0. INTRODUCTION

This chapter explores what scholars have researched and argued about community tourism and cultural heritage. It helps to locate where my research case study stands in this body of literature. Although some of the literature ranges broadly, it is relevant to the research site because it reveals insights about the present situation at Bakoni Malapa museum. The important aspects explored are: community tourism in general; decision making and planning at museums; education and training; community tourism impacts; and marketing of cultural heritage destinations as a whole.

2.1. COMMUNITY TOURISM

Community tourism, which is a broad segment in tourism studies, has been divided into sub-themes relevant to the scholars' research and arguments in community-based tourism. There are three particularly helpful descriptions and definitions of community tourism for the purposes of this research. First, the organization Business Enterprise for Sustainable Travel (B.E.S.T) describes community tourism as a "locally-driven, locally-implemented process to provide educational experiences that respect community values. Created from a resident/stakeholder perspective, these experiences generate community benefits without compromising the integrity of local peoples or negatively impacting local resources." (2003:4). Second, The Mountain Institute (2000:1) defines community based tourism as "a visitor-host interaction that has meaningful participation by both, and generates economic and conservation benefits for local communities and environments." Third, for Labello, community

tourism is when "a significant number of local people are involved in providing services to tourists and the tourism industry, and in which local people have meaningful ownership, power and participation in the various tourism and related enterprises" (Labello, 2000:5 cited in Ndlovu and Rogerson, 2004:438).

2.1.1. Decision making and planning

Ideally, decision making processes require the participation of all tourism stakeholders ranging from government to local residents (Choi and Sirakaya, 2006). Government politics in particular influences community planning and participation in tourism destination areas (Choi and Sirakaya, 2006; Wilson *et al*., 2001). For example, change of policies by the Thatcher government in the United Kingdom in the 1980s plunged the museum sector into a market-oriented approach that made museums face financial hardships initially, although they became successful later. Similarly, in America tax policies impact on donations to museums because unfavourable tax policies affect individual disposable income. This resulted in less or no donation to museums. In Britain, in comparison, favourable tax policies enabled individuals to give donations to the museum sector (Alexander, 1999).

Bringing the issue closer to the research situation, Arinze makes the observation that "in today's Africa, museums are in a condition of constant flux and endless crisis, subject to destructive political interference in their daily activities" (1998:34). As a direct consequence of political interference, sometimes unqualified staff have been selected to take up museum positions, but they are unable to be effective and creative. That is, they are unable to bring about museum development and advancement. This

problem becomes worse when there is no museum vision and policy (Arinze, 1998). These issues are very important regarding Bakoni Malapa.

Furthermore, government policies can impinge on tourism (Sofield, 1993); resulting in less or no community tourism participation, yet in South Africa tourism is supposed to be a tool to empower previously disadvantaged community persons to own tourism businesses (DEAT, 2000). Unfortunately, the real possibility of owning these businesses is often curtailed by lack of capital on the part of local communities. As a result, the latter are excluded and foreign enterprises and individuals with sufficient capital become dominant participants in community tourism (Oppermann, 1993). The overdependence on foreign tourism enterprises offers almost no benefits to local people (Timothy and Wall, 1997). The influence of government policies and politics in tourism decision making and planning is reflected at Bakoni Malapa where the Polokwane Municipality Council is the branch of government that determines the museum's operations. According to Manager 1, although management wishes to implement new strategies at the museum, all have to be approved by the Council which, in most cases, takes a long time to respond.

A second issue much raised in the literature is that tourism planners often ignore the contribution of local communities to the whole tourist experience (Simmons, 1994). For successful community-based tourism, both planners and communities need to be involved and acknowledge the contribution of each other (Wilson *et al*., 2001). For example, initially the Maputo Development Corridor planners formulated their objectives without full consultation with local communities who were to be affected negatively or positively by the projects proposed. That is, the planning took a top-

bottom approach. However, after realising that this was a mistake, the situation was reversed to adopt a bottom-top approach to make sure that the communities were consulted and projects were geared toward making "significant local multiplier" effect (Rogerson, 2002:152). The Maputo Development Corridor scenario provides a lesson for this case study, that despite the current situation of having no community involvement and consultation, it is not necessarily too late to rectify the problem through sustainable tourism approaches.

However, sustainable community tourism in many developing countries has not been effectively planned, and there are no clear guidelines to achieve sustainability. Choi and Sirakaya (2006:1275) suggest that "stakeholders must develop systems that can monitor and adjust planning and destination management". Lack of proper planning can be attributed to the fact that community tourism is a new concept that many tourism planners are still struggling to fully understand. The planning has not been based on indigenous or local contexts, but rather on "stereotypes" copied from developed countries. Such a scenario prompted Inskeep (1994:251), cited in Fagence (1998:109) to comment:

> Village tourism development in remote, traditional areas requires realistic feasibility analysis, modelling based on the local situation, careful selection of sites and planning of facilities in close coordination with the villagers and cooperation of the villagers among themselves.

This suggests that tourism planners, communities, and other tourism stakeholders need training on community tourism issues. The literature shows that the lack of community involvement and participation that is such a problem at Bakoni Malapa is also a worldwide tourism issue (White and Bahaire, 1999; Roehl *et al*., 1989; Choi and Sirakaya, 2006; Wilson *et al*., 2001; Sofield, 1993).

2.1.2. Education and training

According to the International Institute for Peace through Tourism (I.I.P.T.) (2003), most developing countries have not adopted tourism education as key to community tourism development. The case is different in developed countries where education was fully adopted. As a result, I.I.P.T. (2003:3) highlights the need to "encourage community-based tourism enterprises from developed countries to established foundations to receive tax deductible contributions for use in assisting communities of Least Developed Countries (LDCs)" in community tourism development under the spirit of tourism volunteerism. Similarly, the establishment of the Global Educators Network was aimed at providing knowledge on sustainable community tourism around the globe with special emphasis on developing countries (I.I.P.T, 2003).

Despite the efforts by developed countries to educate citizens in developing countries, the latter citizens prefer working in developed countries (Tosun, 2000). Again one of the challenges faced by tourism education in developing countries is that the tourism educational programmes are copied from developed countries, and therefore this education does not adequately meet the tourism needs in developing countries (Jayawardena, 2001). This implies that unless developing countries adopt new education strategies, there will always be shortage of tourism professionals to educate communities. This situation leads to foreign labour becoming dominant in community tourism thereby, depriving local people of a chance to participate in local destination tourism (Woodley, 1993). For example, lack of knowledge and understanding of tourism in South Africa resulted in weak black involvement and participation in indigenous tourism on the Highlands Meander in KwaZulu-Natal (Rogerson, 2002).

These problems suggest that it is important that tourism planners and management personnel provide tourism information through education workshops for all stakeholders (Sirakaya *et al*., 2001). This is the case particularly because community tourism is a new tourism segment in South Africa (even globally) and therefore there is still little understanding of the issues embedded in community tourism. Ryan and Montgomery (1994:368) recognise the fact that "communities need only to be educated about the benefits of tourism, and that their involvement in good visitor management techniques will actually solve the problem." Furthermore, Tosun emphasizes the need to educate local community members. He suggests that, "special education and training programs should be designed to enable local indigenous people to become involved in tourism development process" (2000:628).

It is now increasingly recognized that educating local communities is the only way of empowering them with the relevant tourism knowledge to enable them to participate fully in community tourism initiatives (The Mountain Institute, 2000; Simmons, 1994). For example, in the Solomon Islands, the government introduced tourism studies in all schools with the hope of eliminating the lack of education and training which denies local communities a chance to participate in tourism development and planning processes (Sofield, 1993). Often lack of information about tourism gives resident communities biased perceptions about tourism development in their locality, and they remain ignorant about how to participate in and benefit from tourism. As Lucas (1978:51) cited in Keogh (1990:450) explains, "if full information is not available on issues under consideration, opportunities and even rights to participate become meaningless."

Bakoni Malapa is represented as a community cultural-heritage institution of the Northern Sotho, which suggests that the local community should be involved in the museum. But this is not the case. However, I suggest that management and employees should be educated first, before involving the local community, because lack of adequate tourism skills and training amongst present management and employees was identified as one of the limitations hindering success at the museum. These findings concur with Arinze's observation that "there is still an acute shortage of qualified and well trained personnel to manage and staff African museums" (1998:34). In addition, my research indicates that currently virtually no community is involved in or benefits from the existence of the museum. But it is not enough to strive to involve local communities when they do not understand tourism. Therefore, it is important to aid communities in attaining the knowledge, and understanding of tourism to enable them to reap benefits from tourism involvement (Rogerson, 2002). This implies that community tourism education and training should be one of the first issues to be considered in any strategy aimed at involving the communities in tourism planning and development.

2.1.3. Community tourism impacts

According to The Berlin Declaration (1997), community tourism impacts can be positive or negative. However, the Declaration places more emphasis on the possible positive impacts and recognises the local community as the dominant beneficiary and participant in tourism:

> Tourism should be developed in a way so that it benefits the local communities, strengthens the local economy, employs local workforce and wherever ecologically sustainable, uses local materials, local agricultural products and traditional skills. Mechanisms, including policies and legislation should be

> introduced to ensure the flow of benefits to local communities. Tourism activities should respect the ecological characteristics and capacity of the local environment in which they take place. All efforts should be made to respect traditional lifestyles and cultures (The Berlin Declaration, 1997).

Although community tourism is generally intended to yield positive impacts such as job opportunities, and the preservation of local cultural and natural resources, when poorly planned and managed, it results in significant negative impacts like increased traffic, crime, and restriction on residents' rights (Keogh, 1990), and destruction of "natural environment, social structures and cultural heritage" (The Berlin Declaration, 1997).

To a great extent, the community benefits mentioned in the Berlin Declaration have not been realised at Bakoni Malapa, and community involvement is absent. Tosun (2000) argues that most of tourisms' problems (including negative impacts) can be minimised or prevented by ensuring practical community involvement. It is, however, unfortunate that community participation in community tourism is still a theory in most developing countries. In these places there are limited tourism benefits to communities, even though they are supposed to be the sole beneficiaries of community tourism. The scarcity of tourism benefits for local populations is also acknowledged by the South African Department of Environmental Affairs and Tourism that notes that "[g]ood relationships with neighbours and with the historically disadvantaged make good business sense … Too few of the benefits from tourism currently accrue to local communities whose environment is visited" (DEAT, 2002:5).

Furthermore, Simmons (1994) acknowledges local communities as the victim of all accumulated tourism negative impacts, and Mowforth and Munt recognize that tourism planners always exclude communities in tourism planning, and communities are not listened to (Mowforth and Munt, 2003:211 cited in Hampton, 2005:740). They again confirm that "there is a vast body of work that demonstrates that local communities in the Third World countries reap few benefits from tourism because they have little control over the ways in which the industry is developed … their views are barely heard." They recommend: "to listen to the voices of the local people who are not normally heard would be a starting point in any approach" (Hampton, 2005:740).

Another recommended antidote is the concept of Human Carrying Capacity (H.C.C) and Geographical Carrying Capacity (G.C.C) (B.E.S.T, 2003; Simón *et al*., 2004; Baud-Bovy and Lawson, 1977; Mathieson and Wall, 1982). According to Mathieson and Wall, carrying capacity is "the maximum number of people who can use a recreational environment and without an unacceptable decline in the quality of the recreational experience" (1982:184).

The Berlin Declaration advocates for the application of the concept of carrying capacity to all cultural and ecological destination areas (The Berlin Declaration, 1997). Long *et al*., (1990) note that during planning stages, most tourism planners are more strongly driven by the economic benefits of rural tourism and ignore the negative impacts. Although the negative impacts are supposed to be mitigated against by applying the carrying capacity concept, this concept unfortunately is ignored by most destinations. The authors call for the application of the carrying capacity concept in community tourism for it is the only sure way to monitor and document the adverse

effects of rural-community tourism development (Simón *et al*., 2004; Baud-Bovy and Lawson, 1977; Mathieson and Wall, 1982).

Unfortunately, the concept of carrying capacity remains a theory for many cultural destinations, including Bakoni Malapa museum. No visitor limits have been implemented to cope with high numbers of visitors especially in peak seasons. The concept of carrying capacity in a community village was successfully implemented in Honiara where local communities protected their village from mass tourism and its associated effects by limiting the visitor numbers to that which they were enable to accommodate (Sofield, 1993). This example offers hope to cultural-heritage institutions like Bakoni Malapa which could implement the concept before it becomes a destination for mass tourists and faces the negative impacts associated with mass tourism especially during peak seasons.

According to the research findings, Bakoni Malapa lacks proper marketing strategies. Therefore, it is important to explore the literature on marketing to identify how other cultural heritage or tourism institutions have handled the challenge of marketing.

2.2. MARKETING OF CULTURAL HERITAGE DESTINATIONS

Calantone and Mazanec (1991:101) lament that "tourism is one of the last industries to experience the change from seller's to buyer's market. Marketing techniques, therefore, are still less advanced than those in the branded goods industries." In order to offer a clear explanation of what is embedded in marketing, Webster (1992) classifies marketing into three categories: marketing as a culture, marketing as a strategy and marketing as tactics. Marketing as a culture involves identifying

customer needs and assessing the general market. Marketing as a strategy deals with dividing the customers into groups with similar needs and classes, and identifying how to serve these groups better. Marketing as tactics addresses the six Ps (Price, Product, Place, Promotion, People, and Persistence) (Romano and Ratnatunga, 1995). In a museum context, price is the entrance fee charged to visitors and the other possible costs incurred at the museum premises, say in restaurants or a curio shop. Product consists of what the museum has to offer to visitors; it may be a cultural demonstration, an exhibition, crafts and items in auxiliary projects. Place is about the location and accessibility of the museum and the other facilities. Promotion is the communication means through which the product is made known to the visitors (Rentschler, 1998; Romano and Ratnatunga, 1995). Rentschler outlines the importance of persistence and people:

> Persistence is the management of the organization/customer interface that results in income … Museums in particular are no longer about objects but about people. Museums and performing arts organizations are in a service industry in which the focus has shifted to meeting the needs of people (visitors, audience) (1998:86).

In museum marketing, all the six Ps should be considered because they make marketing efforts bear fruit. Neglect of one P may lead to less effective results, thereby not achieving the intention of marketing efforts.

Cultural heritage marketing is a new field for most institutions especially museums, the idea of marketing began to take root in the middle of the 1980s after the severe financial crisis that hit most museums in the United Kingdom (Kawashima, 1998). This scenario faced in the United Kingdom thirty years ago is relevant to the situation faced in museum marketing in Africa today, especially by Bakoni Malapa which

currently demonstrates a significant lack of effective marketing strategies to attract more and new visitors.

Internationally museums have realised that marketing is "a management tool" which cannot be ignored in their day-to-day operations (Rentschler, 2002:7). Rentschler acknowledges that governments are actively involved in such marketing. The important aspects of marketing now recognized include how the customer is treated, how the marketed product is positioned as well as other factors surrounding the product. Although many cultural institutions are not making profit from their daily operations, they cannot survive without marketing even though financial hardships make marketing a problem for many institutions. Museums may get financial assistance from government and other donors, and they all require proper financial accountability. Further, the ability of museums to keep and analyse visitor data makes it possible to figure out whether or not marketing campaigns geared towards attracting more visitors are making a difference (Griffin, 1984 cited in Rentschler, 1998). The culture of keeping and analysing visitor records to evaluate the marketing is missing at Bakoni Malapa. This is clearly confirmed by the comment: "The visitors' register does not provide information on how the visitors came to know about the museum and, therefore the management cannot evaluate marketing efforts or identify such opportunities for future marketing" (Bakoni Malapa Master Plan, 2006:22).

Diversification is a strategy for marketing. Often showcasing and educating are not enough and there is a great need to become involved in other activities (Griffin, 1984 cited in Rentschler, 1998). For example, the museum may operate a bookshop, food and drinks kiosk or even run community tourism workshops (Rentschler, 1998). Marketing through auxiliary activities (diversification) was adopted by museums in

the United Kingdom as an effective marketing strategy when they were hit by the financial crisis resulting from dwindling government financial support (Kawashima, 1998). For instance, museums opened numerous extra projects such as shops and other commercial ventures aiming at offering visitors' excellent customer care and service, thereby winning the visitors' interest and making them repeat customers (1998). However, the museum's business model approach has challenges and criticisms as identified by Alexander; "the challenge of management is to keep in view the importance of the traditional roles of museums while at the same time taking on newer ones such as attracting audiences and selling products" (1999:34). Great care needs to be exercised to avert a situation where some critics of museum commercial activities have said that museums are turning into shopping centers, but Alexander gives the advice:

> Museum managers must, against the protest of critics and purists, avail themselves of a wide variety of fund-raising and revenue-enhancing efforts. But museums must also preserve culture and heritage and cannot be diverted too much in the direction of entertainment. Museums must succumb to the inevitable, in moving towards a more businesslike model for their operations and revenue, without losing sight of conservation and connoisseurship (Alexander, 1999:34).

Good destination experience and market segmentation are further vital aspects of marketing. Molina and Esteban (2006) point out that successful marketing depends on market segmentation of travellers. Different people travel for different purposes. Therefore, before starting marketing, it is imperative that efforts are directed towards a targeted audience. In tourism the product market is experience and when visitors to a destination have a good experience resulting from market segmentation, they may become return visitors and also invite their friends so that they too can enjoy the good

experience. Apart from making the museum cost effective, segmentation is a valuable method because it is efficient and offers a key to market planning strategies.

The above strategies are missed marketing opportunities for Bakoni Malapa. Despite the visitors' demand for extra projects such as a restaurant or kiosk, there has been no effort within the museum to engage in more auxiliary projects. This can be attributed to the lack of alliances between the different stakeholders of the museum and insufficient funds. It should be noted that successful destination marketing often hinges around the co-ordinated input of government, local communities, destination managers, and other stakeholders (Palmer and Bejou, 1995). That is why there is need for a tourism destination marketing alliance involving all the above mentioned stakeholders. According to the Bakoni Malapa Master Plan and the findings of this research, community involvement is missing at the museum because the Matlala community is located away from the museum. Therefore an effective destination marketing alliance will only be realized after all stakeholders, including the local community, have been fully engaged in the affairs of the museum. Although the community members do not stay near the museum, they do not necessarily need to stay around the museum in order to be involved. However, their involvement could include among others the production of more museum crafts, and the operation of a restaurant to offer visitors an enjoyable experience to prolong their stay at the museum. Also, the restaurant would in turn create demand for the local products in the Province.

Today internationally brochures are the most frequently used tools to communicate what is on offer at tourism destinations (Monila and Esteban, 2006). Brochures are

defined as “a form of printed promotional material designed to communicate with existing or potential tourists” (2006:1041). The design of the brochures should be based on “attention, interest, desire, and action principle” because in most cases this influences the decision making of a visitor in terms of whether to visit a particular destination (2006:1042). Visitors do not always have sufficient information about the destinations they wish to visit. They rely on brochure information; hence, this information must “satisfy their needs” and influence them to visit the destination (2006:1037). Monila and Esteban acknowledge that there is heated debate among scholars regarding the claim that some visitors make their choices to visit a particular destination based on the information in brochures. Although brochures are frequently used in marketing, it is important to note that internet also plays a significant role in tourism marketing because tourists buy the product on the internet (Werthner and Klein, 1999; Angus, 2000; Khalife, 2001; Hampton, 2005). Unfortunately, Bakoni Malapa museum management has not benefited from internet marketing.

But what needs to be understood is that availability of information is so important that it is among the five tourists’ behavioural aspects proposed by Mountinho. The other four include: “purchase, use, evaluation, and disposition of goods and services” (Mountinho, 1987 cited in Monila and Esteban, 2006:1037).

According to the findings of this research, Bakoni Malapa lacks brochures to market its products. Instead a photocopied sheet (See Appendix 7) is used as a brochure or promotional material, but it is not designed according to the qualities listed above. Further, it contains outdated information and offers little information which cannot facilitate potential visitors to move through the seven steps for which marketing is intended to accomplish: unawareness, awareness, knowledge, liking, preference, conviction and action to purchase (Kawashima, 1998:28).

Successful cultural-heritage and tourism destination marketing occurs in six stages identified by Terzibasoglu (2004).

Figure 2: Stages to successful destination marketing



Source: Adapted from Terzibasoglu (2004:11)

In conclusion, it is important that cultural-heritage and tourism destinations such as Bakoni Malapa could follow the above process of successful marketing and also consider the six Ps in the marketing of the products described in Chapter Three.

CHAPTER THREE

THE MUSEUM'S PRODUCTS

3.0. INTRODUCTION

This chapter describes the main products at Bakoni Malapa. These include a cultural tour, crafts, a braai site, and a conference hall. Some products generate little revenue, and it seems that the conference hall does not generate any revenue as there were no financial records to prove it otherwise.

3.1. A CULTURAL TOUR

The cultural tour at Bakoni Malapa Open Air Museum takes approximately forty five minutes to one hour, depending on the pace at which the tour guide explains certain cultural aspects. The tour starts from the reception located in the entrance building where visitors are welcomed, pay entrance fees, and get payment receipts (See the order of the cultural tour indicated by the arrows in Figure 3). Adults, children, and touring groups pay R3.00, R1.50 and R0.50 per person respectively. At the reception room (See Plate 1), visitors are given the opportunity to view displays of photographs and traditional handmade crafts, which are for sale to visitors to give them lasting memories of the museum. Crafts include winnowing baskets, wooden-porridge spoons, wooden porridge stirrers, wooden plates, bead necklaces, and key holders, among other objects.

Plate 1: The museum reception



Photo: Dan Musinguzi

From the reception room, the tour guide leads visitors to another room within the entrance building where he introduces himself and briefs visitors about the cultural tour. The room has more displays of crafts which are not at the reception. For example, sleeping mats, floor mats, grinding stones, metal watering cans, metal kettles, grain baskets, drawings on animal hides, wood carvings, and clay pots.

After the briefing, the tour proceeds to the area that demonstrates the modern unit of the Bakoni people. The modern unit comprises of two round thatched houses and one iron-roofed house with a decorated court yard. Here, the guide explains how the Bakoni people have been influenced by the western way of living to the extent that they have abandoned their traditional ways of constructing houses. He further explains the advantages of thatched houses and the disadvantages of iron-roofed

houses. Thatched houses are warm during winter, cool during summer, and offer a peaceful atmosphere when it is raining. Inversely, the iron-roofed houses are cold during winter, too hot in summer, and the iron sheets make a lot of noise when it is raining. Then visitors are encouraged to enter into the houses to experience the different atmospheres offered by the houses roofed differently.

The guide then illustrates the Bakoni traditional way of storing grain; this was done using a cow dung pot. Cow dung contains ammonia which is very important in rebuffing weevils from attacking the grain. The Bakoni grain used to last a long time without being attacked by weevils. In order to control the flexibility of cow dung during the process of making the pot, a bit of ash is added to the dung. This increases the concentration of ammonia because both cow dung and ash contain ammonia. Furthermore, to give the pot different colours to make it more beautiful, different substances are used. For example, for the brownish-red colour, anthill soil is added, charcoal is used to provide the black colour and for white, limestone is mixed with cow dung. According to the guide, cow dung is a valuable material among the Bakoni people. For instance, it is used in pot- and fire-making, and Bakoni women use it quite often to smear house floors, verandas and court yards in order to give them a decorative and attractive appearance.

From the modern unit of the Bakoni people, visitors proceed to the men's meeting place traditionally called *Kgôrô* where meetings and other forms of communication and judicial decisions take place. *Kgôrô* is a spacious open place with an erected roof (*kgwadi*) which shelters the men from rain and sunshine (See the *kgwadi* in Plate 2).

Plate 2: Male demonstrators at work in the shade (*Kgwadi)*

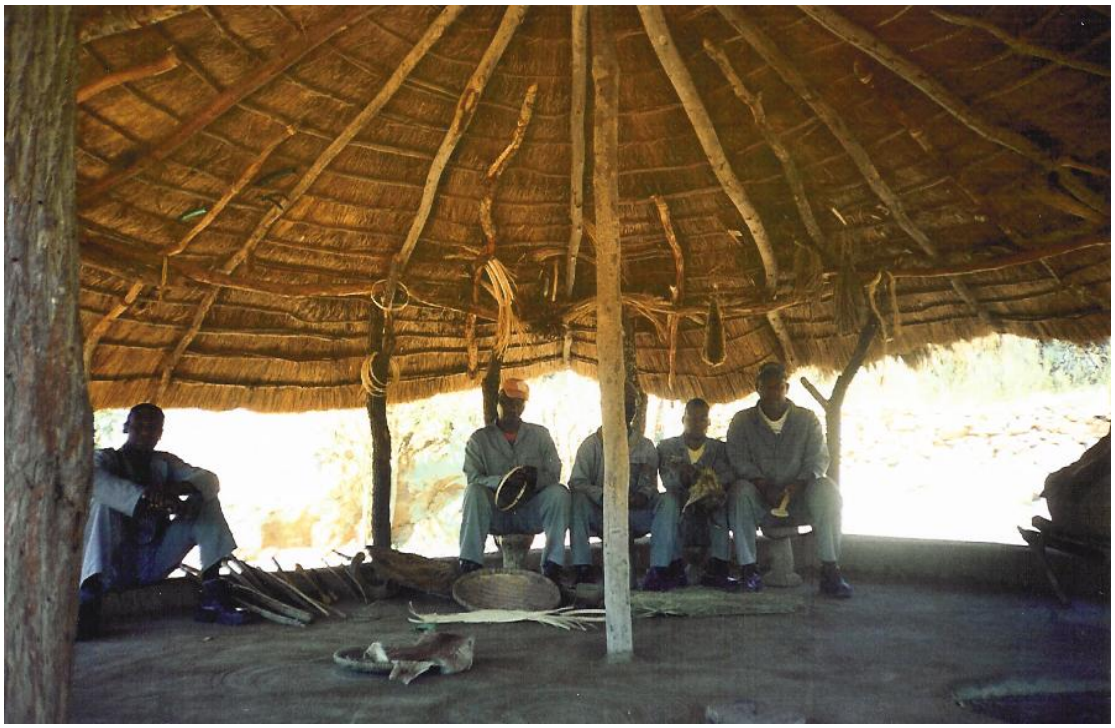


Photo: Dan Musinguzi

Male demonstrators usually assemble in the shade to do craftwork such as the softening of hides for apron making, and making winnowing baskets and wood carvings. There are also various traditional weapons on display for visitors to view in order to understand how the Bakoni people used to defend themselves against their enemies. These include shields, iron spears, wooden spears, bows and arrows, a horn that was used to call people for meetings or to warn the community members of impending danger. According to the tour guide, every morning a member of the community used to climb to the hilltop in order to see whether there was any enemy advancing. If he observed enemies, he would blow the horn and all community members would flee to the hilltop. Fleeing to higher ground was the defence tactic of the Bakoni. They would throw stones at the enemies attempting to follow them up the hill. Therefore, it is not surprising that Bakoni Malapa museum is situated on the foot of a hill.

After the demonstration of how the weapons were used, the cultural demonstrators also show how the Bakoni people used to make fire before matches were introduced by the Europeans. A circular hole is drilled into a dry wood and filled with dry cow dung. A stick is placed in the circular hole, and turned around with great force. Due to the friction, heat is generated and eventually starts burning the cow dung powder.

After the men's demonstration, women demonstrators are invited from the traditional unit by the tour guide to come and join the men in performing traditional dances for the visitors (See Plate 3). According to Bakoni tradition, each gender has a specific part to perform in the dancing. For instance, women play drums while men do the dancing and blowing of metallic pipes.

Plate 3: Male and female cultural demonstrators performing a traditional dance

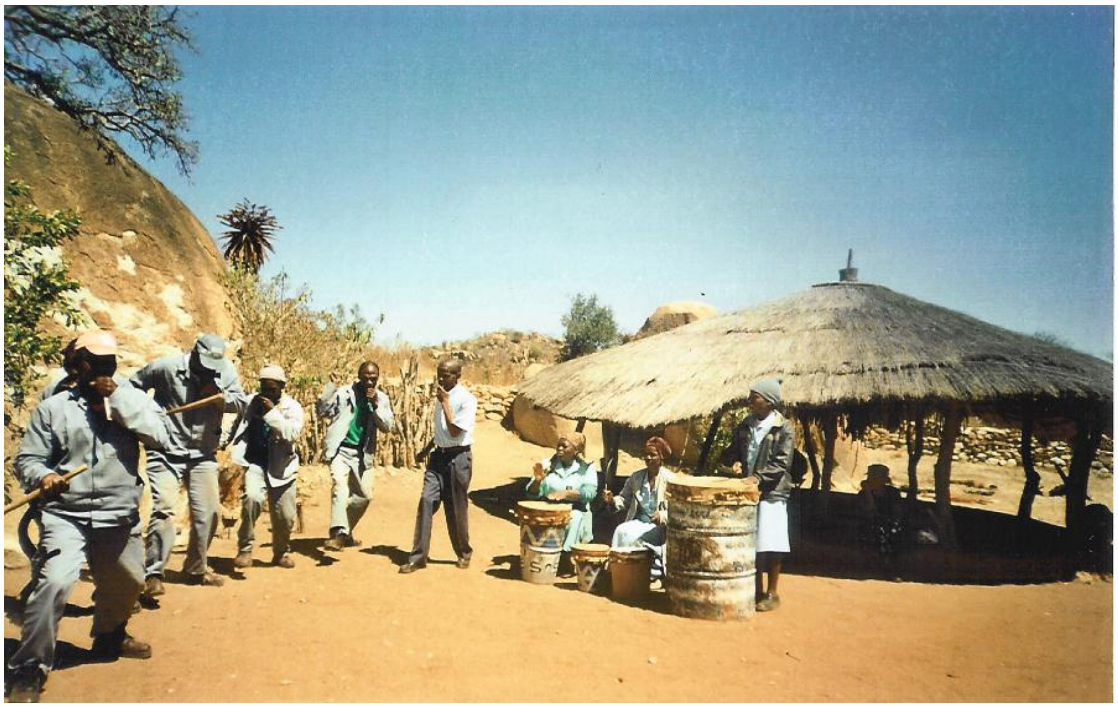


Photo: Dan Musinguzi

After viewing the traditional dances, the guide leads visitors to a traditional unit of the Bakoni people. The traditional unit consists of twelve round huts which were

constructed according to the architectural designs used by the Bakoni people nearly 250 years back. According to the tour guide, the roundness of traditional huts indicates that the early Bakoni people lacked building instruments to make corners. Also roundness means completeness. Each hut is meant for, and named after, a specific function. For example: cooking hut (for the third wife); initiation hut; cooking hut (for the first wife); daughters' hut; traditional healer's hut; sleeping hut for the second wife; sleeping hut (third wife); boys' hut; cooking hut (for the second wife); potter's hut, and the barren wife's hut.

Plate 4: The view of the traditional unit of the Bakoni people

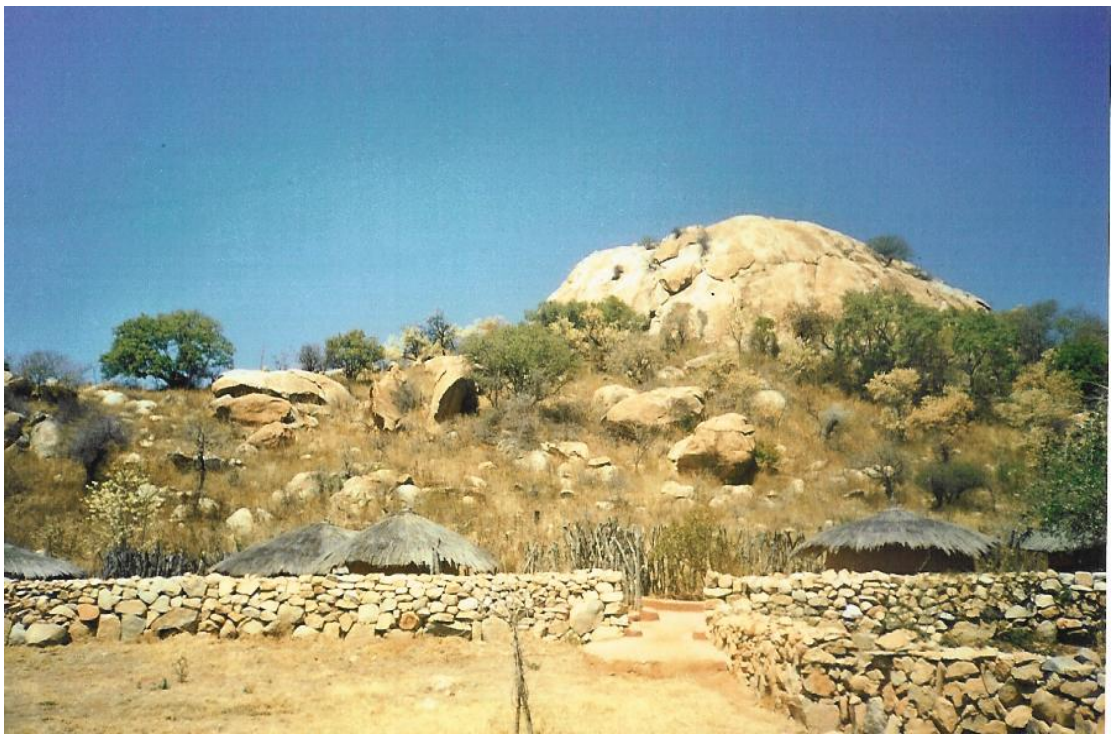


Photo: Dan Musinguzi

Cultural demonstrations at the museum involve dances, craft making and fire making. As discussed later on, most cultural demonstrators do not speak English; instead the tour guide interprets and translates the meaning of various demonstrations into English for visitors to understand. Cultural demonstrators at the museum do not wear traditional attire and this has reduced the visual richness of the experience at the

museum. One of the officials in the Limpopo Tourism and Parks who requested to remain anonymous commented that visitors would have had a great experience if cultural demonstrators wore the Bakoni traditional attire. Limpopo Tourism and Parks is a body that plays a significant role in the marketing of the Province's tourism attractions especially eco-tourism destinations. He suggested that the demonstration experiences at some of the cultural tourism destinations in South Africa such as Kagga Kamma, Shakaland cultural village, Tsonga Kraal, and Ndebele cultural village are interesting and memorable because the demonstrators wear traditional attire, making the demonstrations more cultural and relevant for cultural tourism lovers. This is affirmed by scholars such as White (1993) cited in Goudie *et al*., (1999) who stresses the importance of traditional attire at Kagga Kamma cultural village where one of the clan members said: "the tourists have never met people in skins, so it is a miracle for them. The day we put on [western] clothes, they will stop coming" (Goudie *et al*., 1999:26). This demonstrates the significance of wearing of traditional attire when demonstrating because the attire enriches the tourists' experience. For example, in Uganda the Batooro traditional attire worn by Batooro cultural demonstrators during "the performance of coronation cultural dances locally known as *amakondere* contributes" to the enjoyable tourist experience (Musinguzi, 2004:31).

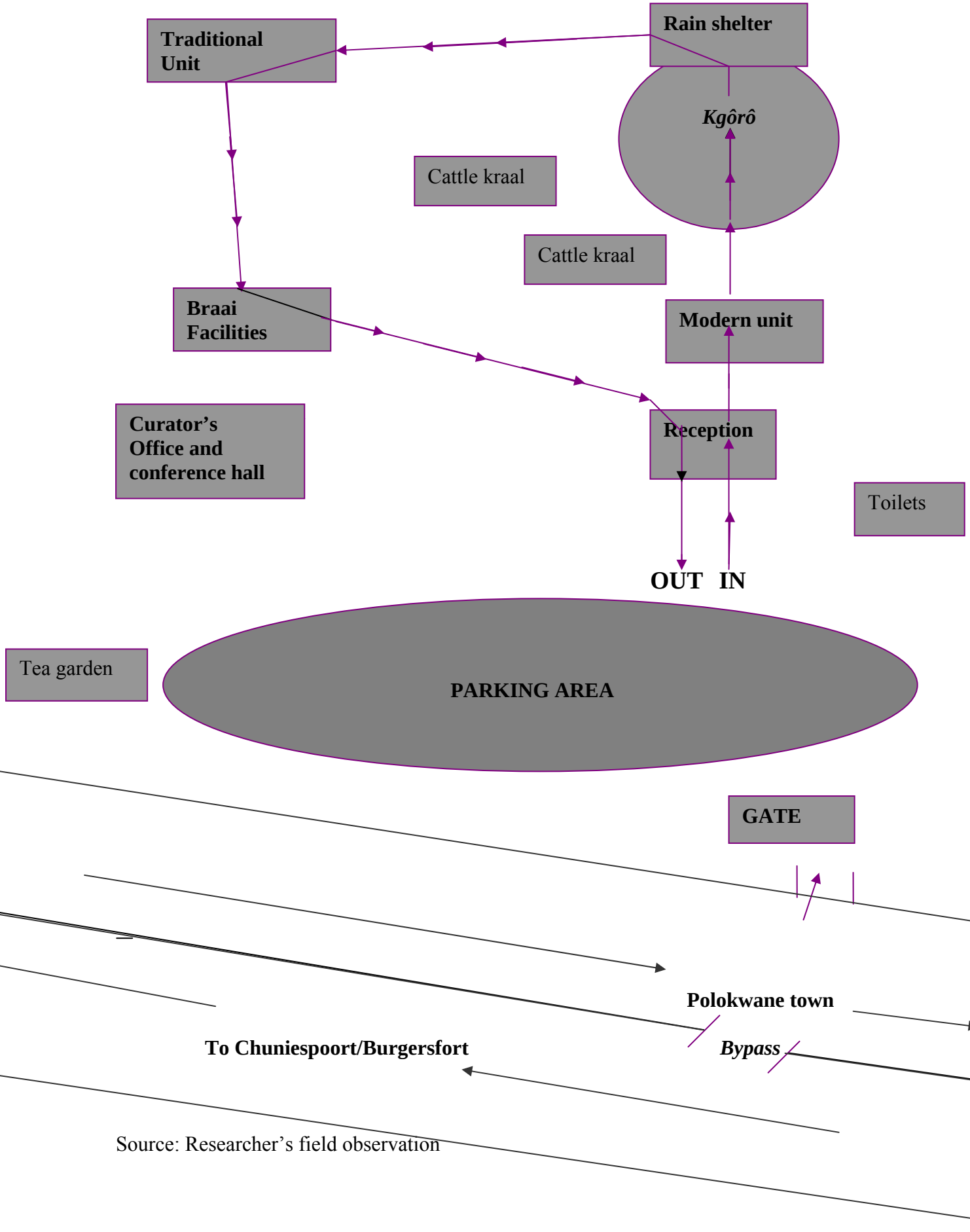
Interviews with employees indicated that the previous management had keen interest in demonstrators wearing traditional attire when performing cultural dances for visitors. This was reflected in the statement by employee 12 that, "when Davids was a curator, we used to wear traditional attire. For example, skin traditional attire … all of

us were supposed to be in traditional attire" (Employee 12, interview). However, no one offered an explanation why they do not wear the traditional attire nowadays.

As Bakoni Malapa consists of a traditional unit and a modern unit, it would be appropriate if modern (western) clothes were worn during demonstrations at the modern unit while traditional attire would blend well with demonstrations at the traditional unit. But what currently occurs is that western clothes are worn in both traditional and modern units. The use of modern attire when doing demonstrations at the traditional unit could prompt a critic to say that Bakoni Malapa is not offering an effective representation of history because the early Bakoni people whose traditional lifestyle is depicted at the museum did not wear western clothes but wore skins as their traditional attire. Jordaan (1992) points out that male and female Bakoni people were distinguished by the type of skin attire they wore: females wore two pieces of skin (front and back aprons) while men wore only one piece of skin (loin cloth).

After visiting the traditional unit, visitors usually go through the braai facilities to the reception where they sign the visitors' book and those with money and who are willing buy crafts. According to my observation, few visitors were seen signing the visitor's book. This implies that the visitors' book does not contain the exact number of visitors who visit the museum. This marks the end of a cultural guided tour at Bakoni Malapa Museum as illustrated by the arrows in Figure 3.

Figure 3: The layout of Bakoni Malapa and the order of the cultural tour



Source: Researcher's field observation

3.2. CRAFTS

The museum employees produce a number of crafts for visitors to buy (See some examples in Table 3 below). Significant production of craft work is undertaken in low seasons when there are no or few visitors to the museum, and the employees have enough time to concentrate on craftwork. This activity is the technique used by employees to cope with seasonality usually associated with the tourism industry. However, a few crafts are made during demonstrations for visitors.

Table 3: Craft objects made at Bakoni Malapa Museum.

English names	Northern Sotho names*
Milk buckets	Dikgamelo
Porridge stirrers	Mafehlo
Wooden porridge plates	Megopo
Wooden porridge spoons	Maho
Walking sticks	Dipatia
Neck-benches	Masamelo
Grain basket	Seŝhego
Sleeping mat	Legogo
Winnowing basket	Lesêlô
Clay pot (used as wash-basin)	Lehlapelo
Necklaces	-------
Clay pot (used for water, beer or milk)	Motšega
Calabashes	-------
Cow dung pots	------
Metallic kettles	------
Metallic tool boxes	-----

* Northern Sotho names cited in Jordaan (1992)

Plate 5: Male demonstrators doing craftwork



Photo: Dan Musinguzi

According to my field observation, there are some objects at the museum that are not for sale, but are meant to be used by cultural demonstrators when illustrating the Bakoni cultural lifestyle to the visitors. A number of them are listed in Table 4, they are in four categories that portray the music, dressing, food preparation, and defence aspects of the Bakoni people.

Table 4: Objects used for demonstration purposes at Bakoni Malapa

English names	**Northern Sotho names***
Floor mat	Sethêbê
Skin-rug	Letata
Bark string dress	Legabe
A rear-apron	Masese
Loin-cloth	Detsiba
Knuckle-bone bags	Dithebele
Grinding stone	-------
Compactor	Sekato
Wooden drum	Moropa
Metallic drum	-----

Bow and arrow	Mosebo
A horn	Phalaphala
Hide shield	Sehlako
Wooden assegais	Marumo
Knives	Dithipa

* Northern Sotho names cited in Jordaan (1992)

The raw materials for making crafts listed in Table 3 are mainly wood, clay, cow dung, and Egyptian paper plants, all of which are obtained from the employees' tribal areas at no cost. Getting the raw materials at no cost is a blessing among the Bakoni Malapa crafters, unlike their counterparts in Mpumalanga province especially women who face the problem of high costs of buying and transporting grass for making crafts (Rogerson and Sithole, 2001). Once every six months, the management gives two employees four days off to go and collect the materials. Upon their return, another set of two is sent out until there are sufficient materials for the next six months. The museum vehicle is used to transport the materials from the field to the site. In the past, the means of transporting the materials was by means of a traditional sleigh drawn by two oxen. A shift to the modern means of transport was necessary to put an end to soil erosion caused by the traditional sleigh (Jordaan, 1992; Employee 2, interview). However, the traditional sleigh is not among the items displayed at the museum; this is a missed opportunity to display traditional means of transport for visitors.

Cow dung for making cow dung pots is obtained from the cows of one of the municipal workers to whom part of Bakoni Malapa's land was leased as grazing area for the payment of R92.00 per month. This illustrates a twofold benefit for Bakoni Malapa: it gets the money from the tenant and cow dung to use for various purposes at the museum.

I carried out data collection in two phases; one was in low season while the other was in peak season. The aim was to observe the differences between peak and low seasons and validate data collected especially in the phase one. The differences I observed led to concrete conclusions about the museum operations. During the two seasons, I was interested in observing how many visitors bought the crafts. However, no visitor ever bought a single craft from the museum's curio shop. This prompted me to investigate why the visitors were not buying the crafts from the museum. Although it was not my intention to interview visitors, I engaged four domestic and six international tourists in a conversation with the aim of finding out why they did not buy crafts. All responses indicated that the crafts were of poor quality, not decorative and attractive enough. Also, the international visitors said that the crafts were bulky for them to carry.

At other destinations handcrafts play a significant part in marketing the destination and enriching tourists' experience. The World Tourism Organization (W.T.O) acknowledges that:

> The purchase of handcrafts is an integral part of the tourism experience for international tourists. An attractive, authentic and good quality handcraft taken home from an enjoyable holiday has continuing power to evoke wonderful memories, and indeed to arouse the interest of others who see it and to encourage them to visit the destination (W.T.O, 2006:1).

Poor quality of the crafts at the museum can be attributed to the following factors: lack of appropriate tools, insufficient skills and the absence of outsourcing of craft-making from talented crafters. Wooden human figures carved at the museum lack the real appearance of human figures like those sold in curio shops in town. During the interviews the wood carver revealed that lack of appropriate tools such as chisels,

wood axes and quality wood paint limits him from making attractive human figures and other wood carvings. He claimed that if the tools were available to him, he could make his human figures and other carvings very decorative and attractive. Interview responses indicated that all crafters at the museum acquired the crafting skills from their parents and grandparents. For example, one of them said "I learnt the skills from my grandfather" (Employee 11, interview). There has been no active program designed by the management to improve the employees' skills so that they can make crafts capable of competing on the local and international markets. Bakoni Malapa faces a challenge of striking a balance between tradition preservation and handicraft improvement and development.

3.3. BRAAI SITE

The braai site at Bakoni Malapa is a place with two grass thatched shades where various kinds of celebrations (birthday parties, farewells, outings, and other social gatherings) are held, always characterised by cooking of food or meat roasting on racks. The braai site accommodates approximately one hundred people. There is a missed opportunity of not packaging the braai site with the cultural tour around the museum. Research observations indicated that most of the people who come to braai do not engage in a cultural tour.

The limiting factor for peaceful use of the braai facility is the extreme levels of traffic noise. Users of the braai site play loud music to overcome the noise from traffic. Unfortunately, the combination of two kinds of noise makes the museum premises uncomfortable for peaceful celebrations.

Plate 6: The museum braai site

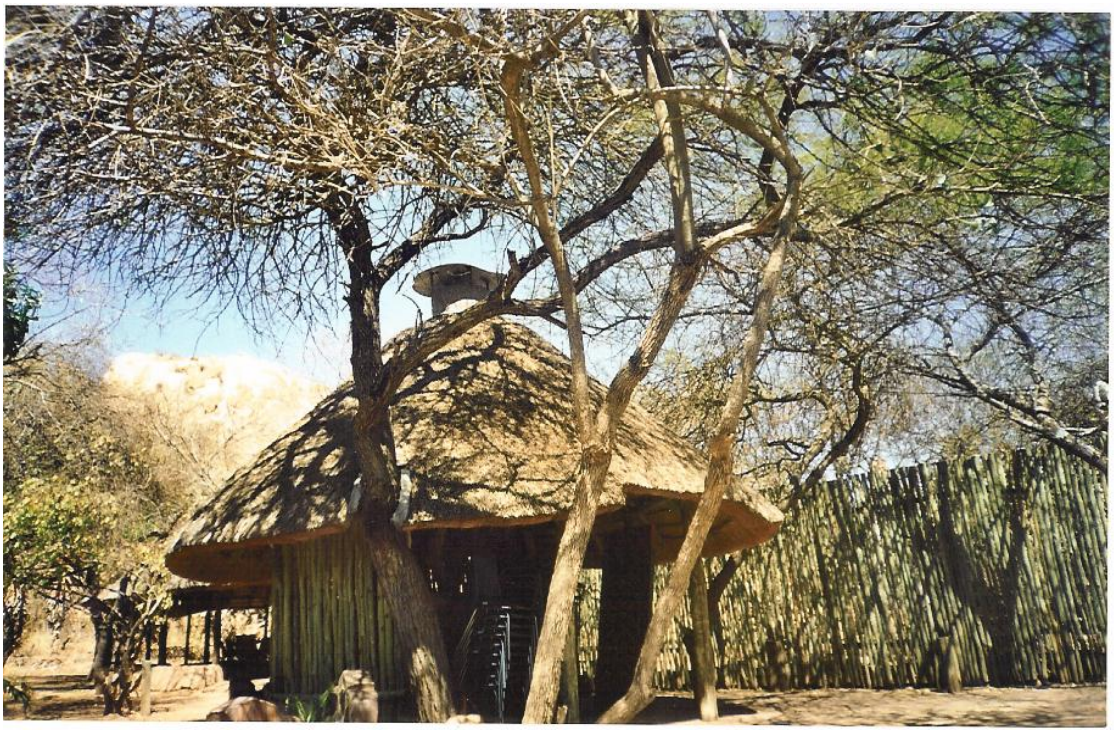


Photo: Dan Musinguzi

3.4. CONFERENCE HALL

The museum operates a conference hall measuring 75m^2 with a seating capacity of thirty people. It is equipped with eighteen tables, thirty chairs, one podium, a screen and one white board. The charge rate is R125.00 for deposit and R150.00 per day. No function is allowed beyond 16h30 unless R50.00 is paid for after hours for every hour spent at the conference hall. Although the after hour fee is paid, no function is allowed beyond 22h00. The manager and some employees stressed that the conference hall generates some income. However, the time I spent at the site no groups or individuals were observed using the hall. In addition, no financial records were available to prove that the hall generates revenue for the museum. This suggests that either the hall is not used at all or that there is no proper financial accountability of the revenue generated.

CHAPTER FOUR

RESEARCH FINDINGS AND ANALYSIS

4.0. INTRODUCTION:

Chapter Four sets the stage for the discussion and critical analysis of my research findings about Bakoni Malapa Northern Sotho Open Air Museum. The main question to be explored in this chapter is: how successful is Bakoni Malapa? Furthermore the chapter explores the employment conditions and marketing of the museum.

Bakoni Malapa has different stakeholders, some who play an important role and determine the museum's operations and others that require its services. The term stakeholder is defined as "any person, group or institution that has interest in a development activity, project or program" (Gavin and Pinder, 1995:2). Kaler identifies three kinds of stakeholders who are described under the following definitions: "claimant, influencer, and combinatory" (2002:91). These definitions have been adapted in this report to evolve the categories of the museum's stakeholders. According to the claimant definition, stakeholders can be the people or institutions requiring the museum's services. Claimant stakeholders of Bakoni Malapa include tourists, community members, and tour operators. Those who influence and determine the workings of the museum fit in the "influencer" definition. The influencer stakeholders of Bakoni Malapa are the management and the government. Normally, the employees would fall under the influencer definition, but in the case of Bakoni Malapa they are not because employees are excluded from the processes of decision making and therefore cannot influence the museum working environment. Further, those who require the services and simultaneously influence and determine

the museum's working environment fall under the "combinatory" definition (Kaler, 2002:91). In other words, the combinatory definition coalesces both claimant and influencer definitions. Thus, the combinatory stakeholders of the museum are the management and government.

The four different kinds of stakeholders of Bakoni Malapa as identified do not necessarily all have the same aims. The Polokwane Municipality which is the government body, sees and funds the museum as a cultural educational institution intended to pass on cultural knowledge about how the Matlala people lived (manager's and employees' claim), and how they currently live, as illustrated by the traditional and modern units at the museum. It is clear that the goal of showcasing the cultural identity of Bakoni people has not changed since the apartheid government established the museum. In order to make the institution sustainable, some income generating activities have been added to the education and preservation aims. For example, entertainment as illustrated by the presence of the braai site, income generation demonstrated by sale of crafts, charging of entrance fees, and the lease of part of the land as grazing area to one official of the Polokwane Municipal Council.

The management of the museum comprises of three managers at different levels (in this research, the term manager is used when referring to curator and vice versa). However, the term curator does not apply when referring to the manager of cultural services in the Municipality. One manager/curator is responsible for Bakoni Malapa museum, while the second manager is based in Polokwane town and manages all four Polokwane museums, and the third manager is responsible for cultural services at the Municipality level. According to the interviews, the museum management has the

same aims as those of the government (Manager 1, Manager 2, and Manager 3, interviews).

The term employee embraces all the museum workers: female and male cultural demonstrators, labourers, the tour guide, and the counter assistant. The research findings suggest that most employees view the museum in a different way from management. They are disillusioned by the bad relations existing between themselves and the management, and many seem to work at the institution not because they understand its aims but just for the sake of earning a living. This situation is worsened by the fact that management excludes the employees from decision making processes and meetings. For example, employee 10 reported:

> I am not involved in decision making. In fact even all my co-workers are not involved in decision making … our duty is to listen not to get involved in decision making. I wish our management could reform and make us involved. I have brilliant ideas, but there is no chance for me to put them across (Employee 10, interview).

Another category of stakeholders are the tour and travel operators, who view the museum as an income generating institution for their travel businesses. For instance, according to the interview with one official of Limpopo Tourism and Parks, they always include Bakoni Malapa on their tour itineraries for cultural tourism lovers visiting South Africa. The tour companies that usually bring visitors to the museum are Bushveld Tours, Great North Cultural Tour, Mmatjie Tours, Mahapa Luxury Tours, Four Corner Tours, Dima's Tours, and Makama Tours (Bakoni Malapa tour guide and Ramudzuli interviews, and researcher's field observations). The relationship between Bakoni Malapa and the tour companies is vital because it ensures the museum to get visitors despite the museum's lack of marketing strategies.

In order to understand how successful Bakoni Malapa is, it is imperative to define what is meant by the term success. In general and simple terms, "success is the completion of anything intended."[1] In other words, success is achieving the set goals and objectives.

There are different kinds of successes, and exploring each kind helps in this research to understand how successful Bakoni Malapa is. The kinds of success explored here are: economic, social upliftment, and education.

4.1. ECONOMIC SUCCESS

Economic success consists of the revenue generated by the museum from its products. In terms of economic success, Bakoni Malapa is the only museum in the Polokwane museums group which has various income generating sources. They are the entrance fees, braai and conference fees, grazing fees and a little income from sales of crafts. However, the entrance fee structure of Bakoni Malapa is very low compared with what is charged as an entrance fee in other museums and other cultural institutions in South Africa. The following comparative fee inquiry shows how much is charged at the following museums and cultural villages of varying sizes: the Apartheid Museum, MuseumAfrica, the James Hall Museum of Transport, the Roodepoort Museum, the Origins Museum/Centre, Robben Island Museum, Shakaland Cultural Village, Lesedi Cultural Village and Shangaan Cultural Village (See Table 5). The comparison indicates that Bakoni Malapa charges very low entrance fees. This suggests that the museum has a great potential to generate a larger amount of revenue from entrance fees if it could increase the fee for every visitor category.

[1] General definition of success, retrieved from http://ezinearticles.com/?What-is-Success-and-How-Do-We-Achieve-It?&id=6456 on 10-January-2007.

Table 5: Comparison of entrance fee structure at Bakoni Malapa to some museums and cultural villages in South Africa

Museum name	Visitor category	Entrance fee per person
1. Bakoni Malapa	Adults	R3.00
	Children	R1.50
	Tour groups	R0.50
2. James Hall Museum of Transport	Adults	R4.00
	Children	R4.00
3. Roodepoort Museum	Adults	R7.00
	Children	R0.60
4. MuseumAfrica	Adults	R7.00
	Children	R2.00
5. Apartheid Museum	Adults	R25.00
	Children	R12.00
6. Origins Museum	Adults	R45.00
	Children	R25.00
7.Robben Island Museum	Adults	R150.00
	Children	R75.00
8. Shakaland Cultural Village*	Adults	R160.00
	Children	R160.00
9. Lesedi Cultural Village	Adults	R200.00
	Children	R100.00
10.Shangana Cultural Village	Adults	R104.00
	Children	R52.00

* Guided tour and Zulu dancing are charged differently- R80.00 each.

In order to get a well balanced comparison, the above cultural institutions were grouped into three distinct categories; small museums (1, 2, and 3), large national museums (4, 5, 6, and 7) and cultural villages (8, 9, and 10). It should be noted that

Bakoni Malapa is supposed to be in the last category not the first because cultural villages tend to have more employees than other kinds of museums and salaries are often the biggest expense; all these are the true characteristics of Bakoni Malapa.

Figure 4: Comparison of museums' and cultural villages' entrance fees

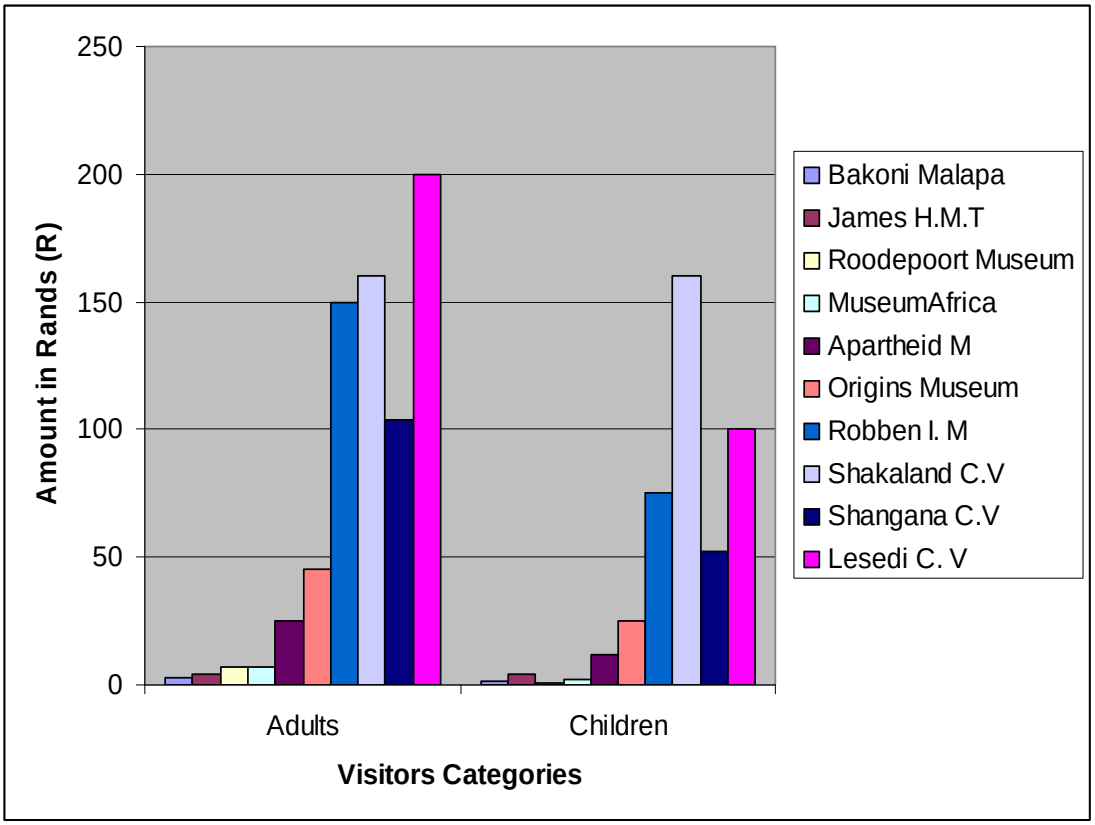


Table 6 shows the revenue collected from entrance fees at Bakoni Malapa museum from 2002 to 2006. The financial records of the revenue generated as entrance fees in the years before 2002 were not readily available and the little available could not be effectively interpreted because the records were incomplete. Therefore, it became necessary to use the complete figures of 2002-2006. It would have been more helpful if the figures prior to 2002 were complete and available to give a clear picture of how the museum has been performing over the 1990s. Nevertheless, the figures presented in Table 6 are useful in revealing the museum's economic performance in terms of entrance fees since 2002. Statistical information for revenue generated from the use of

the braai site, grazing lease and sale of handicrafts was also incomplete and it was therefore not possible to analyse the museum's economic performance regarding non-entrance fee revenue sources. Among the serious problems identified in this research was lack of effective keeping of records, especially financial records. It is against this background that only entrance fees have been used to analyse the museum's economic success. Recommendations regarding entrance fee structure and record keeping are offered in the next chapter.

Table 6: Entrance fees collected from 2002-2006

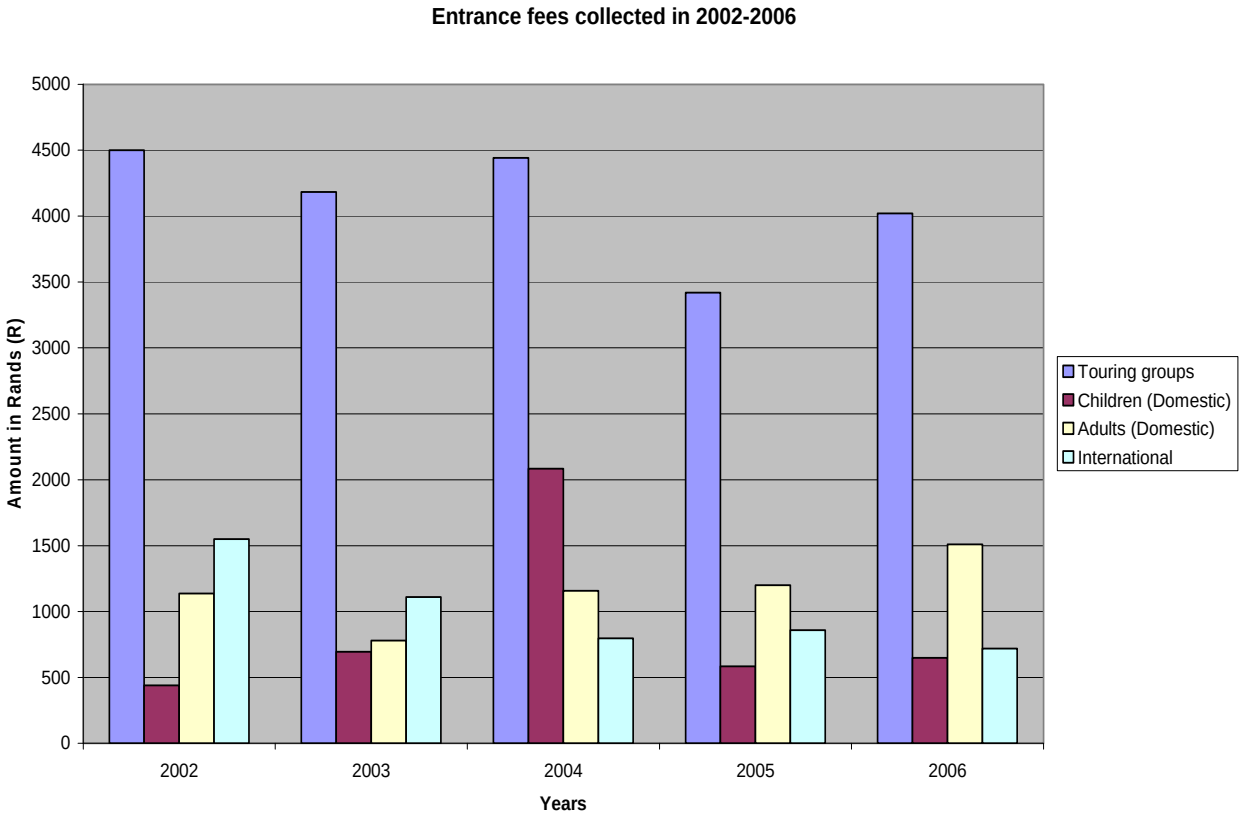
Year	Touring groups	Children (Domestic)	Adults (Domestic)	Int. tourists*	Total
2002	R4,500.50	R439.50	R1,137.00	R1,551.00	**R7,628.00**
2003	R4,183.50	R696.00	R780.00	R1,110.00	**R6,769.50**
2004	R4,442.00	R2,083.50	R1,158.00	R798.00	**R8,481.50**
2005	R3,420.00	R584.00	R1,200.00	R859.00	**R6,063.00**
2006	R4,021.00	R650.00	R1,510.00	R720.00	**R6,901.00**
Total	**R20,567.00**	**R4,453.00**	**R5,785.00**	**R5,038.00**	**R35,843.00**

Source: Researcher's field findings

* Int. tourists = International tourists

During this period, the entrance fee per visitor was R0.50, R1.50, R3.0 and R3.0 for touring/school groups, domestic children, domestic adults and international tourists respectively.

Figure 5: Bakoni Malapa's entrance fees collected from 2002-2006



According to the information in Table 6, it can be concluded that on average the museum earns approximately R7,168.00 per year from entrance fees. The largest amount of revenue is generated from touring groups that are usually school groups of various institutions from South Africa especially the Limpopo province (See Table 9). This illustrates the importance of the educational role played by the museum. However, the approximate annual revenue is far below compared to what would be generated if the entry fee per visitor category was to be increased.

In order to illustrate the significance of increasing the entrance fee, two scenarios have been formulated and compared with the real situation or income earned (See Table 8). The two scenarios are based on the total number of tourists who visited the museum from the years 2002 to 2006 as indicated in Table 7.

Table 7: Visitor numbers and categories from 2002-2006

Year	School Groups	Children (Domestic)	Adults (Domestic)	International tourists	Total
2002	9001	293	379	517	**10190**
2003	8367	464	260	370	**9461**
2004	8884	1389	386	266	**10925**
2005	6840	389	400	286	**7915**
2006	8042	433	503	240	**9218**
Total	**41134**	**2968**	**1928**	**1679**	**47709**

Source: Visitor's book

It is important to find out, what would have been the income if the entrance fee was increased, so that each person in every category listed below paid the fee indicated in rows shaded gray in Table 8 in scenarios one and two respectively?

Scenario one:

1. Touring school children (R2.00)
2. Domestic children (R2.50)
3. Domestic adults (R5.00)
4. International tourists (R5.00)

Scenario two:

1. Touring school children (R3.50)
2. Domestic children (R4.00)
3. Domestic adults (R6.50)
4. International tourists (R6.50)

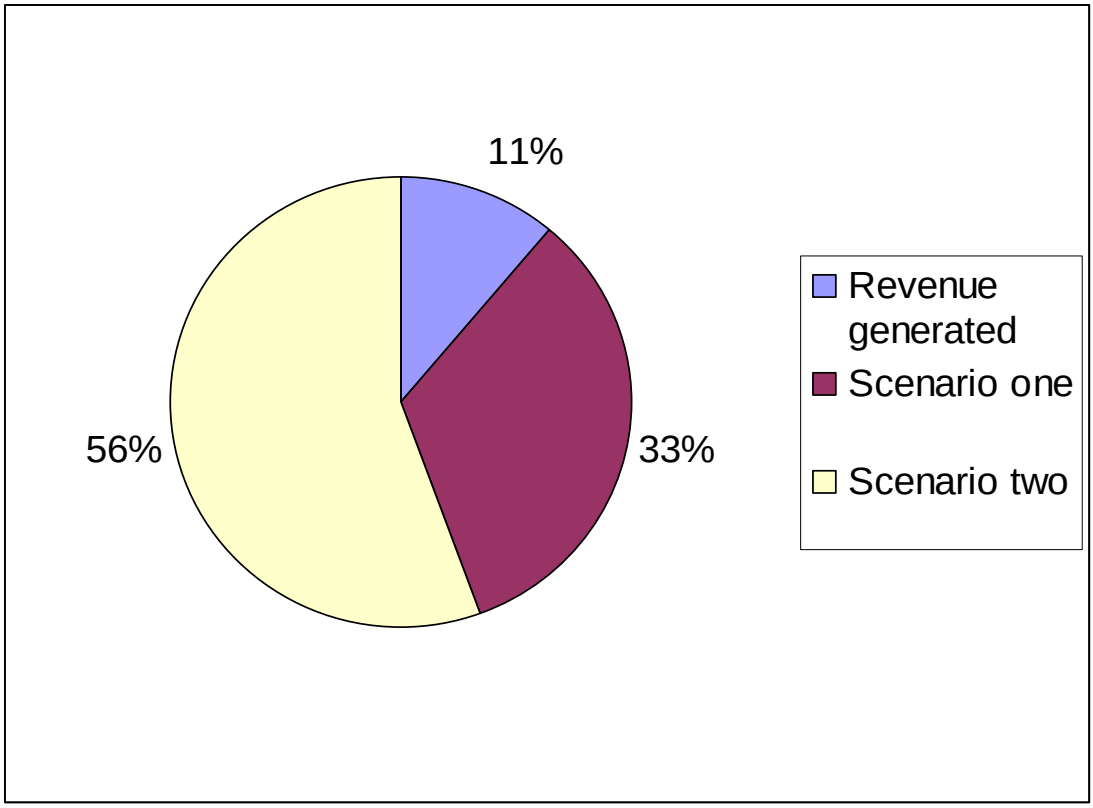
Table 8: Comparison of revenue generated to revenue missed as entrance fees from 2002-2006

	Touring groups	**Domestic children.**	**Domestic adults**	**Int. tourists***	**Total**
Revenue Generated	*@ R0.50*	*@ R1.50*	*@ R3.00*	*@ R3.00*	
	R20,567.00	R4,453.00	R5,785.00	R5,038.00	**R35,843.00**
Scenario One	*@ R2.00*	*@ R2.50*	*@ R5.00*	*@ R5.00*	
	R82,268.00	R7,420.00	R9,640.00	R8,395.00	**R107,723.00**
Scenario Two	*@ R3.50*	*@ R4.00*	*@ R6.50*	*@ R6.50*	
	R143,969.00	R11,872.00	R12,532.00	R10,913.50	**R179,286.50**

* Int. tourists = International tourists

The comparison in Table 8 shows that the museum would have earned R107,723.00 or R179,286.50 if the entrance fee was increased to that in the gray rows of scenario one and scenario two. However, the low fee structure in the gray row above revenue generated (is still in place), made the museum to earn only R35,843.00 which is very low compared to what would have been earned in either scenario one or scenario two (See percentage illustration in Figure 6). Therefore, the fee structure recommendation was made in Chapter Five because the research findings and the formulation of scenarios one and two proved that the museum has the potential of earning sufficient amount from entrance fees.

Figure 6: Percentage comparison of revenue generated to revenue missed



Since Bakoni Malapa is supposed to belong to the last category of institutions (cultural villages) listed in Table 8, a third scenario would be comparing it with an institution in the last category, say Shangana cultural village because they are related. But Shangana's entrance fee is higher; this would mean that if Bakoni Malapa implemented the same it may get fewer visitors because price among other factors tends to influence how customers demand products. For example, Ramskov and Munksgaard confirm that "when prices increase demand typically decreases" (2001: 2). Therefore, further market research would be needed to determine what would be the effect of a dramatic increase in entrance fees on cultural products. However, the entrance fee increases in scenarios one and two are not so big as to scare away the present museum customers.

In order to offer a clear illustration of the economic situation at the museum, it is imperative also to estimate the costs incurred by the museum. It should be noted that as there was no financial information for revenue earned from other sources, likewise there was no record to show the museum expenses. As a result, the cost estimate illustrated below was based on what is known, such as the number of employees and the average salary earned by each employee per month.

4.1.1. Cost estimate

Bakoni Malapa employs thirteen workers including the museum manager. According to the interviews, each employee earns an average income of R3,000.00 per month and the salary structure has not changed for many years. It implies that every year the museum spends R432,000.00 on the salaries of twelve workers. The salary earned by the manager was not disclosed. Therefore, only twelve workers whose salary estimates were disclosed have been used to approximate salary payment costs. As indicated in Table 6, the museum earned total revenue of R35,843.00 from entrance fee for a period of four years (2002-2006). In one year the museum spends R432,000.00 as salary payments to workers. This shows that the amount spent in one year cannot be generated in four years. Although the above calculation is not exhaustive of all costs and incomes of the museum, it gives a clear indicator that the museum's costs of operation are far greater than the income earned, therefore the museum has not been fully successful in generating sufficient revenue to sustain its daily operations.

Apart from economics, the museum does offer other kinds of value, in the field of education, for instance:

4.2. SUCCESS IN EDUCATION

Bakoni Malapa is an important cultural and educational centre for pupils and students who visit the museum for educational purposes. According to the information in Table 4, most of the revenue generated is from touring groups which are comprised of school children, both domestic and international. Research findings revealed that most of the visitors were school children from different categories of schools in and beyond the Province. The educational institutions that commonly make educational tours to the museum are here grouped into seven major categories: Nursery Schools, Primary Schools, High Schools, Colleges, Academies, University, and other institutions of learning (See Table 9).

Table 9: Category of institutions and examples

Category of institutions	Examples
1. **Nursery Schools**	- Heidi en Peter - Alladin's Den - Crescent Nursery School - Erica Pre-School - Wonderland Nursery - Pietersburg Pre-School
2. Primary Schools	- Pietersburg Laerskool Noord - Ivypark Laerskool - PEMPS - PEPPS - Mitchell House Preparatory - Pietersburg Comprehensive - Myngenoegen English Primary
3. High Schools	- Florapark Comprehensive High - Pietersburg High - Noorderland High - Genl. Piet Joubert High - Capricorn High - PEPPS - Westenburg Secondary School
4. Colleges	- Lebowakgoma Commercial College - Integrity College - Meridian College - Pietersburg Technical College
5. Academies	- Academy of Learning - Northern TVL Academy - Christian Achiever's Academy

6. University	- University of Limpopo
7. Other institutions of learning	- Mohlakamotala Literacy Centre - Gemini Training Concepts - Future Kids Computer Education

Source: (Visitors' book, Employee 1 and Manager 1 interviews, and researcher's field observations).

The names of institutions outside the Limpopo province were not available. The museum believes that school children coming to the museum are interested in learning about the Bakoni traditional way of living before the coming of Europeans. According to the guide, the latter altered the traditional way of living of the Bakoni people, and this alteration was clearly demonstrated by a shift from traditional architectural designs to a modern-western way of building homesteads.

During data collection, I observed that most of school groups are composed of twenty to forty school children and this becomes a big problem for one tour guide to control. Due to these big numbers, some students do not hear the explanations given by the tour guide because they keep playing behind the big group and pay no attention to the guide. Furthermore, sometimes different school groups are combined together, especially when they all arrive at the same time and all go for a cultural tour as one big group. The tour guide reported: "when they come at the same time, I take them as one group." This makes the discipline situation worse: controlling a group of approximately sixty students from different schools becomes a serious problem, particularly when some insult their fellow students and cause fights.

The lack of enough tour guides at the museum makes the children miss important educative information. Further, no written materials in the form of brochures, magazines or pamphlets are available to hand out to students to help them learn what they miss or do not understand while on the cultural tour. If the museum had enough

guides (See the suggested number in Figure 8), big groups could be split into small-manageable groups for easy control and effective delivery of information.

Last, there has been no effort made to educate the local communities about the museum and how they can get involved in tourism. This can be attributed mainly to the fact that at present, the museum serves no community.

4.3. SOCIAL UPLIFTMENT SUCCESS

The social upliftment success of the museum can only be viewed from the angle of economic social benefits derived by the employees as the result of the existence of the museum. The museum employs thirteen workers who come from different places in the province. Although nearly all the employees were dissatisfied with the low salaries, it can be argued that at least they are able to use their 'little' salary to sustain their families and support children in schools. Apart from salaries paid to museum workers, the museum does not contribute to the economic or social upliftment of the people living around it. The museum lacks on-site projects to attract community involvement in order to yield economic benefits for them. For instance, if there were restaurant and accommodation facilities, items to use for the preparation of food and drinks could be purchased from the communities. Furthermore, the lack of outsourcing of crafts ensures that there is no economic benefit for the local talented crafters in the province.

Related to the above, presently there is little community pride in the museum. According to employee 5, when the museum was first established in 1985 there was significant community pride, especially among the Matlala community because nearly all employees came from that community. This pride was demonstrated by the fact

that community members used to visit the museum on Wednesdays of every week (Employee 5, interview). However, at the time of this research, the museum was employing only three members from the Matlala community.

According to analysis of the findings, the museum has achieved limited success in the fields of economic, education and social upliftment. There are a number of problems as perceived by different stakeholders, the problems are responsible for hindering the museum from attaining total success as a cultural-heritage institution.

4.4. PERCEPTIONS OF PROBLEMS LIMITING SUCCESS OF BAKONI MALAPA MUSEUM

The different stakeholders offer different perceptions of the problems limiting the success at Bakoni Malapa. According to the interviews with management, all responses indicated that lack of enough land was one of the limiting factors. The management stressed that if the museum had enough land, many income generating projects and other developments would have been in place to offer visitors a more enjoyable and satisfactory experience and also attract local community involvement. The possible projects named were overnight accommodation and restaurant facilities. Currently the museum is located on a small piece of land measuring approximately 120-126 hectares, most of which is covered by the archaeological site. This limits any developments in order to avoid potential damage to archaeological resources of the area (Jordaan, 1992; Bakoni Malapa Master Plan, 2006).

After realizing that lack of land is a problem limiting the economic success of the museum, the Polokwane Municipality and the museum management started investigating the option of buying additional land from the neighbour, Mr Webbers.

At the time of this research, negotiations were ongoing between Mr Webbers and management. The aim was to investigate the possibility of buying part of his land, especially the part adjoining the museum's land, at an estimated cost of four million Rand (R4 million), in order to provide land to accommodate the proposed additional income generating projects. According to the interview with manager 1, it was pointed out that "the question of land is very important, we do not have enough space … We have our neighbour who has a very big piece of land … We are negotiating with Mr Webbers" (Manager 1, interview).

Lack of enough finances to run the museum was perceived by management as another problem hindering success. The management at the museum blamed senior management at Polokwane Municipality for not releasing money allocated to the museum. In turn, the senior management blamed the government for not giving the Municipality museums enough funds to cater for their needs. Lack of sufficient funds is not only a problem at Bakoni Malapa, rather it stems from the Department responsible for financing tourism development in South Africa. This is clearly portrayed in the comment that "a major problem limiting tourism development is the unavailability of finance" (DEAT, 1996).

A third major problem identified by management is high level of semi-illiteracy among employees. Lack of English and language skills limits visitor interaction with cultural workers because most visitors to the museum prefer English as a means of communication. Management pointed out that the inability of many employees to communicate in English brings museum-visitor activities to a stand still, particularly

when all individuals who are able to communicate in English or Afrikaans are away. Manager 1 commented:

> the problem I have in this museum is the illiterate staff, the staff who can at least understand English and Afrikaans are I, the tour guide, counter assistant and one demonstrator. Some of them (employees) cannot even write their names. So this contributes to under staff (Manager 1, interview).

Employees had a very different view; they perceived the major problem as being the current management not knowing what to do. For example, some employees pointed out that the previous white management was better than the current black management simply because the white management was innovative. For instance, there were more traditional activities such as tasting of local beer and preparation of traditional dishes. Visitors enjoyed tasting the traditional foods and local beer. Unfortunately, the traditional foods and beer are no longer prepared since the white management left the museum. Employee 12 contrasted the current management with the former, and commented:

> Long ago when George Davids was a curator, every week we had to cook traditional foods. We would put it in clay pots for visitors, and we used to make traditional beer so that people from overseas could taste our traditional beer and foods (Employee 12, interview).

Furthermore, employees were motivated by the erstwhile management. This was done through constant visits to the museum by senior management from the Pietersburg Town Council to check and appreciate the demonstrations performed by the cultural workers. Responses from employees suggest that low morale among employees is a result of senior management not having keen interest in the cultural work done by employees.

The tour operators distanced themselves from commenting on the nature of the problems limiting success at the museum. But one operator commented that the museum is not adequately marketed to the extent that it is hard to access it on the internet especially by overseas tourists who mostly use the internet in searching for destinations to visit (Tour operator 1, interview).

Having analysed all the research findings, I concur with the different groups about the problems as perceived. However, from my own observations I suggest that there are other problems also limiting success at the museum. For instance, there exists a significant lack of cultural and tourism knowledge as reflected in lack of appropriate tourism marketing strategies. There is no opportunity for visitors to be involved in cultural activities, and absence of other cultural aspects such as traditional attire and demonstration of traditional food preparation methods is disappointing.

Further, the lack of communication between management and employees greatly hinders best performance. For example, absence of consultation between employees and management results in low morale amongst employees, who then do not perform to the best of their ability. The absence of involvement of employees in decision making processes is a symptom of lack of communication. A good relationship between employees and management is the most important key to keeping the manager's passion alive and this is a vital ingredient for effective management (Suchy, 1999). This implies that the bad relations affect the performance of both employees and manager and affects the whole operation. For example, poor performance of traditional life-ways caused by bad relationships and poor communication between the cultural demonstrators and the management, leads to

poor visitor experience which in turn may cause the cultural institution to be branded by visitors as offering poor quality performances, thereby running the risk of being substituted with another cultural institution which offers good quality cultural demonstrations.

In addition, lack of an independent museum budget was identified as a serious problem. According to the interview with manager 1, Bakoni Malapa does not have its own operating budget at the Municipality level. Instead, it gets the funds from the budgets of the other museums in town. This could explain why there are insufficient funds to run the museum. As separate cultural institutions, all the museums should have had a separate budget since they are different from each other. When asked about the future of Bakoni Malapa, manager 1 said:

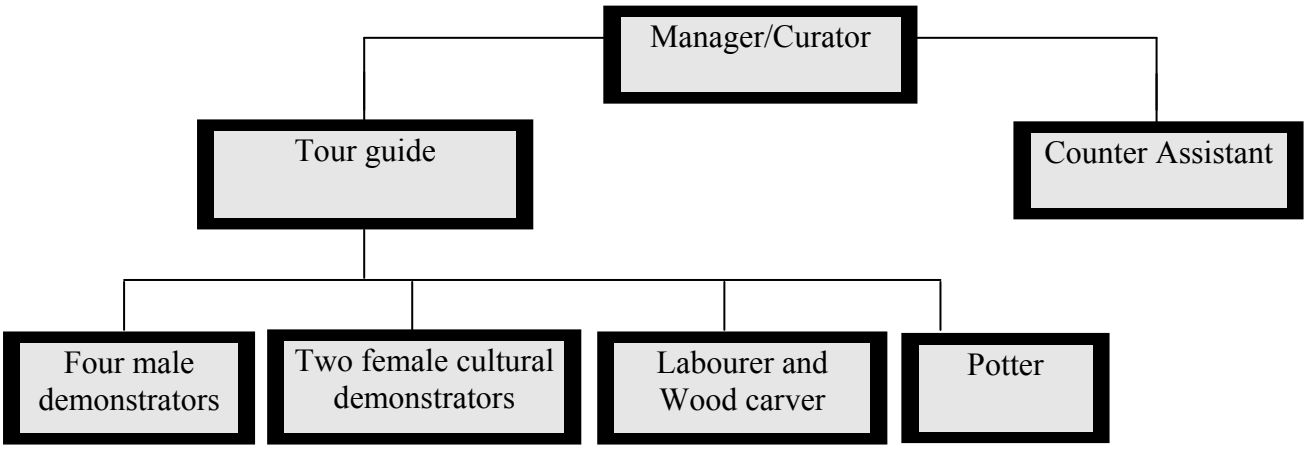
> the institution will have a future if we can have money. But the senior management if you talk of money, you are touching a wrong button. For example, the new budget has been issued, but managers do not want to talk the language of issuing money (Manager 1, interview).

Further, lack of enough museum staff hinders efficient delivery of services. Some important posts are not available, yet they are relevant for the success of the museum. For example, no one is responsible for education and research. According to the definition of a museum given by the International Committee for Museums (ICOM), education and research are among the functions which are expected to be performed effectively by a good museum (International Committee of Museums, 2004). Therefore, carrying out those functions effectively without anyone being responsible for them poses a great challenge for the museum. For example, there is only one tour guide who handles various tasks. He is the supervisor and at the same time a museum driver, his absence creates a great vacuum and brings cultural tours to a stand still when visitors have to wait until the guide returns from other duties. Sometimes

someone else [name and post withheld for ethical consideration] stands in for him and does the guiding; however, this individual does not have adequate skills in guiding, and this results in substandard guiding which affects visitors' experience and satisfaction.

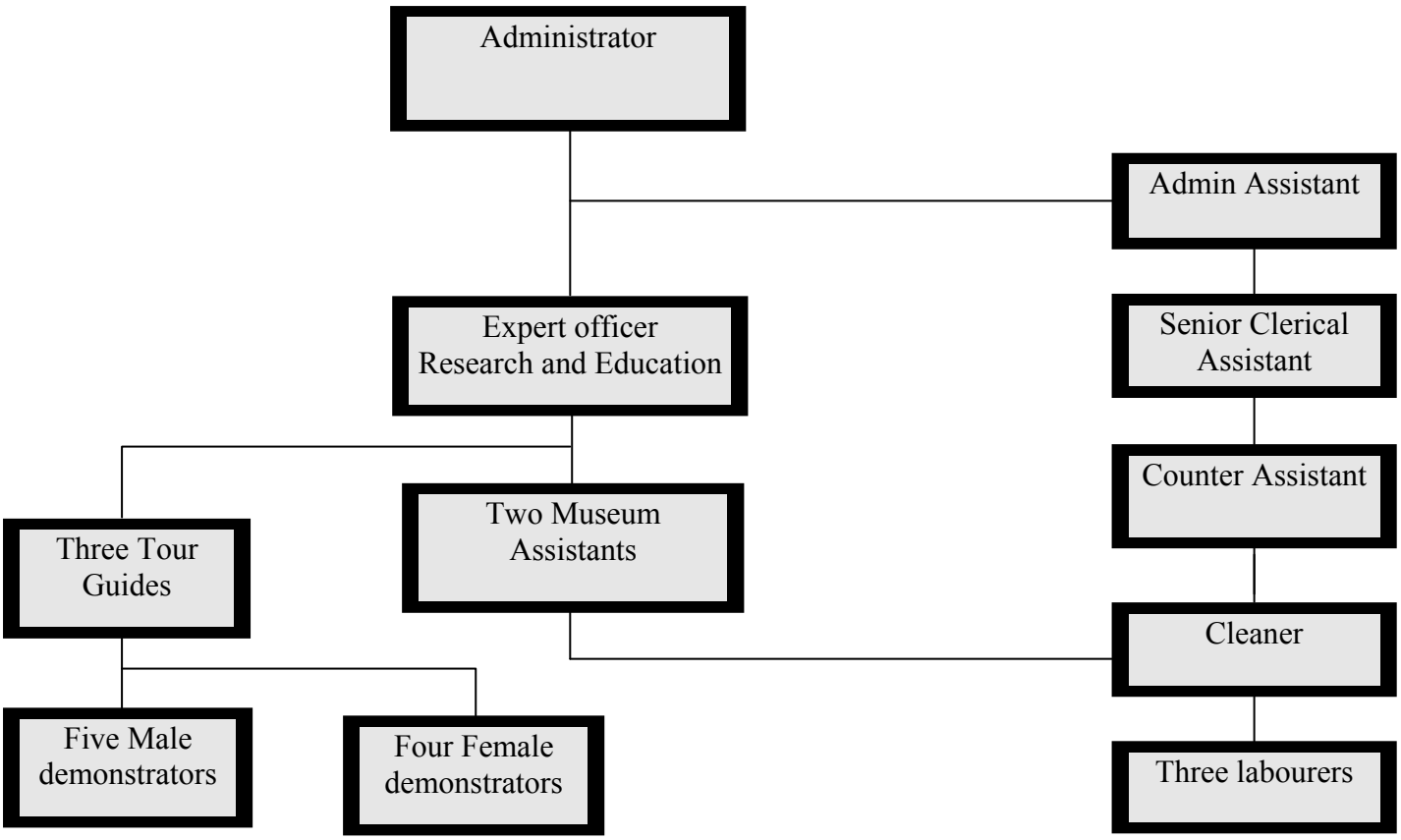
The current museum staff structure is not clear and some relevant posts are missing, that is why in the Bakoni Malapa Master Plan, the Technical Team suggested a revised staff structure which would include the appointment of more employees and management staff to fill the most relevant posts which are currently missing, such as a education and research officer, two more guides, and others (See Figure 8). Lack of enough staff has left many school children with little information obtained from the cultural tour; and worst of all, no education material is prepared because no one at the museum is responsible for education and research.

Figure 7: The current museum staff structure



Source**:** Researcher's field findings

Figure 8: The suggested museum staff structure

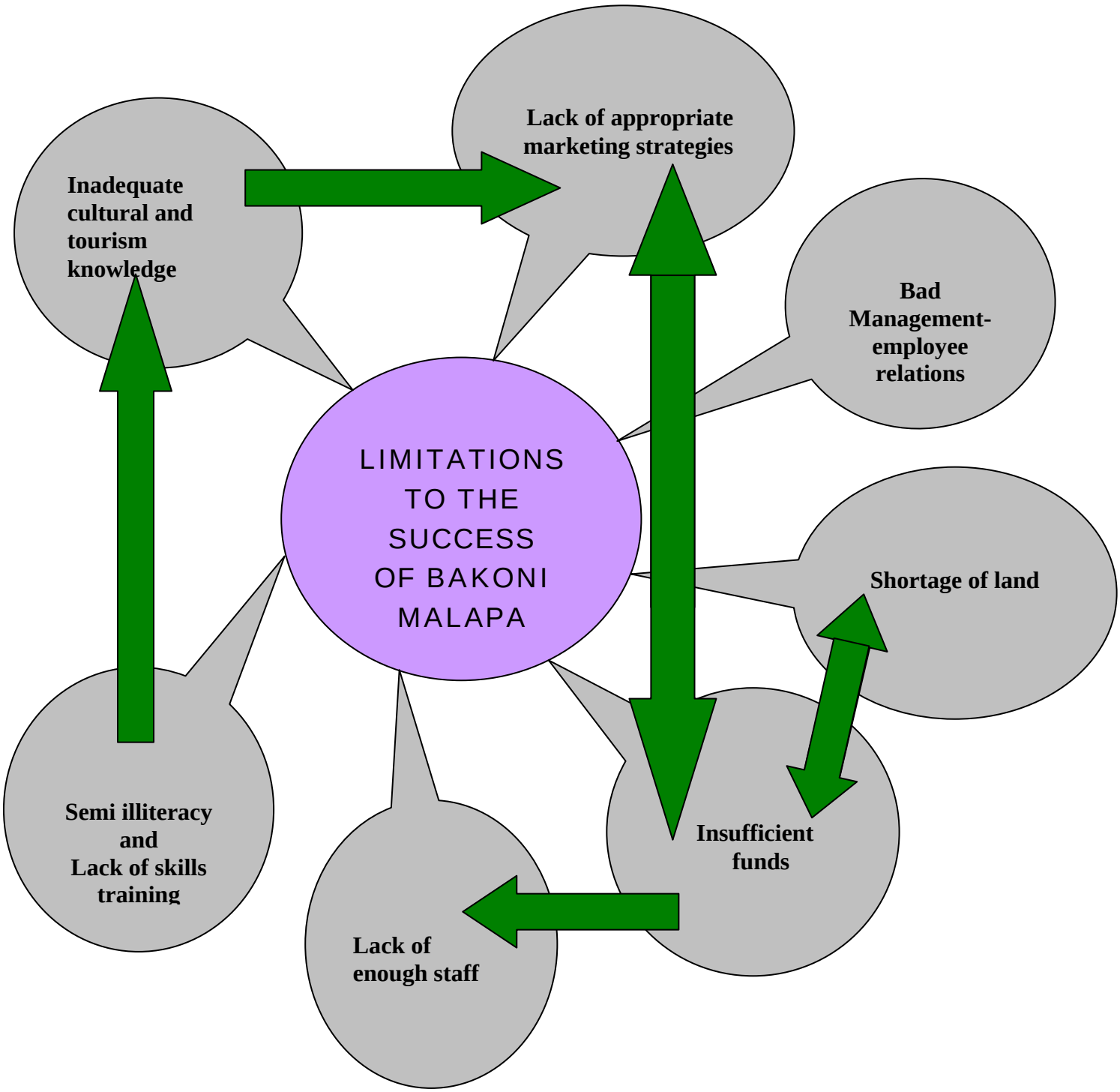


Source: Adapted from Bakoni Malapa Master Plan (2006:65)

The comparison between figures 7 and 8 indicates the current museum structure is inadequate and supports the argument that there is lack of enough staff. While at the moment the museum is employing thirteen staff members, the suggested structure indicates the number must be increased to twenty three. Therefore, the museum is lacking ten more employees in order to have a full staff structure which is hoped will increase visitor satisfaction and create good visitor experience. Lack of enough staff especially the tour guides is clearly illustrated by the comment made by manager 1: "if we had three guides, it is going to be a good job. In peak seasons I get out of my office to do guiding … I can spend the whole week tour guiding" (Manager 1, interview).

All the museum problems hindering success have been summarized in a diagrammatic form in Figure 9 below.

Figure 9: Illustration and summary of the nature of problems limiting success at Bakoni Malapa



Employment conditions affect the morale of workers and impact on the success of the organization. For example, bad employment conditions such as "insufficient pay" and "poor management" (Law *et al*., 1995:279) stress and demoralize employees thereby leading to poor performance. For Bakoni Malapa the conditions of employment are explored below.

4.5. EMPLOYMENT CONDITIONS

The employment conditions explored in this section relate to salaries, management-employee relations, and education/training and skills improvement.

4.5.1. Salaries

Low salaries were one of the most important factors that soured the relationship between museum management and employees. Employees revealed that what they earn is not enough to sustain their families because many of them have children in schools and the cost of living is high. On average, each employee earns a monthly income of R3,020.00. After deductions each employee takes home a net income of approximately R2,000.00. With great dissatisfaction, employee 7 commented:

> I earn R3,000.00 something. This is before deductions. After deductions I remain with R2,000.00. I am not satisfied with this amount because it is very little … Also, this money cannot sustain my family because the cost of living is going up very day and I have to pay fees for my children in schools (Employee 7, interview).

All employees interviewed expressed great dissatisfaction with the low salaries they earned. Some were open and said that they were working at the museum just for the sake of working. Many expressed their desire to leave if they could get-better paying jobs elsewhere. For example, a 55 year old employee who preferred anonymity commented: "if I was not old, I would leave this place and look for another job

elsewhere. But I am old, looking for the job at my age is not easy. That is why I have to stay around and endure the pain of low salary" (Employee 1, interview).

Bakoni Malapa museum is one of the four museums belonging to the Polokwane Municipality. The other three (the Irish House Museum, the Art Museum, and the Hugh Exton Photographic Museum) are located in town. These do not charge entrance fees, and do not have any income generating sources. Bakoni Malapa has five income generating sources: entrance fees, braai facilities, conference facilities, crafts and money obtained from the grazing lease. Employees were again saddened by the fact that their counterparts working in museums located in town earn more than them even though their museums do not generate any income while Bakoni Malapa does generate some income. One of the employees said:

> tour guides of museums in town are put on higher scale (9) whereas me who trained them I am on a lower scale (11). I am not satisfied with rendering services to the Council because they pay me very little compared to my colleagues in town who are doing the same job (Employee 2, interview).

My investigation aimed at finding out the salaries earned by employees who work for the other three museums in town was unsuccessful. No one, including the manager of Polokwane museums was willing to disclose the amount earned. This indicates that there is a big difference between what Bakoni Malapa employees earn and their counterparts in museums located in town. It is believed that disclosing such big difference would worsen the relationships between the management and employees in town and Bakoni Malapa employees.

Berkowitz *et al*., (1987) indicated that pay satisfaction is as a result of what people deserve, not what others (their counterparts) are paid. However, in the case of Bakoni

Malapa's employees, their dissatisfaction about their salaries is based more on what their counterparts in town were earning, and the rise of the cost of living. This is indicated in the employees' argument that there has been no clear explanation as to why the museum employees in town are paid highly, while they at Bakoni Malapa are paid less even though their museum generates some income.

Another issue that causes great resentment is no pay for overtime. Bakoni Malapa operates from 8:00am-4:00pm from Monday to Friday. During peak seasons employees are required to work beyond 4:00pm. This is termed as 'working overtime.' Despite employees' willingness to offer extra working hours, they are never paid for their efforts. Management always gives the excuse of not having enough money to cater for overtime payments. This has consequently forced employees to label management as bad, thereby souring the relationship among them. It is important to note that by denying employees' overtime payment, the museum is going against the South African Basic Conditions of Employment Act of 1997 which stipulates that employers must pay their employees for overtime (South African Basic Conditions of Employment Act, 1997).

4.5.2. Education, training and skills improvement

As earlier mentioned under methodology, the language barrier was a significant problem for me since most of the employees cannot speak English. During data collection, I joined several visiting groups for a cultural tour around the museum. On several occasions I observed that visitors wanted to interact with the cultural demonstrators, but the inability of cultural demonstrators to communicate in English made such interaction impossible. As a result, the situation described by Schouten of

many museums around the world was confirmed, that "the visitor plays the passive role and the museum the active role" (Schouten, 1995:260; Schouten, 1998:29) which reduces the quality of the experience for visitors especially those who seek an interactive experience in museum environment.

This is not only an issue at Bakoni Malapa: Jansen (2004) notes that lack of ability to communicate in English is a serious obstacle for many cultural workers in South Africa. Further, Burkart (1981) recognizes that the English language is a vital tool for tourism development. English is one of the most widely used and understood languages around the world, and some people spend considerable amount of time and resources to learn or improve speaking it (1981).

When asked about the problems faced when managing the museum, the manager pointed out the inability for most employees to communicate in English as one of the problems. In a situation where the counter assistant is on leave, this leaves only two people who can communicate well in English. The manager indicated that sometimes she does not attend meetings in order to stay at the museum and assist the tour guide in guiding visitors, especially during peak seasons.

I found that 64% of employees cannot communicate in English, leaving only 36% who are able (See Table 10).

Table 10: Age, education level of employees, years spent at Bakoni Malapa and other training or skills attained.

Employee's posts	Age	Level of education	Years spent at the museum	Other training	Languages spoken
Curator	39	University	1.5	Management	English, Northern Sotho and Afrikaans
Potter	Not disclosed	Standard 10	10 months	---------	English and Northern Sotho
Tour guide	55	Teachers Primary College	14	Driving	English, Northern Sotho, Venda and Afrikaans
Counter assistant	63	Standard 9	25	Guiding	English and Northern Sotho
Wood carver	60	Standard 6	10 months	Driving	Northern Sotho
Male demonstrator 1.	49	Standard 3	6	--------	Northern Sotho
Male demonstrator 2	55	Standard 2	21	--------	Northern Sotho
Male demonstrator 3	41	Standard 6	7	--------	Northern Sotho
Labourer	54	Standard 1	18	House plastering	Northern Sotho
Female demonstrator 1	47	Standard 3	14	---------	Northern Sotho
Female demonstrator 2	49	Standard 3	8	---------	Northern Sotho

Source: Researcher's field findings.

The table above shows that 73% of employees have an education level below Standard Ten, and 27% attained the education level above Standard Nine. The

inability of most employees to communicate in English can be attributed to the negative effect of the Bantu Education system during the apartheid era. English as a medium of instruction in schools was limited to secondary level. This meant that those who stopped their education in primary school did not learn English as a means of communication. The apartheid architects planned this so that the black people will always remain in the reserves. This is clearly reflected in the statement by the Minister of Bantu affairs, Hendrik Verwoerd in 1951:

> there was no place for blacks outside the reserves above the level of certain forms of labour. So, what is the use of teaching a Bantu child mathematics when he cannot use it in practice? And Education must train and teach people in accordance with their opportunities in life.[2]

Bantu Education was so bad that Brookes described it as "the only education system in the world designed to restrict the productivity of its pupils in the national economy to lowly and subservient tasks, to render them non-competitive in that economy to fix them mentally in a tribal world" (Brookes, 1968:57). The need to protest against the bad Bantu Education system, especially the introduction of Afrikaans language in schools, was one of the fundamental causes that sparked off the Soweto uprising of 1976 (Baruch, 1979).

One interesting scenario during this research was that employees who did not communicate in English were able to speak in English when they were asked how much they earn per month. They understood the question and responded fluently in English without the help of a translator.

[2] Apartheid and education. Retrieved from http://www.socsci.kun.nl/ped/whp/histeduc/apartheid.html on 31.December.2006.

The skills attained through education if appropriately applied are important for the success of cultural-heritage institutions. For instance, Jansen's analysis of Shangana cultural village revealed that tourism and business skills were identified as the most important skills responsible for the success of the cultural village. She took a look at the qualifications of three directors of Shangana and found out that two directors were graduates in business, who had specialized in marketing and finance (Jansen, 2001).

At Bakoni Malapa, however, the management situation is totally different: there are no skills in marketing, tourism or business management. In the Bakoni Malapa Master Plan of 2006 the Technical Team working on the management situation at the museum commented:

> the technical team is somewhat concerned about the current skills and the managerial capacity of the newly appointed curator. In-house training alone may not be adequate enough to fill the capacity gaps since most of the skills and knowledge are acquired through advanced academic training. The key role Bakoni Malapa museum is expected to play in the museum education and tourism fields of Polokwane requires a highly competent, knowledgeable and experienced individual with strong managerial skills. It is therefore recommended that a well-structured training program be developed to assist and capacitate the curator (Bakoni Malapa Master Plan, 2006:64).

The above comment prompted me to find out how staff are appointed to their positions at Bakoni Malapa. One member in the Polokwane cultural services, who preferred to remain anonymous, expressed his sadness at the Panel appointed by the Municipality to do recruitment of applicants. He mentioned that:

> I am going to be open with you about this, when we had the interviews, the Municipality appointed a Panel. Then the Panel makes recommendations and my problem with the Panel is that the Panel only deals with the applicant in an interview situation, they do not have the knowledge and background about museum itself. So, they recommended this person based on the things she said but it was never tested, and my view is that to appoint a person in a specific field you should have the inputs of somebody for example

> a museum curator who is knowledgeable and would know what is required of a person running the museum.

From the above comment it is clear that both the Panel and the applicants did not have sufficient knowledge and museum managerial skills. It can be argued that there was no effective system of appointing staff at the museum; also one member in Polokwane cultural services said that, "appointment was not based on merit; the museum curator who is presently there does not have sufficient background to manage the museum. It is a human resource matter which needs to be solved in future" (Manager 3, interview).

4.5.3. Management-employee relations

According to National College of Ireland-N.C.I (2006), bad relations between management and employees cause poor production in the organization. N.C.I (2006) quotes Bennett (1997:14) who noted that "poor quality output in consequence to workers not understanding the importance of their roles in the quality management process."

In this research, I aimed at investigating the relations between management and employees at Bakoni Malapa. I conducted extensive interviews with management and employees of the museum, and the analysis revealed bad relations between management and employees. Employees pointed an accusing finger at management for bad management practices which have made them feel uncomfortable in their work place. According to the employees, bad management practices included exclusion from decision making processes; nearly all employees asserted that they are not involved in decision making process of the institution they work for. Employees' ideas and suggestions are not valued at all. This is reflected in the statement where

employee 1 put it that: “when I try to give them (management) advise, they reject and say no; you are trying to instruct us and you are not to do so but to listen” (Employee 1, interview). Therefore, the management makes the decisions alone and passes them onto employees. During the interviews, the employees who make crafts expressed their sadness for not being involved in the pricing decision of the crafts they produce. One crafter said:

> After making the crafts, I take them to the office and whoever is in the office gives the price to the crafts. I am not happy about the whole arrangement; I wish I were given the opportunity to price what I produce. I am the only one who knows what I go through before producing the final piece (Employee 2, interview).

This could be one of the reasons why such employees are not motivated to produce good quality crafts. Employee 1 asserted:

> the relationship between the management and our staff is very weak, where we hardly hold a staff meeting. You see most of us as workers here; we are just here to do what I am employed for and get my salary. About the improvement of the village or whatever, we keep quiet because they (management) do not listen to us (Employee 1, interview).

Though exclusion from decision making and the little salary soured the relationships between management and employees, on the other hand employees are partly to blame for making the situation worse. For example, according to the manager 1 most of them are not trustworthy and they are greedy. Good relationships cannot exist where employees show disrespect to management. This is illustrated in the statement:

> when we are given resources, everyone wants to use those resources for him/herself. For example I have taken these toilet tissues to keep them in my office to monitor them because they will just ‘fly, fly fly.’ At the end of the day the visitors do not have toilet tissues. Everyone (employees) wants to take them for home, that is the problem of greediness … Another problem is to control their movements, they are not trustworthy … they need to be patrolled like chickens (Manager 1, interview).

Therefore, it can be argued that employees' unbecoming behaviour could have been the root cause of bad relationships between themselves and management, so employees shoulder part of the blame.

Amidst such bad management-employee relations, the analysis turns to how the museum is marketing itself.

4.6. MARKETING OF BAKONI MALAPA OPEN AIR MUSEUM

My critical analysis of interviews and my own observation reveal that Bakoni Malapa lacks proper marketing strategies which could help in increasing the current number of visitors to the museum. Marketing plays a very important role in stimulating visitors' interest to visit a particular attraction. Scholars such as Terzibasoglu (2004) recognize the importance marketing plays at the destination. He puts marketing as one of the four important dimensions of a destination. It was realised that the visitors' records-visitors' book lacks important information which would have been beneficial in marketing the museum. For example, no records, including the visitors' book, attempt to find out how visitors acquired information about the existence of the museum, and this makes the management ignorant of what to use as follow up effective marketing strategies (Bakoni Malapa Master Plan, 2006).

To begin with, Bakoni Malapa does not have a website which could have been a tool in electronic marketing. The official website for the Polokwane Municipality does not even mention Bakoni Malapa, even though this museum is managed by the Polokwane Municipality Council. Arguably this is a missed opportunity for both the museum and the Polokwane Municipality. The websites for other organizations have been instrumental in the electronic marketing of Bakoni Malapa. However, very little

information is offered about the museum, certainly not enough to stimulate visitors' interest and make the museum one of the attractions that should not be missed on their visit to the province. Further, facilities such as braai and conference facilities that exist at Bakoni Malapa are not mentioned on these websites.

The following websites were found to contain at least some information about the museum:

www.polokwane.info [Accessed on 24-November-2006]

www.pietersburg.net [Accessed on 24-November-2006]

www.africantravelling.net [Accessed on 24-November-2006]

www.golimpopo.com [Accessed on 24-November-2006]

www.inditravel.net/english/map_8/n1.htm [Accessed on 2-January-2007]

However, a few of these websites contain outdated information about Bakoni Malapa. For instance, some indicate that the museum is open on weekends and holidays, yet the museum is always closed at these times. Some websites do not contain current photographs of Bakoni Malapa museum and therefore, they do not provide an accurate picture of what the museum is like today. A case in point is www.inditravel.net/english/map_8/n1.htm, which shows an old photograph of one of the traditional huts at the museum. Probably, this photograph was taken long ago before the museum premises where destroyed by bushfire in 2003. Currently, the traditional huts look different from this picture because the museum's traditional unit were reconstructed after the 2003 tragedy. Also, the website asserts that the number of people employed at the museum is seven, but the current number of workers is thirteen.

In order to attract more visitors to the museum, there is a need for Bakoni Malapa to have an independent website that has plenty of current information about the museum. When attempting to establish a museum website, it is important to consider the online marketing guidelines suggested by Khalife (2001) as recommended in chapter five.

Bakoni Malapa also does not have any effective non-virtual marketing materials such as printed brochures, pamphlets or flyers which could be used as promotional tools in marketing the museum in and outside the province. At the time of this research, the museum had a photocopied paper flyer which was used as a brochure. The paper did not offer much information, and much of what was there was incorrect. The layout was not professional and appealing (See Appendix 7).

Also, it contained outdated information. For example, the entrance fee structure was contrary to what is currently in place. Like the website discussed above, it asserts that Bakoni Malapa is open on weekends even though it is actually always closed, and the times when the museum opens and closes is completely contrary to the current schedule. One accurate piece of information on this paper is the directions to the museum which was clearly indicated.

The museum management has been reluctant to print promotional materials to be used in marketing. This claim is confirmed by employee 1 who argued that "I have been struggling with them that if possible to permit me to write or make brochures, you see, or to hire people to do documentation about the museum, but they (management) do nothing" (Employee 1, interview).

There is only one source of correct information about Bakoni Malapa: a 50 page book entitled *The Bakoni Malapa Museum: Establishment and Management,* which was written by Jacques Jordaan, the former museum curator, commissioned in 1992 by the erstwhile Pietersburg Town Council. In this book, Jordaan attempted to document the

field notes of the late George Davids who was the first curator of the museum from 1985-1988. Due to the untimely death of Davids, his research findings remained unpublished until Jordaan assumed the post of curator of Bakoni Malapa. The book contains information about the following seven areas:

1. Background to the establishment of Bakoni Malapa
2. Historical synopsis
3. The history of the Bakoni of Matlala
4. Building methods and architecture of traditional unit.
5. Utensil types, function and manufacturing
6. The modern unit and
7. Running of the museum (Jordaan, 1992).

Visitors pay R25.00 for a copy of this book. However, during the time I spent at the museum collecting data, no visitor was seen buying this book. This suggests that this book is not the most appropriate marketing tool because its circulation is very slow and low compared to what brochures and flyers might have achieved in marketing the museum products.

The analysis of the research findings in this chapter suggests that Bakoni Malapa has not been successful in its operation as a cultural heritage institution. Therefore, it is against this background that the recommendations in chapter five were thought as important, so that when implemented will rectify the problems that hinder the institution from attaining its full potential in the development of cultural-heritage tourism.

CHAPTER FIVE

RECOMMENDATIONS AND CONCLUSION

5.0. INTRODUCTION

Chapter Five offers recommendations for improving the success of Bakoni Malapa and a conclusion derived from the research findings. The main constraints of the museum are management and finances. Therefore, the recommendations are ordered according to two questions: what management can do without funds, and what management could do with funds, though some recommendations overlap between two categories.

5.1. WHAT MANAGEMENT COULD DO WITHOUT FUNDS

The recommendations offered under this category do not necessarily require funds in order to be implemented by management.

5.1.1. Set vision and mission

A vision plays a significant part in directing individuals in life and even organizations: “where there is no vision, the people perish” (Raadt and Raadt, 2005:233). Equally important is establishing a mission in museum management; this is a key aspect in defining the purpose for the existence of the museum because it gives inspiration and guidance to museum employees and management (Gilmore and Rentschler, 2002). Currently, Bakoni Malapa does not have an independent vision and mission statement. Instead it shares those of Polokwane Municipality that are too general. Although the ideas are good and important for the Municipality, which is a

large government body, Bakoni Malapa does not fit in well within the given broad nature of both the vision and mission of the Municipality. These are:

Vision:

> A safe, prosperous and caring municipality, free of poverty and inequality; promoting participatory development and providing sustainable quality services for a better life for all.

Mission:

> To build prosperity, eradicate poverty and inequality, and promote the social, political and economic empowerment of all our people through delivery of quality services, community participation and smart administration (Polokwane Municipality website, 2007).

Bakoni Malapa could develop its vision and mission by adopting the most important aspects from the Municipality's vision and mission. For example, social and economic empowerment, quality services, community participation, and smart administration. It should, however, add aspects particular to the museum such as education and research, accountability and effective delivery of excellent services to museum visitors.

5.1.2. Keep records

Apart from incomplete statistical information and a visitors' book, it was hard to find certain kind of important additional information about the museum's daily operations. The statistical figures available only revealed the amount of revenue the museum earns from entrance fees. The records of revenue earned from the grazing lease, crafts and the braai facility were hard to come by, and were so incomplete that they could not be used to assess the museum's economic performance. Efforts were made to contact the Municipality records section with hopes of finding more complete

information about the museum, unfortunately, the section declared that it has no information related to the museum.

It is vital that a clear system of keeping important records need to be introduced: this would include keeping minutes of meetings, business plans and financial budgets, an employees' database and proper accounts to show how much is earned and spent. If the records are kept properly, it would be useful for both management and researchers to easily assess the performance of the museum.

Further, the museum's visitors' book format should be changed to capture useful visitors' information. Macdonald (2005:119) acknowledges the fact that the visitors' book is a very important source of information for both museum management and researchers; he points out that "almost all museums offer visitors the opportunity to record their comments in a visitor book." However, the current format of the visitors' book at Bakoni Malapa does not have provision for visitors' comments and contact information. Usually visitors struggle to squeeze comments in a small space meant for signatures. It would be beneficial if visitors are encouraged to sign the visitors' book because it was observed that immediately after the cultural tour, some visitors get excited and leave the museum without signing the visitors' book. In order to keep track of quantitative information about visitors, the management could introduce tickets that each has two coupons: on paying entrance fee, one coupon is given to the visitor and the other retained by the museum. This ticket system could help in giving the accurate numbers of visitors and the amount collected as entrance fees, including keeping accurate accounts of the relationship between adult and child visitors.

5.1.3. Improve management-employee relations

The reasons that produced bad relationships between management and employees as discussed in the previous chapter urgently need to be tackled. It is, for instance, important that employees are not excluded from all decision making. Through individual interviews, questionnaires, focus groups and the establishment of employee representation structure, employees' ideas and views could be included. This would make employees feel more valued and respected, thereby increasing their morale.

Secondly, if the concept of working in shifts were applied, there would be no need to increase employees' salaries because this would allow them more time to engage in their private businesses or work elsewhere. In so doing, they would have two sources of income instead of relying on what the museum pays them, which employees say is not enough for the maintenance of their families. However, it should be officially accepted that employees may take on other work.

In cases where employees are requested to work overtime, the management should be able to pay them for overtime in order to maintain good relations with their employees and respect the South Africa's Basic Conditions of Employment Act of 1997 which requires employers to cater for employees' overtime payments.

It is, however, important to calculate the amount that an employee would be paid for an extra hour spent at the museum as overtime. This establishes what would be the cost of keeping the museum open for two extra hours after normal working hours if overtime is paid (See Tables 11 (a) and (b).

Table 11(a): Theoretical hourly rate for overtime

Hours per day (8:00am-4:00pm)	Hours per week	Hours per month	Monthly average salary	Amount per hour
8	40	160	R3000.00	R18.75*

* This is the minimum amount because overtime is usually paid at a rate higher than normal working hours.

(b): The Cost of keeping the museum open for two extra hours (overtime)

Payment to twelve employees for one extra hour (overtime)	Payment to twelve employees for two extra hours	Number of Visitors needed to raise R450.00
R225.00	R450.00	150 adults* or 300 children*

* Each adult and child pays R3.00 and R1.50 as entrance fee respectively.

From the tables (a) and (b) above, it can be deduced that keeping the museum open after normal working hours is not profitable. If the museum management was to keep the museum open and pay employees for overtime, it would cost the museum more than the revenue it would generate from visitors during the overtime period. For example, it would cost the museum a minimum of R450.00 as overtime payments to 12 employees to work for two more hours per day. In order to cover the cost of R450.00, the museum requires 150 adults or 300 children to visit the museum in those two hours. In reality, it is impossible for Bakoni Malapa to receive 150 adults or 300 children visiting in two hours, even in peak seasons. Therefore, it would be quite beneficial to do away with working overtime because opening the museum beyond

normal hours and working overtime without pay sours the relationships between the employees and management. However, if the management was to pay employees, it would prove too costly.

A second major issue relating to employees' morale emerged in interviews. Some employees suggested that the former white management at the Municipality was good because the managers used to visit them regularly and see what they were demonstrating for visitors. This is reflected in the comment made by one of the employees:

> I believe the previous management was better, managers knew what to do. Even our bosses in town used to come and visit us to see what we are doing. But the current bosses in town take months and months without visiting us. So, they really do not want to know what we demonstrate to visitors (Employee 3, interview).

This suggests that the current senior management at Polokwane Municipality should endeavour to visit Bakoni Malapa more regularly, both to improve morale amongst employees and for quality control.

5.1.4. Apply the concept of carrying capacity

Scholars argue over the definition of carrying capacity: Simón *et al*., (2004:281) argue that there is no clear "universal definition of carrying capacity", and Wall (1982:191) points out that "the carrying capacity concept has frustrated precise definition and there are almost as many definitions as there are writers on the topic." Nevertheless two definitions given are useful to understand how the concept of carrying capacity could be effectively applied to Bakoni Malapa. According to Tivy (1972) cited in Baud-Bovy and Lawson (1977:184) carrying capacity is the "number of user-unit use-periods that a recreation site can provide (each year) without

permanent biological and physical deterioration of the site's ability to support recreation and without appreciably impairing the quality of the recreation experience." Mathieson and Wall (1982:184) define carrying capacity as "the maximum number of people who can use a recreational environment and without an unacceptable decline in the quality of the recreational experience." Such definitions, suggest that the concept of carrying capacity restricts visitor numbers for the benefit of quality visitor experience at any given tourist destination.

Although the concept is usually limited to wildlife management, sensitive eco-systems, and physical environments (Wall, 1982), I suggest that cultural-heritage destinations like Bakoni Malapa museum could, significantly, benefit from applying the concept of carrying capacity. My research suggests that the cultural demonstrators' morale and enthusiasm to offer quality performances keeps decreasing towards the end of the day because such traditional dances are extremely energetic, making demonstrators increasingly exhausted. Even the tour guide's explanation of cultural aspects loses quality as the day progresses. A visitor who comes in the morning will be offered quality explanations from the tour guide and lively traditional dances and demonstrations presentations by the cultural workers. However, due to the many visitors arriving to the museum at several different intervals especially in peak seasons, the visitors coming in the late afternoon or evening (4:00pm) will not be offered as good quality demonstrations as presented in the morning and early afternoon hours. It is against this backdrop that I recommend that the concept of carrying capacity be established. In this instance, what is degraded by excess visitors is quality of performances. However, further research is required in order to determine accurately the maximum number of visitors beyond which the cultural demonstrators'

ability to perform good quality dances starts decreasing. Ultimately this deterioration of cultural performances puts the museum at the risk of losing a considerable number of visitors who may opt for other destinations offering better quality cultural performances. There is an urgent need for further research to clearly explain this concept and its usefulness. Due to many definitions of the concept which leave most people confused and the difficulty in determining the maximum number, scholars like Wall (1982) hurriedly concluded that the concept is not useful, yet the concept is a key aspect which brings about sustainable tourism (Saarinen, 2006). The concept was introduced in the 1960s as a method of handling and reducing negative impacts associated with tourism (Wall, 1982; O'Reilly, 1986 cited in Saarinen, 2006). Therefore, even today, the concept of carrying capacity is still useful and relevant to cultural-heritage tourism destinations.

Another way of addressing the issue of deteriorating performance quality is that, the number of cultural demonstrators could be increased such that they work in shifts: one group works in the morning to early afternoon, while the other ends the day. In so doing, the effects of exhaustion on the part of the demonstrators will be minimised hence offering quality demonstrations at the museum. A different approach could be that the cultural performances could be fixed at specific intervals during the day. For instance, there could be cultural tours at the following times: 9:00am, 11:00am, 1:00pm and the last at 3:00pm. However, in peak seasons, there could be more tours than the fixed times approximated above. The scheduling of cultural demonstrations is intended to protect demonstrators from excessive exhaustion caused by the present unscheduled demonstrations that presently take place at any time of the day. Scheduled cultural tours have been implemented and are successful at Shakaland

cultural village. They are scheduled as follows: 11:00am-Guided tour, 12:30pm-Zulu dancing, 1:00pm-Lunch, and 2:00pm-Guided tour. The success of Shakaland could, in part, be attributed to the well scheduled cultural tours.

5.1.5. Revise operating time

Bakoni Malapa closes on weekends and for lunch hours. During lunch hours, visitors still come to visit the museum, they are told to come back after lunch hour because there is no one to guide them since the tour guide and demonstrators are having their lunch. This leaves visitors annoyed and confused about whether to wait or go back and return later. Considering the time and cost of travelling to Bakoni Malapa, many visitors choose to wait. For efficient customer care in museums, Lord comments that:

> a commitment to customer service involves policies and procedures that put the customer first, such as operating schedules that are more convenient for visitors than staff, availability of qualified staff during peak visitor hours, and adequate training for front-line staff so that they are capable of attending to visitors in a helpful, efficient, and professional manner (2002:6).

According to one employee, many visitors have time to visit on weekends, but the museum closes. He expressed his disappointment concerning the way the museum management operates: "it is a museum really I do not understand, how to operate a museum on the week when people have gone to work and when they are free to take their children for outing, the museum is closed!" (Employee 4, interview). Most "museums face an increased demand over weekends and holiday seasons, and by contrast less visited during the week"(Tobelem,1997:341). Also Lord (2002:3) makes an observation that given the "busy lives" and nature of cultural tourists, he recommends those involved in cultural tourism consider weekend operations. I recommend that the museum could operate on weekends because many visitors enjoy

visiting on weekends when they have free time. Then the museum could close on Mondays and Tuesdays to enable employees to rest. Alternatively, more employees could be employed to work on weekends, so that the museum is open seven days in a week. The second option has cost implications. It might therefore be advisable to start with the first option.

5.1.6. Change the entrance fee structure

The current fee structure is low in terms of what is offered at the museum and what is charged as entrance fees in other museums and some cultural institutions around South Africa (See Table 3 in Chapter Four). I therefore recommend that the structure be changed to the fee structure in either scenario one or scenario two formulated in Table 6 in the previous chapter. This increment will enable the museum to generate significant more money from entrance fees and be able to meet some of its financial needs. It is possible for the museum to achieve "financial autonomy" through a well organized entrance fee structure and "side activities" which can make it a substantial amount of money, possibly even to the extent that it need not rely on public funds for financial support (Ginsburgh and Mairesse, 1997:18).

5.2. IMPROVEMENTS THAT COULD BE ACHIEVED WITH FURTHER FUNDS

In order to carry out the following recommendations, the museum management would need access to further finances.

5.2.1. Undertake effective and extensive museum marketing

As the research findings indicated that the museum lacks effective marketing strategies. I recommend that the museum adopt a number of marketing strategies. For instance it could establish an attractive independent website to cater for a wider audience through the internet as an electronic marketing medium. Angus observes that:

> anyone can mount a website that describes the institution, its hours of operation and location, but the real challenge is to provide a site that meets the increasingly high expectations of the Internet public … A website is more than a collection of text and graphic files made available on the computer connected to the Internet (2000:17).

However, it is also important to keep in mind the band-width capabilities of many South Africans, still accessing the internet through dial up modems.

Therefore, in order to address the concerns raised by Angus (2000) about websites, Khalife (2001) suggests that websites should be designed and managed according to the following guidelines:

Hampton (2005) recommends that website pictures are the most efficient way of creating good destination image. In his research in Indonesia, the heritage site of Borobudur benefited a lot from the use of a website to display the area's photographs and attracted a big number of tourists to the destination. In the same vein, Bakoni Malapa's website could contain good photographs of the museum and its activities and objects to stimulate visitors' interest. However, fast loading is most important and photographs should not be too large in terms of mega pixels. Websites that take a long time to load frustrate website visitors because some people pay for internet time while others have specified or limited time to do their surfing. Therefore, users shift to those

websites that are fast to load. A fast loading website is important for effective museum internet marketing.

The museum website should be well designed in order to provide easy navigation, difficulty in navigation can be avoided by making sure that links are clear so that it is obvious where to click when searching for the information about the museum.

As some visitors could be new in the country or region, providing them with an online map and/or directions to the museum saves visitors a significant amount of time, energy and possible irritation of asking people for directions to the museum. Further more, it is important to show museum location on the front web page and describe clearly where the museum is situated in the country or province. It should not be taken for granted that all visitors to the museum will automatically know where Bakoni Malapa is situated.

It is helpful to get email and other useful contact addresses: the website is an appropriate avenue for developing an audience database through the use of an online visitors' book where members sign in and offer their comments or suggestions about the museum. In order to capture people's contact details, the visitors' book should have a provision for email, cell or telephone contacts.

Outdated information should be removed as soon as it becomes outdated because it gives a false impression about the museum. This can be done through constant updating of the website by the webmaster. For example, if there is a change in the fee structure or opening and closing times and operating days, these should be uploaded unto the website to replace the old information.

Although in most cases tourism planners ignore the need to cater for the visual-and hearing-impaired persons, Angus (2000:18) considers the plight of the impaired individuals in the tourism marketing on websites and recommends that "efforts should be made to provide information in formats that are useful to hearing or visually impaired users." Although, again the amount of band-width required to stream sound is an important consideration.

Museum websites should try to provide information in several languages (Angus, 2000). In South Africa, most websites' information is in English, I acknowledge the fact that English is the language extensively understood around the globe, but it is important to cater for non-English users. If it is established that many of Bakoni Malapa's visitors are international, it would be helpful to provide information in other widely used languages such as French and German. However, it is particularly important to cater for the South African local market. Although it would probably be unnecessary to translate the information into all eleven official languages, stipulated in Section 6 of the 1996 Constitution of the Republic of South Africa, it is imperative to acknowledge the multilingualism recognized in the Constitution and at least provide information in the main languages of the Limpopo Province: Northern Sotho, Ndebele, Tsonga and Venda. The cost of translation is relatively small compared to the cost of the whole website.

It is important to also produce hard copy publicity materials as not all potential visitors will have access to the internet. There could be printed materials such as well designed brochures and flyers. In order to increase the circulation of the marketing materials, there could be negotiations with tourism facility owners so that these

materials can be placed on coffee tables of restaurants, hotels, lodges and guesthouses. Also, tour companies should be provided with enough copies to give to their clients. All visitors to the museum could be offered the opportunity to take copies of the marketing materials. For effective marketing, I recommend that the following information be on the printed materials: museum location, services and facilities available, email and telephone contacts, current entrance fee and other fees structures. It would be beneficial if publicity materials are also provided in languages besides English especially some of the South Africa's local languages like Northern Sotho, IsiZulu, and IsiXhosa.

Related to marketing, advertisements about Bakoni Malapa could be sent to radios, television stations and newspapers in form of press releases. However, because the press usually takes note of specific occurrences, the museum could organize special events such as a Bakoni cultural day, an exhibition day, and special education programs to attract schools and ensure community participation. A special event is defined as "a one time or infrequently occurring event outside the normal program or activities of the sponsoring or organizing body" (Getz, 1997:4). Axelsen suggests that special events motivate visitors and are important in increasing audiences because they create desire in visitors to visit a museum that they would otherwise not have visited (Axelsen, 2006). He further observes that special events are a current strategy adopted by museum and gallery administrators to make their institutions more appealing to visitors. The aim of special events is to achieve economic, social, marketing and audience development objectives (2006). This has been adopted at institutions similar to Bakoni Malapa elsewhere in Southern Africa. For example, traditional villages in Caprivi and Kunene in Namibia use special events such as

celebrations of festivals and cultural skills days organized by the Caprivi Arts and Crafts Association (CACA) as a way of attracting visitors to see and enjoy the traditions of San people (Ashley, 2000). Similarly, Alexander confirms that, special events have been a successful popular tactic to attract high audience numbers to museums in America and Britain (1999). The examples presented on special events prove that the special-event method is not just a theory, but rather has been practical and successful elsewhere. This suggests that the same method could work for the Bakoni Malapa museum, enabling it reap the benefits enjoyed by other museums that applied this method earlier.

5.2.2. Fundraise

The findings revealed that one of the largest problems at Bakoni Malapa is lack of funds. I recommend the museum to start extensive fundraising campaigns to solicit funds from external sources and become financially stable in order to offer financial relief to the municipality which is financially constrained and struggling to support other museums. Institutions that could offer the museum financial help include: National Arts Council (NAC), Department of Arts and Culture, Arts and Culture Trust, National Lottery Distribution Trust Fund, South Africa Heritage Resource Agency, and corporate funders such as banks, communication companies and private business individuals.

According to the findings of this research, it is possible that the present museum management would need training in order to write successful funding proposals. Or this function could be outsourced. If students were taken in as volunteers on internships, they could help writing proposals.

5.2.3. Improve education and skills training

In order for Bakoni Malapa to achieve more success in educating its visitors, there is a need for the Polokwane Municipality Council to consider the appointment of a museum education officer who would be mandated to prepare educational materials for various categories of visitors. Furthermore, the briefing room needs to have visual aids with a brief history of the Bakoni people and the museum. To achieve effective education of school tour groups, the museum needs to employ two or three more tour guides so that large school groups could be divided into smaller manageable groups, each with a guide. In line with museums globally becoming more interactive, visitors should be allowed to have hands-on experience in trying demonstration activities such as making crafts, making clay pots, smearing floors, and performing traditional dances.

The management should consider implementing the above education recommendation as soon as possible because the museum is steadily approaching what was predicted by the Technical Team in the Master Plan, that "Bakoni Malapa is likely to gradually lose the little tourism appeal that it still has and runs the risk of eventually disappearing entirely from the educational as well as tourism product of the Province" (Bakoni Malapa Master Plan, 2006:83). Further, when asked about the future of Bakoni Malapa as a cultural institution, one of the managers commented: "we need professional inputs from people who are creative and who should develop the museum according to the latest museum ideas" (Manager 3, interview). The same concern was echoed by one of the employees who simply put it that "the future will be bright only if the management can try to be innovative and implement new ideas at

this institution" (Employee 2, interview). Therefore, I recommend for cultural and tourism skills development of museum management and employees.

Also, the museum could consider the option of using volunteers to help with management issues. For example, volunteers could be students of culture, heritage, museum management and tourism on internships from various institutions of learning in South Africa. Internationally, museum volunteers offer relief to museums facing a shortage of staff. For instance, Schouten recognizes the important role played by museum volunteers that "there are a number of countries in which museums would be virtually non-existent if not supported by an army of volunteers" (1993:384). Prestwich (1983) also observes that museum volunteers are capable of sustaining the museum through difficult times. However, in many cases museum employees see volunteers as a potential threat to their jobs, therefore Prestwich advises the museum management that volunteers "must not inhibit the future employment of full time staff" (1983:173). The advantage of using museum volunteers is that they are capable of carrying out research and at the same time they only require money for up keep (Prestwich, 1983) hence offering a great relief to overworked staff at museums like Bakoni Malapa which is already facing financial and management problems.

5.2.4. Improve craft quality and involve community

The problem of poor quality crafts at the museum could be addressed on two fronts: Firstly, a training program could be designed to equip museum crafters with relevant skills needed to make attractive and decorative crafts like giraffes, zebras, birds, human figures, and mats. In order to be attractive to international tourists, handicrafts need to be light and portable because bulky crafts are awkward for air travel. Craft

training initiatives benefited crafters in Mpumalanga province, especially those living in the Kruger Park-Numbi gate area. A private sector donor project called Skukuza Alliance has been instrumental in skills upgrading and training of local crafters (Rogerson and Sithole, 2001). Learning from experienced crafters how to make appealing crafts would also benefit the museum. In Mpumalanga, Rogerson and Sithole found that "a number of male wood carvers indicated that they had improved the quality of their products through learning from others" (Rogerson and Sithole, 2001:155). It would be beneficial if Bakoni Malapa learnt from Mpumalanga province where craft training initiatives have been successful. In as much as skills training and outsourcing are the key areas that need urgent attention, provision of appropriate tools especially to the resident wood carver should not be ignored. This carver said "some of the difficulties I am facing is sometimes I find myself with no material (wood) to use and I do not have enough tools to make attractive carvings" (Employee 6, interview).

Purchasing crafts from talented local crafters is a second possible strategy aimed at providing high quality crafts. This would also contribute to the project of involving surrounding communities through craft production. I found that Bakoni Malapa benefits or involves surrounding communities in the province only to a limited extent. The same concern was raised in the Master Plan in which the technical team commented that "at present Bakoni Malapa has limited benefit to the people outside its boundaries" (Bakoni Malapa Master Plan, 2006:35). Therefore, purchasing crafts from talented crafters in local communities in the province would increase community involvement and benefits. Community involvement and participation at tourist destinations is of great benefit to the destination, visitors and the community itself.

Simmons (1994:99) points out that community involvement leads to "visitor satisfaction and ongoing benefits for the residents of destination areas." The quality of crafts matters a lot for tourists, in order to be regarded authentic and worth buying, a lot of time and high level of skills needs to be invested in the production of crafts (Littrell *et al*., 1993). In the case of Bakoni Malapa, community involvement through crafts outsourcing would lead to the provision of a range of better quality crafts offering greater satisfaction to visitors.

5.2.5. Improve present facilities: tea garden, braai site, and toilets

The tea garden needs a great deal of improvement in order to serve visitors better. For instance, the wooden seats are few, old, rough and always dirty. Furthermore, the grass needs to be well mown and preferably be of one type. Worse still, trees that provide the shade are thorny and therefore present a potential danger to visitors wanting to sit on the grass. It would be advisable to replace the thorny trees with other non-thorny trees that could provide adequate and safe shade.

There is a great need to package the braai site with the cultural tour around the museum; people who come to braai should not miss the chance of visiting the museum's traditional and modern units and enjoying the traditional demonstrations. This recommendation is based on the research findings which reveal that most of the current braai site users only use the site and leave without visiting the rest of the museum components. This should not continue to be a missed opportunity because the braai facility users are also part of the museum visitors and they also need to be encouraged.

More importantly, there is a need to increase the number of male and female toilets because what is in place cannot handle large numbers of visitors especially during peak seasons. As a result of inadequate toilet facilities, visitors are inconvenienced.

5.2.6. Utilize the unused areas

At present Bakoni Malapa does not effectively utilize its present areas and spaces. First, Bakoni Malapa is located at the foot of a beautiful koppie. The koppie is a good potential area for hiking and rock climbing activities. Although one museum employee and Jordaan (1992) argue that hiking is an activity already existing at the museum, this is not presently the case. My research findings revealed that there are no hiking trails. I recommend that hiking and rock climbing be introduced as additional activities to offer visitors a challenging and interesting experience and avoid what Arinze noted with most African museums, that "there is nothing exciting or challenging to motivate regular visits" (1998:36). The introduction of these additional activities could be used to justify the increase in entrance fees recommended earlier.

Second, there were no financial records to indicate how much revenue is generated from the use of the conference hall. There are two possible reasons for this: either that the hall is not used, or there is no proper financial accounting of the revenue generated from the hall. I recommend that while the museum management is finalizing the process of buying additional land to accommodate future projects, the conference hall be turned into a temporary restaurant where visitors may buy refreshments and light snacks. This recommendation is based on the comments from the visitors' book where visitors were requesting the establishment of a kiosk given the fact that visitors wish to quench their thirst after standing under the sun during the cultural tour around the museum units. One of the visitors offered this comment: "we

want to buy cold drinks and sweets or do something like kiosk for customers" (Visitors' Book, 2001).

It is important to observe that museums around the world especially in America generate additional income from the auxiliary activities that are business oriented such as restaurants, bookshops, special events and even lectures (Schouten, 1993). For example auxiliary activities have been successful with the Metropolitan Museum of Art in the United States, such commercial operations are so important that "are also enjoyed by museum visitors who appreciate being able to stop for a snack, take home souvenir" (Alexander, 1999:31). Curators around the world acknowledge that although the auxiliary activities are vital generators of additional income, lack of finances to set them up is often a limiting factor (1999). The same concern was echoed by the manager at Bakoni Malapa who admitted that lack of finances coupled with limited land was the main reason hindering the establishment of auxiliary activities at the museum.

5.2.7. Use signage and improve flow

Visitors at the museum are often unnecessarily confused because there are no signs to direct them to where various museum components are located: for example, the reception, the museum office, the braai site, and the conference hall.

Also the current signs used on the toilets could be changed because they confuse visitors since they all look the same (female), resulting in the confusion of male visitors. It would be beneficial if clear signs possibly with written words could be used on toilet doors or the wood craver could carve figures of a man and woman.

Having one gate for both entry and exit causes unnecessary congestion and delays due to large numbers of visitors entering and leaving the museum premises especially in peak periods. It is advisable for the museum to have two gates; one for entry and another for exit to ease the flow of visitors.

5.2.8. Make museum areas accessible to the physically challenged

In a study of disabilities and tourism, Yau *et al*., (2004) make the observation that people with disabilities have the same desire to enjoy tourism activities as those who are not disabled. However, they note that often the physically-challenged meet difficulties at tourism destinations simply because the facilities and general infrastructure are not user-friendly for them (Yau *et al*., 2004; Stumbo and Pegg, 2005; Shelton and Tucker, 2005; Avis *et al*., 2005; Shaw *et al*., 2005). Yau *et al*., (2004:947) suggest that people involved in tourism industry should think more about people with disabilities, especially those with mobility problems, although disabilities are grouped into "vision, mobility, intellectual, and psychiatric disorders." The recommendation made in this section is for mobility disability because some tourism destinations such as Bakoni Malapa are characterized by raised reception counters, toilets and some buildings have narrow doors unable to allow wheelchair access, and paths are rough for wheelchair passage.

Research observation revealed that Bakoni Malapa does not have facilities to ease the movement of the physically-challenged visitors. For example, the reception area, museum office, conference and modern and traditional units are not accessible to wheelchair users. The museum does not have special toilets for people with mobility disabilities; the available toilets do not have wide doors to admit wheelchair users. It would be preferable to make all museum facilities and premises accessible and user-

friendly to all visitors with movement problems. Making museum facilities accessible to all people with disabilities may not be economically viable, but it is very important because it does not disadvantage any types of people in accessing museum facilities and services.

5.2.9. Provide security

My observations at the museum revealed that there is no one taking direct responsibility for security. Although a large portion of the museum is fenced off, this is not enough because criminals could pretend to be visitors and end up causing the loss of visitors' property, especially from vehicles left at the parking lot. There is no one keeping a watchful eye on visitors' cars. Security for tourists is important at any destination because any act of theft or other incident spoils the good image of that destination. It then takes time and resources to restore the damaged image. It is therefore advisable to have security guards at the gates and inside the premises to check and control who and what is coming in and going out of the museum premises.

5.2.10. Initiate bushfire control measures

In order to avoid the same destruction to the museum that was caused by a bushfire in 2003, the museum needs to take fire precautionary measures. According to interviews with employees (1, 2 and 3), most of the museum's complex was burnt down by a bushfire which was hard to control. They pointed out that the 2003 tragedy could have been averted if there was no long-thick dry grass around the museum premises. This indicates that the tragedy was a result of negligence on the part of management that did not take fire-preventive measures. Only the entrance building was saved through the use of hose pipes and water (Employees 1, 2, and 3, interviews).

I recommend that the stone wall be increased in height to avoid the chances of fire jumping over it. Further, the wall should surround the traditional unit which is currently unprotected from fires; the architecture of this unit is particularly flammable. Regular grass cutting and controlled burning should be carried out in order to stop the surrounding grass from growing long and dry, hence posing a fire threat to museum premises. It is also vital that each of the museum units is properly equipped with fire fighting equipment like fire extinguishers and that these are regularly serviced. The National Veld and Forest Fire Act (101) of South Africa of 1998 imposes fire prevention measures, it stresses that the maintenance of fire fighting equipment is of great importance in an event of fire outbreak (The Veldfire Bulletin, 2001).

The matrix on the next page demonstrates the order of importance of the recommendations to be handled by the museum management. It would be beneficial for the museum management to begin with 'More Important' and 'More Possible' items indicated in box D as outlined in the matrix and then others (in boxes A, B, and C) would be implemented later.

TABLE 12: Bakoni Malapa priority matrix

IMPORTANT

POSSIBLE	*Less important*	*More important*
Less possible	**A** - Use signage at the museum and improve flow	**B** - Apply the concept of carrying capacity - Improve management-employee relations - Do effective and extensive museum marketing. - Fundraise - Make museum areas accessible to physically challenged visitors
More possible	**C** - Improve present facilities: tea garden and toilets - Revise operating time	**D** - Set vision and mission - Keep museum records - Change entrance fee structure. - Utilize the unused areas. - Employ more and skilled staff. - Initiate bushfire control measures. - Provide security - Involve community and improve craft quality -Improve education and skills training

CONCLUSION

In conclusion the SWOT analysis below outlines the main issues at Bakoni Malapa.

Table 13: The SWOT analysis of Bakoni Malapa museum

Strength	▪ It is among the only two open air museums in the Province. ▪ Increasing visits by school groups. ▪ Unique Bakoni cultural demonstrations. ▪ Located near Polokwane Town (The museum is accessible).
Weakness	▪ Lack of enough and skilled staff. ▪ Poor craft quality. ▪ Low entrance fees. ▪ Insufficient marketing and publicity. ▪ No restaurant for refreshments and meals. ▪ Absence of community involvement/participation. ▪ Shortage of land. ▪ Closes on weekends and holidays. ▪ Bad management-employee relations. ▪ No vision and mission.
Opportunities	▪ Government emphasis on tourism and preservation of cultural heritage. ▪ Joint marketing with other attractions and accommodation establishments. ▪ Expects many visitors in 2010 because of Soccer World Cup. ▪ Future archaeological and anthropological research. ▪ Potential area for rock climbing and hiking. ▪ Establishment of good work relations with the business community. ▪ It is a potential site for the establishment of overnight accommodation.
Threats	▪ Change in government and provincial funding. ▪ Summer wildfires. ▪ Stiff competition from other tourism and cultural heritage destinations. ▪ Land claims threat.

According to the literature surveyed and analysis of research findings, currently the problem of lack of community involvement or participation is a global issue. Bakoni

Malapa serves and benefits no communities. However, the proposed income-generating projects are hoped to foster community involvement of Matlala people and the general public in Limpopo province.

The museum is potentially an important cultural heritage education centre, serving school children in and beyond Limpopo Province. But there is an urgent need of appointing an education-research officer to design effective education programs and do extensive archaeological and anthropological research. Therefore, the museum will be in position to realise its full education potential.

There is bad relationship between management and the employees. Low salaries, lack of respect for each other (management and employees), exclusion of employees from decision making process, and employees' unbecoming behaviour of being untrustworthy have soured the relationship between employees and management.

The museum lacks appropriate marketing strategies to attract more audience. The websites of some organizations have been instrumental in electronic marketing of the museum. But some websites contain outdated information which endangers the image of the institution. There is need for good publicity materials and an independent museum website as recommended earlier.

The current fee is too low to the extent that it cannot enable the museum to generate sufficient revenue, otherwise the museum has the potential to produce a significant amount of revenue from entrance fees and be able to meet its financial demands.

Furthermore, the museum does not keep most of its important records such as financial information (income and expenditure records) and other records about the daily operations. This implies that the museum lacks records to evaluate its performance and unless this problem is addressed soon, the museum seems to have no clear direction and runs a great risk of tourist substituting it with other cultural heritage destinations in the province.

Basing on the research findings and analysis, Bakoni Malapa museum has not been successful in its activities. However, it is important to note that the museum has great potential to become successful. The recommendations made in this chapter are in light of enabling this potential success.

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INTERVIEWS

Employee 1, Author's interview, Bakoni Malapa, 13-July-2006.

Employee 2, Author's interview, Bakoni Malapa, 13-July-2006.

Employee 3, Author's interview, Bakoni Malapa, 20-November-2006.

Employee 4, Author's interview, Bakoni Malapa, 23-November-2006.

Employee 5, Author's interview, Bakoni Malapa, 20-July-2006.

Employee 6, Author's interview, Bakoni Malapa, 20-July-2006.

Employee 7, Authors's interview, Bakoni Malapa, 20-November-2006.

Employee 8, Author's interview, Bakoni Malapa, 17-July-2006.

Employee 9, Author's interview, Bakoni Malapa, 26-July-2006.

Employee 10, Author's interview, Bakoni Malapa, 26-July-2006.

Employee 11, Author's interview, Bakoni Malapa, 28- July-2006.

Employee 12, Author's interview, Bakoni Malapa, 4-December-2006.

Manager 1, Author's interview, Bakoni Malapa, 27-July-2006.

Manager 2, Author's interviews, Bakoni Malapa, 21-November-2006.

Manager 3, Author's interview, Bakoni Malapa, 28-November-2006.

Ramudzuli Mashudu, Author's interview, Polokwane Town, 16-November-2006.

Tour operator 1, Author's interview, Polokwane Town, 16-November-2006.

APPENDIX 1: INTERVIEW SCHEDULE FOR MANAGEMENT

BACKGROUND:

1. Why was Bakoni Malapa established?
2. What are the objectives of Bakoni Malapa open-air museum? Have those objectives been achieved?

MANAGEMENT:

3. Are your employees involved in decision making?
4. How does the government support the museum?
5. What are the problems you are facing in managing the museum?
6. How do you solve the above problems?
7. Are there problems caused by tourists visiting the museum?
8. If yes, how do you solve or minimize them?

SERVICES:

9. Do you present what tourists want to see or real life of the local people?
10. A part from cultural performances, what else do you have to offer to visitors?

FINANCE:

11. Who funds the museum and who is responsible for paying the workers' salaries?
12. What are your other sources of revenue?
13. Do you charge entrance fee? If yes, how much per visitor?

SKILLS IMPROVEMENT:

14. Do you have any active program designed to improve the skills of employees?

LINKS:

15. Does the museum have links with tour and travel companies or any other organizations?
16. If yes, mention them and what are the benefits of such linkages?

COMMUNITY INVOLVEMENT:

17. How do you involve the local community to participate in the affairs of Bakoni Malapa?
18. What benefits does the local community derive from this museum?
19. Describe your relationship with the local community?

MARKET/AUDIENCE:

20. What marketing strategies have you employed to attract visitors?
21. What is the average number of visitors you receive in a week?
22. When do you receive many visitors (peak season) and few visitors (low season)?
23. What do you do in cases where you don't receive any visitors?

LAND:

21. (a). Who owns the land where Bakoni Malapa is located?

(b) How else is this land being used?

(c) Do you have enough space for future expansion?

THE FUTURE OF BAKONI MALAPA:

24. How do you see the future of Bakoni Malapa open-air museum?
25. What are the future plans of the museum?

- Any other useful information to this study is highly appreciated.

APPENDIX 2: INTERVIEW SCHEDULE FOR EMPLOYEES

1. How did you get this job of working here?
2. How did you get the skills of working at Bakoni Malapa as a cultural demonstrator?
3. Is there any program designed by the management to improve your skills?
4. What additional/other skills have you gained since you started working at this museum?
5. Are you involved in decision making process?
6. Who decides on cultural dance/performance to be performed for visitors?
6. Do you present what tourists want to see or real life of the local people?
7. How would you describe your work relations with the top management?

- ❖ Any other useful information to this study is highly appreciated.

Thank you for your participation.

APPENDIX 3: INFORMATION SHEET





Wits School of Arts

Private Bag 3, Wits, South Africa Fax +27 11 339-7601 Telephone +27 11 717 4654

Telegrams: 'Unigrams'

Dear Sir/Madam,

I am Dan Musinguzi a postgraduate student at University of the Witwatersrand, Johannesburg doing MA in Arts, Culture and Heritage Management. I am currently conducting research relating to the topic: **Managing the Transition at Bakoni Malapa Open-Air Museum.**

I kindly request your voluntary participation in the above mentioned research by sharing your experience and knowledge during a 45 minute semi-structured interview session. Below are a few examples of questions you will be asked:

Why was Bakoni Malapa established? Are the employees involved in decision making? What techniques are used to attract visitors? Is there a program designed to improve workers' skills? How would you describe your experience of working at Bakoni Malapa and what skills have you gained? Who funds the museum? How do you see the future of Bakoni Malapa?

APPENDIX 3: INFORMATION SHEET (Continued)

It should be noted that all the information you will share with the researcher will be treated with high level of confidentiality. You can request to remain anonymous, all field notes and tape records will be retained by the researcher himself and will not be accessible by other parties. The information will not be used for commercial gains other than the purpose of providing a clear understanding of the academic research objectives.

In case of any discomfort during the research process, you are free to discontinue your participation. You may also refuse to answer some questions if you are not comfortable with them. Your contribution toward this research is highly appreciated and voluntary. No special benefits in form of money or otherwise will be forthcoming from the researcher as a result of participating in this research.

For more information, please contact the Program Director in Wits School of Arts; Mr. Brett Pyper on (011)717 4603 or pyperb@artworks.wits.ac.za

Thank you for your participation.

Dan Musinguzi.

APPENDIX 4: PARTICIPANTS' INTERVIEW CONSENT FORM

I_____, hereby agree to voluntarily participate in the research. I am willing to provide my experience and knowledge pertaining to managing the transition at Bakoni Malapa Open Air Museum through the semi-structured interviews which will be tape-recorded and thereafter transcribed for purposes of accuracy and reliability of this study.

I have read and understood procedures in the information sheet that participation is voluntary; I can choose to withdraw at any time or refuse to answer particular questions. I have also been assured by the researcher that all information will be treated with confidentiality and I am free to choose to remain anonymous in this research.

PARTICIPANT'S SIGNATURE _____ DATE_____

RESEARCHER'S SIGNATURE_____ DATE_____

APPENDIX 5: PARTICIPANTS' CONSENT FORM FOR INTERVIEWS TO BE TAPE-RECORDED

I_____, hereby consent to be interviewed and tape-recorded. I have been informed that the purpose of tape-recording the interviews is for accuracy and reliability of the study.

I have also been informed that tapes will be retained and kept by the researcher himself in a secure location and no other parties will access them.

PARTICIPANT'S SIGNATURE_____

DATE_____

RESEARCHER'S SIGNATURE_____

DATE_____

APPENDIX 6: LETTER FROM POLOKWANE MUNICIPALITY

POLOKWANE MUNICIPALITY

Civic Centre
Landdros Maré Street

P O Box 111
PIETERSBURG
0700 RSA

Tel (015) 290 2180
Fax (015) 290 2182

P.I MONTLHA

Date: 14/07/06

Dear Dan Msinguzi

RE: APPLICATION TO CONDUCT RESEARCH AT BAKONI MALAPA

Polokwane Museums on behalf of Polokwane Municipality would like to express its interest to let you conduct the research at Bakoni Malapa Open Air Museum.

We hope the outcomes of your research will be of great benefit to the museums in Polokwane . It would be appreciated if we could get a copy of your research.

Thank you.

14/07/2006

APPENDIX 7: MARKETING MATERIAL (Front page)

APPENDIX 7: MARKETING MATERIAL (Back page)

