

**CULTURAL HERITAGE EVENTS: A CASE STUDY OF THE ATKV  
RIELDANS COMPETITION IN SOUTH AFRICA**

by

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submitted in accordance with the requirements  
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**MASTER OF SCIENCE**

in the subject

**GEOGRAPHY**

at the

**UNIVERSITY OF SOUTH AFRICA**

**SUPERVISOR: MRS AE DE JAGER**

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## **DECLARATION**

I hereby declare that this dissertation, entitled **Cultural heritage events:- a case study of the ATKV Rieldans Competition in South Africa**, which I hereby submit for the degree of **Master of Science**, at the University of South Africa, is my own work and has not previously been submitted by me for a degree at this or any other institution.

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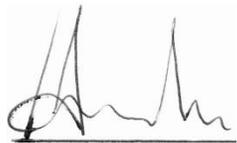
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Date: 24 September 2016

**DEDICATION**

This dissertation is dedicated to the riel dance community and the cultural heritage of the  
Coloured people of South Africa.

**ABSTRACT**

Cultural heritage events as a tourism product have increased in recent years, both globally and in South Africa. Within the sphere of cultural heritage tourism, people construct and present their heritage and traditions to tourists in a reconstructed setting. To the visitors and people who are directly involved with the planning of the event, a sense of belonging and group identity are experienced by linking the present to the past in a celebratory mood. The annual '*Afrikaanse Taal en Kultuurvereniging*' (ATKV) Riel Dance Competition in South Africa is an example of such an event, which celebrates a threatened cultural heritage in the form of a competition. The idea of a dance competition in order to preserve cultural heritage started in response to a feeling of marginalisation of culture among certain segments of the Coloured community of South Africa after the establishment of democracy in 1994. This dissertation used the constructivist-interpretivist approach in geographical enquiry to explain the role of cultural heritage events. Multiple sources of evidence and information were used in this study, including focus group interviews, observations, audio-visual materials, questionnaires and participant observation. The participants and visitors alike felt that the ATKV Riel Dance Competition serves an important role in preserving and protecting the cultural heritage of the Coloured community. The competition played a role in fulfilling the need of a large percentage of its participants and visitors for a group identity. There was no significant financial benefit for the communities who participated in the ATKV Riel Dance Competition. However, on a political level the competition played an important role in nation-building and cultural expression in South Africa.

**KEYWORDS**

Tourism; events; heritage; culture; dance; riel dance; *rieldans*; festival; competition; rural; Coloured.

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**GLOSSARY**

<b>Afrikaans</b>	One of the 11 official languages in the Republic of South Africa.
<b>Afrikaner</b>	An Afrikaans-speaking white person in South Africa, especially one descended from the Dutch and Huguenot settlers of the 17th century.
<b>Apartheid</b>	An Afrikaans word meaning ‘separateness’, or ‘the state of being apart’. Apartheid was a system of racial segregation in South Africa enforced through legislation by the National Party (NP), the governing party from 1948 to 1994.
<b>ATKV</b>	‘Afrikaanse Taal en Kultuurvereniging’ translated in English to ‘Afrikaans Language and Culture Association’
<b>Karoo</b>	A semi-desert natural region of South Africa.
<b>Namastap</b>	‘ <i>namastap</i> ’ differs slightly from the riel dance with respect to geographical location.
<b>Rieldans</b>	Translated in English to ‘Riel dance’. An indigenous dance form in South Africa.
<b>UNWTO</b>	United Nations World Tourism Organisation
<b>Voortrekkers</b>	Afrikaans and Dutch word for ‘pioneers’. They were Afrikaner emigrants during the 1830s and 1840s, who left the Cape Colony (British at the time, but founded by the Dutch) and moved into the interior of what is now South Africa.

## **CHAPTER 1**

### **PURPOSE, BACKGROUND AND CONTEXT OF THE STUDY**

#### **1.1. Introduction**

The ‘*rieldans*’ (riel dance) is a traditional dance form which evolved from colonial and indigenous influences in parts of the Northern and Western Cape Provinces of South Africa amongst the predominantly Afrikaans-speaking Coloured farm workers. Due to the popularity of Western influences regarding dance and music, the riel dance faced possible extinction as a dance form.

In 2006, the ‘*Afrikaanse Taal en Kultuurvereniging*’ (ATKV) started an annual riel dance competition, with the aim of promoting, preserving and protecting the riel dance. The motivation for the ‘*Afrikaanse Taal en Kultuurvereniging*’ (ATKV) Riel Dance Competition, was to promote heritage in the conservation and preservation of traditional dances (<http://atkv.org.za/af/korporatief/oor-die-atkv>; accessed on 31 May 2014). In order to promote and revive a past culture the ATKV used a tourism product to attain its goals. The ‘*Afrikaanse Taal en Kultuurvereniging*’ (ATKV), is a non-governmental organisation which was formed in 1930 to promote the Afrikaans language. Since its inception in 1930, the ATKV has hosted approximately thirty cultural projects (<http://atkv.org.za/af/korporatief/oor-die-atkv>; accessed on 31 May 2014) annually, which include festivals, competitions and literary events. During this period, the organisation has acquired sufficient human resource capital to plan and run events successfully. All their events are medium- to large-scale annual events attracting a loyal clientele from across South Africa. It was reassuring to the riel dance community that one of South Africa’s most prominent organisations was prepared to take up the challenge in order to revive the riel dance.

This dissertation explores the ATKV Riel Dance Competition as a case study to evaluate the characteristics and impact of the event as a tool for conserving the riel dance heritage within the South African context. It discusses the social, economic, political, environmental and cultural factors associated with the competition as a tourism product. The development of this cultural

heritage event and its relevance to local communities in revitalising group identity in post-1994 South Africa is also explored.

## **1.2. Problem identification and problem statement**

The ATKV Riel Dance Competition was introduced to revitalise a dwindling cultural practice amongst rural Coloured labourers living in the arid regions of South Africa (<http://atkv.org.za/af/korporatief/oor-die-atkv>; accessed on 31 May 2014). This dissertation will contribute towards the understanding of the nature of cultural heritage events in preserving community traditions which may be threatened. The riel dance competition represents the culture of a large sector of the Coloured community in South Africa and this dance competition cannot be assessed in isolation from South Africa's colonial past and the emerging feeling of cultural group identity which was prevalent after 1994. The legacy of Coloured rural farm labourers in South Africa remains marginalised within the larger sphere of South African history and politics (Atkinson, 2007).

After South Africa's first democratic elections in 1994 many minority groups within the various population race groups started to express and demand a right to have their cultural traditions protected by the state. Prior to 1994 the non-white population groups faced many challenges in expressing their cultural identity and gaining full rights to the preservation of their traditional ways of life. The non-white race groups were marginalised in all respects, which included their music, dance, art and traditions. The authenticity of the place of the competition with regard to heritage was researched in this study, as well as and how it affected the visitors, organisers, media, businesses and participants. A case study approach was used to establish whether the ATKV Riel Dance Competition played a role in revitalising group identity among local communities participating in the competition.

Hauptfleisch (2006) identified the nature of events and society by stating the following:-

“There is another, equally interesting function which festivals fulfil in the broader society – that of *eventifying* the issues relevant to it. Considerable attention has lately been paid to festivals and pageants from this performance theory perspective by researchers who look at the festivals as performances or

as theatrical events in their own right. Such researchers tend to focus on the ideological imperatives lying behind particular festivals” (Hauptfleisch 2006:185).

Ma and Lew (2012) noted that festivals offer people a break from their daily routines and create opportunities for socio-cultural affirmation and personal transformation. MacDonald and Joliffe (2003) indicated that cultural heritage in rural areas remains well preserved, and during periods of financial hardship, people become nostalgic. As such, cultural heritage as a tourism product then becomes a resource for socio-economic development in rural communities (Joliffe & Baum, 1999, in MacDonald & Joliffe, 2003). Tourists enjoy visiting these areas to experience the preservation of traditions and values across generations. This dissertation explores the role of heritage events in the tourism sector and how the connectedness of everybody involved establishes cohesion and pride. The researcher investigated to what extent the ATKV Riel Dance Competition as a case study could be used to promote tourism and advance cultural heritage amongst rural Coloured communities in South Africa, where the riel dance is practised. Other issues investigated were whether the ATKV Riel Dance Competition advanced cultural heritage and established group identity. In this regard, the researcher examined the lifeworld of the Coloured population, who traditionally made up the riel dance community, as well as the role of the ATKV Riel Dance Competition in promoting unity and its use as an educational tool to increase cultural awareness amongst other race groups in South Africa. The problem of marginalisation of the peripheral areas of South Africa is steadily growing, and the government is struggling to deal with the decline in rural economic growth (Atkinson, 2007). The subsequent problems resulting from rural stagnation and the lack of resources means that any other initiative to stimulate and help marginalised areas should be considered (Viljoen & Tlabela, 2007). The ATKV Riel Dance Competition has easy access to rural Coloured youth, who participate in this event in order to discover their cultural heritage. A research opportunity therefore arises to investigate to what extent the ATKV provides a beacon of hope, not only for establishing group identity, but also to build on the structural dreams of young people in rural towns. The riel dance communities who fall within the geographical area of the competition are affected by the ATKV's admission that they are partners in preserving the riel dance tradition (interview questionnaire with Elias Nel, 02 August 2014). These questions lead to issues regarding the

problem of the keepers of heritage and whether or not the riel dance heritage is being authentically displayed. This is important to ensure the authentic preservation of cultural heritage and satisfy tourism's need for entertainment.

### **1.3. Study Area of the ATKV Riel Dance Competition**

The ATKV Riel Dance Competition is a multi-locational event in the Republic of South Africa. The study area included all the locations where the ATKV Riel Dance Competition was held, and the catchment area of the participants. The geographical distribution of the participants included the Western Cape, Eastern Cape, and Northern Cape. The competition started in two separate locations, with a first round, second round, two quarter-final rounds, semi-final round and final round, all in different locations. The locations where the competitions were held were chosen by the competition organisers due to their unique setting and historical links to the riel dance. Locations are relevant when cultural heritage is promoted, as indicated below:-

“Places therefore provide individuals with a sense of belonging that is progressively reinforced by memories (both collective and individual) that become associated with the places in question and which together help to reinforce people's sense of identity” (Williams 2009:185).

Hosting the riel dance competition in the traditional rural setting helped the visitors and participants to feel connected to the past. The ATKV Riel Dance Competition aimed to safeguard a culture through an event linked to the tourism industry. Getz (2008) states that tourism events are important motivators for tourism strategists. He indicates that the dynamics of tourism events are well documented and of increasing importance in the marketing strategies of destinations. The multi-locational character of the riel dance competition had the potential to attract tourists to marginalised regions. An opportunity arises for many smaller towns to generate an income for their municipalities and for the local population to start new tourism ventures. The commercial spin-offs from this competition are an economic resource that riel dance communities need to tap into. The tourist is also taken to different locations, thereby creating exposure to the local cuisine, landmarks and traditions. Travelling and having multi-locations encourages support for the cultural expression of the heritage and helps to preserve traditions and

heritage. The spatial diffusion of culture is dependent on physical factors and psychological attitudes towards that culture. The rural communities used their cultural expression to empower themselves and promote their heritage. By reducing spatial obstacles, more people could be reached and enlightened by this visitor-tourist exchange of traditions. Previously, the vast areas over which the competition stretched has resulted in an uneven distribution of exchanges due to visitor numbers, economic circumstances, physical factors, socio-cultural attitudes and political influences.

#### **1.4. Aim, objectives and research question**

The aim of this dissertation was to explore the ATKV Riel Dance Competition as a single case study and to evaluate the impact thereof on the conservation of the cultural heritage of the riel dance and its relevance to local communities in terms of revitalising group identity in post-1994 South Africa.

This study had the following objectives:

- To provide a historical overview of the competition.
- To discuss the development and impact of the competition with regards to social, economic, political, environmental and cultural factors as a tourism product.
- To establish and explain the relevance of a cultural heritage event to local communities and its role in revitalising group identity in post-1994 South Africa.

#### **1.5. Main research question: To what extent can the ATKV Riel Dance Competition be used to promote tourism and advance cultural heritage amongst rural Coloured communities in South Africa?**

This study used the constructivist-interpretivist approach in its geographical philosophy. The subjects under investigation were people and their livelihoods in their natural environment. The constructivist-interpretivist approach in geographical philosophy allowed the researcher to examine the world view of the participants in the competition. The researcher aimed to discover the hidden world of intangible heritage displayed through dance, as only one facet of a past

tradition. In this regard, he studied the memories, traditions, language, culture and dances of the participants. Heywood (2013) explains that constructivists regard the social world as a kind of inter-subjective awareness. Thus, people construct their world according to their beliefs: “People’s beliefs and assumptions become particularly significant when they are widely shared and create a sense of identity and distinctive interests” (Heywood, 2013:16). People’s culture and worldview are shaped by their environment, and the philosophical approach must take into account the unique social geography and the respondents’ subjective experiences. The actions and decision-making of individuals were interpreted and understood as a reaction to and participation in their environment. The constructivist-interpretivist philosophy was therefore the ideal approach for studying the meaning and role of cultural heritage events. Maree (2007) states that interpretivist research analyses a situation and places it in perspective in order to understand how people make sense of the phenomena that they encounter.

Maree (2007:59) summarises the interpretivist perspective as follows:

- “- Human life can only be understood from within.
- Social life is a distinctively human product.
- The human mind is the purposive source or origin of meaning.
- Human behaviour is affected by knowledge of the social world.
- The social world does not “exist” independently of human knowledge.”

One of the greatest strengths of the qualitative approach in this study was the richness and depth of explorations and descriptions which it yielded. The focus was on people’s subjective experiences, how they constructed their social world by sharing meanings, and how they interacted with or related to each other. In this regard, it was important to understand and interpret their meanings. We develop a sense of understanding of the meanings imparted by people in order to improve our comprehension of the whole. People are unique and operate in their social contexts. This competition gave recognition to people’s cultural identity. Culture and people develop, and so has the dance form. Research regarding the dancers’ knowledge of past cultural traditions and their meanings could be answered using a qualitative approach. Culture is constantly recreated because of people’s social, financial and political circumstances. The

geographical environments in which they find themselves shape their lives and actions. The geographical environment of the riel dance community does have a historical narrative in South Africa, which they respond to subjectively. Underlying all geographical and historical work is the principle that the topic under investigation must not be separated from its setting (Tosh, 2010). Humans interpret their social surroundings and give meaning to their experiences. A human being's worldview is thus socially constructed and complex. People value their culture and heritage, and humans need to be studied in their social context. The constructivist-interpretivist approach searches for depth and richness in subjects' experiences and cultural traditions.

## **1.6. Methodology**

The '*Afrikaanse Taal en Kultuurvereniging*' (ATKV) Riel Dance Competition was used as a single case study to investigate the role of cultural heritage events in South Africa. Yin (2009) explained that:

“the case study method allows investigators to retain the holistic and meaningful characteristics of real-life events – such as individual life cycles, small group behaviour, organisational and managerial processes, neighbourhood change, school performance, international relations, and the maturation of industries. The methodology, findings and discussions, follows a linear-analytic structure in compiling all the information in this dissertation” (Yin, 2009:4).

In this regard, the case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context. A single case study research design was selected for this study. The research process started with the identification of the problem being studied and a literature review of relevant material. It then proceeded in a systematic way to discuss the methods used, data collection and analysis, and the conclusions drawn from the findings (Yin, 2009). The researcher viewed this inquiry into the riel dance competition as a revelatory case, where the role of an event in the conservation of heritage was being explained. This case study research offered an opportunity to observe and analyse a phenomenon that had limited

accessibility to social enquiry. In line with the aim and objectives of this study, viewpoints and feelings were elicited from visitors, organisers and participants at the riel dance competition. In keeping with Baxter and Jack's (2008) emphasis on delimiting the boundaries of one's research, the researcher held focus group interviews with six junior dance groups, and two senior dance groups completed questionnaires. All the groups resided in the Northern Cape, Western Cape and Eastern Cape. The ATKV Riel Dance Competition project manager completed an in-depth, exploratory questionnaire on the purpose, logistics and management of the competition (Annexure H).

Maree (2007) indicated that rigour or trustworthiness is dependent on validity and reliability. In qualitative research, the term 'dependability' corresponds with the term 'reliability', which more often refers to quantitative research. During the data gathering process, multiple sources were used and a chain of evidence was established in order to enhance dependability. In this study, the researcher meticulously documented the procedures followed, and conducted all the interviews himself. The instructors of the dance teams supported the researcher in organising the focus groups. All focus group interviews were recorded and primary recordings were used for analysis. Translated transcriptions are included as annexures to this dissertation. A variety of private as well as published video recordings of previous riel dance competitions confirmed the experiences shared by respondents, participants and key informants.

Credibility of the research was enhanced by the researcher's own in-depth knowledge and experience of the cultural context in which the riel dance is practiced. The researcher was, however, careful to capture the perceptions of the participants and not to be influenced by his own bias and experiences. The questionnaires were based on a theoretical framework adapted from Hall (1989, in Bowdin, Allen, O'Toole, Harris & McDonnell, 2011), which ensured the consistency of the investigation. Since only descriptive statistics were used to analyse the Likert-type questions in the questionnaires, it was not necessary to perform a Cronbach's Alpha test for internal consistency. External validity refers to the issue of determining whether a study's findings are generalisable beyond the immediate case study (Maree, 2007). This study focused on an improved understanding of the ATKV Riel Dance Competition as a cultural heritage event. The intention was not to generalise the results of descriptive statistics in this case study to other

cases of heritage events. Some conclusions and lessons learnt may, however, be extrapolated to other similar situations, and to theorising about heritage events in general.

The ethical clearance letter from the Research Ethics Review Committee of the University of South Africa is attached as Annexure A. The consent form that the participants and visitors completed is attached as Annexure D and Annexure F respectively. The photographs and names of the respondents are published with their consent. Different data collection strategies were applied to different types of key informants. The visitors, organisers and participants were used as respondents to elicit viewpoints and feelings regarding the aims and objectives of the study. A letter from the ATKV acknowledging this research project was issued to the researcher for use in correspondence with any dance group that participated in the ATKV Riel Dance Competition (Annexure B).

### **1.6.1. Qualitative research**

This case study used the qualitative research process of social enquiry to obtain its findings and conclusions. In qualitative research, the researcher attempts to understand the participants' own definition of their world (Maree, 2007). A human being's worldview is socially constructed and qualitative methods are used to investigate their culture, values and norms. Qualitative research methods aim to gather an in-depth understanding of human behaviour and the reasons that govern such behaviour. The qualitative data collection methods used in this case study, were focus group interviews, observations, telephonic interviews, audio-visual materials, and open-ended structured questionnaires.

### **1.6.2. Ethnographic research**

Mouton (2001) describes ethnographic research as qualitative research which provides in-depth descriptions of human beings. Researchers doing ethnographic research closely observe a group in order to comprehend the dynamics which operate within that group (Hofstee, 2006). In this study, the researcher visited eight dance groups in their home towns for interviews and attended the competitions from 2011 to 2015, in which approximately sixty groups per year participated. The study was also informed by the researcher's vast prior experience and personal involvement in the riel dance competition before the research was conducted.

### 1.6.3. Historical studies and narrative analyses

Historical studies are those in which the researcher investigates events that occurred in the past (Hofstee, 2006). Historical research techniques used in this study included finding resource material from newspapers and previous research on the historical development of the competition. The researcher gained knowledge from reading historical material in the form of books on the history of the people under investigation. Face-to-face interviews with twenty veteran dancers who had been practicing the dance since the 1950's also provided the researcher with valuable insight into the history of the dance and the people's way of living.

While there is limited academic literature available in this regard, two recent academic articles, namely:-

- [Re]claiming the *Riel* as Khoisan Indigenous Cultural Knowledge (Van Wyk, 2012); and

- [Re]vitalizing Khoisan Art and Culture via a Community Outreach Initiative (Van Wyk, 2013),

were published by Michael Van Wyk. This author argued in favour of using the riel dance as Khoisan cultural heritage to promote nation-building in South Africa (Van Wyk, 2013). Furthermore, he plots a way forward for the [re]vitalisation of Khoisan art and culture to advance indigenous knowledge in a democratic South Africa (Van Wyk, 2013). In this regard, this dissertation indicates that since 2006, the ATKV Riel Dance Competition has incorporated indigenous cultural heritage as indigenous knowledge, in order to improve race relations and the understanding of cultures in South Africa.

### 1.6.4. Visual material

Maps, photographs, diagrams, graphs and tables have been used to enhance the reader's understanding of the topic of this dissertation. Maps are visual texts that were used in this study to illustrate spatial location, spatial distribution, spatial interaction, spatial variation, spatial diffusion and spatial differentiation to the reader (Flowerdew & Martin, 2005).

“The map is a powerful medium for the representation of ideas and the communication of knowledge about places. It has been used by

geographers to store spatial information, to analyse and generate ideas and to present results in a visual form. Maps are not just artifacts; mapping is a *process* reflecting a way of thinking” (Clifford, French & Valentine 2010:350).

Various maps were used throughout this dissertation to show the towns where the riel dance competitions were held and where the participants came from. Maps were also used to illustrate the growth and development of the competition since 2006.

Similarly, graphs were used in this dissertation to illustrate the growth and development of the competition. Graphs were used to indicate statistics related to financial aspects, visitor growth and participant growth in the competition. Tables and diagrams were also used to increase the readability and understanding of certain processes and relationships associated with the competition. A variety of private as well as published recordings of riel dance movements confirmed the experiences shared by respondents and key informants.

### **1.6.5. Interviews**

The plan of inquiry used to gain insight into the respondents’ feelings, attitudes, motivations, experiences, similarities, differences and viewpoints was in the form of semi-structured interviews. Data collection and data generation through semi-structured interviews helped to answer the questions that the researcher had when compiling the aims and objectives of this study. Open-ended questions were used in purposive sampling with focus groups and one-on-one interviews.

#### **1.6.5.1. One-on-one interviews**

According to Rubin and Rubin (1995, in De Vos, Strydom, Fouché & Delpont, 2011), an interview involves main questions, probing questions and follow-up questions to the participants. In this study, in order to gain greater insight into the organisation and effects of the event, the researcher used semi-structured interviews. These types of interviews can be described as follows:

“A semi-structured interview is a verbal interchange where one person, the interviewer, attempts to elicit information from another person by asking questions. Although the interviewer prepares a list of predetermined questions, semi-structured interviews unfold in a conversational manner offering participants the chance to explore issues they feel are important” (Clifford *et al.*, 2010:103).

Many more in-depth questions were asked and respondents were invited to express other concerns and views on the role of the event. This method of questioning elicited more information that could be explored in greater detail.

#### **1.6.5.2. Focus group interviews**

Focus group interviews were an ideal means of gaining insight into participants’ feelings, attitudes, experiences, similarities, differences, motivations and viewpoints. Denscombe (2010) explains that focus group interviews enhance the representativeness of views where alternative viewpoints are openly shared. Viewpoints can be challenged where there is disagreement and discussions can be built upon. The members of the riel dance groups were all familiar with one another and such a group forum made it easier for the participants to be forthcoming with information. The researcher approached the ATKV to gain access to the competing dance groups. The co-ordinator of each of the selected dance groups was then contacted telephonically and informed about the study. This was immediately followed up with an email to elaborate on the study. This email contained the aims and objectives of the study, ethical clearance consent forms, a broad outline of the questions to be asked, and the reasons for a focus group interview. A request by the researcher for a focus group interview session was made approximately three weeks prior to the scheduled date of the interview. Semi-structured focus group interviews were held with six junior riel dance groups. Three groups were from the Northern Cape, two groups were from the Western Cape, and one group was from the Eastern Cape. The junior dancers were all under the age of eighteen years and consent for participation was given by their parents or guardians. The dance groups usually consisted of four male and four female dancers. There was also a dance co-ordinator present, whose role was to act as a leader and instructor. Some dance groups had musicians.

Denscombe (2010:353) indicated that “the moderator is responsible for organising the focus group session; for selecting the members and arranging the venue at a time and place when all group members can attend”. In this study, the dance group’s co-ordinator was requested to act as a facilitator and moderator during the focus group interviews. The facilitator was responsible for providing a comfortable atmosphere for the discussion, encouraging participation from all members, and ensuring that there was no abuse or intimidation. This made the task of the researcher easier, as the participants were more familiar and comfortable with one of their own facilitating the process. The dance group co-ordinator selected a venue, got all the required ethical consent forms completed, and informed the participants of the study. The dance group co-ordinator confirmed in advance which of the participants were available. During the interview sessions, the moderator ensured the safety of the group and that they were approached in a non-threatening manner. The focus groups were recorded and photographed with the consent of the participants.

The duration of each focus group session was approximately one hour and thirty minutes. With a group comprising of eight people, the researcher planned that each respondent would provide answers to several questions. The interview schedule consisted of a number of questions, in order to satisfy the outcomes of the study as formulated in chapter 1. The open-ended questions explored in the focus group interviews exposed the researcher to information about a marginalised cultural practice that was previously only documented to a limited extent. The aim was for the researcher to learn, collect and generate data in a setting that offered mutual trust and respect for opinions expressed. “Focus groups draw on three of the fundamental strengths that are shared by all qualitative methods which includes exploration and discovery; context and depth; and interpretation” (de Vos *et al.*, 2011:362). The researcher was mindful of these dynamics when conducting the interviews. The interviews were conducted in Afrikaans and the translated English transcriptions are attached as Annexures L to Q. The original documented material of the Afrikaans interviews was used for analysis. However, the discussions regarding the focus group interviews, which are presented in chapter four, as well as the quotations used, were translated into English. The researcher travelled to the towns of all the interviewees who were selected as participants in this study. This ensured that the participants were interviewed in their own settings, where they were more comfortable and did not feel threatened. In this way,

the researcher also gained insight into the sense of location and roots of the riel dance. Information of a personal nature sometimes came to the fore during the interview session. The respondents could recall information with much less effort when cues from the immediate surroundings to answer questions could be used, rather than in unfamiliar settings. The group interviews at their homes offered the researcher a glimpse into the relationships and close bonds that many of the dancers shared with one another. It was much easier for the people to reminisce in their own homes, amongst family and friends, about their childhood and youth, and the riel dance. The decision to conduct the interviews in the home town of the participants was based on the importance of place, as described in the passage below:

“Places are at once the medium and the message of cultural life. They are where cultures, communities and people root themselves and give themselves definition. Places then are saturated with cultural meanings. They are our ‘home’, our ‘backyard’, our ‘turf’. Similarly, we can feel ‘out of place’, *displaced*, and outsiders in particular places. Places then are crucial for understanding who we are and where we fit in to the culture and geography of our lives” (Anderson, 2010:37).

Not only were respondents more at ease in this setting, but it was also interesting to observe possible variations in responses from different places.

### **1.6.5.3. Open-ended structured questionnaires**

Open-ended structured questionnaires were the ideal method to gain insight into the meanings, attitudes and behaviour of people involved with the event. These questionnaires were economical and could be used with large groups where time was limited. This method is described as follows:

“Questionnaire survey research is a research method for gathering information about the characteristics, behaviours and/or attitudes of a population by administering a standardised set of questions, or questionnaire, to a sample of individuals. In geography, questionnaire surveys have been used to explore people’s perceptions, attitudes,

experiences, behaviours and spatial interactions in diverse geographical contexts” (Clifford et al., 2010:77).

In order to assess what meaning and value the respondents attached to the competition, a Likert-type scale was used to measure the intensity of people’s feelings. With this type of measurement, the respondent selects a response ranging from ‘strongly agree’ to ‘strongly disagree’ (Singleton, Straits & Straits, 1993). Open-ended structured questionnaires were used to collect data from visitors to the competition, the event organiser, and senior riel dance members. Data collection commenced in 2012 during the ATKV Riel Dance Competition. At the final competition in Paarl on the 01 December 2012, one hundred visitors were issued questionnaires randomly, where they expressed their feelings about the event, reasons for attendance and visitor satisfaction. Visitors’ views were sought regarding their perception of the authenticity of the event being linked to heritage and past traditions. Sixty-three open-ended structured questionnaires were returned by the visitors and evaluated for this study. A copy of the consent form and the open-ended structured questionnaire that were issued to the visitors are attached as Annexure F and Annexure G respectively. Open-ended structured questionnaires were also issued to two senior dance groups. There were eleven participants from the Fraserburg Riel Dance group in Fraserburg and seven participants from the Witzenberg Riel Dance group in Ceres. Overall, eighteen open-ended structured questionnaires were completed by participants in the ATKV Riel Dance Competition. A copy of the consent form and open-ended structured questionnaire are included as Annexure D and Annexure E respectively. Elias Nel was identified as a key respondent based on his expertise as founder and organiser of the event. He completed an open-ended structured questionnaire regarding the development of the event and the impacts that it has had. The consent form and in-depth, exploratory open-ended structured questionnaire which were issued to him are attached as Annexure D and Annexure H respectively.

### **1.7. Compiling the findings and conclusions of the case study**

According to Bless, Higson-Smith and Kagee (2006), research is mainly used to improve the quality of people’s lives. The authors explained that in order to have a high quality product in social science research, it is essential that data collection, analysis and conclusions are always carried out to the best of the researcher’s ability. Five general characteristics of an exemplary

case study were noted by Yin (2009), and are intended to help the case study make a lasting contribution to research:

- The case study must be significant;
- The case study must be “complete”;
- The case study must consider alternative perspectives;
- The case study must display sufficient evidence; and
- The case study must be composed in an engaging manner.

This dissertation made certain inferences from the methodology and philosophical approach that was followed. This study also elaborated on how and to what extent this investigation is generalisable and applicable to other fields. Shortcomings and limitations that the researcher experienced while investigating the role of cultural heritage events are noted in the concluding chapter. Recommendations were made where applicable on the measures that could be taken in order to improve the ATKV Riel Dance Competition. Opportunities for further research on this topic were also identified.

## **1.8. Conclusion**

This chapter highlighted the context and outlined the theoretical framework and methodology used in this study. It laid the foundation of how the theory was constructed and conclusions drawn. In addition, the study area was outlined and respondents were identified as participants in this study. In this chapter, the research topic was contextualised within the ambit of geographical enquiry. The plan of investigating the role of cultural heritage events as a single case study and the research processes involved were explained. The chapter also described the various data collection methods and data analysis techniques that were used in this study. The place of the ATKV Riel Dance Competition in South Africa and the context of cultural heritage events within the fields of tourism and geography are discussed in the next chapter.

## **CHAPTER 2**

### **LITERATURE REVIEW: CONTEXTUALISING CULTURE, HERITAGE, TOURISM AND EVENTS**

#### **2.1. Introduction**

The literature review presented in this chapter clarifies the theoretical framework in which the themes and aspects of the phenomenon under investigation operate. The objective of the ATKV Riel Dance Competition is to promote the cultural heritage of the riel dance and the communities who practice the dance form. The ATKV incorporated the need for heritage-making into a tourism product which aims to benefit the communities involved in the competition. The ATKV's mandate is to promote and uplift the communities whose culture has been shaped by the Afrikaans language. It was the linkage of culture, heritage and art that initiated the idea to use tourism to develop the riel dance community. The literature review explains and justifies the research that has been conducted and creates the space and opportunity for identifying the gaps which further research may be able to fill. In addition, the literature review paves the way for the researcher to proceed in a goal-directed manner and easily identify the challenges that may be experienced along the way. The literature review uses academic literature to enhance the reader's understanding of the discipline of geography and how it is linked to other fields of study.

In this chapter, the researcher examines previous studies regarding the geography of tourism from a global, continental and national perspective. The diverse tourism sector which is associated with the ATKV Riel Dance Competition involves cultural tourism, heritage tourism, rural tourism, routes tourism, community-based tourism and events tourism. Various strategies and plans have been implemented by the national Department of Tourism to help market and promote the growing tourism sector in South Africa.

The issue of heritage and culture impacts every facet of most people's lives in South Africa. Therefore, understanding culture and heritage, and the political climate in which it occurs needs to be explored and contextualised.

## 2.2. Understanding culture and heritage

Culture and heritage play an important role in the development of nations and their citizens (Bedate, Herrero & Sanz, 2004). “Heritage is often defined as what we value or what we wish to pass on to future generations” (Deacon, Dondolo, Mrubata & Prosalendis, 2004:10). It is a common belief that to know one’s heritage is to know the answer to one’s identity. Heritage and identity form and complete the essence of what it means to be human. Culture is a general phenomenon or characteristic of all human groups, and refers to their specific way of life (Ivanovic, 2008). As such, cultural activities and practices play a central role in identity formation. Therefore, when researchers and tourists explore the traditions of cultures which differ from their own, they need to be sensitive to the fact that culture is highly contextual in relation to the people and the places they are visiting.

Awareness of one’s own and another’s culture and heritage consolidates cultural identity and ensures the preservation of cultural diversity (Deacon *et al.*, 2004). The South African government has embraced this important aspect of South African society and has respected the diversity of cultures and heritages by proclaiming 24 September as Heritage Day, a national public holiday. On this day, the citizens of South Africa are encouraged to share, reflect, revitalise, respect and revive the cultural heritage of the people of the land. Furthermore, the South African government established the South African Heritage Resources Agency (SAHRA) and South Africa’s National Heritage Council, both of which are involved in the awareness-raising and protection of the country’s cultural, historical and heritage resources.

The conservation of cultural heritage resources may be classified as public goods, and the sustainable exploitation of it in the form of tourism could bring much needed relief to many communities (Bedate *et al.*, 2004). The South African White Paper on Arts and Culture, drafted by the Department of Arts and Culture (1996), and the National Heritage Resources Act (1999) inform the tourism sector about legislation pertaining to the promotion and protection of heritage resources. With this Act as a guideline, heritage planners can ensure the proper management of South Africa’s heritage resources. The very nature of tourism involves cultural exchange on a global, continental, national and local scale (Stankova & Vassenska, 2015).

Nagy (2012) made several suggestions that can be borne in mind with regard to the relationship between culture, heritage and tourism:- involve local communities and collaborate with stakeholders; balance the needs of tourists and residents; engage all senses of visitors by making programs come alive; remain authentic and provide a quality service; and always preserve and protect heritage.

### **2.3. The developing South African tourism sector**

Briedenhann and Wickens (2004:73) explain that “South Africa is a melting pot of African, European and Asian heritage, and is today proudly African, with a dawning respect for each other’s culture and traditions”. These cultural and heritage resources give South Africa the opportunity to explore all of its human and natural resources for the growing tourism demand. The increasing number of international visitors is an indication that tourists appreciate the natural and man-made landscapes that South Africa has to offer. In order to sustain a healthy tourism economy, all stakeholders involved should help to create memorable experiences for visitors and follow ecologically sound principles, so that South Africa retains its unique character as a tourist destination (Botha, Fairer-Wessels & Lubbe, 2006). The prospect of a successful and prosperous tourism economy for South Africa is dependent upon the environment in which the industry operates (George, 2007).

Tourism can very broadly be classified as business, pleasure or visiting friends and family (Burns & Holden, 1995). Globalisation has resulted in the commodification of culture and created an environment for new tourism products (Ivanovic, 2008). Tourism travel increased significantly in the latter half of the twentieth century. In 2011, the tourism sector worldwide supported 258 million direct, indirect and induced employment opportunities, just under 9% of the global workforce. Of these, 100 million were direct jobs, which means that every single employment opportunity in the direct tourism economy supported another 1.6 million indirect jobs (<http://www.tourism.gov.za>; accessed on 07 May 2015).

On a global scale, Africa lags behind the rest of the world when it comes to holiday destinations. However, Boniface and Cooper (2005) mention several positive factors that favour Africa as a tourism destination. These include an increasing interest in the African continent; availability of

a variety of tourism developments; attractiveness to visitors who have the time and income to travel; the need to bring international sports tourism to Africa; increasing free-market economies in Africa; and improved air access to Africa. In this regard, it is incumbent on African tourism agencies to market the continent and lure as many international tourists to its destinations, thereby gaining a greater market share of the global tourism industry. To this end, South Africa is already a leading tourism destination, both globally and continentally.

#### **2.4. South African legislation for tourism development**

South Africa's tourism sector is emerging as one of the most important pillars of the country's economy in terms of growth and competition with other emerging world economies (South Africa Yearbook 2012/ 2013:574). Boniface and Cooper (2005:313) noted that "South Africa is not plagued with issues around accessibility, low levels of economic development, poor organisation, political instability, sceptical investment environment, perceived health and safety risks such as the case with most of Africa. All these constraints and structural weaknesses have frustrated Africa's ability to capitalise on the growing long-haul market". In the Tourism Report No. 03-51-02 (2012), Statistics South Africa concluded that a total of 9 188 368 tourists came to South Africa in 2012 (Department of Tourism, 2012). This report showed an increase of 10.2% from the 8 339 354 tourists recorded in 2011. In the Department of Tourism's Annual Report 2013/ 14, the then Minister of Tourism, Derek Hanekom, wrote that the World Travel and Tourism Council estimated that South Africa's travel and tourism sector contributed approximately R102 billion to the country's economy, directly supporting an estimated 620 000 jobs in 2012 (Department of Tourism, 2012).

Part A of Schedule 4 of the Constitution of the Republic of South Africa (1996) listed tourism as a functional area of concurrent national and provincial legislative competence. The national Department of Tourism is the constitutional and national governmental ministry which is appointed to develop, guide and research the tourism potential in South Africa. The core mandate of the Department of Tourism is to create conditions for the sustainable growth and development of tourism in South Africa. The policy guidelines mandated to the Department of Tourism were gazetted in The White Paper on the Development and Promotion of Tourism in South Africa (1996). It provided a framework and guidelines for tourism development and promotion in South

Africa, and South African Tourism is the state entity that is responsible for the promotion of tourism in South Africa. It reports directly to the Minister of Tourism, and its legislative mandate is to promote tourism by encouraging people to undertake travels to and within the Republic, and with a view to adopting measures to ensure that services which are rendered and facilities which are made available to tourists comply with the highest attainable standards, according to the Tourism Act (Act 72 of 1993) (Department of Tourism, 2012).

The Tourism Act 72 of 1993 defines the tourism industry as “the organised industry which is concerned with the promotion and handling of tours to and in the Republic, and the provision of services and facilities to and the provision for the needs of persons who undertake such tours, in the preparation for such tours, while they are under way and during their stay at their destination”. This Act, as amended, “makes provision for the promotion of tourism to and in the Republic and for the further regulation and rationalisation of the tourism industry, measures aimed at the maintenance and enhancement of the standards of facilities and services hired out or made available to tourists; and the co-ordination and rationalisation, as far as practicable, of the activities of persons who are active in the tourism industry”. The new Tourism Act (Act 3 of 2014) “paves the way to promote responsible tourism for the benefit of South Africa and for the enjoyment of all citizens and foreign visitors; for the effective domestic and international marketing of South Africa as a tourist destination; promote quality tourism products and services; promotes growth and development in the tourism sector; and enhance cooperation and coordination between all spheres of government in developing and managing tourism” (Department of Tourism, 2012).

The National Tourism Sector Strategy (NTSS) (Department of Tourism, 2011) was developed by the Department of Tourism as a blueprint for tourism growth and development in South Africa. Its implementation has guided the consolidation of tourism sector efforts to increase tourism’s contribution to job creation and economic growth, in line with the growth targets contained in the New Growth Path (NGP). The NTSS seeks to create 225,000 new jobs and contribute R499 billion towards the gross domestic product (GDP) by 2020, as well as to position South Africa as one of the top 20 global destinations by 2020 (Department of Tourism, 2011).

The National Domestic Tourism Growth Strategy 2012-2020 (Department of Tourism, 2012) was implemented to build a culture that will result in an increased awareness of tourism and its value for the country, as well as an increase in the levels of community participation in the tourism sector. The implementation plan of the strategy seeks to direct a consolidated and integrated approach to addressing the challenges of geographic spread and seasonality, which offer opportunities for enhanced levels of domestic tourism. The Department of Tourism and other stakeholders would accelerate programmes and projects aimed at benefiting local communities; prioritise campaigns that target both the lower and higher end of the domestic market; create a holiday culture among previously disadvantaged groups; extend visits to friends and relatives into tourism leisure; and market domestic leisure to all major local markets. These will be achieved through continued partnerships and consultation.

The Department of Tourism implemented the Service Delivery Improvement Plan 2014/ 2017 (Department of Tourism, 2014), which is a catalyst for tourism growth and development in South Africa. This plan states the following: “The mission is to create a conducive environment for growing and developing tourism through innovation; strategic partnerships and collaboration; providing information and knowledge management service and strengthening institutional capacity”.

Whilst commenting on the state of tourism in South Africa, Saayman and Swart (2004:8) made reference to the fact that “tourism is a fundamental human right; the supreme law of the country recognises tourism as a concurrent function of both national and provincial governments; national government is responsible for guiding the tourism industry and marketing the country internationally; provincial government is mainly responsible for the domestic marketing and tourism product development; and local authorities are mainly responsible for providing service facilities”.

#### **2.4.1. Cultural tourism**

Smith (2009) noted the worldwide growth and interconnectedness of culture and the role it plays in bringing people together, across borders, to learn about one another. Cultural tourism is defined in the South African government’s White Paper on the Development and Promotion of

Tourism (Department of Tourism, 2006) as “cultural aspects which are of interest to the visitor and can be marketed as such, including the customs and traditions of people, their heritage, history and way of life”. Although the country has a wealth of cultural resources and cultural tourism is the most prevalent type of tourism worldwide, cultural tourism has not yet reached its full potential (Ivanovic & Saayman, 2013). These authors conducted a study on the cultural tourism sector in South Africa, and found that this sector was underdeveloped and that there was a general lack of offerings available to tourists. They suggested that cultural heritage should be packaged and promoted to highlight South Africa’s uniqueness in relation to competing destinations.

Cultural tourism, within the nexus of the South African tourism market, offers many opportunities. South Africa has a rich cultural and heritage resource reservoir. Leisure activities linked to this tourism market offer many products in the form of festivals, museums, and historical and archaeological sites. Cultural heritage can generally be viewed as part of the common heritage of humankind. South Africa offers world class accommodation, transport networks, banking systems and tourism infrastructure (Muller, 1998). Cultural tourists consume a host of products linked to indigenous sites in fairly unspoilt areas (Ivanovic & Saayman, 2013).

#### **2.4.2. Heritage tourism**

Heritage tourism is situated within the field of cultural tourism, and has grown tremendously in South Africa since the 1994 democratic elections (Smith, 2009). Diverse landscapes and climates across South Africa have given birth to a myriad of peoples with rich traditions, languages, knowledge systems and cultural values, which remain deeply entrenched today. With rapid urbanisation in many places and increasing globalisation threatening the cultural heritages of people, the South African tourism industry has become aware of the need to develop products to cater for the demand in heritage tourism. The Department of Tourism introduced the National Strategy on Heritage and Cultural Tourism (Department of Tourism, 2012) to guide and provide strategic direction for the development and promotion of heritage and cultural tourism in South Africa. This strategy provides a framework for the coordination and integration of heritage and culture into the mainstream of tourism. “The vision is to realise the global competitiveness of South African heritage and cultural resources through product development for sustainable

tourism and economic development. The mission is to unlock the economic potential of heritage and cultural resources through responsible and sustainable tourism development; and to raise awareness of the ability of heritage and cultural tourism to contribute towards social cohesion. The beneficiaries are communities, tourism associations, tourism businesses, local governments and provincial departments responsible for tourism” (Department of Tourism, 2012). Heritage tourism is spatially differentiated and geographers are sensitive to the contexts in which heritage and culture are celebrated. Whilst opportunities, policies and strategies exist to strengthen all stakeholders involved in the tourism sector and tourism figures indicate that tourism revenue in South Africa is positive, this picture is distorted in favour of the strong metropolitan regions (Visser, 2004, in Viljoen & Tlabela, 2007). The uneven distribution of tourism revenue to the peripheral rural hinterland is due to the lack of a tourism support infrastructure (Viljoen & Tlabela, 2007). However, with the strategic development of South Africa’s rural landscape, tourism outflows can spread and dominate other traditional rural industries.

### **2.4.3. Rural tourism**

Rural tourism refers to the type of tourism that involves the promotion and consumption of tourism products that are distinctly rural in character in rural areas. The National Department of Tourism has developed a National Rural Tourism Strategy (Department of Tourism, 2012) in order to ensure a sustainable developmental approach to stimulate and package rural tourism products and opportunities in South Africa. This strategy promotes rural spatial nodes and attracts visitors to unspoilt areas and away from city centres. The White Paper on the Development and Promotion of Tourism in South Africa (Department of Environmental Affairs and Tourism, 2006) contends that prime tourism attractions are not necessarily located in the city centres, but rather in rural areas. It also emphasises that people living in rural areas hold the key to an abundance of tourism resources. This strategy was developed to respond to the pressing needs and challenges that rural areas experience in South Africa. The vision of the National Rural Tourism Strategy is to have a developed rural tourism economy, and its mission is to enhance the growth and development of tourism in rural communities, particularly in less visited provinces.

South Africa's expanding population, increasing rural-urban migration patterns, lack of employment opportunities in rural areas, and a declining agricultural economy means that rural tourism as a whole could stimulate investment, increase employment and develop skills in marginalised areas. This notion could make a big difference in the lives of those involved in the tourism sector, as well as to aspiring tourism entrepreneurs, especially women and youth, in rural areas. The rural tourism market is able to absorb creative and resourceful unskilled, semi-skilled and skilled individuals who prefer a rural existence. Holland *et al.* (2003, in Viljoen & Tlabela, 2007:1) argue that "it is important to develop tourism in rural areas in order to increase participation of the poor in the development of tourism, and bring wider benefits to rural areas". Tourism-led development will lead to the agglomeration of various tourism products, and the multiplier effect of investment and influx of people will lead to an improvement in the quality of the lives of its inhabitants (Rogerson, 2013). However, this would be unattainable without significant tourism facilities and infrastructure (Popescu & Badita, 2011).

Rural communities need to become aware of the needs of tourists in order to accurately promote the character of their districts for economic gain. Hall *et al.* (2006, in Popescu & Badita, 2011:144) noted that "a well furnished individual establishment was insufficient; rural road networks, walking paths, hiking trails, bicycle lanes, attractive inns, benches, shops and evening entertainment, as well as a cultivated rural landscape must also exist to meet tourists' expectations".

Popescu and Badita (2011) used Oltenia, Romania as a case study to examine the present state of rural tourism development and the extent to which it is a realistic economic development opportunity for rural areas in that country. They noted that the most beautiful areas in Oltenia consisted of poor road networks, ageing people, financial challenges amongst the people, and degradation of farm structures. They observed the lack of local facilities and amenities in many rural settlements, ineffective marketing and the low use of information technology for the communication and distribution of information to potential tourists in the rural areas. Such is the case with many of the outback regions in the Northern and Western Cape provinces of South Africa, where most of the riel dancers reside along picturesque rural routes. The catchment areas of the Northern Cape and Western Cape provinces of South Africa, where the riel dance participants reside, remain natural, open expanses with great distances between them. The

objective of travel tourism is to open up heritage and cultural rural routes to tap into the benefits of tourism potential. Tourism markets in South Africa still only gravitate towards traditional tourism centres and prominent, advertised tourism attractions. Tourism routes in rural areas would improve the quality of life of the people throughout the region, and bring about infrastructural development, which would in turn stimulate further economic development.

#### **2.4.4. Route tourism**

Route tourism is an initiative which could successfully be implemented in order to provide a link between all these towns where the riel dancers reside. Route tourism involves functional, themed tourism routes that link locations with similar interests for visitors. It is an idea which had been successfully implemented along the well-known wine routes of the Western Cape province of South Africa. Incorporating cultural heritage capital and resources into the tourism market along some of the rural roads could be an untapped reservoir for a tourist seeking authentic tourism experiences, and who has the time, money and appetite to travel and explore large areas. Rural communities and municipalities of small towns need to explore the idea of route tourism by developing marketing strategies and training people to draw visitors to their areas.

Route tourism has the potential to draw visitors away from the traditional urban areas to rural areas, provide people with the opportunity to develop skills, establish micro-enterprises and create employment opportunities in rural areas (Hottola, 2009). This could be extended by including retail outlets, hotels, guesthouses, resorts, sports activities and other events or festivals within a calendar season (Hausmann, 2007, in Vong, 2013). Municipalities could develop various packages in the form of partnerships with businesses along these routes. This could be extended by the ATKV Riel Dance Competition organisers in the form of tour packages that include museums and cultural heritage sites within the town or district where the competition takes place. Tourism events such as the ATKV Riel Dance Competition could bring sustainable benefits to communities in rural towns, with the influx of visitors providing spending power. However, without community support and their loyalty to the project, potential conflicts could arise (Loots, Ellis & Slabbert, 2011). Residents' perception of an event in their region will have an impact on their behaviour and attitude towards the event. This will also influence their treatment of visitors to the event in their local districts. Loots *et al.* (2011), caution that if certain

sections of the community are left out of the decision-making process or are not consulted, the sustainability of the tourism project could be jeopardised.

#### **2.4.5. Community-based tourism**

Community-based tourism is a productive tool for rural development, in view of the fact that only the local community will know their expectations and only they are best suited to realising their potential (Hottola, 2009). Reference is made to the need to develop communities and provide the necessary skills and knowledge when it comes to understanding the tourism market. Hottola (2009) claimed that local people are enthusiastic about the vision of tourism development, but seldom achieve it due to their marginalised historical position. However, with government intervention, subsidisation, resource investment and education, communities will be able to realise the positive effects of a positive tourism culture. It also means that communities need an understanding of marketing and managing tourism resources, as well as the tourist culture.

Gursoy and Kendall (2006, in Loots *et al.*, 2011) emphasised that local residents need to be consulted and encouraged to get involved in tourism endeavours. The residents would ultimately be responsible for the success of the tourism product over the long term, because the visitors' enjoyment and safety are dependent on them. Involving as many of the people within a community as possible would help them to identify and be creative with their own cultural heritage resources. Creating and celebrating a special event as a tourism product is an excellent way for host communities to showcase their uniqueness, crafts, skills, talents and environments to visitors (Bowdin *et al.*, 2012). Saayman and Saayman (1993:3, in Botha *et al.*, 2006:30) reported that entrepreneurs, municipalities, non-profit organisations and institutions have taken note of this shift in the South African tourism market, which is known as events tourism. Such creativity was realised when the ATKV involved rural communities in the protection of cultural heritage in the form of the riel dance as a tourism event.

#### **2.4.6. Events tourism**

“Events tourism could be defined as the systematic development, planning, marketing and holding of events as tourist attractions” (Tassiopoulos, 2010:5). Tourism events such as festivals,

carnivals, community fairs and competitions add vitality to a destination. It is one of the fastest growing types of tourism, attracting people from all walks of life, various age groups and different race groups, who attend these events for a variety of reasons, which enhance the tourist appeal of a destination (Egresi & Kara, 2014; Esu & Arrey, 2009). Special events create many opportunities for tourism destinations, tourism entrepreneurs and municipalities in the form of gaining revenue to develop destinations and grow businesses (George, 2008). Usually, concerted efforts are made to showcase a town and make visitors aware of what it has to offer. This boosts the local economy for the duration of the event, or stimulates further growth in the form of infrastructural development and visitor returns. A growing number of events have been created and marketed as a tourism product to stimulate interest in certain regions and promote an objective (Tassiopoulos, 2010).

According to Shone and Parry (2013), special events were historically essential to societies and were usually celebrated for religious and cultural reasons. They defined special events as non-routine occasions of celebration and enlightenment set apart from the normal activity of daily life. They also noted that in modern times, we are often so used to special events that we do not necessarily see them in this context. According to Tassiopoulos (2010), tourism specialists are increasingly designing tourism products around events.

Events tourism plays an important role in instilling pride and strengthening community bonds, since such events often define the cultural heritage of a region (Raj & Walters, 2010). Marketing strategists creating tourism products often use special events to express the relationship between identity and place as motivators for a tourism opportunity. Events tourism plays a very important role in raising civic consciousness, and event-planning specialists have emphasised how imperative it is to involve communities in every step of the planning (Wanklin, 2010).

Stankova and Vassenska (2015) explain that events tourism is diverse in engaging both artists and visitors as participants who share their perceptions regarding history, art, tradition, cuisine, beverages, music and dancing. In order to create memorable experiences, it is essential to involve all stakeholders and to employ experienced staff to deal with event coordination, planning and management.

## **2.5. Overview of the cultural heritage events sector in South Africa**

The people of South Africa come together in a myriad of special events throughout the year to celebrate, commemorate, compete and share in activities that are dear to them. These events take place across all provinces and may comprise sports events, festivals, carnivals, music concerts, expos and competitions, which are often linked to tourism. Events are initiated with various themes in mind, such as sports, history, language, agriculture, religion, locational awareness, culture and heritage. According to Saayman and Saayman (2006:570), “events can create linkages between people and groups within communities; and between the community and the rest of the world”. The success of all these events is due to the attachment that a certain community has to the particular event which they decide to attend (Loots, Ellis & Slabbert, 2011; Slabbert & Viviers, 2011). One of the great advantages which South African rural towns have come to realise about the hosting of events is that it can create a demand for tourism during a time that may be regarded as off-season (Van Niekerk & Coetzee, 2011). With regard to marginalised towns, Visser (2005) explains that festivals contribute to: increased organisational activity in a place; improvement in leadership; positive impacts of accountability; stimulation of better public-private co-operation; and the investment of profits back into the community. It also helps to raise place-awareness, which could generate future tourist flows.

Snowball and Willis (2006) highlight the necessity for cultural diversity or cultural capital in tourism events to be maintained and protected. If cultural events are not supported, future generations may be deprived of the benefits of South Africa’s cultural capital. It is up to everyone in South Africa to protect the country’s intangible cultural resources by contributing towards ticket sales, donations, sponsorships and government funding. Traditionally, funding for the arts has been mainly directed towards “high culture” as distinct from popular culture (Snowball & Willis, 2006). This would include government funding for the visual arts and classical music performances at state theatres or smaller theatres (Saayman & Saayman, 2006). However, the recent increase in arts festivals has seen a shift towards private sector funding, sponsorships and ticket sales generation, instead of the dependence on government funding (Saayman & Saayman, 2006).

The oldest cultural heritage event in South Africa linked to tourism is the annual Cape Minstrel Carnival (Visser, 2005). It celebrates the freedom of the Cape Malay slaves from the colonists, in the form of marching bands and dance troupes. The event takes place from December to January amongst the Coloured community of the Cape Flats region in Cape Town (Mason, 2010; Le Cordeur & Le Roux, 2013). The event also has a competitive component to it, and includes prize-giving (Martin, 1999). This festival of Cape Malay culture extends to the annual Cape Malay Choir Competition, which is held every year in Cape Town. This year (2016) will be the 75<sup>th</sup> year that the Cape Malay people will be celebrating their cultural heritage of singing traditional Afrikaans and Dutch songs (Martin, 1999). Martin (1999) wrote that the persistence of such festivals is evidence of the indestructibility of these communities. Festivals are a symbol of endurance and survival, even when the social and political context was so dramatic, such as the history of the Cape Malay people in South Africa (Martin, 1999).

Another cultural event is the annual Zulu Royal Reed Dance festival (*Umkhosi woMhlanga*) held in Zululand in September. This centuries-old tradition comprises thousands of young Zulu maidens coming together to celebrate their preparation for womanhood. The event, which attracts tourists from all over the world, promotes purity among young girls and respect for women in the region (Ivanovic, 2008).

The Mangaung African Cultural Festival (Macufe) in Bloemfontein aims to be renowned as South Africa's only "true African festival" and is referred to as the biggest arts and cultural showcase of its kind on the continent (Visser, 2005).

When the Indian population settled in Durban more than one hundred years ago, they not only adapted, but brought with them their own traditional and cultural practices, which are still largely practiced today. The Indian population comes together to celebrate their cultural heritage in several festivals throughout the year. One such festival is the Navaratri festival. Navaratri is the festival of nine nights dedicated to the Mother Goddess in her different forms as Durga, Lakshmi and Sarasvati (Chirkut, 2006). In a study conducted by Chirkut (2006) on the role of married Hindu women in the Navaratri festival, her preliminary interviews revealed that working Hindu married women perceived themselves in a variety of contexts, such as dress, language, food, religion and culture. This is so because they are strongly influenced by their traditional value

system, with which they identify both consciously and unconsciously. The annual Holi Festival in Durban, also known as the Festival of Colours, is one such example. The Holi Festival is a Hindu festival that marks the arrival of spring in India and signifies the good harvests that should follow for farmers. The festival of Diwali is the most celebrated amongst the Hindu communities, both in Durban and elsewhere in South Africa. Known as the Festival of Lights, it is celebrated at the end of the autumn harvest in India with ceremonial worship of the Goddess of wealth and learning. These are cultural festivals which seek to celebrate the cultural heritage of Indian communities in South Africa. The maintenance of Indian cultural identity through festivals thus encompasses religion, culture and tradition (Chirkut, 2006).

There are a number of events that celebrate the languages of South Africa through art, dance, music, theatre, drama and poetry. The National Arts Festival which is held in Grahamstown was started in 1974 in order to protect the culture of the English language (Hauptfleisch, 2011). It is the oldest cultural language festival in South Africa and was initiated in response to the dominance of Afrikaans as a state language during the 1970's (Hauptfleisch, 2011). After the election of the African National Congress (ANC) as the new democratic government in 1994, there was an increase in Afrikaans language festivals in South Africa. According to Hauptfleisch (2011), this occurred in response to the feeling among Afrikaner population groups and Afrikaans-speaking people that the ANC was marginalising Afrikaans. This actually happened, as Afrikaans was down-scaled in almost all sectors of the media, finance, education, politics, government and the public broadcaster. The Klein Karoo Nasionale Kunstefees (KKNK) in Oudtshoorn was the first cultural festival after 1995 to celebrate Afrikaans (Hauptfleisch, 2011). Hauptfleisch (2011) discusses the nature, content and impact of the KKNK as a space where people seek cultural identity. He finds that festivals are spaces where people gather who share the same interests, and also play an important role in bringing important social issues to the fore. Here art is produced, memorable experiences are made, and the quality of cultural products is debated. Several other Afrikaans language festivals emerged afterwards, such as the Aardklop Kunstefees in Potchefstroom, Innibos Kunstefees in Nelspruit, and Volksblad Kunstefees in Bloemfontein (Visser, 2005).

In 1994, the Oppikoppi Music Festival was started to promote Afrikaans rock music. It is held annually on a farm near the town of Northam in the Limpopo province. Although it started out as

a music festival, with the aim of promoting Afrikaans rock music, it has steadily and increasingly accommodated other genres of music since its inception (Kruger, Saayman & Ellis, 2011).

Various towns in South Africa host a number of events to enhance their place-awareness. There is the Darling Wildflower Show; the Williston Winterfees; the Mossel Bay Dias Festival; the Knysna Oyster Festival; the Caledon Country Fair; the Hermanus Whale Festival; the Albertinia Aloe Festival; the Elim Flower Show; and the Lambert's Bay Snoek en Patat Festival. These towns incorporate some of their culture heritage and locational setting into their special event. Many of these events were spear-headed to stimulate tourism flows during off-peak tourist seasons (Saayman & Saayman, 2006).

In 2011, Indoni, a cultural regeneration initiative targeting youth across South Africa, launched the Miss Cultural SA pageant. This special event was started to encourage South Africans and especially the youth to be proud of their cultural heritage. This event, funded by the national Department of Arts and Culture, is aimed at celebrating the cultural roots of South Africa's indigenous peoples (<http://www.indoni.org/missculturalisa.html>; accessed on 30 May 2016). This pageant incorporates theatrical presentation, musical performance, choreography and praise poetry associated with the participants' cultural heritage. Each element is purposed to instil the values enshrined in Indoni's motto: 'My heritage, my pride' (<http://www.indoni.org/heritage.html>; accessed on 30 May 2016).

Many of these special events that are held across South Africa, irrespective of their themes, are attended by young people. It is this younger, enthusiastic and racially diverse generation who is more often attracted to festivals (Snowball & Willis, 2006). This growing audience could play a vital role in building a new cultural capital in South Africa. With the increasing number of events incorporating cultural heritage preservation as their theme, educating the youth through these events can be seen by the organisers in this sector as their new role (Snowball & Willis, 2006).

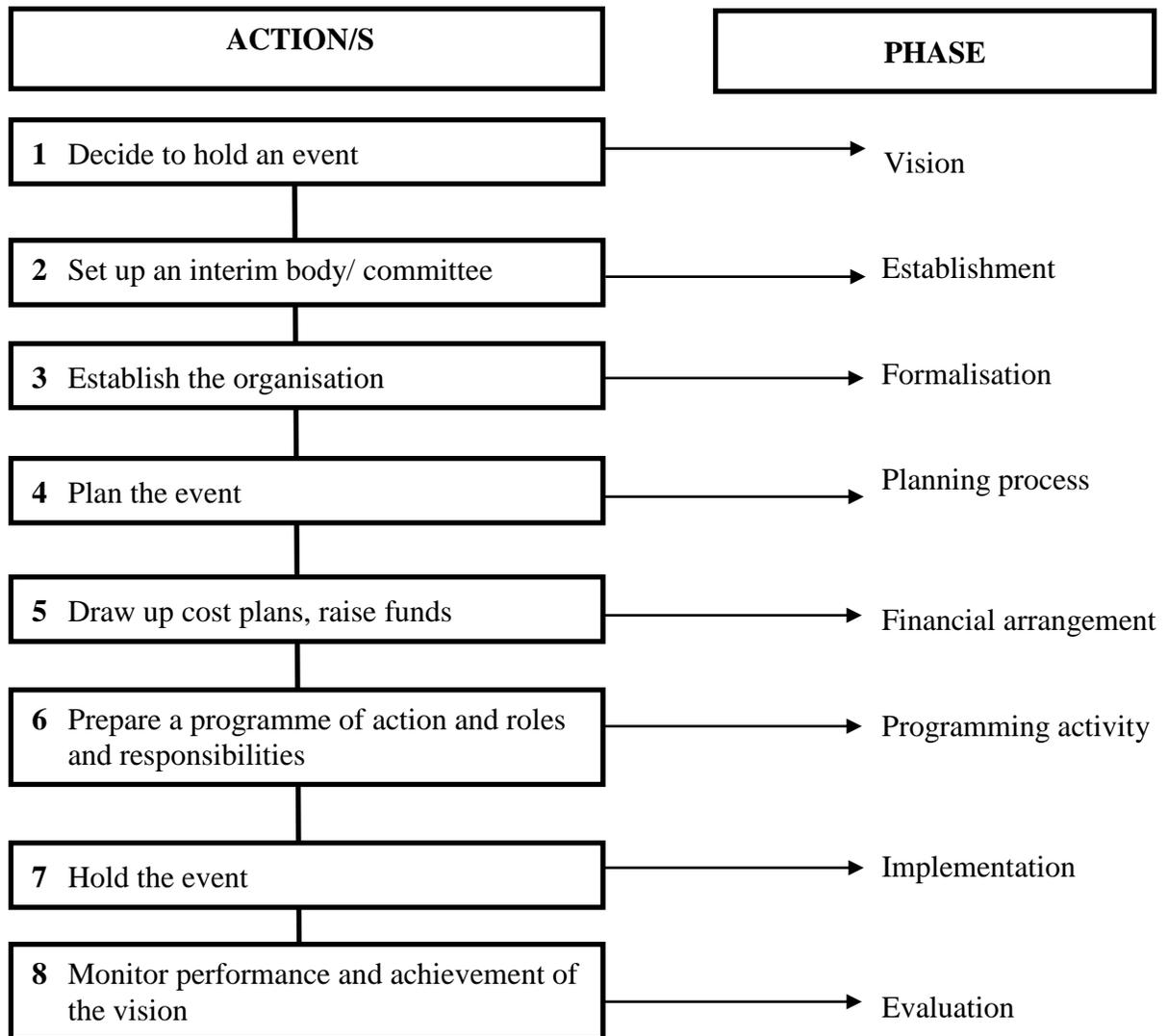
In a study conducted by Visser (2005) on festival tourism in South Africa, he notes that despite the long history of festivalisation in South Africa, our understanding of its various impacts is limited. The investigation into the ATKV Riel Dance Competition will therefore add to the body of knowledge regarding the impacts of cultural heritage events. Visser (2005) also contends that

research is extremely limited and uneven in terms of the number and types of festivals that have been studied. The ATKV Riel Dance Competition is the only heritage event which strives to preserve the cultural heritage of the riel dance community. Visser's (2005) study included only 2-day festivals, whereas the ATKV Riel Dance Competition takes place over several months. A study of the ATKV Riel Dance Competition will also make a valuable contribution towards understanding the pro-poor credentials of festivals, and whether or not they really have an impact on the lives of visitors and participants. This dissertation examines the role played by festivals in reaching the poor communities in rural areas. Visser (2005) indicates that at a local level, municipalities become involved in festival planning in order to enhance their locational attraction. Visser (2005) also notes that there has been no research done to determine the impact of festivals on cultural development and reproduction. In this study, the researcher will conduct semi-structured interviews with young focus groups to assess the impact of the revival of cultural heritage on cultural reproduction and development.

Snowball and Willis (2006) explored the role of the National Arts Festival in the socio-political transformation of South Africa. Festivals, being an arena where South Africans can meet to discuss and debate arts and culture, can also be a breeding ground for hostile cultural groups to congregate (Snowball & Willis, 2006). They found that the National Arts Festival is a meeting point for cross-cultural communication and a way to enhance our understanding of others' points of view. In this regard, this dissertation uses the ATKV Riel Dance Competition as a single case study to determine how it can contribute towards cross-cultural appreciation and understanding within South Africa's socio-political context. Snowball and Willis (2006) suggest that if a festival is to survive and maintain its contribution to the formation of South Africa's cultural capital, it needs to transform and be representative of the South African people. This dissertation looks at whether or not the ATKV has transformed from their previous role as the preserver of Afrikaner interests to a preserver of multi-cultural interests. The ATKV Riel Dance Competition is the only event celebrating the cultural heritage of the riel dance and its associated communities. This case study will fill a gap in the South African literature on heritage events, as it deals specifically with the cultural heritage of the Coloured population in South Africa.

## 2.6. Events Management

Events management is the process of conducting strategic planning, allocating resources and setting goals within an allocated budget, where various actions are specified in order to achieve a successful event (Wanklin 2010). The motivation to hold an event normally starts off with an idea or a vision, where the end goal is one of financial, political or socio-economic benefit. Figure 2.1, below depicts the event planning process.



**Figure 2.1: Event planning process. Source: Wanklin (2010, in Tassiopoulos, 2010:110)**

According to Wanklin (2010), every event and the environment in which it operates is unique. All events have an organisation which steers the operation, with the necessary staff, funds and commitment. As part of the event planning process, the organisation is responsible for marketing, logistics management, hiring of performers, safety, decorations, and sometimes the recruitment of voluntary staff.

Wanklin (2010) noted that a successful event is dependent on an appropriate organisation that can drive the event, with all-inclusive stakeholder involvement and a passionate events coordinator with a committed team who knows exactly what their duties are. Organisational structures and management styles are based upon the nature, context, scope and complexity of the particular event (O'Toole, 2010). O'Toole (2010:59) describes management as "simply good decision-making combined with respectful leadership and professionalism". An effective and skillful events manager should have good communication skills, be able to motivate people, and demonstrate attention to detail. Due to the large number of people involved in organising an event, a clear structure of command for communication should be established (Bromley, Moss & Grant, 2010). In this regard, the event operations team applies their expertise to ensure that everything runs smoothly for the duration of the event.

No event should proceed without first conducting market research, as this could help to reduce uncertainty and the risk of failure. Carmouche, Shukla and Anthonisz (2010) listed the following marketing tools to be employed: promotions, media relations and publicity, event advertising, electronic marketing and internet promotions for events, and preparation of marketing materials. The extent of the market research required will be determined by the complexity of the event (Carmouche *et al.*, 2010). Carmouche *et al.* (2010) recommended Hoyle's (2002) approach to market research as a useful starting point in the process. As an event marketer, there are a number of factors that need to be identified as part of the event screening process. These were referred to by Hoyle (2002) as the five W's: Why is the event being held? What is the purpose of the event? Who is the event for? Where? and When? Carmouche *et al.* (2010) mentioned six aspects that event organisers must get right in order to make the event a success, namely price, place, public relations, positioning and promotion. Event organisers need to get this balance right, as they are competing for the public's attention, money and time (Shone & Parry, 2013).

Another aspect that is vital to events management planning is the requirements for compliance and the need to avoid risk. “Compliance management deals with the local legislation, regulations and other applicable statutory laws which may apply to the anticipated event, the permissions, licenses and certificates of clearance which may be required for the event by the authorities and other regulatory bodies” (Ninow, 2010:349). In order to assess the risk of personal injury to anyone at the event or to prevent an accident from occurring, correct procedures regarding fire safety, site plans, municipal by-laws, food preparation, alcohol consumption, medical emergency plans and environmental regulation should be adhered to. In the event of an unfortunate accident at the event, it could lead to financial loss and the possible cancellation of the event. Compliance management deals with identifying risks, eliminating the chance of risks, and introducing mitigating measures in the event that an unfortunate incident were to occur, which could lead to litigation (Ninow, 2010).

There is increasing sensitivity amongst event planners towards the environment. The International Symposium on Green Events (2004) made suggestions for the greening of events that event organisers should consider (Bob, 2010). For example, they suggested taking into account the limited capacity of existing sewage systems, always respecting restricted and protected areas, protecting nature from influxes of people, ensuring minimal impact on sensitive ecosystems, being careful when water-based natural resources are used, and using the event to make visitors aware of nature and biodiversity.

Event management demands an integrated approach between those organisations responsible for the event, the local authorities which are responsible for the overall development of the area or region, and the host community on whose goodwill the success of the event depends. Effective event managers understand the importance of skills transfer programmes and ensure that benefits of the event filter down to communities at grassroots level. Event specialists know that in order for a tourism event to become successful and remain sustainable, host communities need to share in the tourism potential that is promised.

## **2.7. Functions and benefits of tourism events for communities**

Bob (2010) notes that a well-organised event delivers a host of benefits to the region and communities involved. These benefits include a positive image projection of the region, instilling pride and confidence amongst communities, maximising the use of existing facilities, better maintenance of infrastructure, encouragement of public/ private partnerships, and development of skills capacity for the people. According to Viljoen and Tlabela (2007), in order to establish an enabling environment for community-based tourism development, the participation of local communities is a precondition. Getz (1991, in Tassiopoulos, 2010:8) indicated that communities benefit from tourism events if they have control over the events, the events are targeted at the community's needs, local leadership and inter-organisational networks are fostered, and event planning takes the economic, social, cultural and environmental impacts into account.

Community participation and involvement in the planning of tourism products enhances visitors' understanding of the values that such communities hold regarding societal norms. "In tourism, intercultural understanding is necessary for both hosts and guests, but especially for the hosts, who should attract and satisfy foreign customers with modes of communication understood by them" (Hottola, 2009:193). Stankova and Vassenska (2015) note that contemporary tourists search for authentic experiences and meetings with other cultures which are different from their own culture. Culture is a human construction and human beings want to learn from the local people, who are the legitimate guardians of their own cultural heritage (Muller, 1998). Culture and heritage varies regionally throughout the world, and getting to meet local people and learning about their traditions and histories raises the level of the tourism product. Opportunities for such close interaction and intimacy could attract more visitors to rural tourism events, thereby increasing revenue.

Kausar and Nishikawa (2010) studied the impacts of heritage tourism on rural livelihoods in Indonesia. They suggested that rural industry promotion was a way to establish better linkages to other types of tourism. They also recommended that coordination mechanisms within the tourism sector be established within a legal framework, with political and government assistance. Tourism specialists should plan around local communities and identify potential rural problems, so that strategies for achieving greater benefits for local communities can be identified.

Tassiopoulos (2010) explained that cultural heritage events put visitors in contact with historical facts, objects or ways of life, thereby increasing knowledge and appreciation of different traditions from their own. In this regard, cultural heritage tourism plays a role in building peace between nations and unity within a nation.

Visitor influx to events and tourism destinations creates opportunities for creative individuals, unemployed people, women and entrepreneurs to establish new tourism ventures and grow in existing ones. “Entrepreneurial activity was a prerequisite for the success of economic growth, development, social well-being, job creation and political stability in a country such as South Africa” (Botha *et al.*, 2006: v). As one of the fastest growing industries in South Africa, tourism could help alleviate poverty through the creation of employment opportunities. This may prove to be crucial to the riel dance communities living in the arid rural regions of the Northern Cape and Western Cape Provinces of South Africa, where the stagnation and decline of their economies are being exacerbated by the challenges of unemployment and poverty.

Beneficiation of communities through sustainable and responsible tourism initiatives is a wonderful way to stimulate investment and inspire pride amongst locals through economic prosperity. Sustainable and responsible tourism operations could mean that communities receive more visitor comebacks, and more people could recommend it as a destination. Vong (2013) identified what is called a ‘super tourist’, whose frequent visits to a destination inspire more people to visit it by word of mouth or recommendations, which may be perceived as more trustworthy than other sources of tourist information. These tourists help in giving honest evaluations of the strengths and weaknesses of the tourism products on offer. In this way, super tourists help communities to design better tourism products and exploit potential tourism products which they may not have thought of before. These tourists will also be well travelled and have insight into how other destinations have marketed and promoted similar tourism products. In this regard, they help the communities and tourism developers to create a pleasurable visitor experience.

Popescu and Badita (2011) indicate that over the past few decades, tourism has become a very important economic sector for many countries, with governments paying great attention to the

promotion of the country's image in the international market, in order to attract visitors and ultimately increase the sector's contribution to the GDP.

## **2.8. Authenticity and commodification of cultural heritage**

The ATKV is the governing body that dictates the rules of the ATKV Riel Dance Competition, with the aim of it being a commercial event to preserve heritage. Tourism and its concerns simply add a further element to the staging process.

The performers depict their riel dance heritage and its context to the onlookers. The performer and the onlooker both interact during this performance. According to Ma and Lew (2012), the outsider attempts to consume and understand the identity of the performer. The performer and the performance absorb and educate the first-time visitor about the culture and heritage. First-time visitors attend the competition with a certain worldview with regard to their own perspectives on culture and heritage, depending on the contextual environments in which they find themselves. Likewise, visitors who are revisiting the competition and are knowledgeable about the culture and heritage, find themselves in the same position regarding the contexts of what they perceive.

With rapid urbanisation and increasing globalisation, there is pressure on indigenous communities to adopt Western lifestyles in order to be given development opportunities. When it comes to tourism products offered by indigenous communities, the adaptation of authentic cultural heritage to satisfy Western tourists is not uncommon. Bendix (1989:132) notes that "traditions are always defined in the present, and the actors doing the defining are not concerned about whether scholars will perceive a given festival or piece of art as genuine or spurious but whether the manifestation will accomplish for them what they intend to accomplish". Bendix (1989) indicates that inventing traditions for heritage and cultural tourism is the norm. Kuutma and Kastik (2014) also indicate that in any type of cultural self-expression, creativity and invention are certain. Cultural expressions as a tourism product are perceived as symbols of heritage and are a manifestation of modern cultural production publicly displayed (Kuutma & Kastik, 2014). Tourists crave the opportunity to have a glimpse of life as it was lived before or in a different culture, and the tourism industry is responding in increasingly creative ways (Bendix,

1989). Commodification of culture and heritage in order to satisfy tourism and its impact on indigenous host communities is a relevant concern. Whereas cultural heritage and people can be staged, the landscape cannot be staged (Bendix, 1989).

Chacko and Menon (2013) studied the development of cultural competitions as a site for the production of multiple identities by Indian-American youths, and point out that because cultural competitions are contests, the cultural politics of identity in these performances is even more defined. They note that concerns about authenticity are often exacerbated. “It is the nostalgia for lost ‘culture’ and the idealisation of that culture, which are major components of many cultural competitions” (Chacko & Menon, 2013:101).

Chhabra, Healy and Sills (2003) emphasise that a positive perception of authenticity results in visitor comebacks, thereby ensuring the success of such festivals. The riel dance is a culturally rich heritage dance and visitors expect a high degree of authenticity. Perceptions of authenticity and commodity of cultural heritage conjure up strong emotions, irrespective of the location of such an event. Cultural continuity and the preservation of heritage will change over time. The representation and manifestation of the riel dance in the heritage tourism market, especially by young people who learn it as part of their heritage identification, must be treated with sensitivity. The ATKV will have to navigate with caution with regard to issues of authenticity and commodification, whilst staging indigenous cultural heritage for the tourism market.

The cultural tourism literature includes research on cultural celebrations, including festivals, carnivals, religious events, and the arts and entertainment. Some tension between the tourism perspective on cultural heritage and anthropological studies on cultural celebrations is evident in the literature. Various studies have indicated that tourism could lead to a decline in cultural authenticity (Getz, 2008). It is therefore important to evaluate possible impacts of a tourist type of event on cultural heritage.

According to Bowdin *et al.* (2011), events have positive and negative impacts on host communities and stakeholders. It is the responsibility of event managers to develop and maintain all the foreseeable positive impacts, and to counter all negative impacts. In Table 2.1 below, the social, cultural, political, economic and environmental impacts of events are outlined. This

framework will be adapted and applied when collecting data on the ATKV Riel Dance Competition (Refer to the questionnaires in Appendices E and G).

**Table 2.1: The impacts of events (adapted from Hall, 1989, in Bowdin et. al., 2011:81).**

<b>Impacts of events</b>	<b>Positive impacts</b>	<b>Negative impacts</b>
<b>Social</b>	<ul style="list-style-type: none"> <li>- Shared experience</li> <li>- Building of community pride</li> <li>- Validation of community groups</li> <li>- Increased community participation</li> <li>- Introducing new and challenging ideas</li> </ul>	<ul style="list-style-type: none"> <li>- Manipulation of community</li> <li>- Social dislocation</li> <li>- Loss of amenity</li> <li>- Damage to reputation</li> <li>- Negative community image</li> <li>- Bad behaviour</li> <li>- Substance abuse</li> </ul>
<b>Cultural</b>	<ul style="list-style-type: none"> <li>- Revitalisation of traditions</li> <li>- Expansion and understanding of cultural perspectives</li> </ul>	<ul style="list-style-type: none"> <li>- Misrepresentation of heritage</li> <li>- Loss of authenticity</li> </ul>
<b>Political</b>	<ul style="list-style-type: none"> <li>- International prestige</li> <li>- Improved profile</li> <li>- Promotion of investment</li> <li>- Social cohesion</li> <li>- Development of administrative skills</li> </ul>	<ul style="list-style-type: none"> <li>- Risk of event failure</li> <li>- Propagandising</li> <li>- Loss of community ownership and control</li> <li>- Legitimation of ideology</li> <li>- Exploitation</li> </ul>
<b>Economic</b>	<ul style="list-style-type: none"> <li>- Destinalional promotion and increased tourist visits</li> <li>- Extended length of stay</li> <li>- Increased tax revenue</li> <li>- Short-term and long-term</li> <li>- Business opportunities</li> <li>- Commercial activity</li> <li>- Job creation</li> </ul>	<ul style="list-style-type: none"> <li>- Community resistance to tourism</li> <li>- Financial loss</li> <li>- Inflated prices</li> <li>- Financial mismanagement</li> <li>- Opportunity costs</li> </ul>
<b>Environmental</b>	<ul style="list-style-type: none"> <li>- Showcasing environment</li> <li>- Providing models for best practice</li> <li>- Increasing environmental awareness</li> <li>- Infrastructural legacy</li> </ul>	<ul style="list-style-type: none"> <li>- Littering</li> <li>- Pollution</li> <li>- Destruction of heritage</li> <li>- Noise disturbance</li> <li>- Traffic congestion</li> <li>- Environmental damage</li> </ul>

Ultimately, the success of an event depends on the event manager achieving this positive balance and communicating it to a range of stakeholders (Bowdin *et al.*, 2011).

## **2.9. Conclusion**

Cultural heritage as a tourism product has been increasing world-wide. Governments, non-governmental organisations and private enterprises have realised the revenue potential, which has stimulated growth and development. Cultural heritage events provide social cohesion and conserve heritage, whilst bringing in funds for projects that target marginalised indigenous communities. The ATKV has placed its annual riel dance competition as a firm favourite on the South African tourism calendar. It involves cultural tourism, heritage tourism, rural tourism, route tourism and events tourism.

The objective of this event is not just to showcase culture and heritage, but also to empower the marginalised rural communities. Tourism in rural areas should involve communities in decision-making processes, and tourism strategists need to ensure that benefits are filtered down to local people. Community-based tourism involves developing skills and entrepreneurship opportunities, particularly in disadvantaged rural areas.

Events management demands committed and dedicated individuals who are experienced strategists with good communication skills. In this regard, the ATKV is the ideal institution to initiate and host the riel dance competition. As cultural heritage is increasingly being viewed as a potential source of income for many sectors of society, threats of commodification and authenticity of cultural heritage, and exploitation of indigenous people should be avoided. The ATKV Riel Dance Competition has created a platform for people to express their cultural talents and for local municipalities to uplift their communities. Chapter 3 discusses the Afrikaanse Taal en Kultuurvereniging (ATKV) Riel Dance Competition as a tourism event.

### **CHAPTER 3**

#### **THE AFRIKAANSE TAAL EN KULTUURVERENIGING (ATKV) RIEL DANCE COMPETITION AS A TOURISM EVENT**

##### **3.1. Introduction**

The first annual ATKV Riel Dance Competition was held in 2006 in order to revive the riel dance and save it from oblivion. In an attempt to popularise the competition, the ATKV used the event to stimulate interest in this cultural heritage. In order to further the aims and objectives of the competition and its participants, the ATKV has been working towards making the competition economically sustainable for communities, by marketing the riel dance as a tourism product.

By taking advantage of their experience and extensive networking capabilities, the ATKV has used the media quite successfully to market the competition and the riel dance heritage.

##### **3.2. The Afrikaanse Taal en Kultuurvereniging (ATKV)**

The *Afrikaanse Taal en Kultuurvereniging* (ATKV) is a non-governmental organisation that aims to promote the Afrikaans language and culture. It was founded in 1930 in Cape Town. From its inception until the end of apartheid in 1994, membership was only open to people belonging to the white Afrikaner Christian community. After 1994, membership of the ATKV was opened to include all ethnic race groups who spoke Afrikaans and belonged to the Christian faith (<http://atkv.org.za/af/korporatief/oor-die-atkv>; accessed on 03 December 2015).

The organisation views itself as the cultural home of the Afrikaans language. It has 70 000 members, organises 30 cultural projects and attracts 220 000 people annually (<http://atkv.org.za/af/korporatief/oor-die-atkv>; accessed on 03 December 2015). The ATKV also owns seven holiday resorts across South Africa. They work towards sustainable economic and social upliftment, in order to ensure that Afrikaans remains a lively and thriving culture. For the ATKV, language, culture, knowledge and creativity within Afrikaans is an unmistakable part of nation-building, reconciliation and a successful South Africa. Expanding and building on

Afrikaans, with the purpose of keeping it relevant, is the objective of the ATKV (<http://atkv.org.za/af/korporatief/oor-die-atkv>; accessed on 03 December 2015).

The organisation purports that their values are built on good corporate governance, responsibility, accountability, transparency, respect and equality. It therefore came naturally to the ATKV to initiate a revival plan for the protection of the riel dance.

### **3.3. The riel dance of South Africa**

The '*rieldans*' or '*platriel*' is a type of dance which originates in the arid, sheep-farming districts in the Northern and Western Cape provinces of South Africa. The riel dance has its roots in the San and Hottentot culture, with a mix of European colonialist culture. This dance is rich in history and tradition, and grew as a result of the meetings of earlier indigenous people with colonialists in parts of the rural regions of South Africa. Sheep-farming was one of the few types of commercial farming practices which could be sustained as a way of life in the Karoo. The Karoo is a semi-arid region which receives very little rainfall and has little vegetation cover. The impact that the Karoo region had on the riel dance is inseparable from the cultural expressions and hardships that the marginalised Coloured people eventually encountered as farm labourers. Workers used donkey-carts as a mode of transport as they moved from farm to farm in search of sheep-shearing work. Plate 3.1 below shows the dry, sheep-farming districts of the Karoo where the riel dance originated.



**Plate 3.1: The Karoo landscape of South Africa (Photographs: Hylton Arnolds)**

Many of the earlier San and Hottentot people worked on these Karoo farms. By the early twentieth century, farmworkers established their own cultural identity on these farms. The riel dance may be regarded as one of the oldest recognised dance forms or styles in South Africa (Van Wyk, 2012). It can be directly linked to and seen in the culture of the Khoi-San people. The dance seems to be remnants of Khoi-San styles and the influence of Scottish reel-dancing, dating

as far back as the 18<sup>th</sup> century ([www.atkv.org.za](http://www.atkv.org.za); accessed on 03 December 2015). Today, some of this music and dance culture can be seen in the revival of the ATKV Riel Dance Competition. The riel dance forms part of the confluence of colonial heritage and a traditional way of life. It is also a memory of rural life in South Africa and the historical relations between farmers and farm workers. The cultural expression of the riel dance could be viewed as a way of coping with the hardships of rural life. The riel dance depicts life on farms; challenges in agricultural life; a nomadic existence; and a paternalistic relationship with the farmer (Arnolds & De Jager, 2013).

The dance involves mimicking animal displays and displaying household duties. It depicts the day-to-day lifestyle of farm workers. The riel dance was performed in the dusty backyards by sheep-shearers who worked on the farms. It is a social dance involving males and females dancing in a circle in an arena in the backyard of a farm. It was normally danced on social occasions, such as any family celebration or a “get-together” of friends over weekends. The dress-code involved traditional farm-style dresses for the females and standard issue farm worker clothes for the males. The women always wore hats and aprons, which formed part of the traditional dress. Both males and females wore leather boots. The photographs in Plate 3.2 below show some of the dance moves caught on camera, which comprise the riel dance. The collage of photographs was taken at various regional competitions in 2011 and 2012.



Plate 3.2: The riel dance (Photographs: Hylton Arnolds and Chantelle Arnolds)

### 3.4. The ATKV Riel Dance Competition

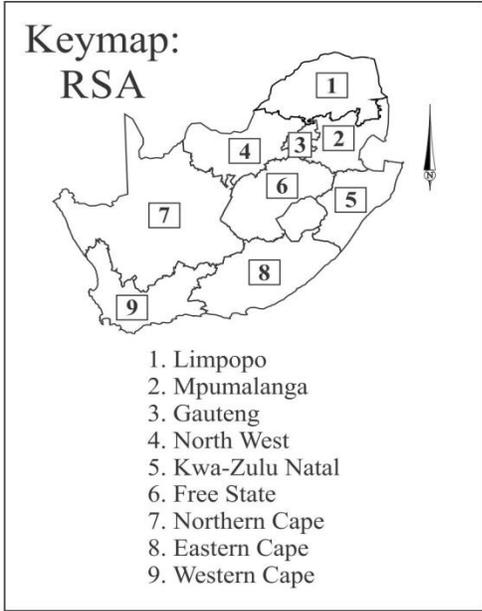
The ATKV Riel Dance Competition was started to revive the heritage and culture of the riel dance, as well as the identity of the musicians and dancers performing this art. According to Ma and Lew (2012), in order to get a clear picture of tourism heritage events, the historical and geographical context in which heritage events occurred needs to be understood. In order to place the ATKV Riel Dance Competition in context, the researcher has compared it to other events based on the levels of organisational complexity and uncertainty, as can be seen in Figure 3.1. In this regard, the researcher used and adapted Shone and Parry’s model (2013:9), which considered “events as having both organisational complexity and uncertainty”.

<b>Uncertainty</b>	<b>High</b>					Olympic Games	
			Avignon Festival		Lions Clubs Convention	World Fairs and Expos	
		Wedding Reception					
				Political Party Conference		French Grand Prix	
	<b>Low</b>	Birthday Party		Car Company Sales Exhibition	London- Motor Fair (Dealers)		Geneva Motor Show
			Local Agricultural Show; Village Fete	<b>ATKV Riel Dance Competition</b>		Deventer Bookmarket	Berlin Film Festival
		Small Private Dinner Party		Training Conference			
		<b>Individual</b>	<b>Group</b>	<b>Organizational</b>	<b>Multi-Organizational</b>	<b>National</b>	<b>International</b>
<b>Complexity</b>							

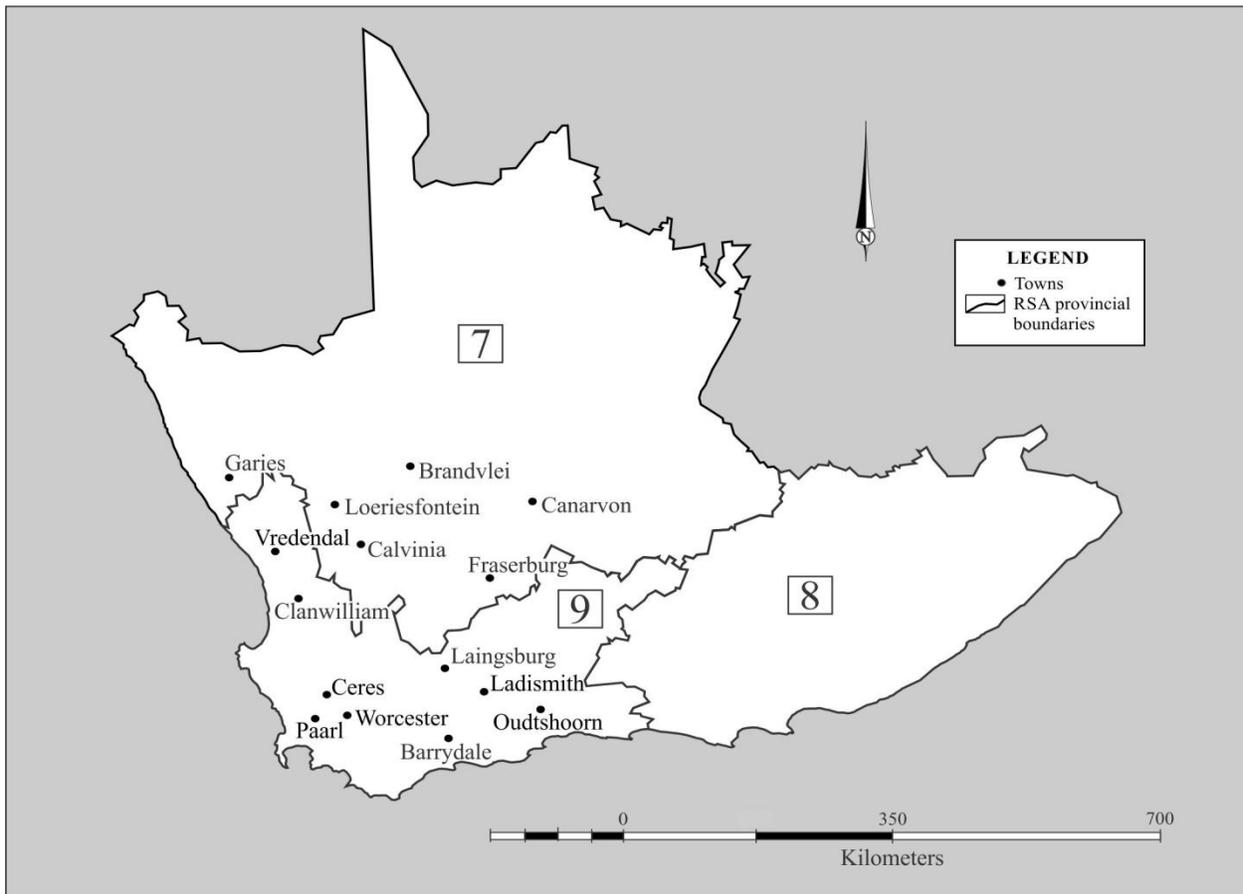
**Figure 3.1: A typology of events. Source: Adapted from Slack et al. in (Shone and Parry, 2013:9)**

The researcher placed the competition on a fairly low level of uncertainty. Uncertainty relates to the chances that the event will be taking place on an annual basis. Whilst the ATKV and its organisers may have felt that this was an absolute certainty, issues such as weather influences on the day of the competition, continued public satisfaction, annual budgets and participant interest have led to many festivals being cancelled. The organisers of the event promoted the competition as a national event, and the researcher acknowledges that the ATKV Riel Dance Competition is of national significance. However, he classified the competition at the level of organisational complexity, as it is dependent on the ATKV. Complexity relates to the scale of the event, costs involved, tourists who will support it, logistics, and managerial capacity.

Elias Nel is the founder and project manager of the ATKV Riel Dance Competition. With his ambitious spirit, a whole community's heritage and culture has been taken under the wing of the ATKV, in order to instil the dwindling pride of the Coloured population. After 1994, large sectors of the Coloured population struggled with the issue of identity in a multicultural society such as that which we have in South Africa. There seemed to be a need for past traditions to be revived as people tried to define themselves in an inclusive society. With the introduction of the riel dance competition, the ATKV aimed to safeguard heritage and give recognition to people and their identity. The culture, stories, histories and memories of these riel dance communities has not been extensively documented. Whilst the riel dance can be seen to be performed by mostly younger generations at the competitions, it is still being practiced by older generations in certain rural areas of South Africa. The ATKV has taken the competition to the rural areas and rotated it annually, in order to reach more people. Map 3.1 below shows the spatial distribution of the ATKV Riel Dance Competition in the various host towns from 2006 - 2015.



## SPATIAL DISTRIBUTION OF THE ATKV RIEL DANCE COMPETITIONS (2006-2015)

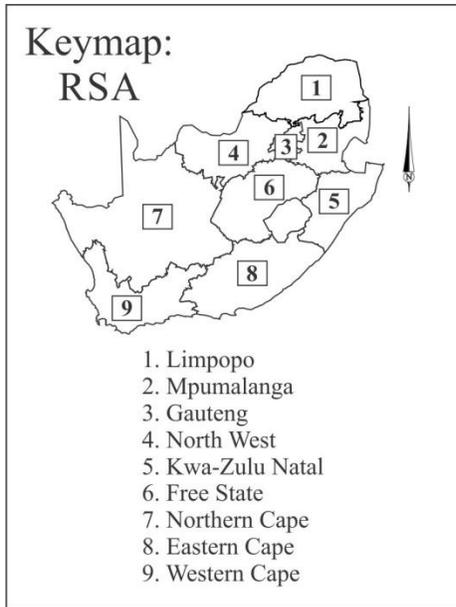


**Map 3.1: Spatial distribution of the ATKV Riel Dance Competitions (2006-2015).**

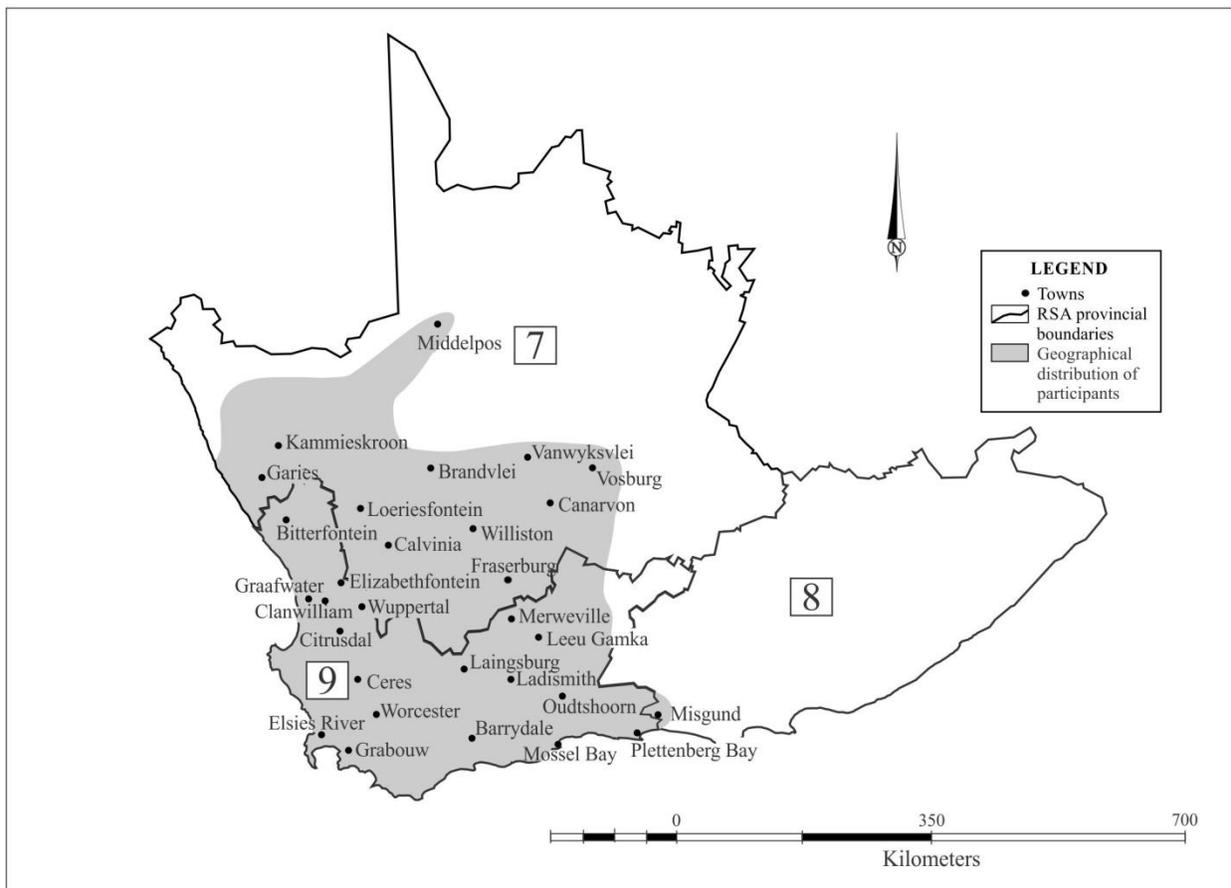
**(Compiled by Hylton Arnolds and Laura Steyn)**

### **3.4.1. Participants: dance groups, musicians and songwriters**

The dance groups comprised of eight participants. Experienced veteran riel dancers trained the younger generations of dancers to participate in the annual riel dance competitions. In this regard, younger generations have been taught the riel dance by their parents and received additional training to develop their dance skills, in order to preserve their heritage. Not many older people over the ages of sixty years were involved with this particular competition. This was most probably due to transport problems, remoteness of the location, and them not being aware of or drawn into the competitions. Map 3.2 below indicates the geographical distribution of the participants in the competition since its inception.



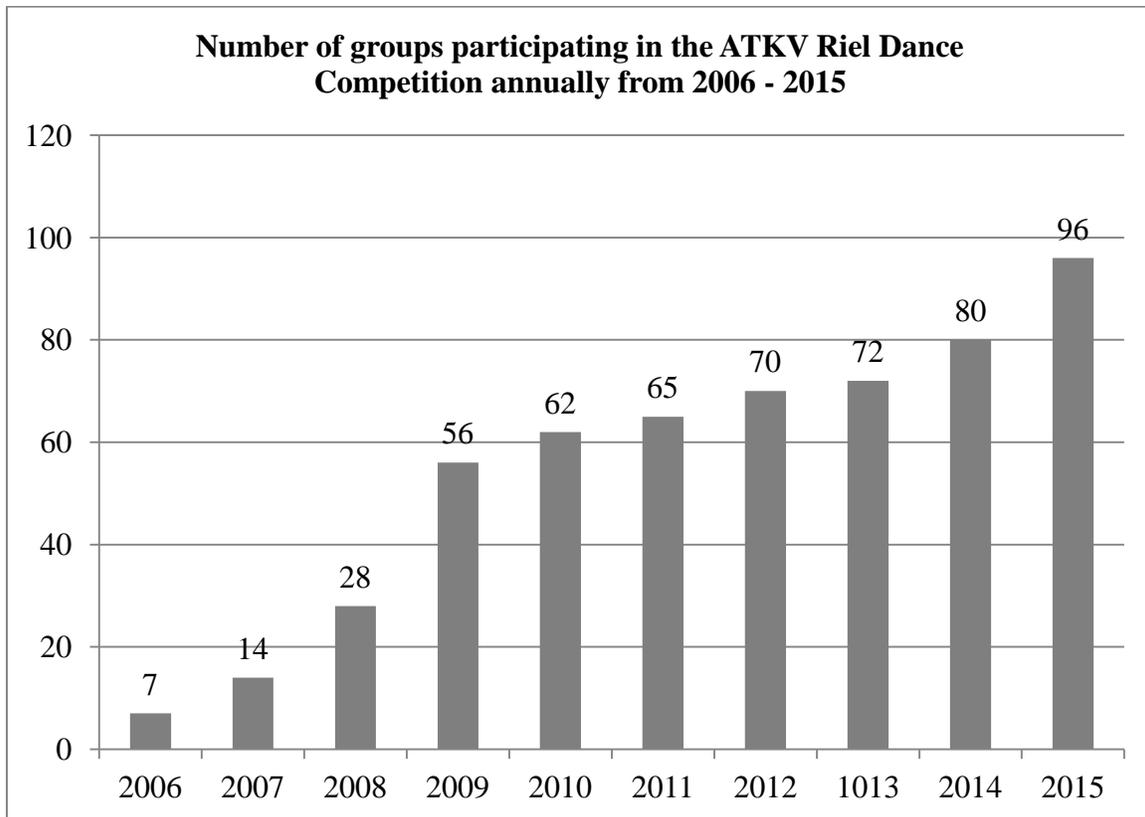
## SPATIAL DISTRIBUTION OF THE ATKV RIEL DANCE COMPETITION PARTICIPANTS (2006-2015)



**Map 3.2: Spatial distribution of ATKV Riel Dance Competition participants. (Compiled by Hylton Arnolds and Laura Steyn)**

The map indicates where the participants were located throughout the Northern Cape, Eastern Cape and Western Cape provinces of South Africa. On the map, the town of Misgund is the only location in the Eastern Cape, just six kilometres from the border of the Western Cape Province.

The competition has grown tremendously from 2006, when seven dance groups took part, to ninety-six groups in 2015 (Figure 3.2).



**Figure 3.2: Number of groups participating in the ATKV Riel Dance Competition per annum (Compiled from primary sources: ATKV)**

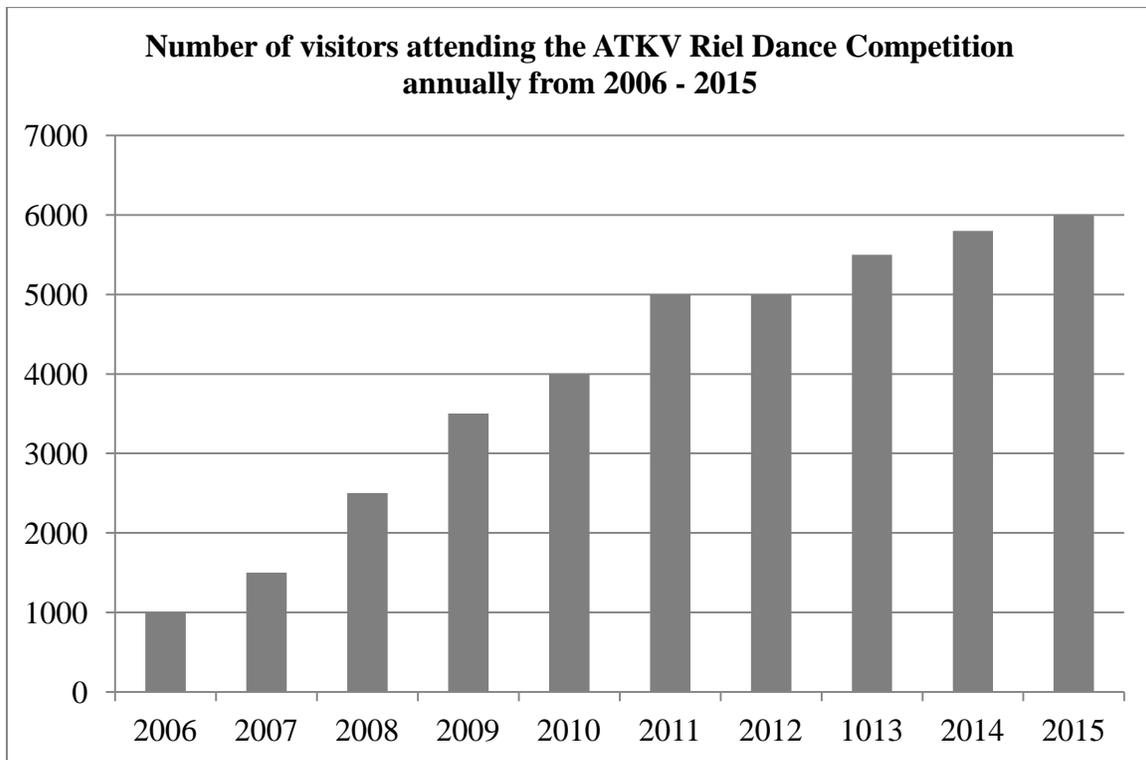
The dance groups were required to provide their own music for their performance. Whilst some dance groups brought along a compact disc recording of the music that they had been practicing with, others had their own musicians. The musician may have been a one-man show who played the guitar or violin whilst the dancers were performing, or it may have been a small band of musicians. A prize was issued for the best musician or band.

Upon entering or issuing their music for the competition, the dance groups were encouraged to write and produce their original music or song as well. The songwriter sang during the dance

performance and a prize was issued for the best song. The entry form for the 2015 ATKV Riel Dance Competition is attached as Annexure I in this dissertation.

### 3.4.2. The visitors

The visitors to the ATKV Riel Dance Competition were essentially people from the three provinces which hosted the riel dance groups. Whilst the initial rounds, quarter-finals and semi-finals attracted local and regional visitors, the final dance competition in Paarl attracted visitors from across South Africa. Visitor numbers have been increasing since 2006, as can be seen in Figure 3.3 below.



**Figure 3.3: Number of visitors attending the ATKV Riel dance competition per annum (Compiled from primary sources: ATKV)**

### 3.4.3. Adjudicating and prize-giving

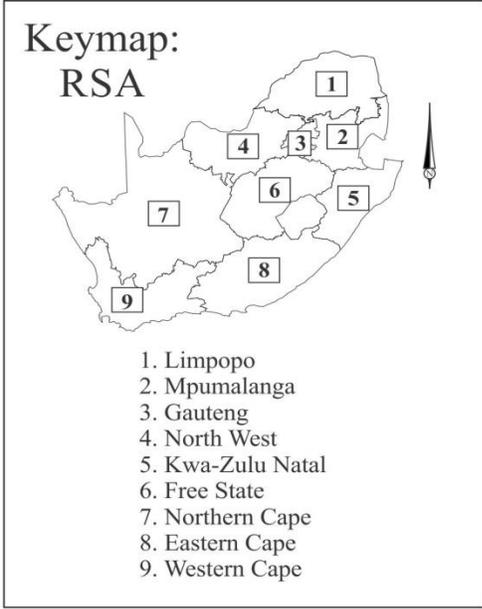
The scoring system was based on several criteria, which included points for overall impression, own music, own song, presentation, difficulty of footwork, energy and tempo, synchronisation, depiction, theme and display of the dance routine. A sample of the score-sheet in Afrikaans is

attached as Annexure J in this dissertation. The dance groups could lose points and were penalised if they wasted time by not being ready with their musical instruments, over-using and under-using their allocated time, and sitting too long on their knees whilst dancing. The groups were given five minutes to perform in front of the audience and judges.

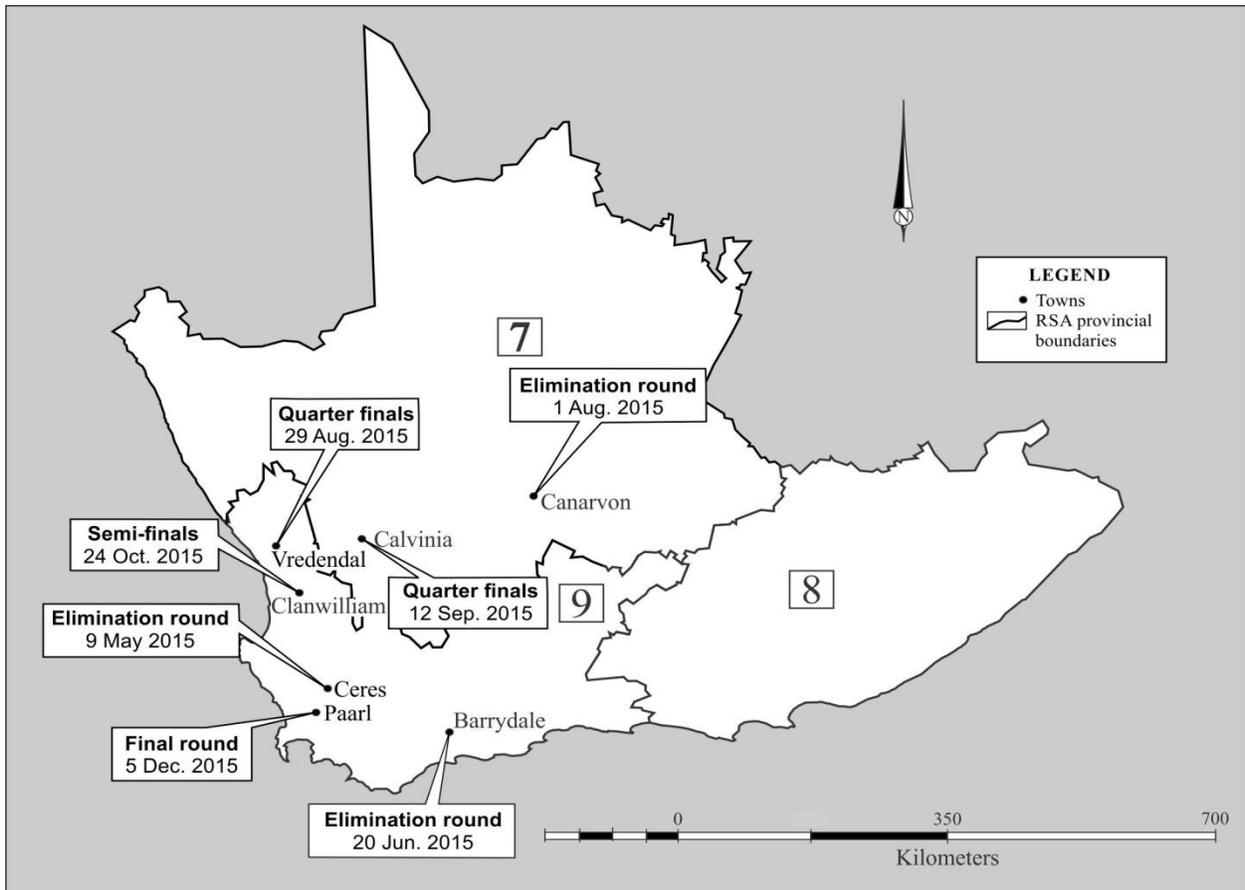
There were five judges who were responsible for scoring the dance groups. Members of the public were invited to apply for a position as a judge. This role was performed on a voluntary basis. The judges were given training and were required to write a competency test after they completed a short course on riel dancing.

Medals, trophies and money were given to the riel dancers as prizes at the competitions. There was a junior and senior dance division. The junior riel dancers included everyone who was 17 years of age and younger. From 18 years of age, the dancers had to participate in the senior dance category.

Map 3.3 below indicates the towns where the ATKV Riel Dance Competition was held during 2015. Three elimination rounds were held in Ceres, Barrydale and Carnarvon. The winners proceeded to compete with each other in two quarter-final rounds, which were held in Vredendal and Calvinia. The semi-finals were held in Clanwilliam, with the final round taking place in Paarl.



## SPATIAL LOCATION OF THE ATKV RIEL DANCE COMPETITION OF 2015



**Map 3.3: Spatial location of the ATKV Riel Dance Competition in 2015 (Compiled by Hylton Arnolds and Laura Steyn)**

#### **3.4.4. The media personalities**

The ATKV featured various high profile and media personalities in the competitions as hosts and entertainers. These included prominent musicians who had links to the riel dance, such as David Kramer, Pieter van der Westhuizen, Tant Grietjie and Boeta Gammie.

Over the past few years, the ATKV organisers have used television personalities from the SABC programme '*Sewende Laan*', which is a very popular soap opera amongst Afrikaans audiences in South Africa, as hosts for the final competition in Paarl. The ATKV have also quite successfully and skilfully attracted media personalities from the SABC radio station '*Radio Sonder Grense (RSG)*' to get involved in the event.

At various competitions, the local mayor has been asked to open the competition. A Christian reverend and pastor has also been asked to open the proceedings in prayer. Three of the prizes issued at the final competition are named in honour of David Kramer, Pieter van der Westhuizen and Tant Grietjie, prominent artists who helped to create a certain amount of awareness of riel dancing in their music.

#### **3.4.5. The businesses and sponsors**

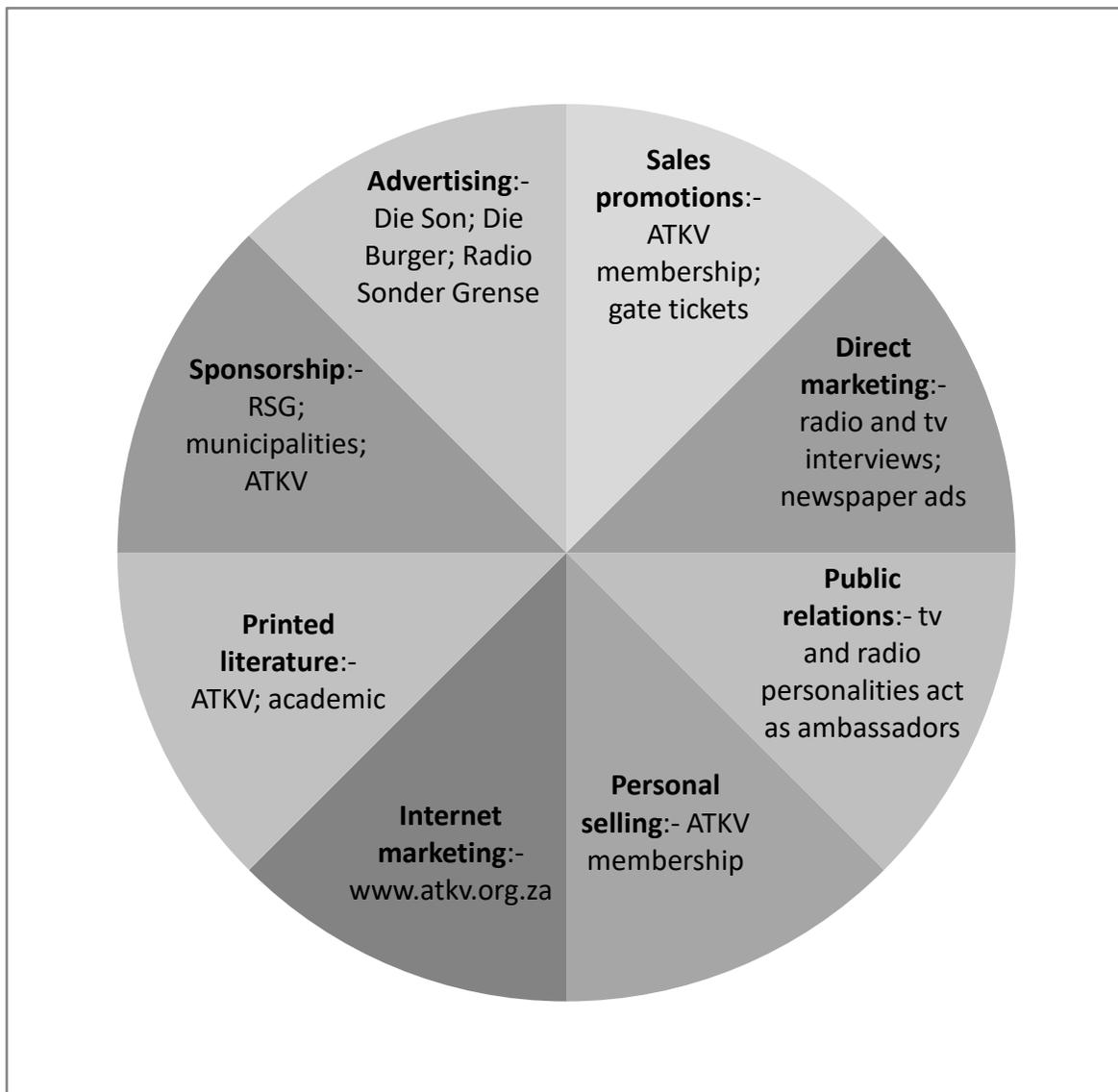
Sponsors are organisations or companies which provide money, services or any other support to events and event organisations in return for specific benefits (Tassiopoulos, 2010). The biggest sponsor of the ATKV Riel Dance Competition is the ATKV itself. The ATKV supplies funding for transport, accommodation and food for the riel dancers and their entourage. The dance groups are encouraged to seek their own funding for clothes, shoes and running costs. The ATKV spends money on marketing and hosting the competition in the various towns. At the competition, there are no significant business enterprises present, except for small stallholders who sell fast foods such as hotdog rolls, chips and cooldrinks.

Newspapers such as '*Die Burger*' and '*Die Son*' have given the competition media exposure, but do not support it financially. The South African radio broadcaster '*RSG*' has also given the competition radio exposure, but does not sponsor it financially.

The various municipalities have contributed to running the competitions in their local towns. Some private donors have sponsored some of the prizes.

### 3.5. Marketing the ATKV Riel Dance Competition

The riel dance competition organisers used various marketing tools to increase exposure and to communicate the objectives of their event. Figure 3.4 below depicts a promotions mix consisting of various communication campaigns which the riel dance competition organisers have embarked on in order to promote the competition.



**Figure 3.4: The tourism promotions mix (adapted from George, 2008:243)**

According to George (2008), the marketing campaigner will adjust the promotions mix according to the organisation's objectives and marketing situation. The aspects indicated in Figure 3.4 are crucial for the success and sustainability of the riel dance competition. An effective management strategy on how to approach and adapt every component in the tourism promotions mix has to be strategically planned by the organisers of the event.

The ATKV have their own marketing personnel, which aids in promoting the competition via websites and the media. The dance groups and their co-ordinators also play a vital role in bringing the whole competition together. Throughout the year, the dance group co-ordinators plan, train and assist in addressing all the logistical challenges regarding the event. Marketing the competition, even at that level, many months ahead of schedule, is also part of their duties. In this regard, the competition organisers have built up a relationship with all the rural municipalities, whose help is required in order to host the event in their towns.

### **3.6. The media and the ATKV Riel Dance Competition**

The ATKV Riel Dance Competition has enjoyed broad media coverage and this has helped the event gain momentum over the past few years. This can be linked to the objective that this event seeks to achieve. People are interested in and fascinated by cultures and history. For this reason, the media has also taken an interest in the revival of the riel dance, most probably because it depicts a positive story and the successful revival of a dwindling heritage. In this way, the media has become an important factor in helping to make people aware of and educate them about this heritage.

Nel (2003) indicates that the media distribute information and make communication possible. This communication process and awareness-raising have become quite important to many indigenous communities with the advent of a new democratic dispensation in South Africa. The media report on the people and their heritage, participate in the excitement of the competition, and also recognise the political role of the competition. Heywood (2013) postulates that the media forms part of the political process itself, thereby affecting the distribution of power in society at large.

The media serves an important purpose in communities, especially in reaching remote rural areas. The media can also unite cultures by providing a platform where people can share their narratives. This has been the case of the riel dance and the participating communities. Because the riel dance has been performed on farms and is restricted to a few areas, the media also exposes urban communities to the riel dance. Racially, the riel dance involves the traditions of the Coloured communities, and the media has also broken down racial barriers with much of this exposure. It is good to see that the media has become involved in bridging South Africa's racial barriers. By getting involved and providing a platform for this heritage event, the media plays an important role in protecting and preserving heritage. The media has become increasingly powerful as a political actor and more deeply embedded in the political process in all countries (Heywood, 2013). The media has also assisted people in connecting with and seeking out their heritage and pride. The researcher notes the healing role that the media is playing by giving a marginalised culture exposure, so that it can assume its rightful place in the broader South African political and historical narrative.

### **3.6.1. The riel dance competition in the printed media**

Newspaper reports and magazine articles on the competition are published soon after a competition has been held at a location. National newspapers, especially South African Afrikaans publications such as '*Die Burger*', '*Die Son*' and '*Rapport*', have reported extensively on the competition. More in-depth stories and investigative articles regarding the lifeworld of the riel dancers have been written. However, much less has been published within the English media. The reason for this may be due to the fact that the competition takes place in rural South Africa, where the Afrikaans media is dominant, and the language which is read is Afrikaans, hence the newspapers which are sold are largely Afrikaans publications.

### **3.6.2. Radio broadcasting of the riel dance competition**

Radio broadcasting of the competition seems to be mainly done by the South African Afrikaans radio broadcaster Radio Sonder Grense (RSG). Wide media attention has been given to the ATKV Riel Dance Competition by this national broadcaster since 2006, particularly during the cycle of the competition. Radio Sonder Grense also sponsored the ATKV Riel Dance

Competition. As a sponsor, the broadcaster has put up banners and their names are printed on the programme of the competition. It is also important to note that the ATKV has a good long-term relationship with the Afrikaans national broadcaster. This symbiotic relationship benefits both the ATKV and RSG. The media plays an important role in communicating with communities. They have been invaluable in helping the competition to reach people, especially those in the rural communities. This provides the organisers with free airtime and exposure of the competition and its objectives, which is most certainly welcomed, especially since marketing is usually a very costly exercise for any event.

### **3.6.3. Social media and the riel dance competition**

The organisers also advertise and promote the competition on their own website, where messages and notifications are posted regarding the competition. Results and news can be found on their website: <http://atkv.org.za/af/kunste/rieldans>. Social media is used to document memories, learn about and explore things, advertise oneself and form friendships. Social media refers to the means of interaction amongst people, in which they create, share and/or exchange information and ideas in virtual communities and networks. Social media technologies take on many different forms and are playing an increasingly active role in the marketing of the riel dance competition. Several Facebook pages have been created by the dance groups themselves to promote the interests of their riel dance community. Social media has become a portal for the riel dancers and interested parties to stay connected and share information among themselves and the broader community. On these forums, photographs and videos of riel dances are shared, liked and commented on.

Various statistics regarding the ATKV Riel Dance Competition from 2006 to 2015 are attached as Annexure K in this dissertation. In Plate 3.3 below, some aspects regarding the ATKV Riel Dance Competition have been captured on camera. The collage of photographs was taken at various regional and final competitions between 2010 and 2012.



Plate 3.3: The ATKV Riel Dance Competition (Photographs: Hylton Arnolds and Chantelle Arnolds)

### **3.7. Conclusion**

The ATKV has a very dynamic marketing machine steering all of its operations. The ATKV uses its human capital to develop an event that protects and preserves a heritage which belongs in the Afrikaans culture.

The ATKV Riel Dance Competition remains a largely regional event, with several knock-out stages building up to the final competition. The organisers of the ATKV Riel Dance Competition themselves maintain that the competition is a public event that is open to all cultures wishing to learn about and experience the history of the riel dance, and gain some insight into the heritage of the people who are the performers. To participants and visitors alike, the ATKV Riel Dance Competition is more than just a dance competition: at its very foundation is a yearning for a connection to traditions and culture lost in a historical-political system and the current economic system. This competition involves participants, visitors, musicians, songwriters, media personalities, judges and the wider media. The Afrikaans media plays a very important role in giving exposure to the competition.

In chapter 4, the researcher explores the viewpoints of the junior riel dancers of the competition, whose insights during focus group interview sessions were invaluable.

## **CHAPTER 4**

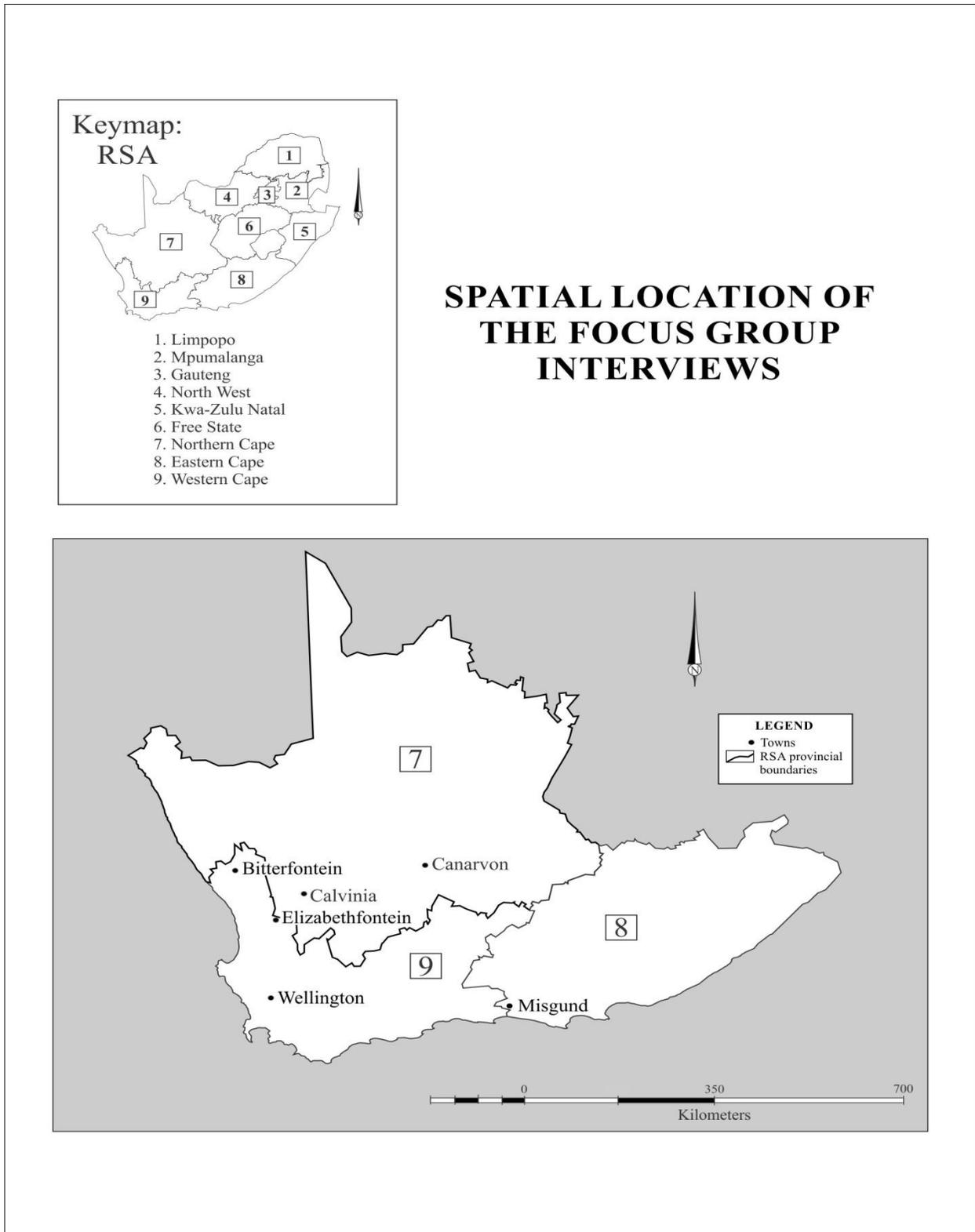
### **THE MEANING OF THE RIEL DANCE COMPETITION FOR JUNIOR PARTICIPANTS**

#### **4.1. Introduction**

The researcher explored the meaning of the ATKV Riel Dance Competition for the junior riel dance participants by conducting focus group interviews in their home towns. The towns where the focus group sessions took place were Bitterfontein, Calvinia, Elizabethfontein, Wellington, Misgund and Carnarvon. Focus group interviews were ideal for eliciting participants' feelings, attitudes, experiences, similarities, differences, motivations and viewpoints. The riel dancers, who lived mainly in the Karoo regions, have been shaped by their environment and their day-to-day lives differ markedly from people living in other regions of South Africa. The preserved rural character of the towns and the open expanses of the Karoo farming districts have had an impact on the lifeworld of these participants, which they displayed in the riel dance. The interviews provided the researcher with a great deal of insight into culture and heritage.

#### **4.2. Overview of the focus groups interviewed**

Map 4.1 below depicts the towns where the focus group interviews were held.



**Map 4.1: Spatial location of the focus group interviews (Compiled by Hylton Arnolds and Laura Steyn)**

#### 4.2.1. Focus Group: Bitterfontein Junior Riel Dancers

*“The riel dance is for me something important. I want the children growing up to learn as well. We are now such a small group. Because when we are no longer there, they must take the riel dance forward”* (Frederico Cloete (17)).

On Wednesday, 03 October 2012 at 14h00, a focus group interview session was held in Bitterfontein in the Northern Cape Province. The riel dance group that took part in the interview session, which lasted 01 hour 24 minutes, was the Bitterfontein Junior Riel Dancers (Plate 4.1).



**Plate 4.1: Focus group session with Bitterfontein Junior Riel Dancers (Photograph: Chantelle Arnolds)**

The riel dance group co-ordinator who was present was Fiona Owies, and their chairperson Anna Booyens (65). There were six junior riel dance participants between the ages of 15 and 19. They were Martin Marais (19); Jurgen Gouws (16); Tracey-Lee Coetzee (18); Lee-zane Kriel (17); Felicia Tieties (15) and Frederico Cloete (17). A few dance participants were unable to attend the session.

The Bitterfontein Junior Riel Dance group was one of the first participants of the ATKV Riel Dance Competition in 2006. Fiona Owies explained that the ATKV approached them to take part in a riel dance competition. At that time there was riel dancing taking place in Bitterfontein and the surrounding rural districts. It took the form of informal dances at school concerts and other local events. The group and their co-ordinator were extremely proud of their achievements and what the riel dance competition meant to them. Fiona Owies explained the role of the competition as follows: “In Bitterfontein a non- profit organisation does not exist for long. There have been many organisations. Every year a new organisation is started but after approximately six months it is no longer sustainable. The ATKV Riel Dance Competition is the only organisation that started and remained, and yes we are still carrying on. I think many people are jealous about the work surrounding the riel dance at and in Bitterfontein”.

Anna Booyens (65), who has been a riel dancer since childhood and who acted as the group’s chairperson, explained the pride of the group when they prepare to dance for the public: “I know there is going to be photographs taken and they are going to be in the newspapers. Other people are going to see them. But I’m actually very proud. I was so proud because I know that it never happened before to one of these groups, to be in the newspaper. To think it is Bitterfontein Riel Dancers that will have the privilege, even if it is just for the cameraman, to bring the government minister into the opening of the house of the provincial parliament. It makes me feel so proud, and I told them at the time that they must feel so proud of themselves. The other dance groups also danced for government ministers before but it has never been done for them. And then I realised, it shows they look at Bitterfontein with respect”.

#### **4.2.2. Focus Group: Calvinia Sitstappers Junior Riel Dancers**

*“Riel dance was actually the heritage and a form of relaxation for our forefathers. In other words, if they came home tired from work and one picks up the guitar to play, then the others will start to dance. They forget about their tiredness and just do the riel dance” (Bianca Jooste (11)).*

On Thursday 04 October 2012 at 14h00, a focus group interview was held in Calvinia in the Northern Cape Province. The riel dance group that took part in the interview session, which

lasted 1 hour 27 minutes, was the Calvinia Sitstappers Riel Dancers. The interview took place at the home of their dance coordinator, Belinda Fisher (Plate 4.2). A few dance participants were unable to attend the session.



**Plate 4.2: The dance group’s co-ordinator was Belinda Fisher. (Photograph: Chantelle Arnolds)**

Nine participants between the ages of 11 and 17 took part in the interview session. They were: Dawid Sass (17); Bernard Fisher (15); Jadrian Jooste (14); Shaun Scheffers; (15); Christa Opperman (11); Sarah-lee Ann Persens (15); Miescha Jooste; (15); Abyan Moses (12) and Bianca Jooste (11). Pictured here in Plate 4.2, Belinda Fisher passed away tragically in a minibus accident on 24 August 2014, whilst she and the riel dance group were on their way to Johannesburg for a live television programme hosted by the South African Broadcasting Corporation. Subsequent to this accident, the ATKV awarded the annual ‘Belinda Fisher Commemoration Trophy’ for the ‘most active riel dance community’.

The Calvinia Sitstappers were actually “*namastap*” dancers. “*Namastap*” is another cultural dance which has similar roots to the riel dance. The “*namastap*” differs slightly from the riel

dance with respect to geographical location. It is danced more in the far north of the Northern Cape Province and in southern Namibia. Belinda Fisher explained that in 2006, there was a local concert held in the town where the town's mayor was present. Shortly before this concert, the ATKV requested that the mayor be on the lookout for riel dancers to be part of a riel dance competition that they planned to establish. Belinda Fisher explained how they transformed from “*namastap*” dancers to riel dancers: “Elias Nel contacted the mayor of Calvinia to be on the lookout for riel dancers. One evening the group danced at a concert. This particular evening they were dancing the *Namastap* dance, a dance similar to the riel dance. The mayor who was in the audience then took a videoclip and sent it to Elias Nel. Elias Nel contacted me and they were entered into the competition. The young dancers were combined with the older generation to teach them to dance and to lead in the performance.”

The Calvinia Sitstappers has won many accolades for their authentic depiction of the riel dance. Interestingly, except for one member, none of the dancers ever grew up with or saw the riel dance before they started dancing for the Calvinia Sitstappers. They learnt the dance from Belinda Fisher after joining the Calvinia Sitstappers.

#### **4.2.3. Focus Group: Betjiesfontein Junior Riel Dancers**

*“Yes, I listen to rhythm & blues, love songs, but mostly it is actually the riel music. I actually want to write my own riel song, it is my favourite, but sometimes one does not get to it, there is so much to do. I train the small ones, me and Garcia ... [inaudible] ... it is nice for me to do the riel dance. It makes me famous. The riel dance opens doors for me. I am three times champion”* (Abraham Willemse (16)).

On Friday 23 November 2012 at 19h00, a focus group interview was held in Elizabethfontein, a rural settlement approximately thirty kilometres outside Clanwilliam in the Western Cape Province. The riel dance group that took part in the interview session, which lasted 01 hour 01 minute, was the Betjiesfontein Junior Riel Dancers. Present in the interview were the dance group co-ordinator, Mariette Kotze, and the physical education instructor for the riel dance group, Steward Van Wyngaard.

Eight participants between the ages of 13 and 16 took part in the interview session. They were: Abraham Willemse (16); Christina Beukes (13); Buvin Elman (15); Garcia Oliphant (14); Bernadine Fortuin (14); Rodney Samson; Bianca Swart (13) and Nigel van Rooy (14). Pictured below are some of the junior riel dancers (Plate 4.3).



**Plate 4.3: Betjiesfontein Junior Riel Dancers (Photograph: Chantelle Arnolds)**

This dance group was the national ATKV Junior Riel Dance champion in 2011. This group has a dancer who won the award for best riel dancer three years in a row. This was the only group interviewed who incorporated a physical education instructor into their dance training sessions. This dance group was composed of talented learners from a dynamic rural school, who have travelled abroad and danced in England in 2010. Mariette Kotze explained the nature of the young participants as follows: “Because the children’s circumstances are half difficult, they are truly satisfied with very little. After an event they will say that the food was very nice, they will comment that the accommodation is nice, they will say that it was just nice being there. Even

after we have had a long day they will still dance like children who just got up, fresh out of bed. And that is what makes this a pleasant group.”

#### **4.2.4. Focus Group: The Nuwe Graskoue Trappers Junior Riel Dancers**

*“I just felt it is tradition and I want to stick to that tradition. My grandfather and family were big riel dancers. I feel I want to take the tradition further because that’s how I learnt the riel dance. I often saw how people came to our house Christmas and New Year’s evenings and that’s how I learnt to do the riel dance. Today I enjoy it very much because it is fun. It feels amazing to follow in my fore-father’s footsteps” (André Zimri (17)).*

On Friday 30 November 2012 at 19h00, a focus group interview was held in Wellington in the Western Cape Province (Plate 4.4). The riel dance group that took part in the interview session, which lasted 54 minutes, was the Nuwe Graskoue Trappers Junior Riel Dancers from Wuppertal.



**Plate 4.4: An interview session with the Nuwe Graskoue Trappers Junior Riel Dancers (Photograph: Chantelle Arnolds)**

The dance group's co-ordinator present was Florus Smith. There were twelve participants between the ages 10 and 16 who took part in the focus group session. They were: Jerobian Fortuin (14); Marshille Tamboer (15); Wilmary Farmer (16); André Zimri (17); Dillon Syster (14); Boltvin Tamboer (17); Malecia Koopman (15); Charné Jansen (14); Rozanne Swartz (10); Zarion Samson (15); Litechia Van Rooy (11) and Whirsilla Jantjies (13).

Florus Smith described his group as follows: "Wuppertal's people are the riel dance. If you want to see the riel dance then you go to Wuppertal. This dance group is together for about four months. Wuppertal did have riel dance groups in earlier years, but then it went a bit quiet in the last three years. I started a dance group with the help of Bushmans Kloof Wilderness Reserve and Retreat which is a five star hotel approximately fifty kilometres outside of Wuppertal. That is how the Nuwe Graskoue Trappers started, born in August 2012".

In 2014, this group was crowned champions for the best group performance and received a gold medal in the ethnic folk dance category in the South African Championships of the Performing Arts. In 2015, the Nuwe Graskoue Trappers and their band represented South Africa at the World Championships of the Performing Arts in the United States of America, after which they returned with several gold and silver medals. In December 2015, they were crowned as the national champions in the junior category of the ATKV Riel Dance Competition for the third year running.

#### **4.2.5. Focus Group: Mighty Angels Junior Riel Dancers**

*"Many people came to say that we dance well and they asked us if we were from the Eastern Cape. Then we said yes. They did not know that we can do the riel dance"* (Cleo Esau (15)).

On Thursday 04 April 2013 at 13h20, a focus group interview was held in the town of Misgund in the Eastern Cape Province. The riel dance group that took part in the interview session, which lasted 01 hour 20 minutes, was the Mighty Angels Junior Riel Dancers from Misgund (Plate 4.5). The dance group's co-ordinator present was Maryna Marengo-Barnard. The eight participants between the ages of 11 and 15 who took part in the focus group session were: Shirley Konstabel (15); Cleo Esau (15); Fiona Speelman (15); Stiena Wiesel (14); Monas Prins (14); Stephenay Gadie (13); Deonay Jafta (11) and Candice Marnevich (14).



**Plate 4.5: The Mighty Angels Junior Riel Dancers (Photograph: Chantelle Arnolds)**

The interview took place at the home of the group’s co-ordinator, Maryna Marengo-Barnard. This was an all-girls riel dance group. The group’s name is derived from the notion that they strive and aspire to be “mighty angels”. The group was started to inspire the girls in their community.

The co-ordinator of this group indicated that the Khoi-San were wiped out and killed in the region by earlier Xhosa tribes. Apparently, people connected to the riel dance were also killed, and so the dance became unpopular historically. The people who could do the riel dance no longer wanted to do it. After 1994, they felt that they wanted to revive the culture which had been kept hidden at one point in time. Maryna Marengo-Barnard explained their group as follows: “Our group’s name is Mighty Angels. We decided together on the name. The reason is that the girls come out of difficult circumstances. Misgund is a rural settlement, a very poor

town. We had to start something that gave them hope. You will see that many of the dancers are girls. Many of their parents have passed away and they are under adoption. Many of them are with single parents. So we had to give them hope for the future and we decided on Mighty Angels. As in biblical times they have to give a good message. Although there is pain in their lives they must be able to go on stage and give a good message to other people. The Mighty Angels was established to revive the culture of the Khoi.”

#### **4.2.6. Focus Group: Korbeel Junior Riel Dancers**

*“Sometimes when we go do the riel dance, then I get butterflies in my stomach. What are people going to say, what are we doing? Sometimes when we are finished dancing then they come and praise us. It makes you feel good. As they give you a voice, then you say to yourself you can even do better than this. And if you think carefully about it, then you realise that the riel dance means a lot for you. As you become older and the more you participate in many competitions, then you think, one day I want to start my own group” (Grêthon De Klerk (17)).*

On Friday 10 May 2013 at 18h30, a focus group interview was held in Carnarvon in the Northern Cape Province. The riel dance group that took part in the interview session, which lasted 01 hour 13 minutes, was the Korbeel Riel Junior Dancers (Plate 4.6).



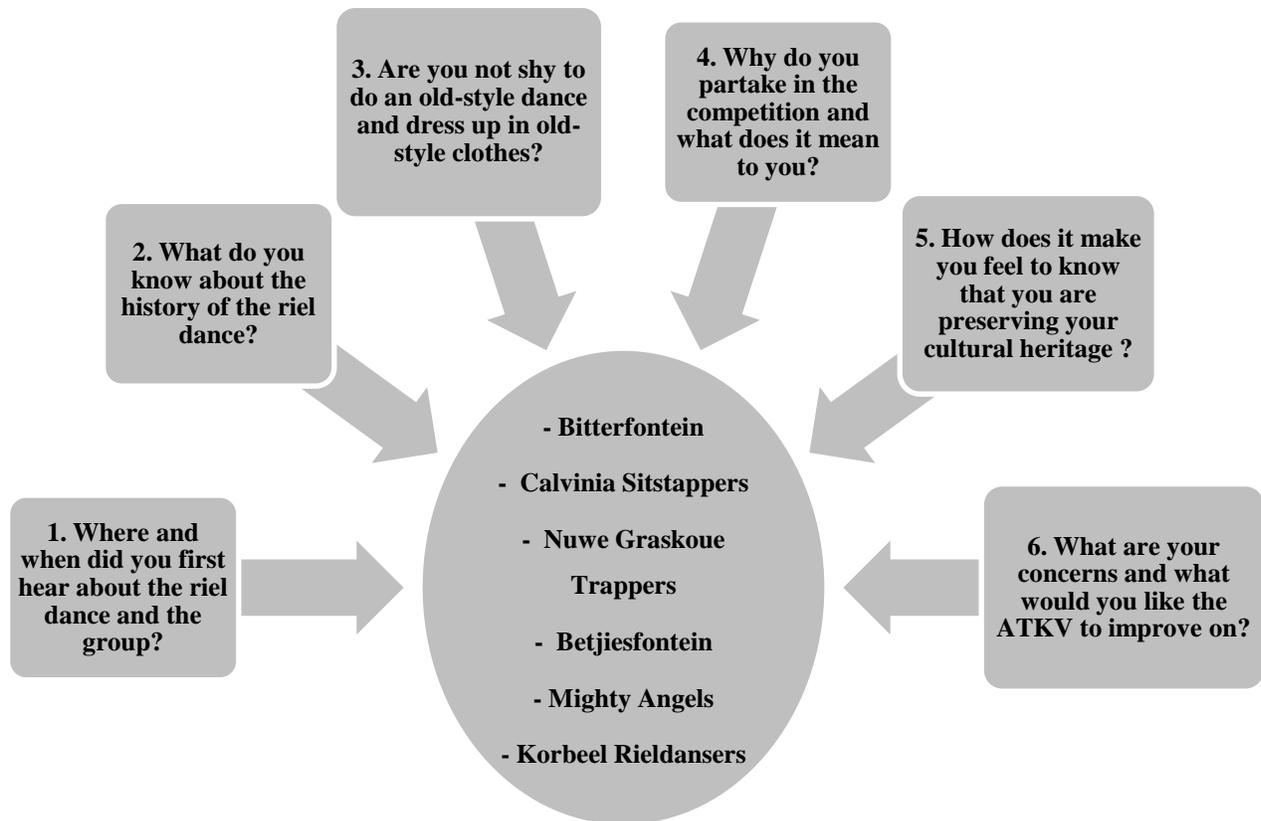
**Plate 4.6: Korbeel Junior Riel Dancers (Photograph: Chantelle Arnolds)**

The dance co-ordinator present was George Slaverse. There were seven participants between the ages of 10 and 16 who took part in the focus group session. They were: Franklin Gerber (17), Zadren Slaverse (15), Denzil Pieterse (16), Elsabé Esquire (17), Amina Tieties (16), Grêthon De Klerk (17), and Sulyla Solomons (16).

The interview took place at a school hostel in Carnarvon. Due to the older ages of this group's members in comparison to the other groups, they provided insightful comments regarding heritage and the meaning of participation in the competition. The group's co-ordinator, George Slaverse, explained the role of the competition in the young participants' lives as follows: "The riel dance lifts their self-esteem tremendously. If I can mention, this year when President Jacob Zuma came here, it was for the children a huge honour to see one of the big leaders of our country and to be able to dance in front of him. And what was so nice for the children is that Jacob Zuma attempted one of these riel dance steps, but it went more towards the Zulu steps that what he did. The children enjoyed it very much, which means that the riel dance gives them absolute self-esteem. It exposes the children, people notice them, especially when they are able to achieve."

### 4.3. Focus group discussion

Figure 4.1 below depicts six key questions which were discussed in the focus group interviews and which were relevant to the junior riel dancers' experiences and perceptions of the competition. The questions were asked to the dance participants in the focus group sessions.



**Figure 4.1: Key questions to the focus groups (Source: Questionnaire data)**

All the questions are discussed individually below.

#### 4.3.1. Where and when did you first hear about the riel dance and the group?

The first question asked was where and when they first heard about the riel dance and how they joined the group. Many of the young participants indicated how they first observed their parents, grandparents and great grandparents doing the riel dance. The participants, who were mostly farm children, said that they saw riel dancing amongst the farming community where they

resided. Some of the dancers indicated that it was mere observation from their childhood years. Dawid Sass (17) from the Calvinia Sitstappers grew up on a farm where the riel dance has always been practiced as part of their tradition. In 2009, he won the trophy for the best male dancer at the ATKV Riel Dance Competition finals in Paarl. Dawid Sass (17) explained his experiences growing up with the riel dance: “I stayed on the farm called Roodewerf. Those people danced the riel. I sat and watched them on weekends. Eventually I also joined and danced with them. When I attended the primary school in grade six, then one day I danced at school and one of my friends asked me if I did not want to join his riel dance group. I was first shy but I joined and became a member of the Calvinia Sitstappers riel dance group.”

The children who learnt the dance from their parents or on farms where it was traditionally danced excelled in the competition. Litechia Van Rooy (11) learned the dance from her father, who inspired her to dance. Obviously, she was a natural dancer. She explained how she joined a dance group as follows: “I learned from my father to riel dance last year. He was dancing and then I started moving my feet. Then he took my hand and said I must dance. Then I started to kick my feet a little bit. The following day my father danced again. Then I danced as well. Then my father said I got it right. Afterwards I joined the Nuwe Graskoue Trappers group with Florus Smith.”

A handful of the participants’ parents and grandparents took part in the ATKV Riel Dance Competition. Their families were riel dancers in the senior division of the ATKV’s competition, or were even co-ordinators of the dance groups. Under their influence and guidance, a few of the interviewees started to dance in the junior divisions, as Charné Jansen (14) explained: “My mother (Elizabeth Jansen) was once in the senior riel dance group of Wuppertal. All the time she said that she must go dance at the riel dance competitions. Then I always asked her what is the riel dance and how do you do it. Then she showed me. Now and then I danced with her. Then later on I got it right. Today I am with Florus Smith and I am not sorry that I joined.”

The most interesting fact to the researcher regarding this question was the influence of friends on them joining the dance group. While half of the young dancers mentioned the influence of family, the other half indicated that they joined because their friends danced. The children observed the dance among their friends and all the dance groups either started as a community

project or a school-related extra-curricular activity. The young participants were most probably natural dancers and enjoyed dancing as a recreational activity. As they enquired about the dance group, they learnt about the culture and heritage surrounding the dance. This added to the attraction of joining the riel dance groups. Shirley Konstabel (15) explained how she joined the Mighty Angels Riel Dancers in the rural settlement of Misgund: “I heard about the riel dance from a friend who belonged to the dance group. She told me how wonderful it is and how you can learn more about your traditions. I said I want to learn more about where I came from, my roots, and where I am going to and what I can teach my children and my children’s children. That’s how I participated in the riel dance. I came to ask the co-ordinator of the riel dance group if I can join. She said to me if that’s how I feel then I can do it because it is also going to teach me more about my traditions and culture.”

Many of the young participants had never danced the riel dance before or seen it before, such as the case of Franklin Gerber from the Korbeel Riel Dancers in Carnarvon: “I never knew that riel dance existed. In 2010 when I came here (Carnarvon) I saw a team practicing the riel dance. I am from De Aar and they don’t do it there.”

It is important to note that the dance groups came from rural towns where there were very few recreational activities for young people. In almost all instances, belonging to a dance group helped the teenagers overcome the challenges associated with boredom in rural areas. This was evident when they reported that after school they would spend time with their friends to practice their dance steps. Further probing into the reason why they danced suggested the tremendous amount of pride and self-esteem that the dancers experienced, as well as the fun they had while dancing. All the co-ordinators emphasised the importance of the pride, self-regard and self-esteem that were being instilled in the participants, especially since their hobby was associated with teaching and preserving their own cultural traditions, and making their hobby meaningful.

#### **4.3.2. What do you know about the history of the riel dance?**

The researcher enquired about their knowledge about the history of the riel dance. Many of the young participants recognised and knew the riel dance from the farming districts where they grew up. They were familiar with the type of music and songs that were associated with the riel

dance. However, their knowledge of the riel dance was hearsay. This was obviously due to the absence of written historical records of the riel dance. They indicated that it was explained to them that the dance has its roots in the traditions of the Khoi-San people of Southern Africa. The participants associated the dance with happy family gatherings and festivities. They explained that the riel dance depicts rural day-to-day activities, courtships and animal mimicking.

Many of the focus group interviewees had first-hand experience of the riel dance from birth. They were true riel dancers and had sufficient knowledge about the riel dance steps and the way in which it was danced. However, the riel dance was danced differently across the region of study and the participants were aware of this. None of the participants or their co-ordinators had conclusive knowledge about the origins of the riel dance.

#### **4.3.3. Are you not shy to do an old-style dance and dress up in old-style clothes?**

The researcher then enquired as to whether the children were not shy to do a heritage dance. This question was asked in light of them being teenagers and the notion that hip-hop, kwaito, rhythm and blues, etc. would perhaps be expected to be more attractive as a dance form than riel dancing. The question pertained to whether or not they perceived the riel dance to be an old style of dancing and why they would bother with it, since many of their peers may be listening to popular, contemporary music. The researcher wanted to elicit responses from them as to whether they were not shy to practice this animal-mimicking dance.

The response was that they listen to all types of music and could do all styles of dancing. As mentioned earlier, the researcher was of the opinion that people who join a dance group are most probably natural dancers. They indicated that they were not shy or embarrassed about the dance. Zarion Samson (15) from the Nuwe Graskoue Trappers responded to the researcher's question as follows: "I do not have a reason to be shy. It is for me a privilege to revive the history of my fore-fathers. It is for me just nice. It is as if I am living out my soul in the riel dance." Shirley Konstabel (15) from the Mighty Angels expressed the same sentiments: "I am proud of what I do and how I do it, even the clothes that we have to wear. I am proud about it, so I have no reason to be shy in front of my friends even if they are interested in other types of music or dances. As long as they accept me for whom I truly am." The dancers mentioned that their friends, family

and town-folk always asked them to dance. In fact, many are supported by their friends and encouraged to dance. The Betjiesfontein riel dancer, Garcia Oliphant (14), explained: “No I am not shy because when we dance in the town or at a festival then all my friends are there. They tell me constantly that I must teach them. My whole school class supports me.”

However, the dancers were young people and some did echo the sentiments of Nuwe Graskoue Trappers riel dancer, Malecia Koopman (15): “I am sometimes shy in front of my friends if they see the clothes I wear and the red boots.” Only amongst the girls were there hints of being a little bit shy about the clothes that they had to wear, especially within their own community, and about doing the riel dance and dressing up. However, they did not feel as shy dancing away from their home town. The participants were proud that they received this gift of dancing and they were aware that not everyone could dance. They felt that they wanted to show their talents and uniqueness to other people. They took part in the riel dance competition because it was their heritage and they were preserving it. They were also aware that they were depicting a heritage, and not necessarily their daily culture.

Grêthon De Klerk (17) from the Korbeel Riel Dancers said that she did not like it when people disrespected the riel dance: “I just want to make one comment; I can get very aggressive if people disrespect the riel dance, such as laughing when the children dance. They put us down, they say things like, what type of dance is this, or this dance is not nice. I can get very upset. When I was at primary school in 2010 the friends would say you always look like grandmothers. It breaks us down. But I haven’t experienced it since primary school.”

#### **4.3.4. Why do you partake in the competition and what does it mean to you?**

The researcher explored the reasons why they partook in the ATKV Riel Dance Competition and what the competition meant to them. The responses were quite varied, but predictable, as would be the case of any young person who enjoyed and participated in a hobby.

Sulyla Solomons (16) from the Korbeel Riel Dancers explained the meaning to her of participation in the event, which was echoed by other dancers and the co-ordinators: “The riel dance actually builds my self-esteem and I may not have had a high self-esteem. When you riel dance and people praise you it makes you feel good and it builds your confidence. You feel you

can do better and it even makes you much stronger. The riel dance actually keeps us away from bad things. If you participate in a riel dance group then you are very happy. You do not worry about the things out there, especially the bad things, because the children who do not participate in good things, it is they who do not have a positive outlook about their future. But if you participate in the riel dance then it builds your self-esteem and confidence. You know where you are going. If you see how your fore-fathers lived and what their circumstances were, then you feel you want to excel, you want to do better than them. It doesn't mean that if you want to exceed that you must forget about your culture." Belonging to a group and knowing that people admire and applaud you can only build the self-esteem, self-regard and confidence of an individual. All the dance group co-ordinators were very explicit about the role that belonging to a dance group played in the lives of these young people. The co-ordinators explained to the researcher that the dancers were also achievers in their schoolwork. This made sense, as riel dancing is a demanding hobby.

The ATKV Riel Dance Competition is a national competition, and had seven hundred and sixty-eight participants in 2015 (Source: Questionnaire data). In order to excel, the participant dancers were required to be dedicated and practice hard. The riel dancers learnt valuable life lessons regarding perseverance and achievement. Mariette Kotze, the co-ordinator from the Betjiesfontein Riel Dancers, put it as follows: "It did not happen overnight that they became champions. It took three years. We first got fourth place, then third place, and last year we won. It was wonderful for me to see how they grew in this competition". The dancers also learnt to recognise their achievements and how to approach challenges that came their way. They enjoyed the challenges and this aided in building their confidence. Calvinia Sitstappers riel dancer, Bernard Fisher (15), noted the following: "The nice thing about the competition is that every year the standard is higher. Every year there are more groups and more competition for you".

For Bernadine Fortuin (14) from the Betjiesfontein Riel Dancers, it was all about the fun she had whilst dancing: "I like to dance and I like to riel dance. I like the footwork and steps".

All the participants travelled extensively throughout the year to various districts in their provinces. Apart from travelling when participating in the ATKV Riel Dance Competition, they were often invited to participate in festivals, bazaars and events. It would be very difficult for

them to be able to see some these places if they had not been involved with the riel dance competition. Many parents of the riel dancers did not have modes of private transportation and financial means to travel extensively. The young riel dancers got to see and experience places which may not have been possible if they were not given this opportunity. The dancers from Misgund were proud to sleep in a hotel for the first time. The groups got to meet their province's premiers and provincial ministers, and in the case of the Korbeel Riel Dancers, they danced with South African President Jacob Zuma. Some of the groups were invited to the opening of the parliament and conferences, and others were invited to other dance competitions. The media took an interest in them and they got to meet many people who admired their talents. "It is opportunities which they get and they appreciate it", as stated by Mariette Kotze, the coordinator from the Betjiesfontein Riel Dancers. Many of their parents are poor and marginalised. They expressed their gratitude towards the ATKV and its organisers for making it possible for them to travel. They felt privileged.

The riel dancers also met other dance groups and made new friends in the process. The dancers expressed how much they enjoyed meeting people from the different regions whilst on tour, or when they met up at the dance competitions. They remained in contact with their friends, mostly via social networking technologies, long after the competition. They realised that it was due to their membership of the riel dance group that they made friends in faraway places. If they had not participated in the competition, they would not have travelled to other locations and had the group interaction associated with this type of recreational activity. However, it is important to note that the researcher spoke to the more prominent and better dance groups who had won the competition at some time in the past, and who remained in the top ten annually. There may be other groups who enter and fall out annually during the first round, and therefore rarely get the opportunity to travel or get noticed.

The participants said that by dancing as proud ATKV riel dancers, they exposed other people to the dance and culture, and even gave publicity to their towns and the region. All the dance groups and interviewees expressed their extreme gratitude towards the organiser and the person who spear-headed the riel dance competition, Elias Nel. However, they all stopped short of extending too much gratitude to the ATKV as an organisation.

The researcher also explored the role of the competition in the participants' personal lives. After spending some time with the co-ordinators and individual dancers, the researcher realised that everyone involved was ambitious, creative and passionate. The co-ordinators and participants all shared a common goal, namely to uplift their community and themselves. Their home town's residents were very proud of their riel dance groups. The local media regarded them as people who shone and rose above the challenges faced by rural communities. The researcher discovered that all the young people also excelled in their schoolwork. They were achievers who strived to uplift themselves. The co-ordinators had a deep respect for and sympathetic understanding of their dancers' circumstances. The young participants had a solid foundation within the riel dance group. When the dancers took part in the competition, many people were eager to talk to and learn from them. This public interest boosted their self-esteem. The co-ordinators were always active in instilling pride and discipline in these young people. They knew that they were part of a team, and that if they worked on a project they should always be disciplined. As protectors of their heritage, the participants were aware that they carried huge responsibilities towards previous, current and future generations. The dancers had it instilled in them that they should always dance and behave like champions. In this respect, the participants learnt how one could attract and create opportunities for oneself. These were the lessons that they learnt from being part of the dance group, and the ATKV created an avenue for opportunities to marginalised people. Participating in the riel dance competition consolidated their values and taught them how to respect people and their cultures. People praised them and this encouraged them to be better human beings. They were aware of South Africa's legacy and the role they had been chosen to fulfil. The ATKV Riel Dance Competition helped alleviate some of the challenges that their forefathers encountered.

#### **4.3.5. How does it make you feel to know that you are preserving your cultural heritage?**

All the participants felt strongly that they were in the process of preserving the culture, heritage and traditions of the Coloured people. All the riel dancers were Coloured, and they acknowledged that the riel dance was their heritage and culture. They were extremely proud and regarded the fact that they are riel dancers as a talent and a gift. Sulyla Solomons (16) from the Korbeel Riel Dancers said that she wanted to preserve her culture: "I feel very strong about my culture. To all of us, our cultures are very important. We must respect our culture and that is why

I am still in the riel dance group. I just want to show that I respect my culture and I appreciate where I come from.” She felt strongly that by practicing riel dancing, she is extending and honouring her forefathers’ memories: “My forefathers did it and I can take it further. We are dependent on them. So we can still depict that symbolism. We can still honour the culture.”

Shirley Konstabel (15) commented on her insight into the riel dance competition from the time when she started: “I heard and knew that at the riel dance competition you can learn about traditions and your roots and where you come from. The riel dance is the in-dance today in South Africa. Most people talk about it, most people in the country talk about it. So it is the new in-thing. The riel dance competition is the place where you can learn about your culture.”

The participants explained how belonging to a riel dance group and participating in the competition shaped their views regarding the respect that they developed for their own culture and heritage. They all felt that they were in the process of heritage-making and teaching all the people of South Africa about the riel dance culture. They themselves learnt a lot from the riel dance competition about their heritage. Their parents and grandparents learnt about the riel dance by mimicking animal behaviour. The feeling was that it was a dance for peace and a dance which expressed joy and humility among the Khoi-San people.

The participants were very serious about the culture and heritage of the riel dance. They felt that the riel dance must be respected by all people, hence they danced in order to show appreciation for the culture. They believed that it was a Khoi-San heritage dance, and none of the participants indicated to the researcher that they are Khoi-San. All the participants felt that the dance was their heritage because their forefathers practiced the riel dance. Whilst the riel dance is part of the heritage and culture of the Coloured communities of South Africa, all the participants said that it is now the property of all races and regions in South Africa.

#### **4.3.6. What are your concerns and what would you like the ATKV to improve on?**

The young participants indicated a few changes they would like to see in the running of the competition.

The first point that was made was with regard to the hosting of the competition in their home town. Many groups wanted the competition to be held in their home town. Frederico Cloete (17) from the Bitterfontein Riel Dancers expressed this view, which was shared by every other group which the researcher visited: “They only had dance competitions (heats) around Bitterfontein but never in Bitterfontein.” The co-ordinator, Fiona Owies, then responded to him as follows: “To have a heat in Bitterfontein we have to do certain things. In order to get the ATKV Riel Dance Competition here I must apply and it does not mean that they will deny us the opportunity. It is not so comfortable here by us. The grounds, the pavilion, the accommodation is limited. It is not so comfortable to invite people here. If it is for the day then it will be ok. When we go to faraway places then we stay overnight and they arrange it for us. So the dance groups who come from a faraway place to us must also sleep over and we cannot accommodate them. It is difficult with our facilities.” The small rural towns may not be able to accommodate a competition. The researcher suspected that this may be the reason why some towns have never hosted the competition. This could possibly place a financial burden on under-resourced rural municipalities, which do not have the means to accommodate guests and host an event. Provincial government, national government and the private sector have combined in some of the regional competitions to host the event. A town and the organisers need hostels and a small sports stadium to host such an event, which also has to be marketed as a tourism product.

Bernard Fisher (15) from the Calvinia Sitstappers had an interesting view regarding the reason why the competition should go to as many locations as possible: “They must not select the same places as hosts of the semi-final every year. Here is Calvinia as well, so that people could be exposed to the riel dance.” They wanted the dance to be exposed to a variety of towns, cities and regions in South Africa. It would therefore have been a good idea to take the competition to as many towns as possible annually. The objective of the ATKV was to expose, educate, preserve and create nation-building by using the heritage of the riel dance.

Money and cost factors were a concern for many groups. They wished that there were cash prizes as well, and not only a trophy. This was because they needed money for transport and clothes, and the girls needed old-styled dresses from older citizens, which often needed to be tailored, hence incurring costs. They partook in this heritage competition to win, and therefore having the proper garments was non-negotiable if they were to take the competition seriously. If

they were not suitably dressed for the competition, then they could not win because points were awarded for dress style. The dress code was judged according to the dresses, aprons, trousers, hats and shoes for males and females. Grêthon De Klerk (17) from the Korbeel Riel Dancers summed up the dilemma regarding women's clothing for the competition: "I just want them (ATKV) to give us more money, because us girls who dance for the Korbeel Riel dancers do not have clothes that are the same. We must go look for our dresses and every time the people don't want to give us dresses. They don't have the old-style of dresses that we need. Our co-ordinator bought hats from his pocket. I just want them to give us money for dresses because I am not too happy that we have to go look for dresses. When we go look for it by older people then sometimes the dresses are too big for us, and then we have to tailor it ourselves. And I don't feel like doing it."

An extremely serious concern was expressed by several groups regarding travelling back to their home town after the event. All of the groups arrived with public transport. In all cases, it was a hired mini-van or taxi. Normally, the locations where they performed for the competition were a few hours' drive away from their home town. They left in the early morning and travelled several hours to be in time for the competition, which may have started at 8:00 and finished at 16:00. Directly after the competition, they left for their home town. They drove home for several hours in a full vehicle and slept uncomfortably 'upright' until they reached their destination. This also meant that the driver may have been exhausted, irrespective of whether he/she had the opportunity to rest in a mini-van taxi during the day. This was a very risky, dangerous and unacceptable situation. Cleo Esau (15) from the Mighty Angels Riel Dancers highlighted the problem, bearing in mind that this group were from the Eastern Cape and always had to travel to the Western and Northern Cape for a competition: "We must travel far to get to the competition and immediately after the competition we must travel back home. There is no accommodation because there are a lot of groups and if we are not booked in to a hostel then there is no place to sleep. We travel very far and sit uncomfortable on our way back home." Her fellow riel dancer, Shirley Konstabel (15), backed this up: "The transport and accommodation is a problem. We never have a place to sleep when we get to where the competition is held". This situation could have disastrous consequences if measures are not taken to alleviate this problem, especially in light of South Africa's high road accident and death rates.

A point that was mentioned by all the groups was that they, as winning teams, all wanted to have a celebratory lap around the town after the competition. Suggestions were made to have a victory drive through the streets of the town the following day. In Plate 4.7 below, the photograph shows all the dance groups on their way to the competition venue. Approximately an hour before the start of the dance competition on the Saturday morning, the dance groups drove through the town to give exposure to the competition. Something similar was requested by the dance groups for the winning team after the competition.



**Plate 4.7: The dance groups having a drive through the town on their way to the venue. (Photograph: Hylton Arnolds)**

All the participants were satisfied with the accommodation, but unfortunately did not like the hostel setup with regard to the time of going to sleep. Every single focus group immediately complained about this fact when the researcher asked what they were dissatisfied about. They all complained about being ‘locked up’ in hostels after the day’s excitement. They did not like the way they were being treated in the hostels. The researcher assumed that this had to do with basic school hostel rules which needed to be abided by, and understandably children would not really want to adhere to those types of regulations.

The improvement of the dance arenas at some locations were mentioned by participants. This pertained to the sand type, depth, ground hardness and level of the sand on which they had to dance. The participants explained that it disadvantaged a dancer if the dance arena was not satisfactory. Shaun Scheffers (15) from the Calvinia Sitstappers complained about this issue: “I would say they must improve their dance arena. Sometimes your feet hurt. I have seen it more than once that sometimes the sand is too thick, then it is too thin, and then it is too hard. At other times the sand is perfect.”

Whilst various concerns and wishes were raised by the participants, the overall feeling of all the participants and their co-ordinators was summed up by André Zimri (17) from the Nuwe Graskoue Trappers: “I am very satisfied up to now what the ATKV did for me, there is nothing more that I can expect from them.”

#### **4.4. Conclusion**

The focus group discussions were extremely inspiring and the researcher was able to gain perspectives from the young dance participants regarding the role of the ATKV Riel Dance Competition. The young people who were interviewed chose to occupy themselves with a dance hobby, most probably to alleviate boredom in their rural districts. However, on closer inspection, the researcher discovered that they encapsulated the values and morals of their parents and forefathers in order to improve their own lives. In chapter 5, the researcher explores the ATKV Riel Dance Competition from the perspective of the senior riel dance participants.

## **CHAPTER 5**

### **THE MEANING OF THE EVENT ACCORDING TO SENIOR PARTICIPANTS**

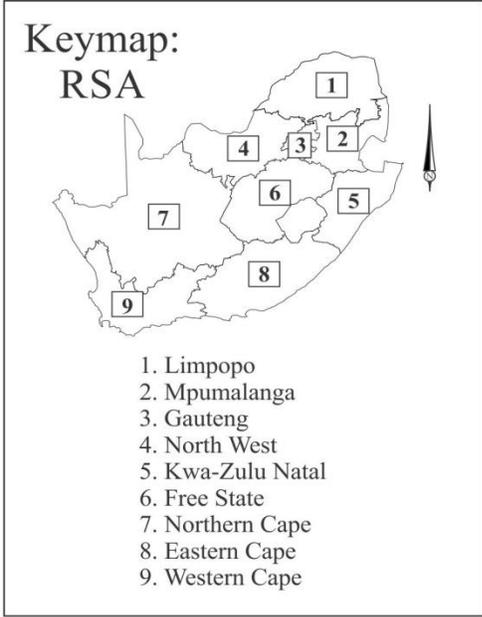
#### **5.1. Introduction**

Face-to-face interviews with twenty veteran dancers who have been practicing the dance since the 1950's provided the researcher with valuable insight into the history of the dance and their way of living, while the open-ended structured questionnaire issued to the participants in the ATKV Riel Dance Competition explored demographic, economic, social, environmental, political, cultural, historical and heritage aspects.

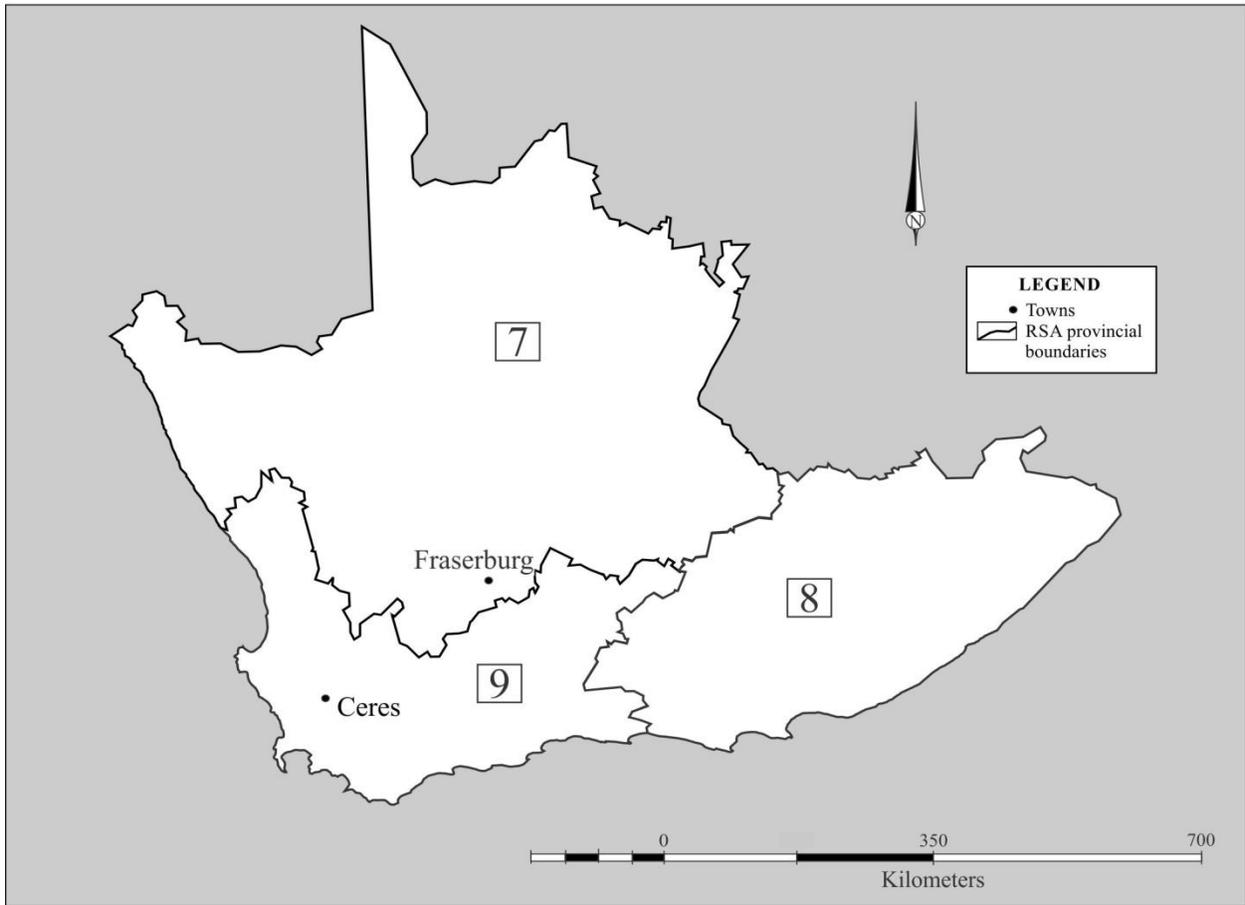
Self-administered questionnaires were issued to two senior dance groups. The selected dance group participants were the Fraserburg Riel Dancers from Fraserburg in the Northern Cape Province and the Witzenberg Riel Dancers from Ceres in the Western Cape Province. There were eleven participants from Fraserburg Riel Dancers and seven participants from Witzenberg Riel Dancers.

#### **5.2. Data collection and representation of the questionnaires issued to participants**

In total, eighteen questionnaires were completed. A Likert-type scale was used to evaluate the views of the respondents regarding the riel dance competition. A sample questionnaire is included as Annexure E in this dissertation. A consent form was given to all respondents to complete prior to them completing the questionnaire. The consent form served as a request for permission to use their completed questionnaires in this study. A consent form is included as Annexure D in this dissertation. Map 5.1 below indicates the resident towns of the senior participants who completed the questionnaires.



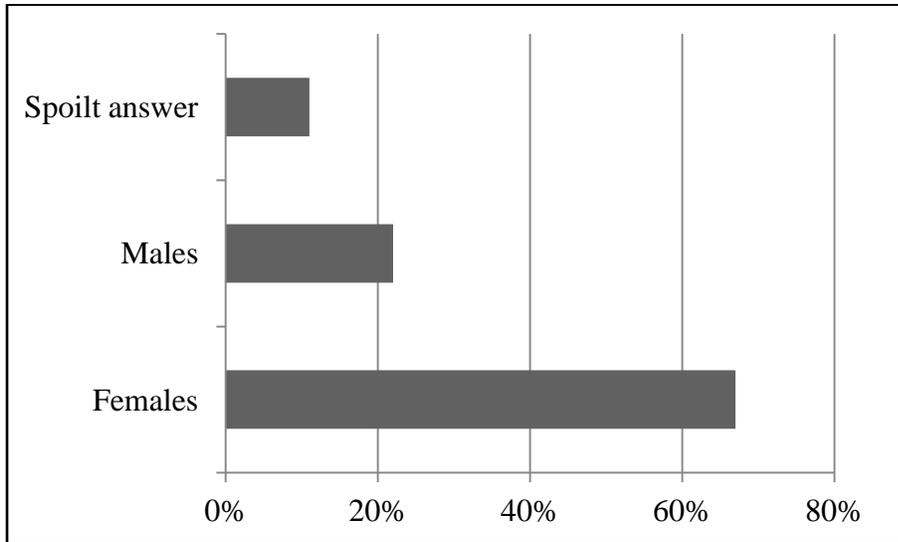
## SPATIAL LOCATION OF PARTICIPANTS WHO COMPLETED QUESTIONNAIRES



**Map 5.1: Spatial location of participants who completed questionnaires (Compiled by Hylton Arnolds and Laura Steyn)**

Questions 1 to 8 dealt with various demographic and personal aspects pertaining to the participant's personal life and participation in the competition. Some of the data collected from the Likert-type scales and exploratory questions are presented in the form of bar graphs below.

In Question 1, the gender of the respondents who completed the questionnaire was recorded. There were 67% females and 22% males. 11% of the respondents had a spoilt answer.



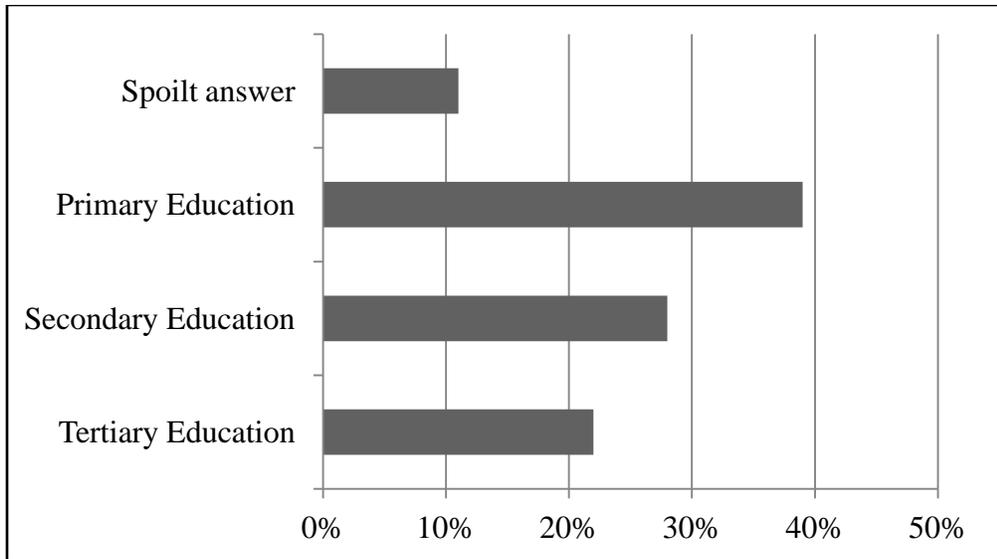
**Figure 5.1: Gender ratio (Source: Questionnaire data)**

In question 2, the ages of the respondents were recorded. 0% were between the ages of 1 and 16 years of age; 39% were between 17 and 35; 28% were between 36 and 50; 22% were between 51 and 65; and 11% had this answer spoilt.

In question 3, the names of the towns and province of the respondents were recorded.

In response to question 4, 100% of respondents were Coloured. There were no Black, White, Indian and non-South African citizens who completed the questionnaire.

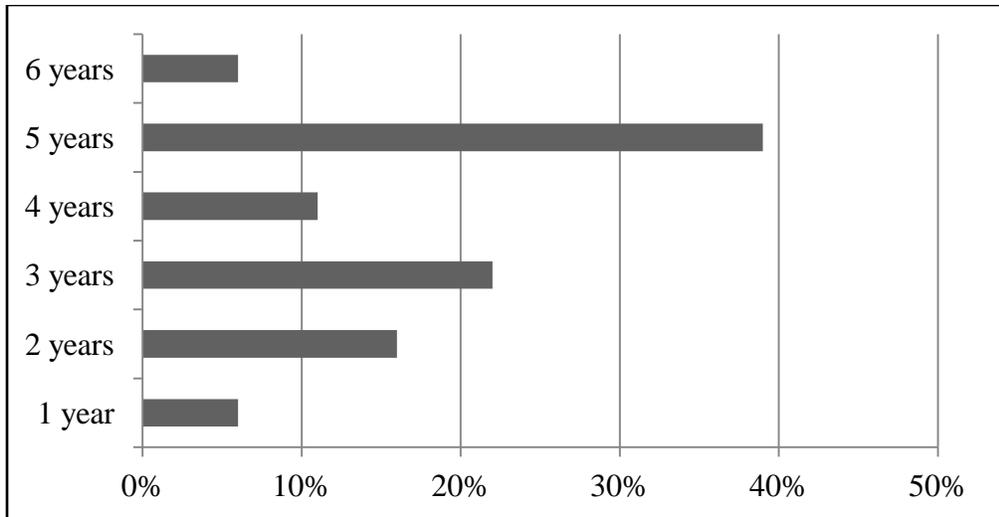
Question 5 asked about participants' level of education. 22% of the respondents had tertiary education; 28% had secondary education; 39% had primary school education; and 11% of the respondents had this answer spoilt.



**Figure 5.2: Level of Education (Source: Questionnaire data)**

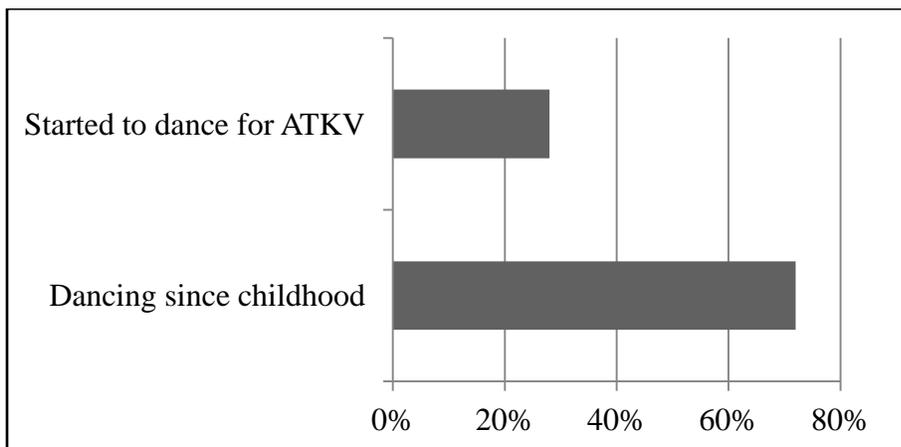
In question 6, the respondents were required to indicate to which riel dance group they belonged.

In question 7, each respondent had to indicate how long they had been participating in the ATKV Riel Dance Competition. 6% of the respondents indicated one year; 16% of the respondents indicated two years; 22% of the respondents indicated three years; 11% of the respondents indicated four years; 39% of the respondents indicated five years; and 6% of the respondents indicated six years.



**Figure 5.3: Participation in the ATKV Riel Dance Competition (Source: Questionnaire data)**

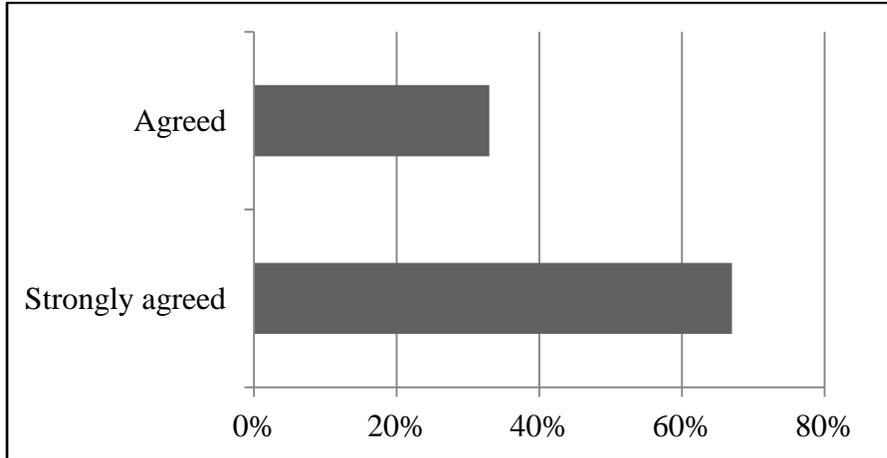
In response to question 8, 72% of the respondents indicated that they had been dancing the riel dance since childhood, and 28% reported that they had started to dance for the ATKV Riel Dance Competition. The senior dance groups had been doing the riel dance before the competition, while the younger dancers learnt the dance for the competition.



**Figure 5.4: Duration of time that participants have been doing the riel dance (Source: Questionnaire data)**

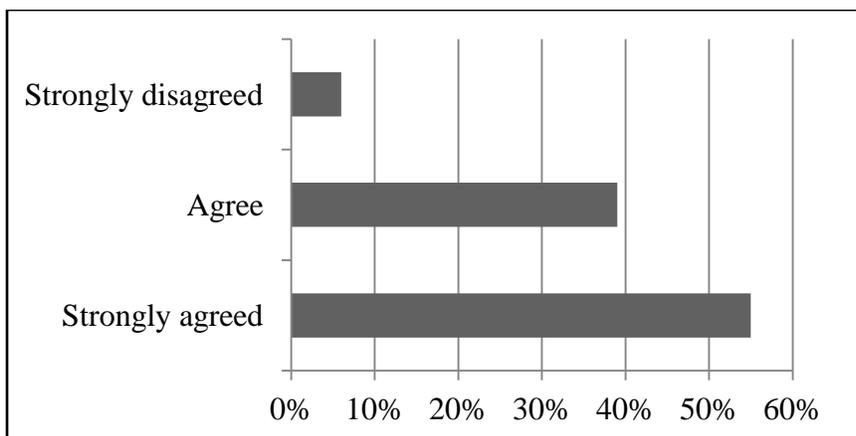
Questions 9 to 25 dealt with social aspects regarding the participants' perception of the ATKV Riel Dance Competition.

In question 9, the respondents were asked whether they enjoyed participating in the competition because it reduced stress in their lives. 33% of the respondents agreed and 67% strongly agreed that participation in the competition reduced stress.



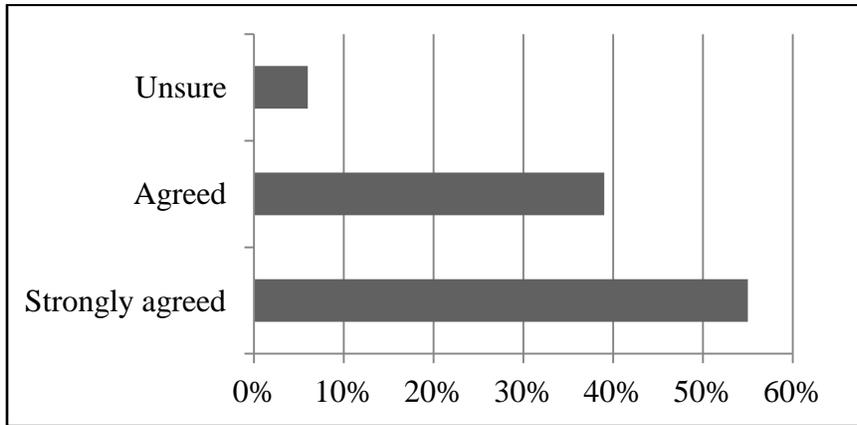
**Figure 5.5: Perception that the ATKV Riel Dance Competition reduces stress (Source: Questionnaire data)**

In question 10, the respondents were asked whether they participated in the competition because it was a change in their routine. 6% of the respondents indicated that they strongly disagreed that they enjoyed taking part in the competition because it was a change in their routine. 39% indicated that they agreed, and 55% said that they strongly agreed with that statement.



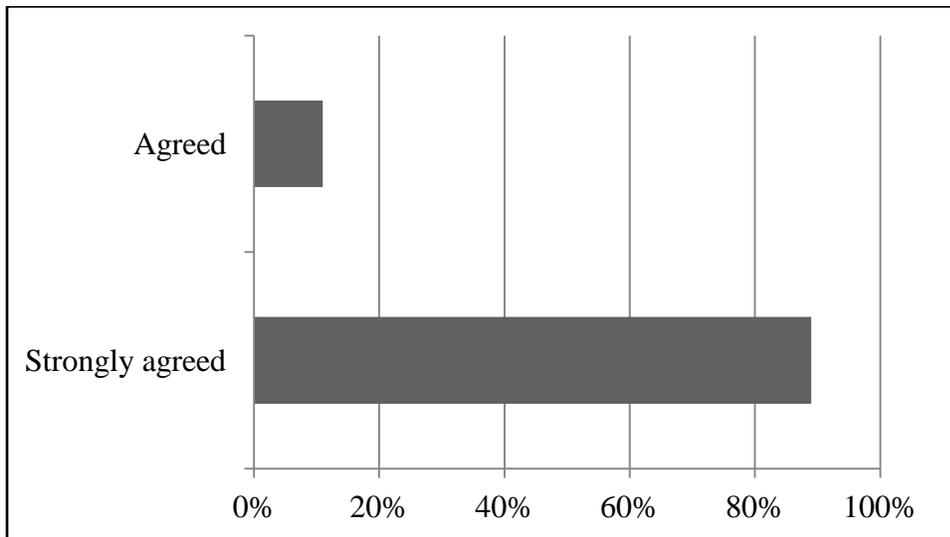
**Figure 5.6: Perception that participation in the ATKV Riel Dance Competition is a change in routine (Source: Questionnaire data)**

Question 11 asked whether the respondents enjoyed cultural experiences. 39% of the respondents indicated that they agreed and 55% strongly agreed. 6% were unsure.



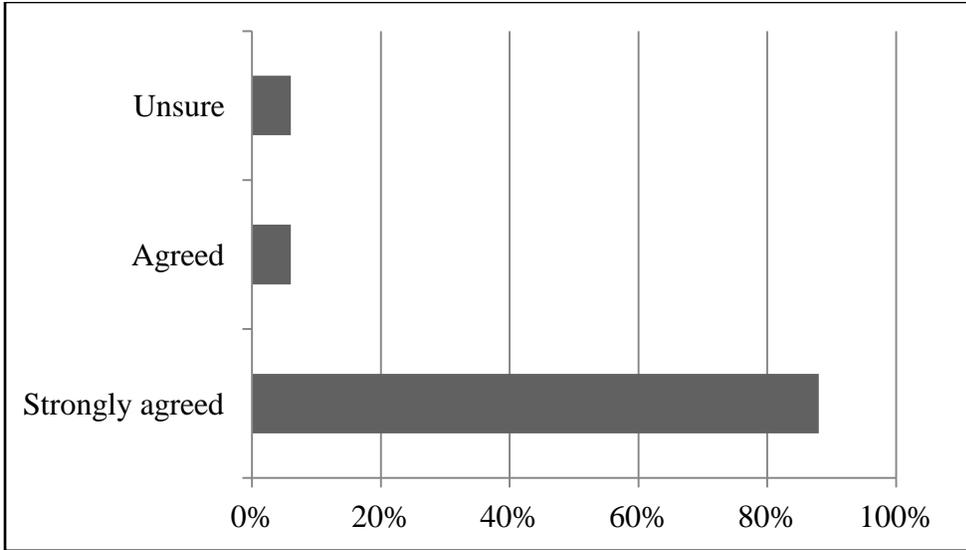
**Figure 5.7: Enjoyment of cultural experiences (Source: Questionnaire data)**

In question 12, 11% agreed that the ATKV Riel Dance Competition was exciting and 89% strongly agreed.



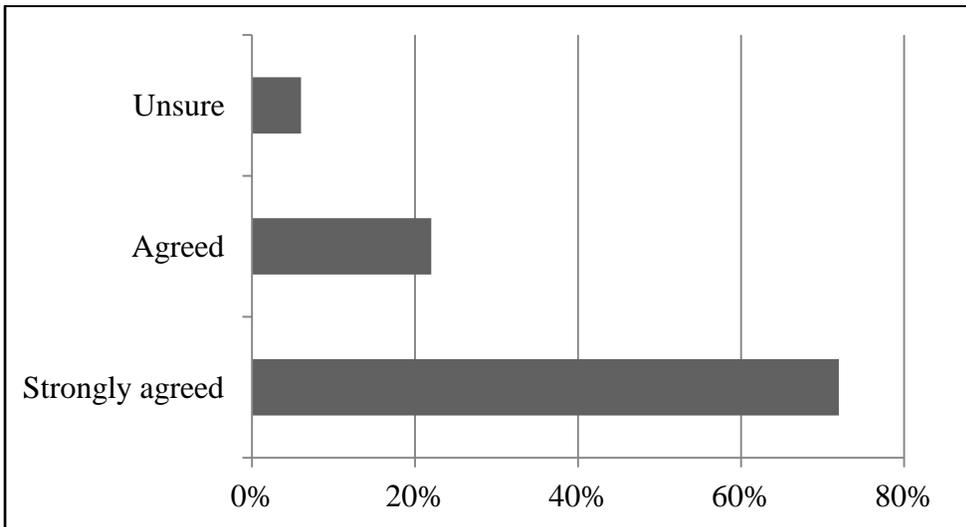
**Figure 5.8: Perception that the ATKV Riel Dance Competition is exciting (Source: Questionnaire data)**

In question 13, 88% strongly agreed that they enjoyed themselves at the competition, 6% were unsure and 6% agreed.



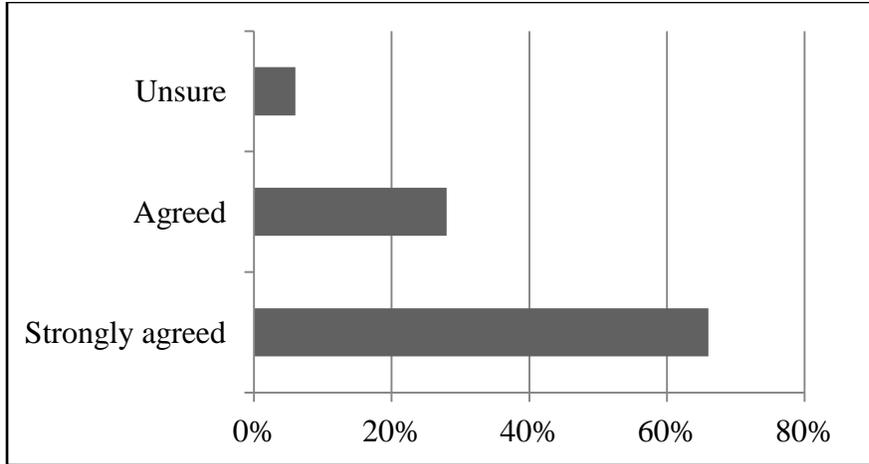
**Figure 5.9: Enjoyment at the ATKV Riel Dance Competition (Source: Questionnaire data)**

In question 14, respondents were asked whether they made new friends at the competition. 22% agreed that they made new friends at the competition, 72% strongly agreed and 6% were unsure.



**Figure 5.10: Developing friendships at the ATKV Riel Dance Competition (Source: Questionnaire data)**

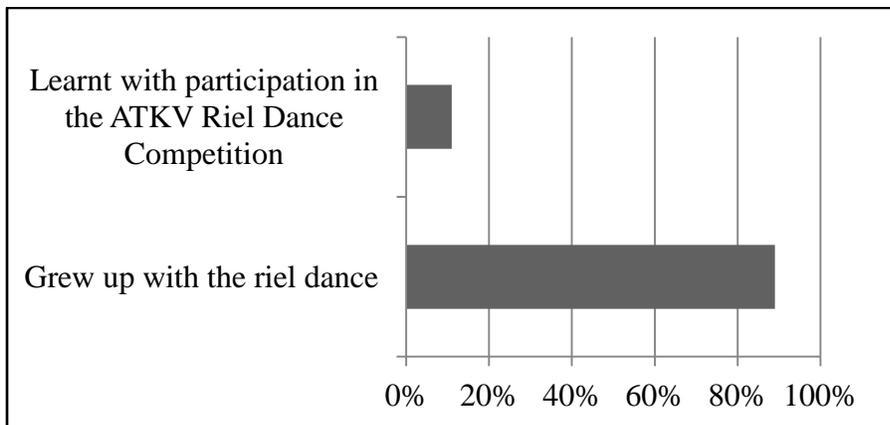
In question 15, 28% of the respondents agreed that they felt safe at the competition, 66% strongly agreed and 6% were unsure.



**Figure 5.11: Perception of safety at the competition (Source: Questionnaire data)**

In question 16, participants were asked where they heard about or saw the riel dance for the first time. All the participants indicated that they experienced the riel dance for the first time by seeing their families dance. This was usually at home when friends and families came together for some or other festivity.

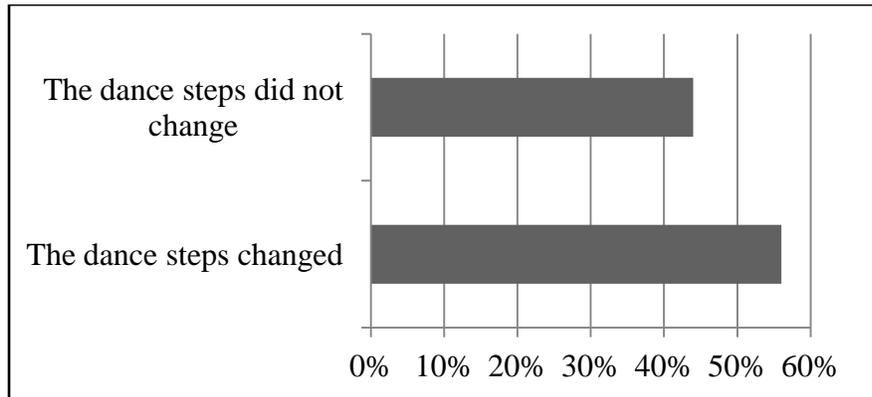
In response to question 17, 11% indicated that it was only with the ATKV Riel Dance Competition that they personally started to practice the dance. 89% indicated that they grew up dancing the riel dance.



**Figure 5.12: Dancing the riel dance (Source: Questionnaire data)**

In question 18, the respondents who grew up with the riel dance had to indicate whether the dance moves changed from what they know. 44% indicated that they perceived the dance steps

not to have changed and 56% indicated that they felt that the dance steps had changed. This conclusion is confirmed by the researcher's own observations and comparison with video recordings from previous competitions. While many typical movements are retained, there are also adaptations based on the theme of the competition for a particular year.



**Figure 5.13: Perception that the dance steps had changed (Source: Questionnaire data)**

In question 19, the respondents had to indicate who among their present or past family members could do the riel dance. Very few indicated that it was the whole family. The participants indicated that their parents and grandparents could do the riel dance.

Question 20 asked whether there were certain dance moves for children and other dance moves for adults. All the participants indicated that there were no difference in the dance steps and styles for young people and adults. This conclusion was confirmed by observations made at the dance competition, as well as video recordings of past events. Even though moves are not reserved for particular age groups, some of the more energetic moves are more often done by younger participants. It was also observed that despite their age, some older participants also do very energetic dance moves.

In question 21, the respondents had to indicate if the dance steps told a story. The respondents all indicated that this was indeed the case. They stated that the riel dance depicts issues of the day, and is a political and cultural dance. The dancers depicted daily work activities, including the type of lifestyle that was prevalent at the time when the dance was performed decades ago.

In question 22, the respondents were requested to indicate which animals were depicted in the riel dance. They listed the wildlife that was found in their geographic locations, eg. ostriches, surricates, horses, chickens, baboons, etc. Examples of the depiction of animals and lifestyles were observed by the researcher during various rounds of the competition, as well as in recordings of the dance. The meaning of the dance steps and how the lifestyles and animals are depicted are explained by Arnolds and De Jager (2013).

In question 23, the respondents were asked whether the physical environment was depicted in the riel dance. If so, they had to indicate how it was depicted. The participants indicated the relevance of depicting themes for the purposes of the competition. It was a requirement for the competition that the dance groups selected a theme which represented their town and depicted it in the dance. They received points for depicting these themes. The physical environment and the landscape of the towns were depicted in the dance. Monuments and places of interest were also indicated, such as the corbelled houses depicted by the Korbeel Riel Dancers from Carnarvon.

In question 24, the respondents were asked why dust is often kicked up during the riel dance. They were asked if this was intentional or whether it was just because of the environment where the riel dance was performed. They indicated that it was merely coincidental. The linkage to the dust surfaces on which they danced was related to the dance being practiced in the environment of farmyards.

In response to question 25, the respondents indicated that there was definitely a connection to the audience. Only one respondent indicated that he/ she did not think so, which was due to concentrating on the dance steps for competitiveness. They indicated that although they were nervous, they tried to interact with the audience, and in turn the audience responded. The researcher observed that the participants were very focused while competing in the dance event, but did have interaction with the audience after the event, as the audience applauded enthusiastically and provided positive feedback. This observation was made in various rounds of the event and also from video and cell phone recordings of previous rounds of the competition.

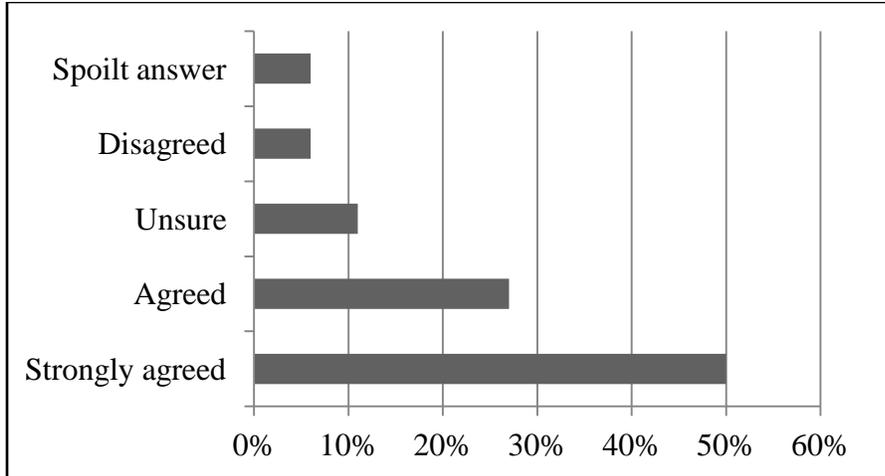
Questions 26 to 33 pertained to the cultural, historical and heritage aspects of the ATKV Riel Dance Competition and the riel dance.

In question 26, respondents had to give their view on the role that the ATKV Riel Dance Competition played in their culture and heritage. The respondents indicated that the ATKV has played a major role in protecting and preserving the heritage of the riel dance. They made the dance form more visible amongst South Africans. In the process, this ensured that the dance was being practiced and brought to the forefront of learning about other people's cultures and history. This conclusion was confirmed during interviews with the organiser, as well as with visitors to the event.

In question 27, the respondents had to indicate how the riel dance was used for education and learning. They indicated that more people are now aware of an unnoticed part of the Coloured people's cultural heritage. The dance taught the dancers about respect for their own culture, and they also used it as a form of relaxation. The dance form and belonging to a group and then taking part in a competition taught them how to be disciplined. They learnt more about the dance itself. This conclusion is in line with the finding of the focus group discussion with junior participants. Many of the junior participants learnt the riel dance in order to participate in the competition. The competition therefore enhanced education and learning about heritage.

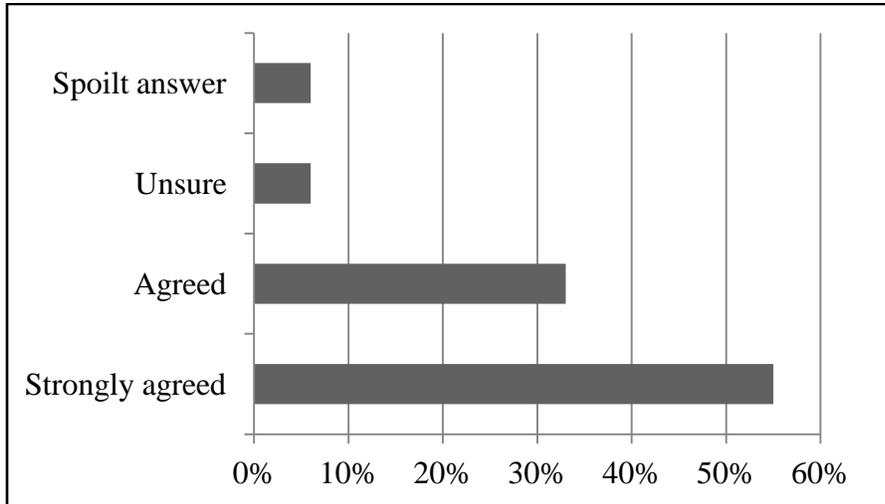
In question 28, the respondents had to indicate what the children learnt from the riel dance. It was said that children learnt and grew up to value their history, culture and heritage. In this way, they were also exposed to other people's cultures and heritage. They learnt to respect all people in this regard. It was also indicated that belonging to such a group helped young people to increase their self-esteem and self-worth if they had a sense of belonging. With the current socio-economic challenges within many of their communities, this competition also kept young people busy and occupied. The young participants helped to expose other people to their culture and heritage.

In response to question 29, 6% did not agree that the ATKV Riel Dance Competition provided the space for them to reflect on their identity, while 27% of the respondents agreed and 50% strongly agreed. 11% of the respondents were unsure. 6% had this answer spoilt.



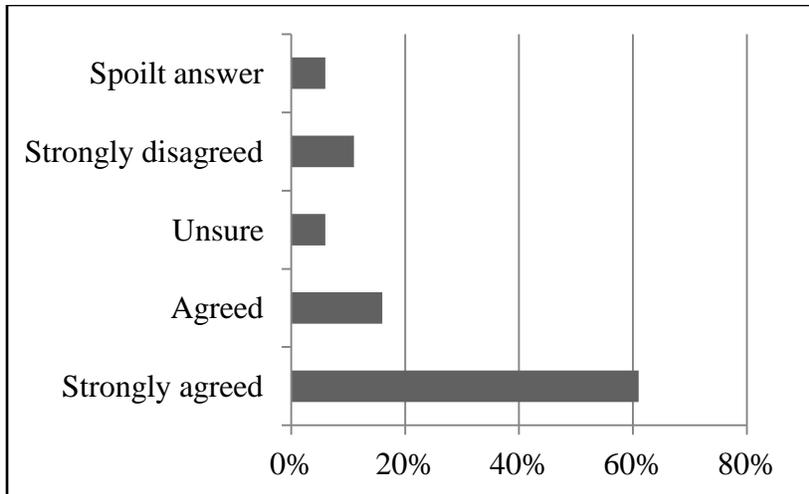
**Figure 5.14: ATKV Riel Dance Competition as a place of reflection (Source: Questionnaire data)**

In response to question 30, 33% respondents agreed and indicated that the ATKV Riel Dance Competition created the space to protect and preserve heritage and culture. 55% strongly agreed, 6% were unsure, and 6% had this answer spoilt.



**Figure 5.15: ATKV Riel Dance Competition as a protector of cultural heritage (Source: Questionnaire data)**

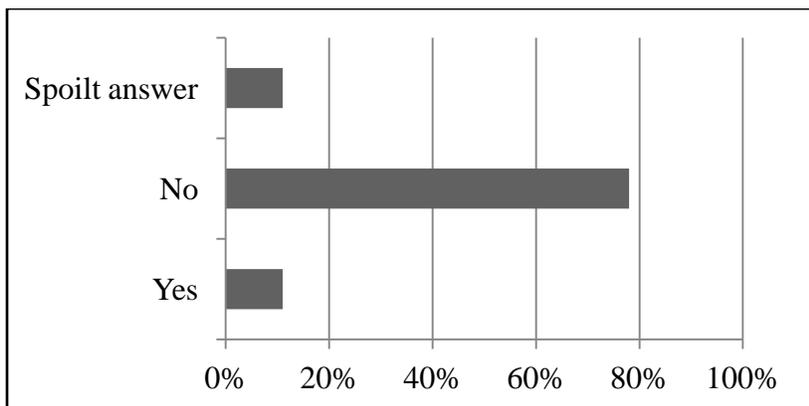
In question 31, 16% of the respondents agreed and indicated that the ATKV Riel Dance Competition made them aware of their culture and heritage. 61% strongly agreed and 6% were unsure. 11% strongly disagreed and 6% had this answer spoilt.



**Figure 5.16: ATKV Riel Dance Competition as a means of raising awareness of cultural heritage (Source: Questionnaire data)**

In question 32, 94% of the respondents indicated that the ATKV Riel Dance Competition contributed to the protection of the cultural heritage of Coloured people. 6% had this answer spoilt.

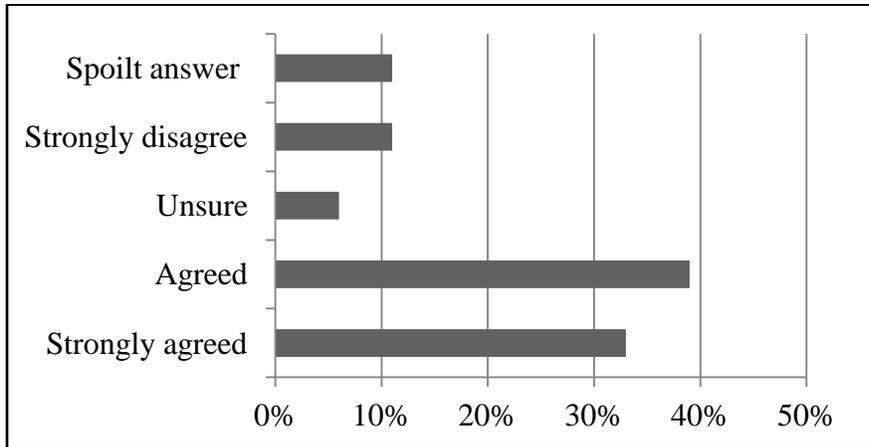
In question 33, the respondents had to give their view regarding whether the ATKV Riel Dance Competition was only meant for members of the Coloured community. 78% indicated that it was not only meant for Coloured people and 11% indicated that it was only meant for Coloured people. 11% spoilt this answer.



**Figure 5.17: Perception that the ATKV Riel Dance Competition is only meant for Coloured people (Source: Questionnaire data)**

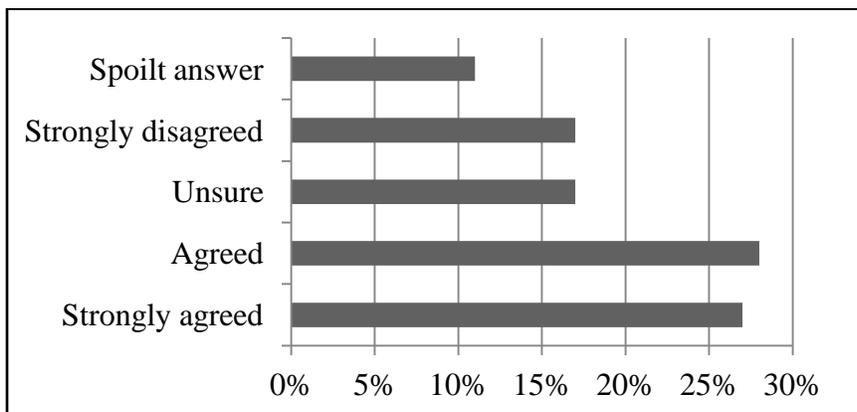
Questions 34 to 38 dealt with participants' issues related to the political aspects of the ATKV Riel Dance Competition.

In response to question 34, 33% strongly agreed that the ATKV Riel Dance Competition provides an opportunity for them to connect with their heritage and 39% agreed. 6% of the respondents were unsure and 11% strongly disagreed. 11% spoiled this answer.



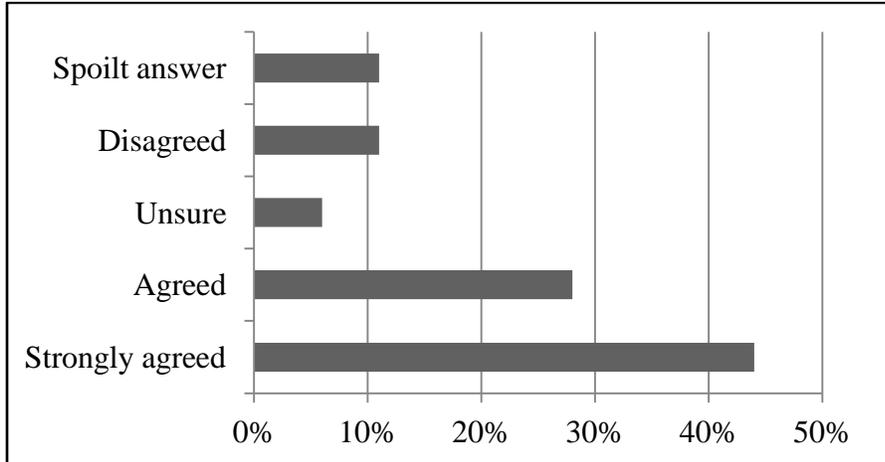
**Figure 5.18: ATKV Riel Dance Competition as a link to heritage (Source: Questionnaire data)**

In response to question 35, 28% of the respondents agreed that participation in the competition reaffirmed their identity. 27% strongly agreed, 17% respondents were unsure, and 17% of the respondents strongly disagreed. 11% had this answer spoiled.



**Figure 5.19: Participants' perception that the ATKV Riel Dance Competition is an affirmation of their identity (Source: Questionnaire data)**

In question 36, 28% of the respondents agreed with the statement that the ATKV Riel Dance Competition was strictly the heritage and culture of the Coloured community in South Africa. 44% strongly agreed, 6% were unsure, and 11% did not agree. 11% had this answer spoiled.



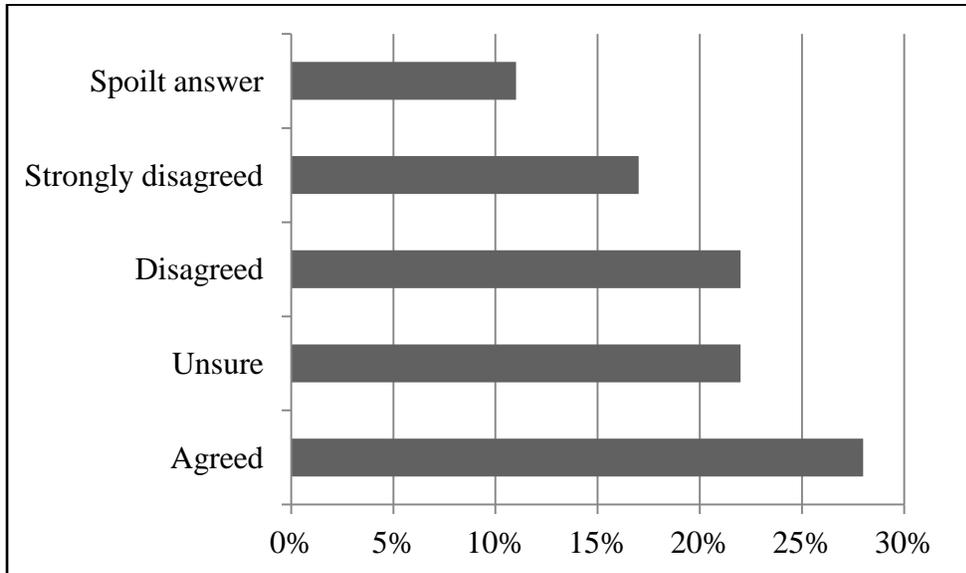
**Figure 5.20: Perception that the ATKV Riel Dance Competition is the cultural heritage of the Coloured community (Source: Questionnaire data)**

In question 37, the respondents were asked whether the ATKV Riel Dance Competition played a political role in South Africa. If the respondent felt that it did, then they were required to elaborate on the role that it played. The majority indicated that they felt the ATKV Riel Dance Competition played a political role in the Republic of South Africa. However, no respondent provided a reason. It appeared that nobody understood the question or could explain why they had answered the question in this way.

In question 38, the respondents were required to indicate whether there were certain regulations regarding the dress code that participants had to abide by for the competition. If they answered yes, then they were requested to explain what meaning was attached to clothing in the competition. The respondents indicated that the clothes they wore were from a different era, as they depicted the clothes worn by farm workers at the start of the twentieth century in the rural areas. In other cases, it was also the best clothes that people wore when visiting family and friends. However, not all the dance groups wore older style clothes for the competition.

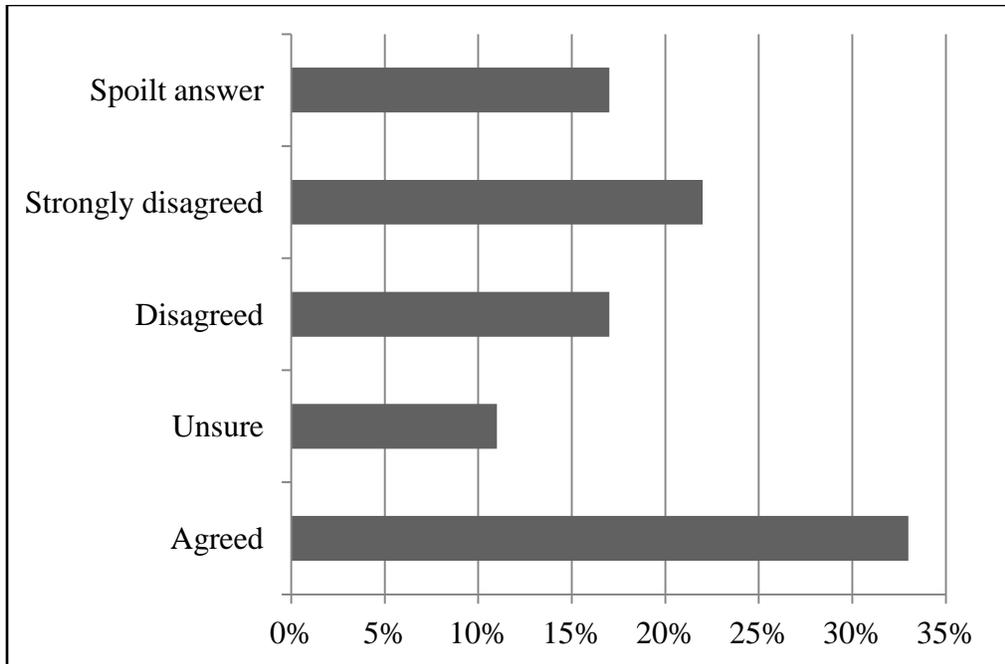
Questions 39 to 43 posed questions to participants regarding the economic aspects of the ATKV Riel Dance Competition.

In question 39, 28% of the respondents agreed that their community gained financially from participating in the riel dance competition. 22% of the respondents were unsure, 22% did not agree and 17% strongly disagreed. 11% had this answer spoilt.



**Figure 5.21: Financial benefit from the competition for communities (Source: Questionnaire data)**

In question 40, 33% of respondents agreed that they personally gained financially from participating in the ATKV Riel Dance Competition. 11% of the respondents were unsure and 17% of the respondents disagreed. 22% strongly disagreed and 17% had this answer spoilt.



**Figure 5.22: Financial benefit to participants (Source: Questionnaire data)**

In question 41, the respondents were required to suggest ways in which the ATKV Riel Dance Competition could have a positive financial impact on their community. Some suggested that they should receive remuneration for taking part in the competition. It was mentioned that they only got transport and food when competing. Many respondents felt that when they travelled from their home towns, they never had money to spend at their destination. It was also suggested that the ATKV introduce some sort of education fund for riel dancers. In addition, they indicated that their towns and municipalities should get some form of payment from the ATKV. There were suggestions that the competition should be spread to more towns, and that unemployed people were used to make clothes and shoes for the dancers. It was also suggested that the towns need to be marketed more in all cases.

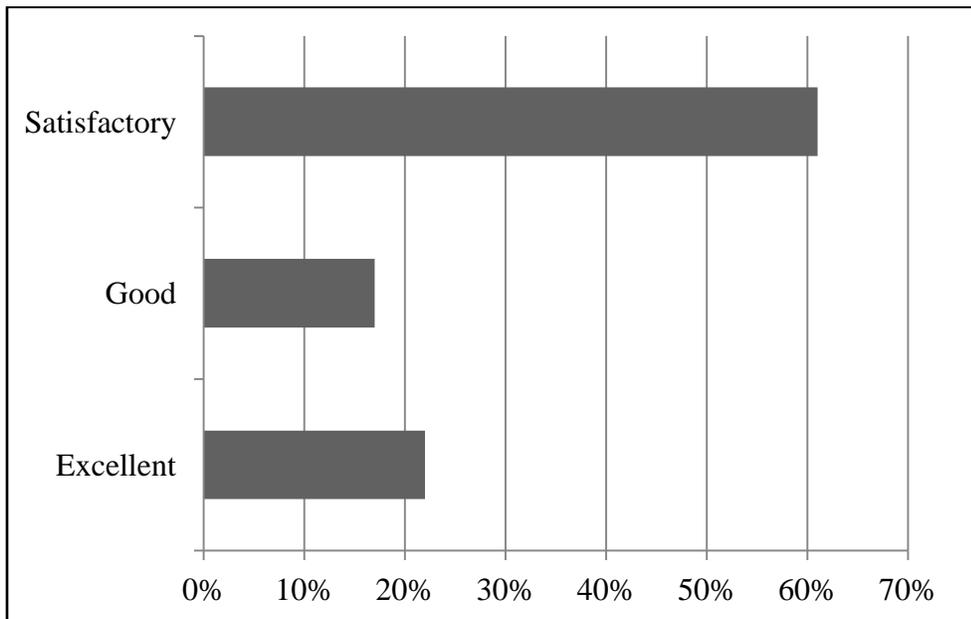
In question 42, the respondents were required to suggest ways in which the ATKV Riel Dance Competition could have a positive financial impact on their personal livelihoods. The respondents indicated that the ATKV could provide the dance clothes and shoes. The respondents also suggested that people should give donations during the competition when observing the dancers. Furthermore, it was suggested that everyone who reached the final round

should receive a small amount of money. It was also mentioned that an education fund or policy needs to be established.

In question 43, the respondents were asked for their perceptions regarding the marketing strategy of the ATKV Riel Dance Competition. The participants indicated that more involved marketing was required, especially for the elimination rounds which were held in the smaller towns. The participants indicated that there was preferential marketing of some dance groups and towns over others.

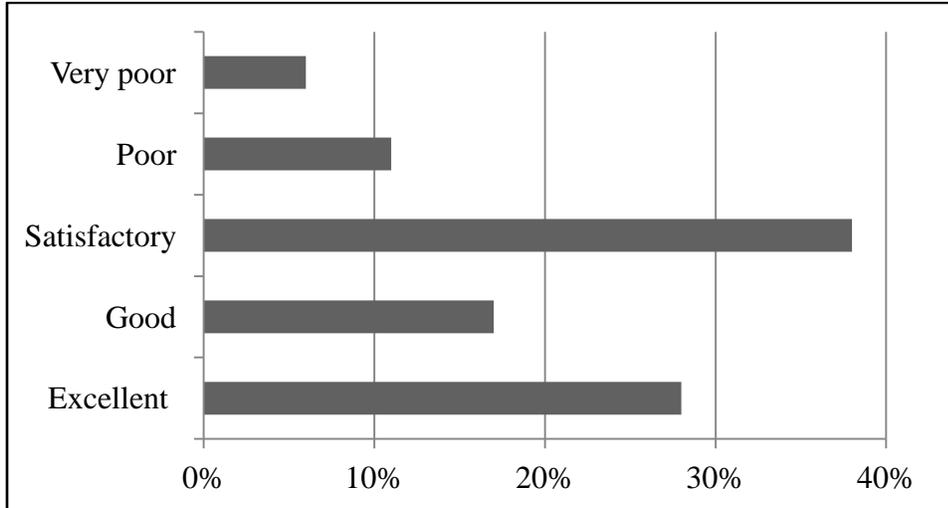
Questions 44 to 46 dealt with participants' perceptions of environmental aspects regarding the hosting of the ATKV Riel Dance Competition.

In question 44, 22% of the respondents classified the competition as excellent with regard to it being an environmentally-friendly event. 17% of the respondents rated it as good and 61% of the respondents regarded it as satisfactory.



**Figure 5.23: Perception of environmental awareness at the competition (Source: Questionnaire data)**

In question 45, 28% of the respondents regarded the toilet facilities as excellent. 17% regarded it as good, 38% regarded it as satisfactory, 11% regarded it as poor, and 6% regarded it as very poor.



**Figure 5.24: Perception of toilet facilities at the competition (Source: Questionnaire data)**

In question 46 the respondents had to give comments regarding the accommodation facilities when they travelled away from their home towns. They indicated that the accommodation was pleasant and comfortable. They also seemed to be satisfied with the food they received at the places where they stayed overnight.

Finally, space was allocated for comments and recommendations by respondents. In this regard, the respondents requested the ATKV to sharpen its marketing strategy. It also appeared that money and some form of extra cash for the dancers would be appreciated.

### **5.3. Analyses and interpretation of the data collected**

#### **5.3.1. Demographic aspects impacting on the meaning of the event**

All the respondents were Coloured. This fact indicates that it is essentially a competition to celebrate Coloured traditions and heritage. 72% of the dance participants indicated that they had been dancing the riel dance since childhood, and 28% indicated that they learnt the dance for the riel dance competition.

### **5.3.2. Social aspects impacting on the meaning of the event**

The dance participants all indicated that they enjoyed participating in the competition and that the competition was exciting.

### **5.3.3. Cultural/ historical/ heritage aspects impacting on the meaning of the event**

The participants acknowledged that the ATKV Riel Dance Competition played a role in allowing people to reflect on their identity. The participants expressed their appreciation to the ATKV for the role it played in creating awareness of the riel dance culture. The overwhelming majority of respondents indicated that the competition served to protect and preserve the cultural heritage of the Coloured people. However, 11% indicated that the ATKV Riel Dance Competition did not make them aware of their heritage and culture.

They also indicated that although the riel dance was the cultural heritage of the Coloured people, it did not exclusively belong to the Coloured people. They mentioned that they would like other race groups to participate in and visit the competition. The respondents were eager to attract and welcome all other race groups to take an interest in the competition and its associated heritage.

### **5.3.4. Political aspects impacting on the meaning of the event**

72% of the participants indicated that taking part in the competition connected them to their heritage. Just over half of the participants indicated that dancing in the competition confirmed their identity.

### **5.3.5. Economic aspects impacting on the meaning of the event**

Only a third of the participants felt that they or their community benefited financially from the competition.

The participants gave various suggestions on how the ATKV could improve its marketing strategy for the riel dance competition. It was indicated that more media coverage, especially photographs in newspapers, would be appreciated. It was also mentioned that more widespread marketing was required, especially in places where the dance was not yet known and where there

were no established dance groups. It was indicated that the winning teams deserved more exposure and must be treated and marketed as champions. It was suggested that some towns and dance groups unfairly received more exposure than others. It was suggested that there must be more involved marketing. In addition, it was requested that the ATKV publish brochures with photographs and background information of all the groups annually.

### **5.3.6. Environmental aspects impacting on the meaning of the event**

All the participants felt that the competition was environmentally-friendly.

The participants were asked about their views regarding the accommodation facilities when they slept away from home. Although they were generally satisfied with the food and accommodation facilities, some points were highlighted. It was mentioned that not all the children had bedding that they could bring with them when they went to the various places. Thus, bedding should be provided. It was also mentioned that accommodation in a hotel would at least be appreciated. The views about hotel accommodation concerned those adults who felt that they were being treated like children when they stayed in hostels. The lights were put off at a certain time and they had to be quiet. Some suggested that the hostel accommodation was not that good.

## **5.4. Conclusion**

In this chapter, the data collected from an open-ended structured questionnaire completed by the senior dance participants in the ATKV Riel Dance Competition were recorded. The participants all indicated that participating in the competition helped them remain connected to their heritage and the traditions of their forefathers. The participants did not feel that their lives improved financially as a result of the competition, and they required more marketing intervention strategies for the elimination rounds of the competition. In chapter 6, the data collected from the visitors to the competition will be presented and discussed.

## **CHAPTER 6**

### **THE MEANING OF THE EVENT ACCORDING TO THE VISITOR QUESTIONNAIRE**

#### **6.1. Introduction**

A variety of lenses were used to explore different facets of the research problem in this study. In this regard, not only the views of participants, but also those of the organisers and visitors, were elicited in order to enhance the understanding of the ATKV Riel Dance Competition. One hundred open-ended structured questionnaires were issued randomly to visitors who attended the final round of the ATKV Riel Dance Competition on the 01 December 2012. It took place at the Afrikaans Language Monument in Paarl, in the Western Cape Province of South Africa. Sixty-three questionnaires were returned. The visitors' questionnaire was structured around motivation variance on the basis of socio-demographic, cultural, political, economic and environmental variables. The purpose of the questionnaire was to determine significant factors with regard to visitor satisfaction, intention to revisit the festival and the perception of heritage.

#### **6.2. Data collection and representation of the questionnaire issued to visitors**

A consent form is included as Annexure F and a sample questionnaire is included as Annexure G in this dissertation.

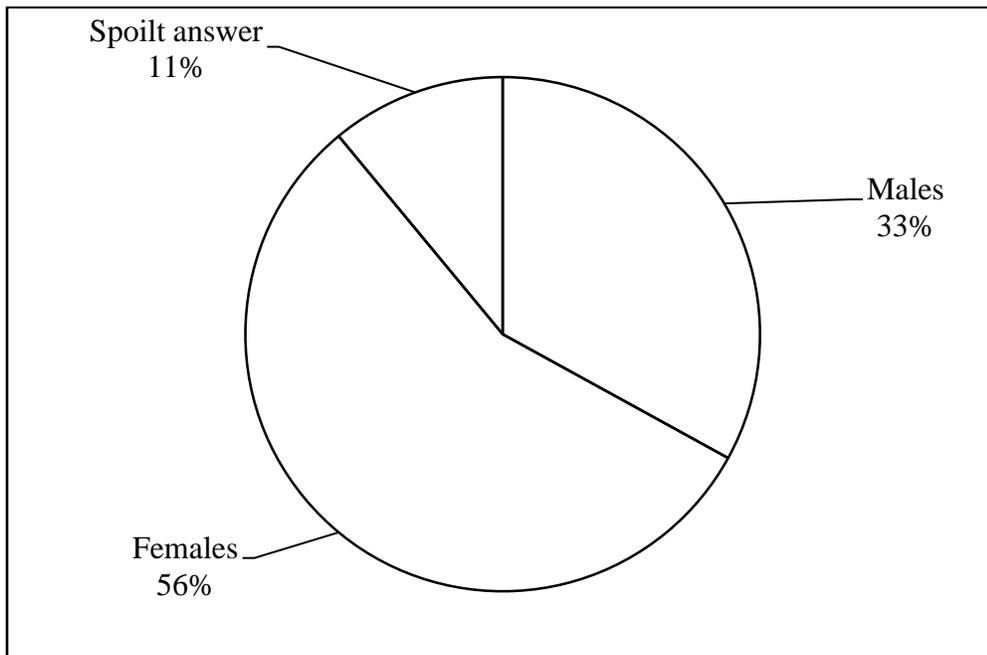
The consent form was given to all respondents to complete. The consent form was used to request permission from the participants to use their completed questionnaires in the publication of this study.

The researcher was stationed at a table with a set of questionnaires in the arena where the competition was being held. This table was visible to the entire audience and two announcements were made for people to support the research process, by inviting audience members to complete a questionnaire. People were free to collect a questionnaire and pencil and to return it during the course of the dance competition, which lasted about five hours.

100 questionnaires were collected by adults on-site and 63 were returned. Some of the data collected from the Likert-type scales and exploratory questions are presented in the form of pie charts below. It can be regarded as a limitation to this study that the respondents were not necessarily representative of the visitors to the competition. Despite this, however, valuable information was collected.

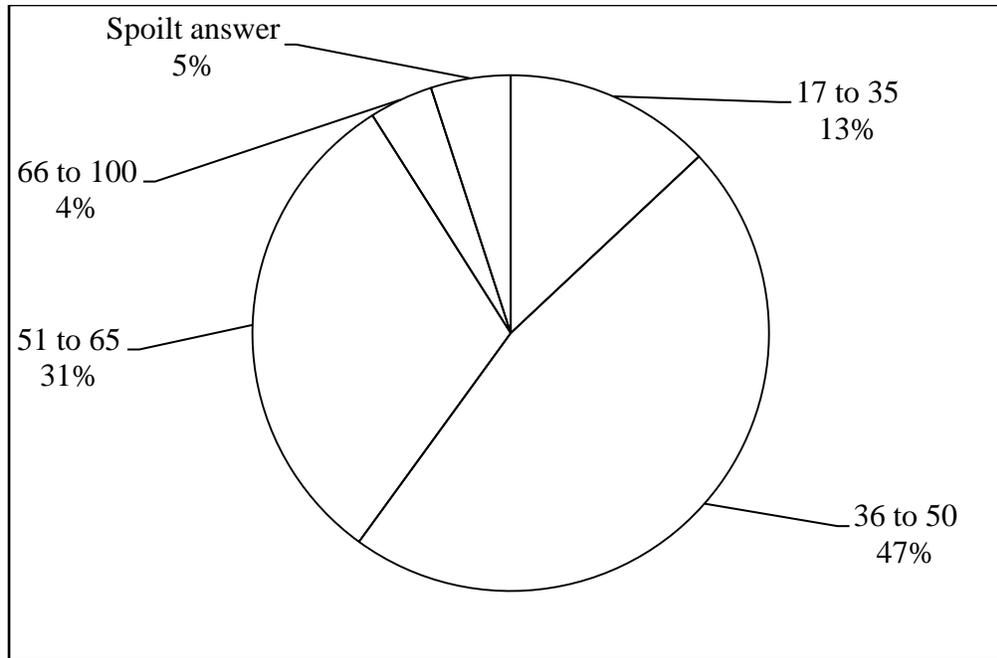
Questions 1 to 11 dealt with various demographic and personal aspects pertaining to the visitors' personal lives and attendance of the competition.

In response to question 1, 56% of the respondents were female and 33% were male. 11% of the answers were spoilt.



**Figure 6.1: Number of males and females visiting the competition (Source: Questionnaire data)**

In response to question 2, 13% were aged between 17 and 35 years; 47% were aged between 36 and 50; 31% were aged between 51 and 65; and 4% were between the ages of 66 and 100. 5% of the answers were spoilt.

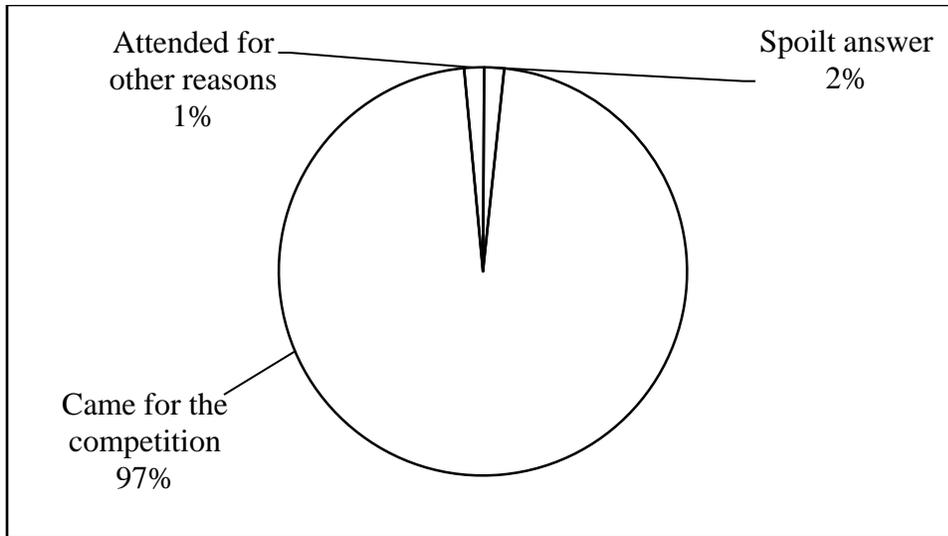


**Figure 6.2: Age groups (Source: Questionnaire data)**

Question 3 asked where the visitors to the competition had come from.

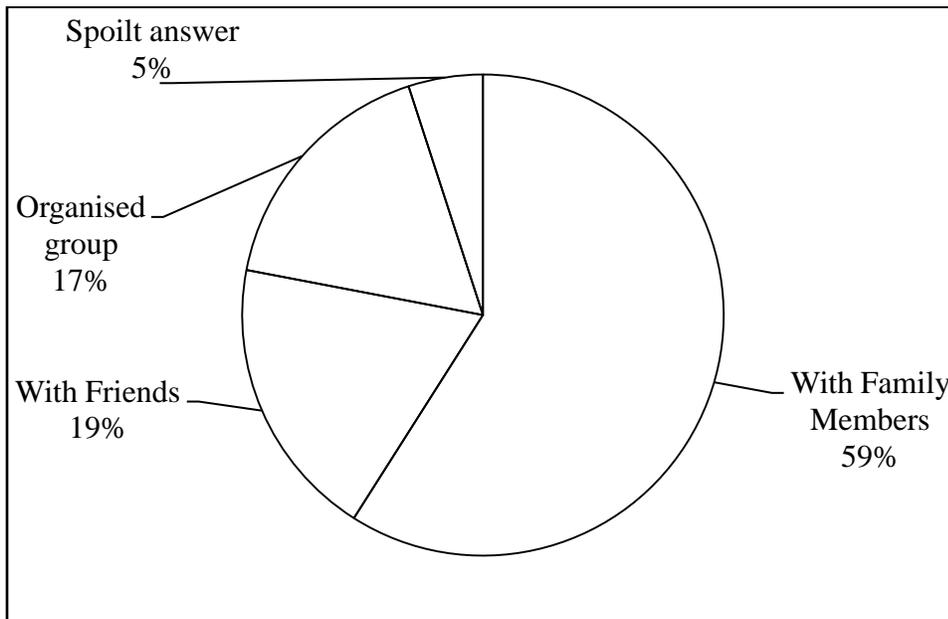
In question 4, respondents had to indicate how far they had travelled in order to attend the competition.

In question 5, the respondents were asked whether they came especially to Paarl for the competition. 97% of the respondents indicated that they came to Paarl especially for the competition. Only 1% indicated that they did not come for the competition, and most probably resided nearby. 2% of the answers were spoilt.



**Figure 6.3: Reasons for attending the competition (Source: Questionnaire data)**

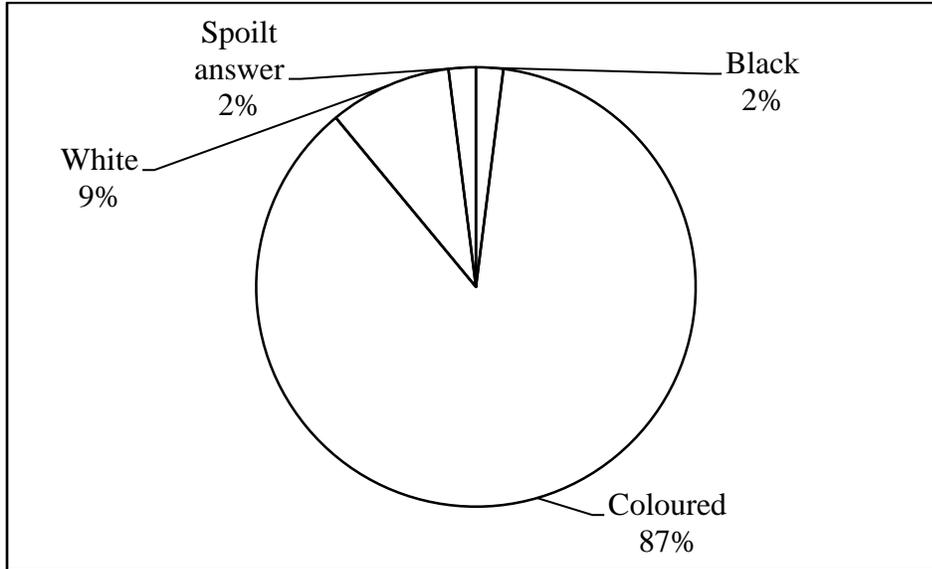
In response to question 6, nobody came alone, 59% came with family members, 19% came with friends and 17% came as part of an organised group. 5% of the answers were spoilt.



**Figure 6.4: Visiting with family and friends (Source: Questionnaire data)**

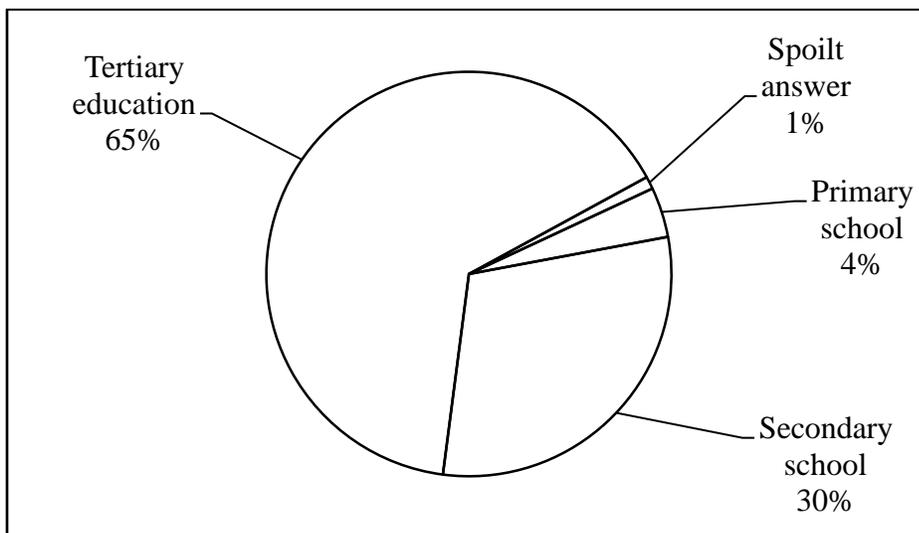
In response to question 7, 2% of those respondents who completed the questionnaire were black, 87% were coloured, and 9% were white. 2% of the answers were spoilt and nobody who was not a South African citizen completed the questionnaire. The researcher noticed a significant

difference in the racial mix between the regional competitions held in the rural areas, where almost all the visitors were Coloured, and the final competition in Paarl, where there were noticeably more white people.



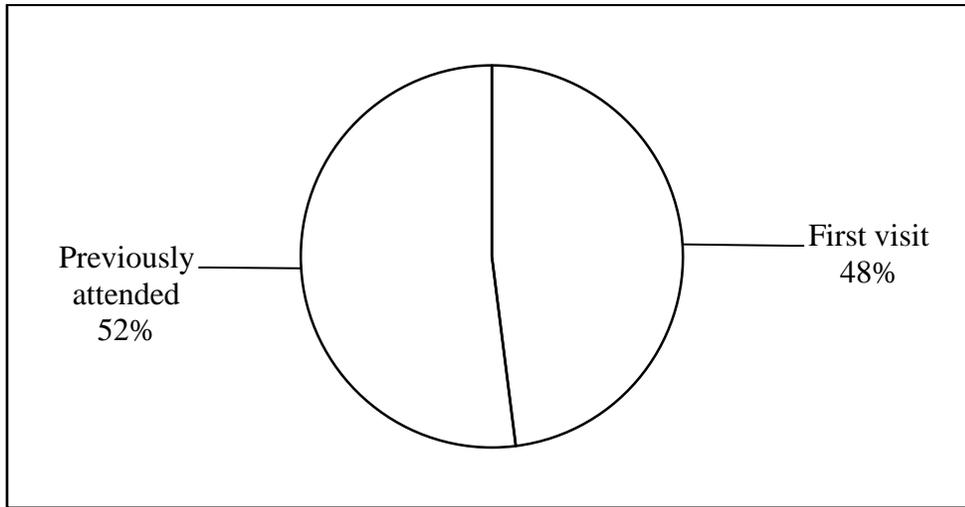
**Figure 6.5: Racial mix of the respondents at the competition (Source: Questionnaire data)**

In response to question 8, 4% of the respondents indicated that they had primary education, 30% had secondary education, and 65% had a tertiary level of education. 1% of the answers were spoilt.



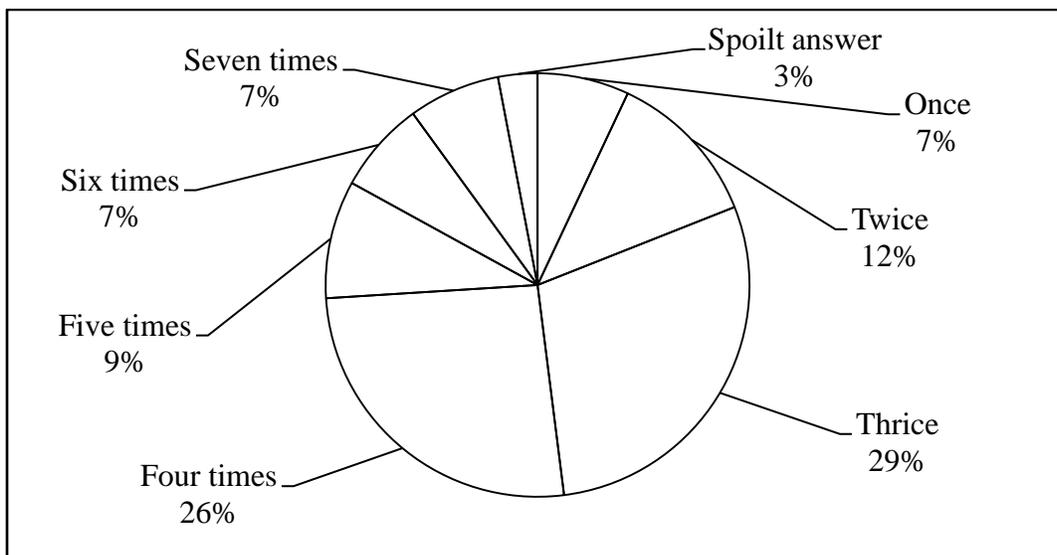
**Figure 6.6: Level of education (Source: Questionnaire data)**

In response to question 9, 48% of the respondents who completed the questionnaire indicated that it was their first visit to the competition and 52% indicated that it was not their first visit.



**Figure 6.7: Repeat visitor attendance of the competition (Source: Questionnaire data)**

In question 10, the respondents who indicated that it was not their first time to visit the competition were asked how many times they had previously attended the competition. 7% of the respondents indicated that they had attended once before; 12% indicated two times; 29% indicated three times; 26% indicated four times; 9% indicated five times; 7% indicated six times; and 7% indicated seven times before. 3% of the respondents had this answer spoilt.



**Figure 6.8: Number of times attending the competition. (Questionnaire data)**

In response to question 11, the respondents had to indicate where they had heard about the ATKV Riel Dance Competition. The respondents gave various answers, but the overwhelming majority had heard about it from family and friends. The respondents also indicated that they heard about it on the radio, internet or television and in newspapers.

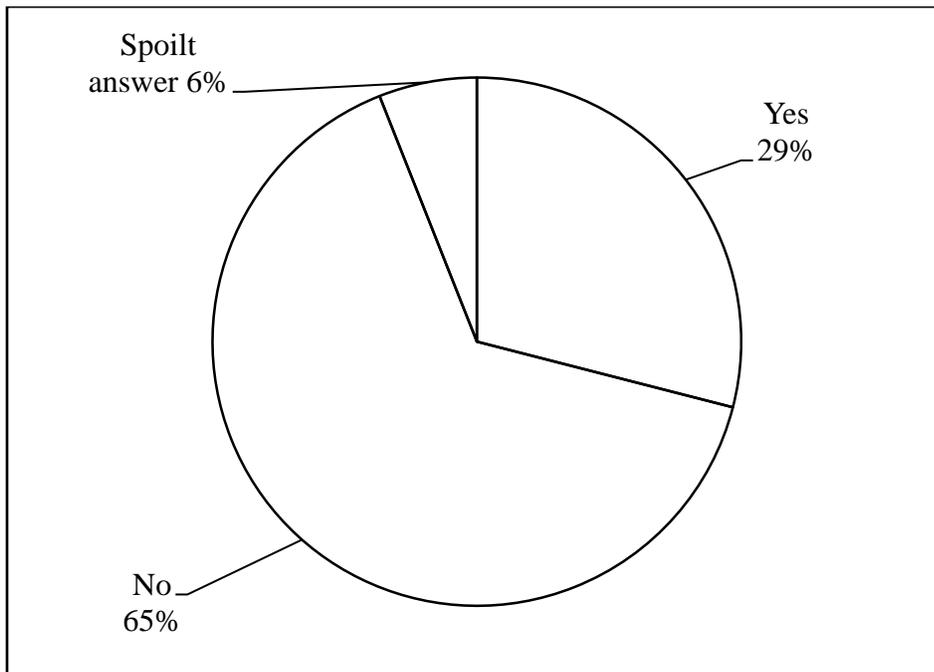
Questions 12 to 20 dealt with social aspects regarding visitors' perceptions of the ATKV Riel Dance Competition. In question 12, the researcher posed the question as to what social aspects of the riel dance were important to the respondents. Many of them indicated that they liked the good spirit that was prevalent amongst the people. In particular, they liked the togetherness of the community and the open communication amongst the people. People enjoyed the fact that all races were present and that everyone had an opportunity to learn about the Coloured culture and identity. Visitors felt proud to see the dance. They indicated that they enjoyed the songs and dances that were presented. The respondents also commented on the positive festival atmosphere, excitement and example set by the riel dancers. They liked the meeting of all country folk and the fact that rural traditions were celebrated. Visitors appreciated the promotion of heritage and what the dance meant to people, as well as how the competition has grown over the past few years.

Question 13 asked the respondents what aspects they enjoyed about the riel dance competition. Similar answers were given to those in the previous question. Regarding the competition itself, the visitors liked the music, traditional clothes, dance steps, and the enthusiasm of the dance. People liked the energetic footwork and talents displayed by the dancers. Visitors also liked the involvement and enthusiasm of the audience, as well as the festival atmosphere. The visitors indicated that the competition was unique, with a high standard of organisation and integrity. The visitors liked the themes and stories that were depicted in the dance. The positive interaction of non-pretentious people from various cultures taught everyone about values and empathy. Visitors indicated that it was an evening to forget about the pressures, stresses and tensions that one has to deal with in one's everyday life. In attending the riel dance competition, people forgot about their troubles and sorrows, and simply enjoyed the light-heartedness of the event. Many people came from afar and they appreciated the opportunity for children to witness and learn about culture and history, whilst enjoying the event at the same time. Many people enjoyed the fact that it was predominantly a celebration of Afrikaans in certain respects. The lessons that could be

learnt from the competition were that the ATKV Riel Dance Competition brought people together and led to an increased awareness of the historical roots of the Khoi and San dance.

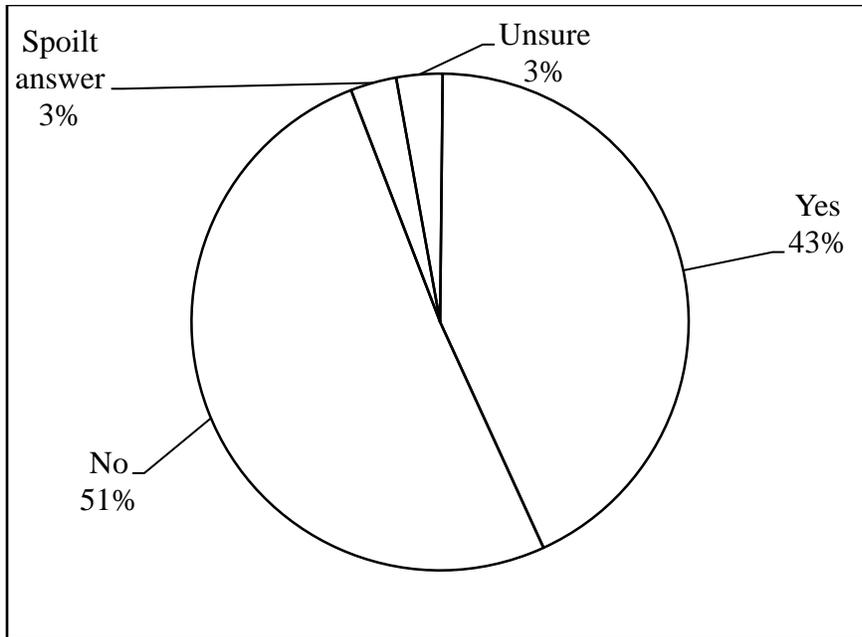
In question 14, the respondents were asked who their favourite dance group was.

Question 15 asked whether the respondents could perform the riel dance. 29% of the respondents indicated that they could do the riel dance and 65% indicated that they could not. 6% of the respondents had this answer spoilt.



**Figure 6.9: Visitors who can do the riel dance (Source: Questionnaire data)**

Question 16 and Question 17 were similar. The respondents were asked whether they grew up with the riel dance. 3% of the respondents had this question spoilt; 3% were unsure; 43% indicated yes; and 51% indicated that they did not grow up with the riel dance.

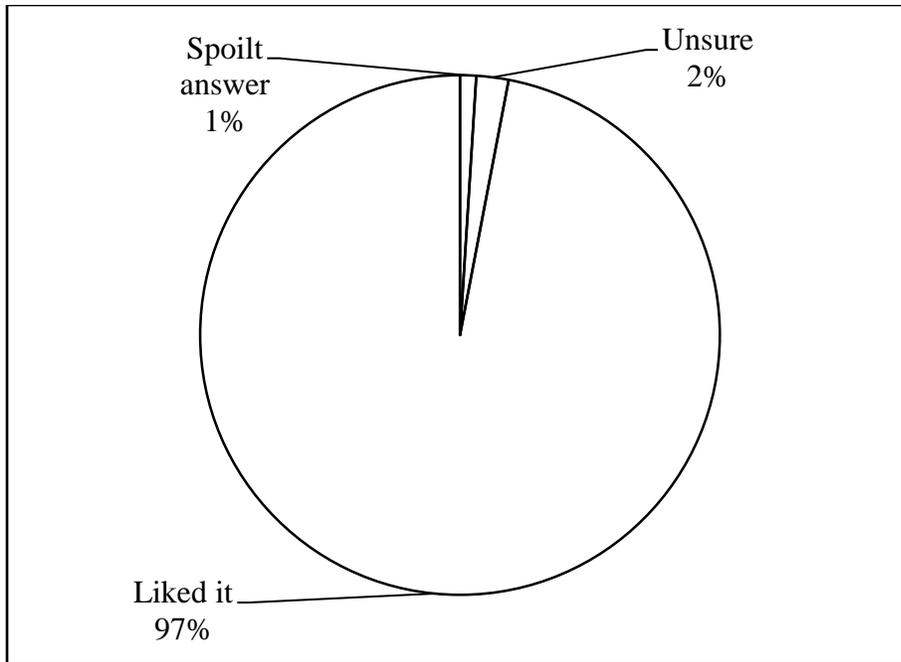


**Figure 6.10: Visitors who grew up with the riel dance (Source: Questionnaire data)**

In question 18, the visitors to the competition were asked whether those who grew up with the dance felt that the dance movements had changed from what they knew. Some answered no, while others said yes. Others indicated that the dance had changed a little bit. Visitors indicated that it was little bit more modern, but that the basic technique was still the same. They indicated that since the inception of the ATKV Riel Dance Competition, the dance has become more structured. In this regard, the dance has been adapted to accommodate the themes that needed to be displayed in this competition.

In question 19, 86% of the respondents indicated that they would like their children to learn the riel dance. 14% of the respondents left the question unanswered.

In question 20, the respondents were asked whether they liked the riel dance styles. 1% had this answer spoilt. 2% of the visitors were unsure and 97% indicated that they liked it.



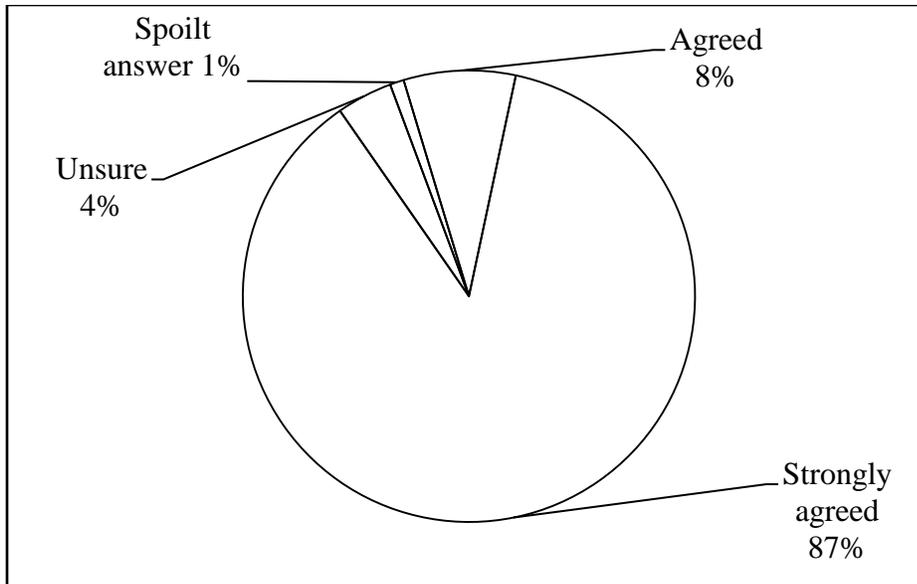
**Figure 6.11: Visitors who liked the riel dance steps (Source: Questionnaire data)**

Questions 21 to 37 pertained to the cultural, historical and heritage aspects of the ATKV Riel Dance competition and the riel dance.

In question 21, the respondents were asked whether they thought that the ATKV Riel Dance Competition contributed towards the cultural heritage of the Coloured people. All of them indicated yes.

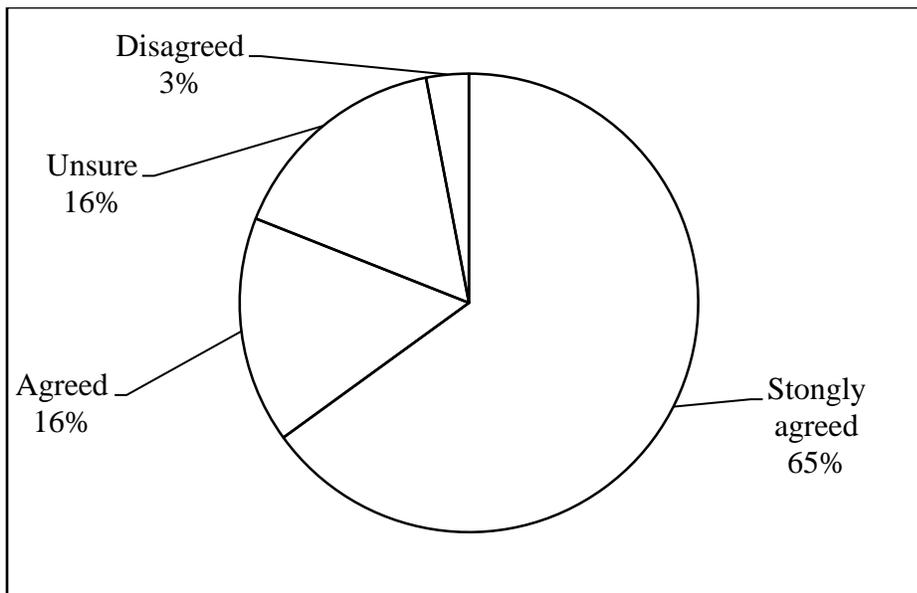
In question 22, the respondents were asked whether they thought that the ATKV Riel Dance Competition was meant for only Coloured people. The overwhelming response was no.

In response to question 23, 87% of the respondents who completed the questionnaire strongly agreed that they would definitely return to the competition and 8% agreed. 4% were unsure regarding a return visit and 1% had this answer spoilt.



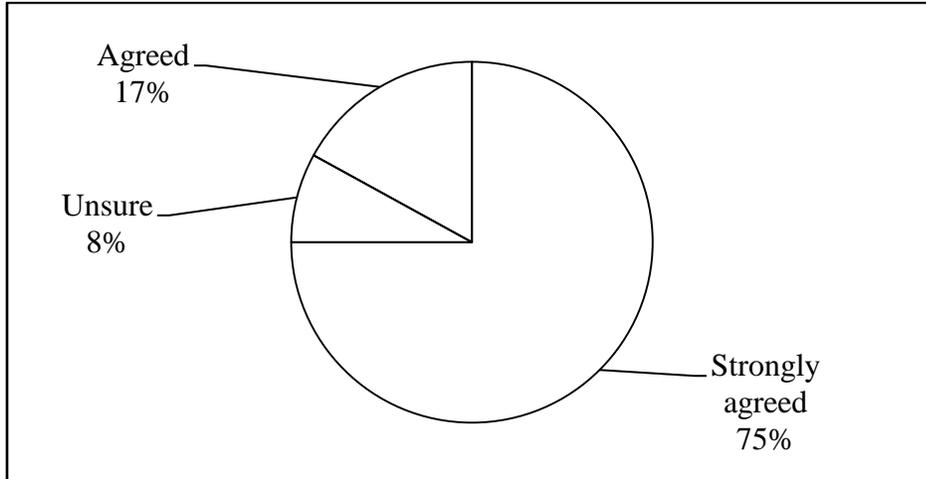
**Figure 6.12: Likelihood of visitors returning to the competition (Source: Questionnaire data)**

Question 24 asked the respondents whether the riel dance competition formed part of their heritage. 65% indicated that they strongly agreed, 16% indicated that they agreed, 16% were unsure, and 3% disagreed that the riel dance competition formed part of their heritage.



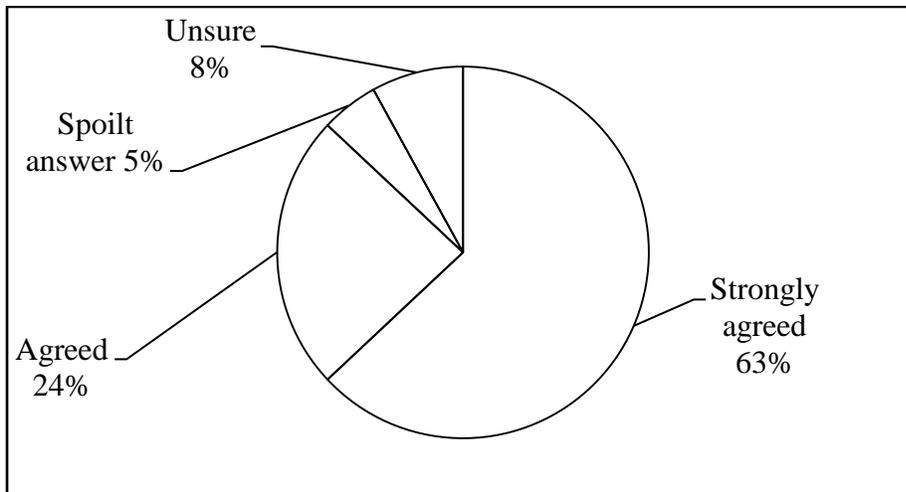
**Figure 6.13: Visitors' perception that the riel dance forms part of their heritage (Source: Questionnaire data)**

In response to question 25, 75% of the respondents strongly agreed that the competition symbolised and depicted traditions in an authentic way. 17% agreed and 8% indicated that they were unsure.



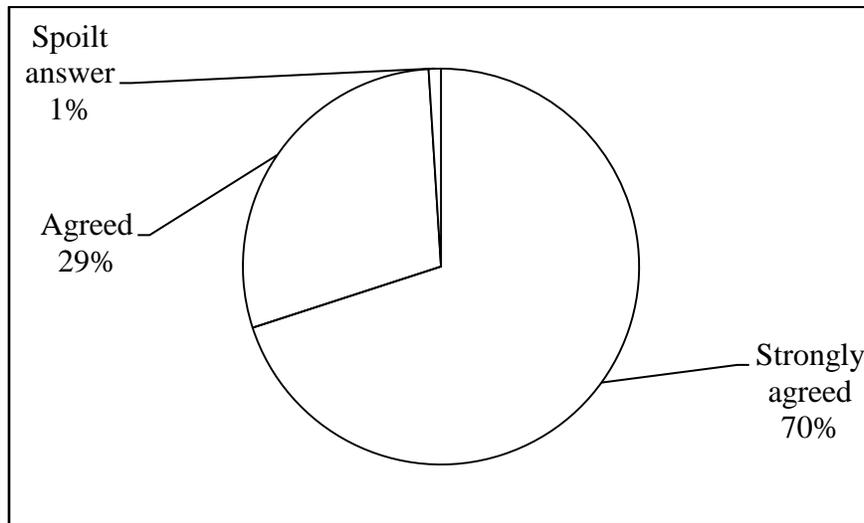
**Figure 6.14: Visitors' perception that the competition depicts traditions in an authentic way (Source: Questionnaire data)**

In response to question 26, 63% of the respondents strongly agreed that the ATKV Riel Dance Competition provided space for them to reflect on group identity, and also gave them a sense of group identity. 24% agreed, 8% were unsure and 5% had this answer spoilt.



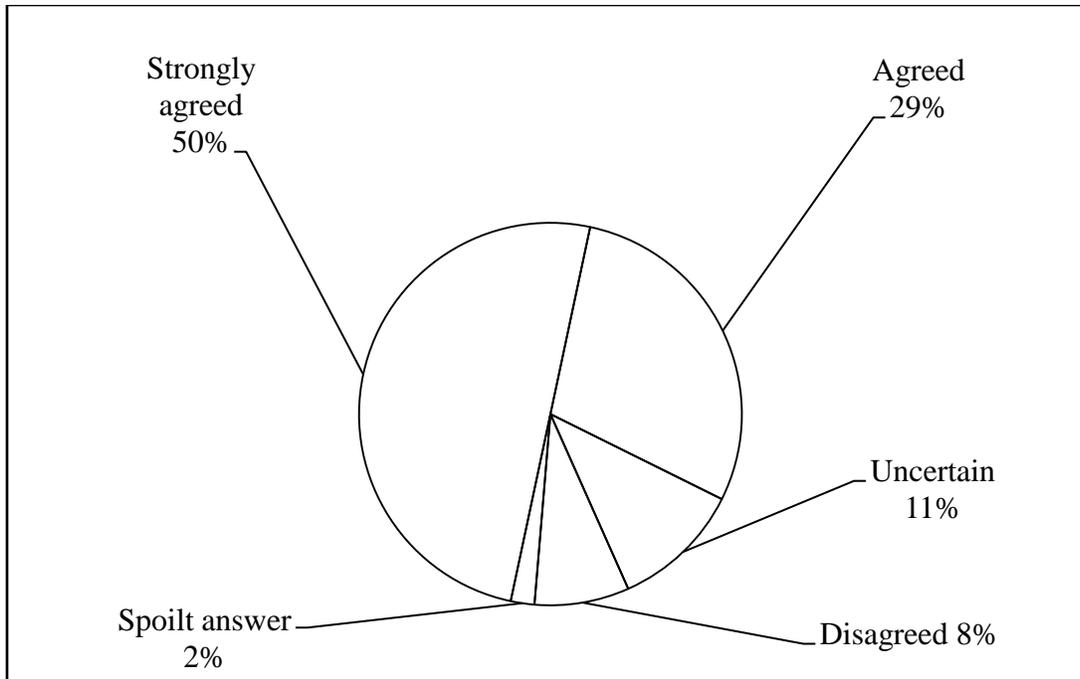
**Figure 6.15: Visitors' perception that the ATKV Riel Dance Competition provides space to reflect on group identity (Source: Questionnaire data)**

In response to question 27, 70% of the respondents strongly agreed that the competition was an educational experience, and 29% agreed. 1% of the respondents had this answer spoilt.



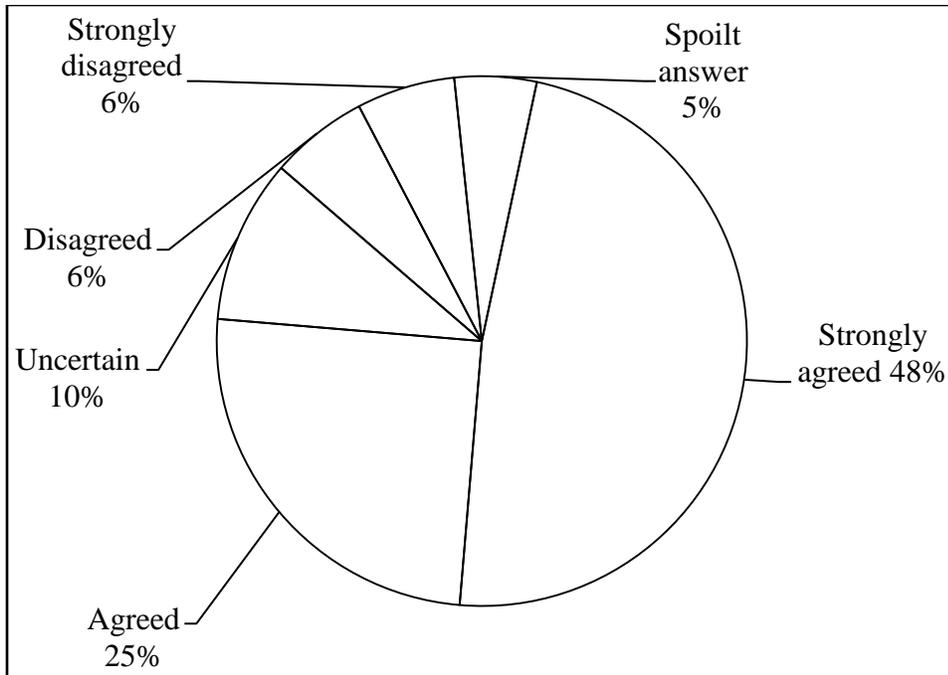
**Figure 6.16: Perception that the ATKV Riel Dance Competition is an educational experience (Source: Questionnaire data)**

In question 28, the respondents were asked whether the riel dance competition represented the Coloured community. 50% of the respondents strongly agreed and 29% agreed. 11% were uncertain and 8% people disagreed. 2% had this answer spoilt.



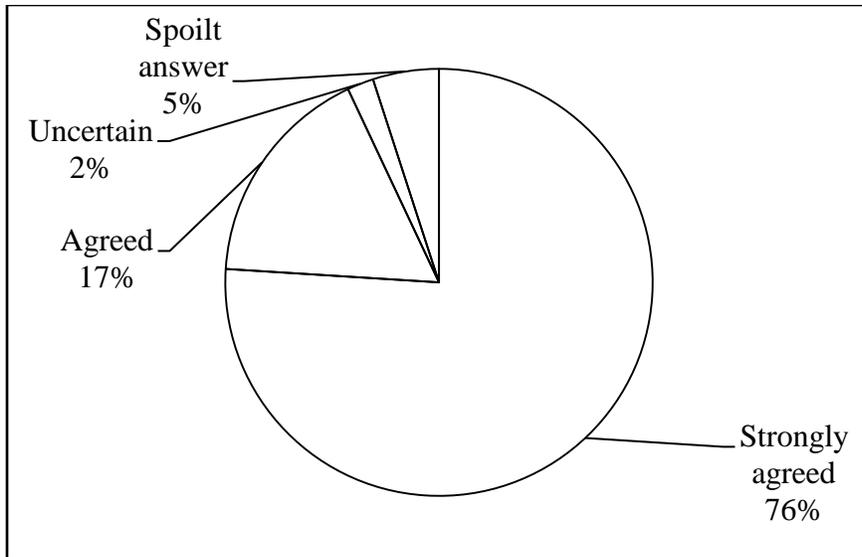
**Figure 6.17: Perception that the riel dance represents the Coloured community (Source: Questionnaire data)**

In question 29, the respondents were asked whether respondents came to the competition because they were curious about the culture. 48% of the respondents strongly agreed; 25% agreed and 10% were uncertain. 6% disagreed and 6% strongly disagreed. 5% had this answer spoilt.



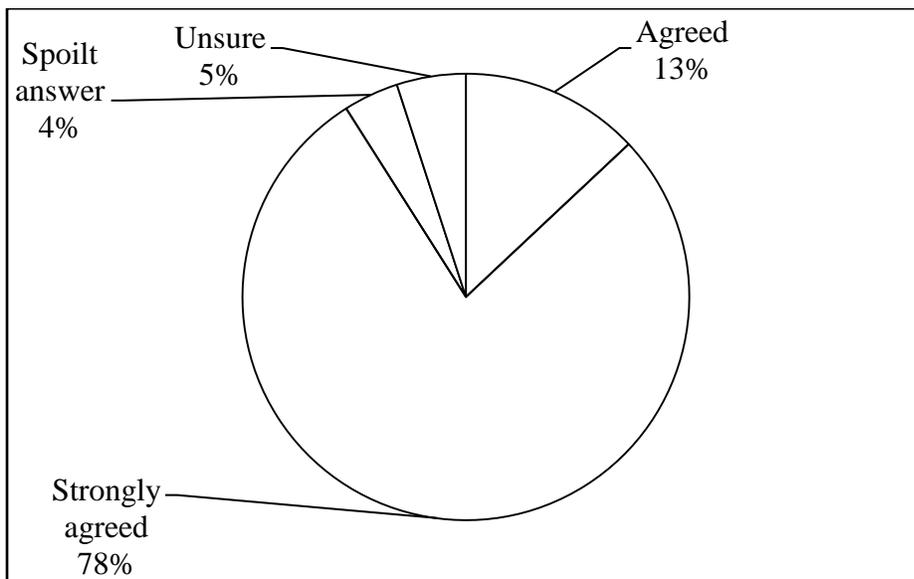
**Figure 6.18: Visitors who indicated that their visit is based on curiosity about the culture (Source: Questionnaire data)**

In question 30, the visitors were asked whether attending the competition made a contribution to the protection and preservation of heritage. In response to question 30, 76% strongly agreed; 17% agreed and 2% were unsure. 5% of the respondents had this question spoilt.



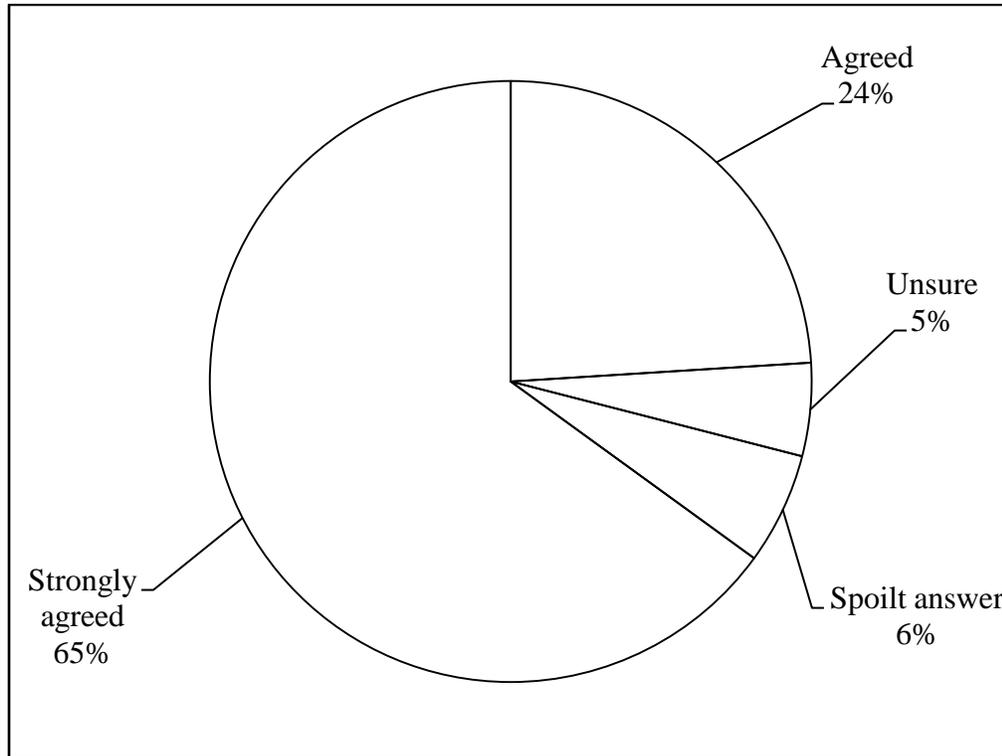
**Figure 6.19: Visitors perceptions regarding whether or not attending the competition makes a contribution to the protection and preservation of heritage. (Source: Questionnaire data)**

Question 31 asked whether respondents liked to experience local traditions and cultures. 78% strongly agreed; 13% agreed and 5% were uncertain. 4% of the respondents had this question spoilt.



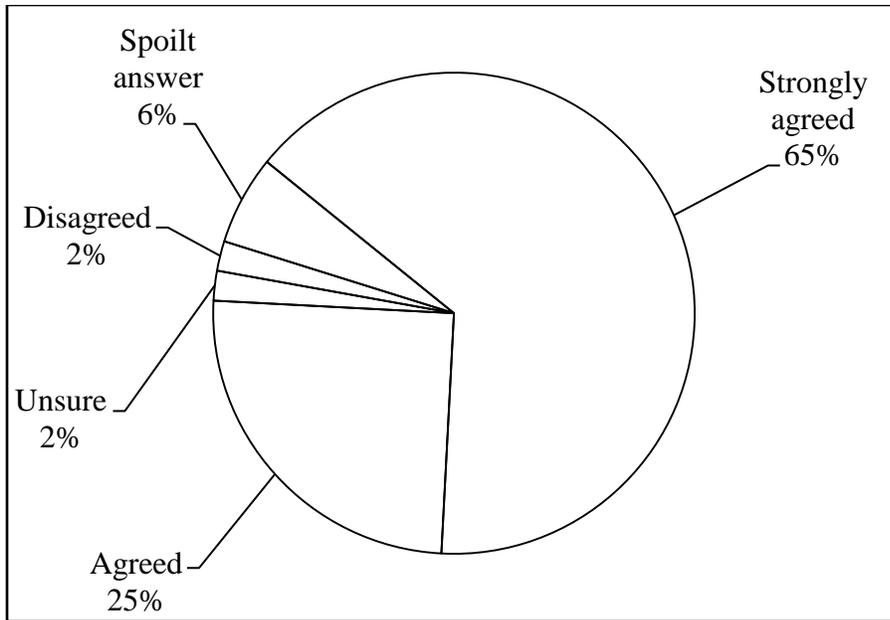
**Figure 6.20: Visitors who indicated that they attended because they liked to experience local traditions and cultures (Source: Questionnaire data)**

In question 32, the statement was made that the respondents were attending a heritage event to increase their comprehension of cultures. 65% strongly agreed; 24% agreed, 5% were unsure, and 6% had this answer spoilt.



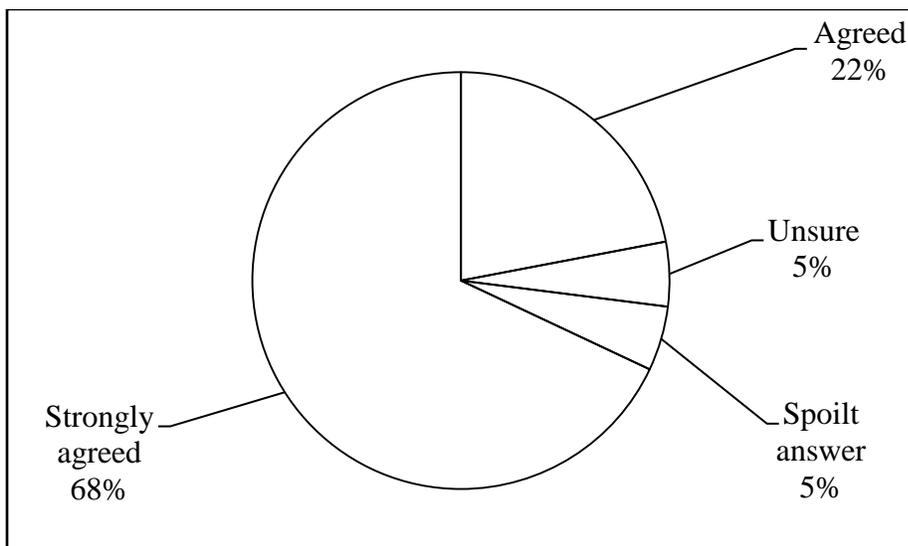
**Figure 6.21: Did you attend to increase your comprehension of cultures? (Source: Questionnaire data)**

In question 33, the respondents had to indicate whether they enjoyed visiting heritage sites and local museums. 65% strongly agreed; 25% agreed; 2% were unsure; 2% disagreed; and 6% of the answers were spoilt.



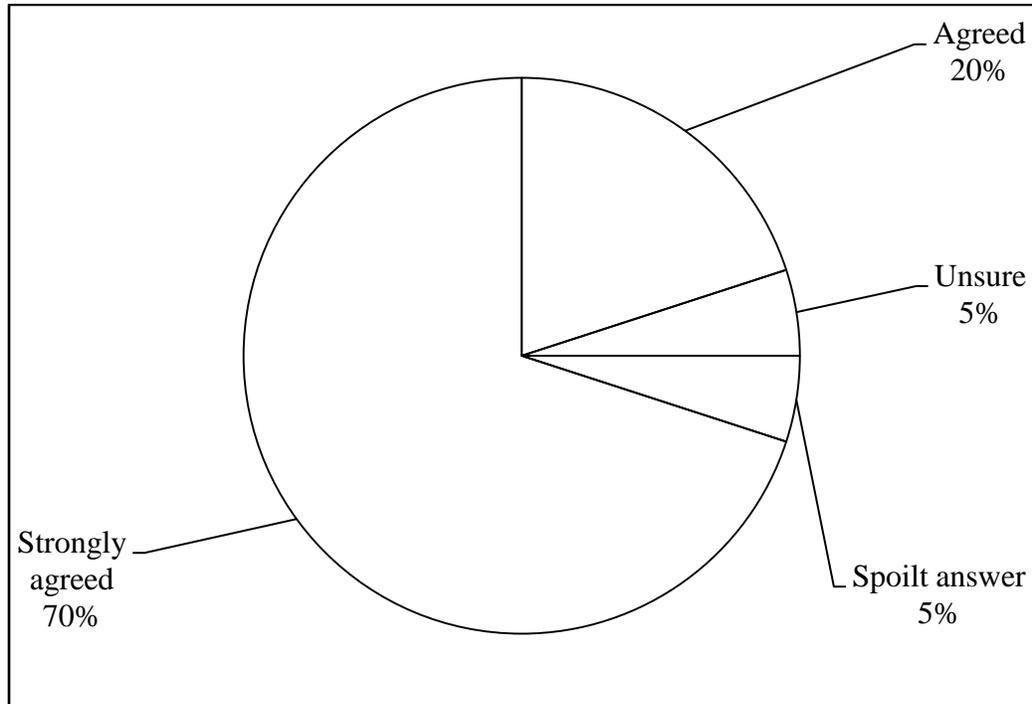
**Figure 6.22: Visitors who enjoyed heritage locations and local museums (Source: Questionnaire data)**

In response to question 34, 68% strongly agreed that the riel dance competition created a unique opportunity to celebrate their cultural heritage. 22% agreed, 5% were unsure, and 5% of the respondents had this answer spoilt.



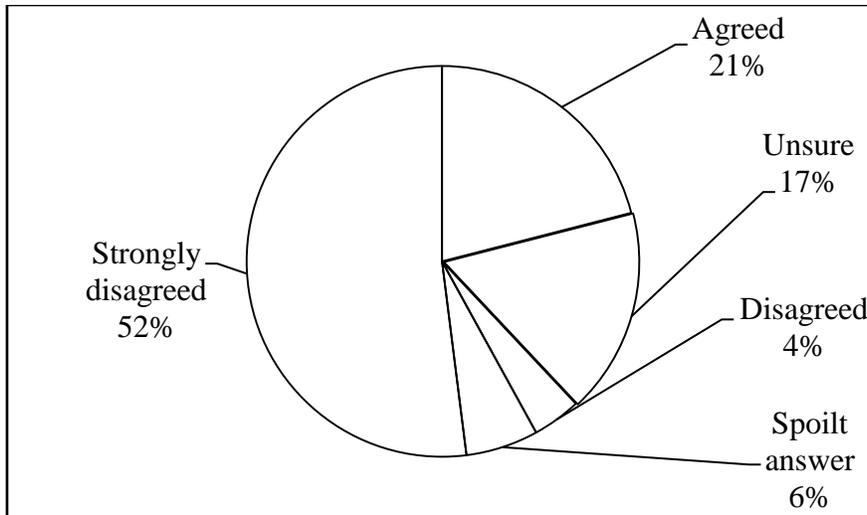
**Figure 6.23: Visitors' perception that the competition creates a unique opportunity to celebrate heritage (Source: Questionnaire data)**

In response to question 35, which asked whether respondents' ideal cultural tourism experience included looking at things they have never seen before, 70% strongly agreed; 20% agreed; 5% were unsure and 5% had this answer spoilt.



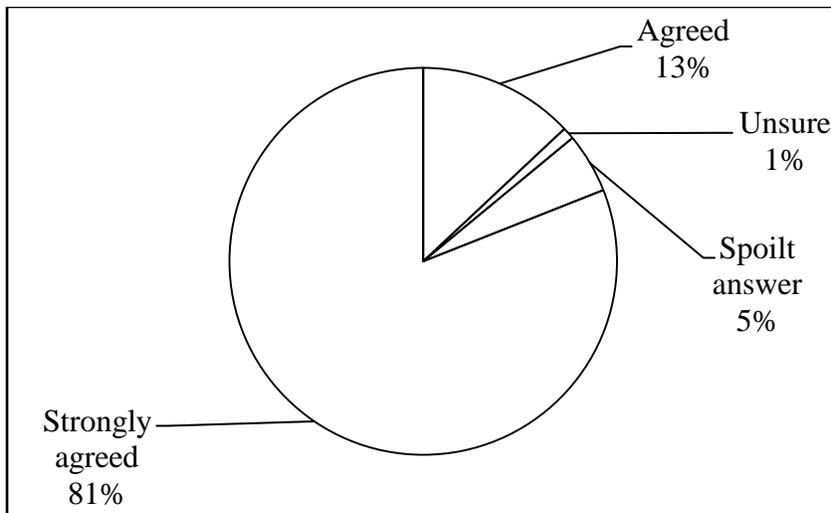
**Figure 6.24: Visitors' perception that the ideal cultural tourism experience includes looking at things they have never seen before (Source: Questionnaire data)**

In response to question 36, 52% of the respondents strongly agreed that the ATKV Riel Dance Competition was their favourite event of the year. 21% agreed, 17% were unsure and 4% did not feel that it was their favourite event of the year. 6% of the respondents had this answer spoilt.



**Figure 6.25: The ATKV Riel Dance Competition as visitors' favourite event of the year (Source: Questionnaire data)**

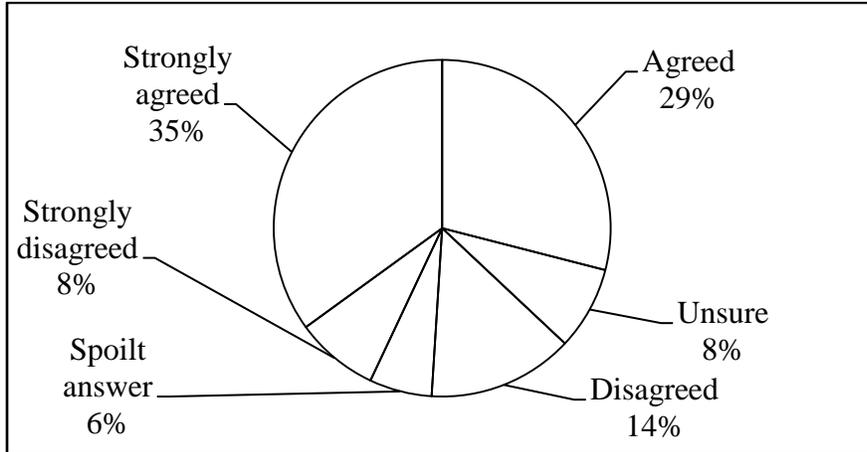
In question 37, the respondents were asked whether they would recommend the riel dance competition to their friends and families. 81% strongly agreed and 13% agreed, 1% was unsure, and 5% of the respondents had this answer spoilt.



**Figure 6.26: Visitors' recommendation of the riel dance to friends and family (Source: Questionnaire data)**

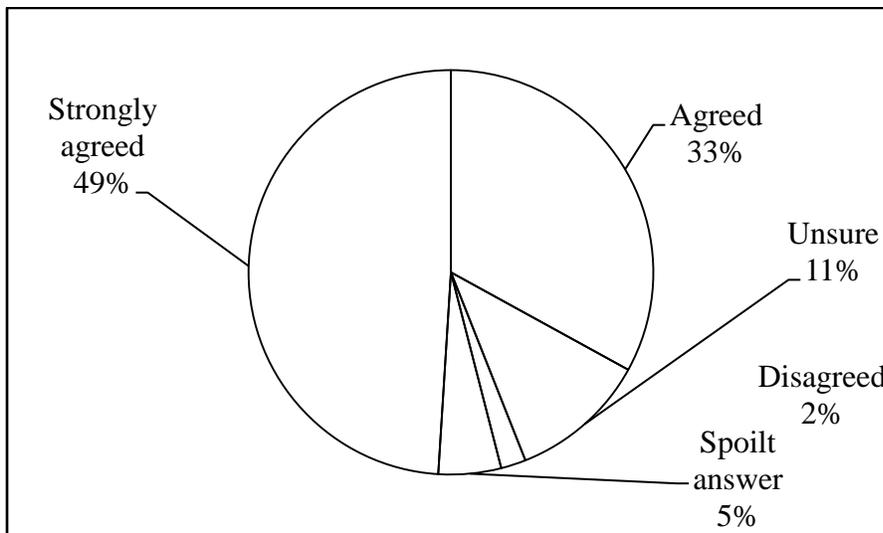
Questions 38 to 41 dealt with visitors' issues concerning the political aspects of the ATKV Riel Dance Competition.

In question 38, the respondents were asked whether they felt that by attending the competition, it confirmed their identity. 35% strongly agreed; 29% agreed and 8% were unsure. 8% of the respondents strongly disagreed and 14% disagreed. 6% of the respondents had this answer spoilt.



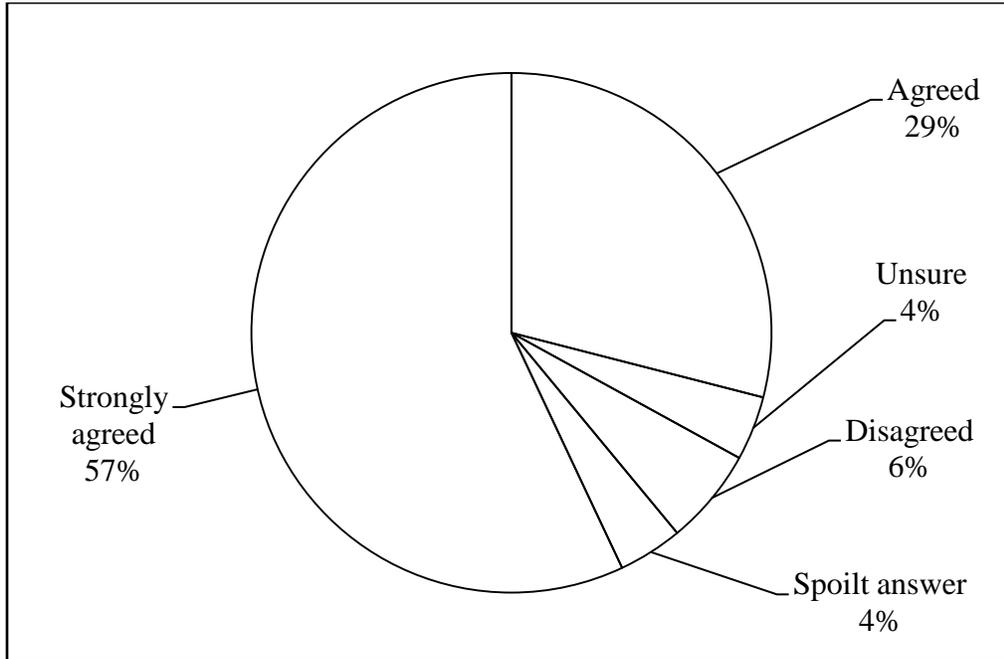
**Figure 6.27: Visitors' perception that attending the ATKV Riel Dance Competition confirms their identity (Source: Questionnaire data)**

In response to question 39, 49% of the respondents strongly agreed that the riel dance competition was a way to protect and preserve their heritage, and 33% agreed. 11% of the respondents were unsure and 2% disagreed. 5% of the respondents had this answer spoilt.



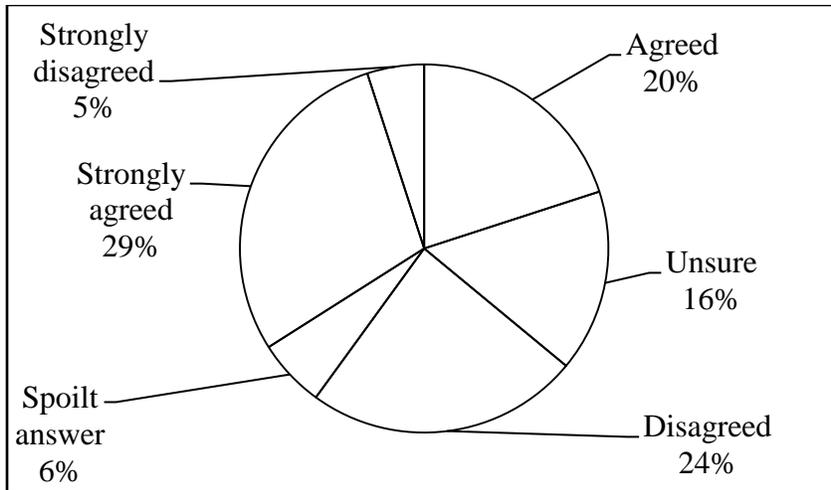
**Figure 6.28: Visitors' perception that the ATKV Riel Dance Competition protects and preserve heritage (Source: Questionnaire data)**

In response to question 40, 57% of the respondents strongly agreed that it was important to have the riel dance competition in order to protect Coloured identity in South Africa, and 29% agreed. 4% of the respondents were unsure. 6% disagreed and 4% of the respondents had this answer spoilt.



**Figure 6.29: Visitors' perception that it is important to have the riel dance competition to protect Coloured heritage (Source: Questionnaire data)**

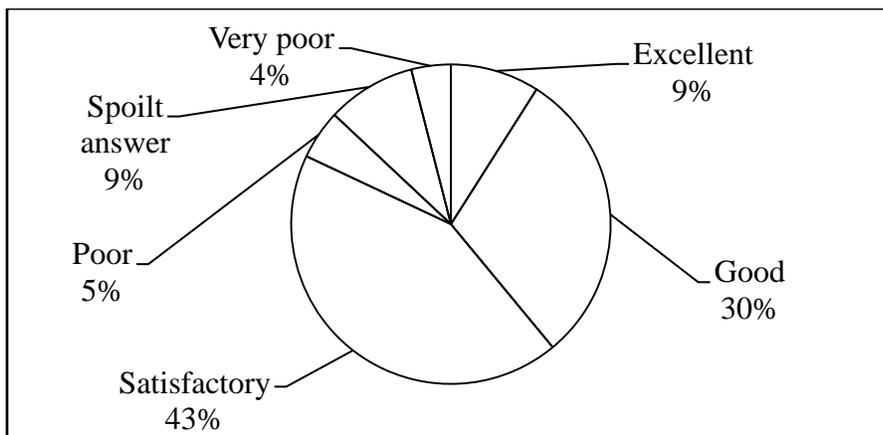
In response to question 41, 29% of the respondents strongly agreed that the riel dance competition was only the culture and heritage of the Coloured community of South Africa, and 20% agreed. 16% of the respondents were unsure. 24% disagreed and 5% of the respondents strongly disagreed. 6% of the respondents had this answer spoilt.



**Figure 6.30: Visitors' perception that the riel dance is the culture of the Coloured community (Source: Questionnaire data)**

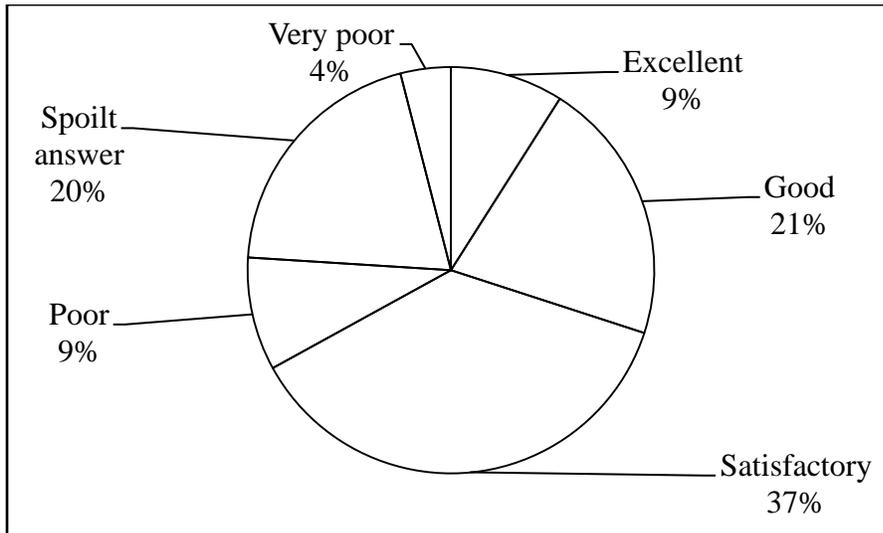
Questions 42 to 45 posed questions to visitors regarding the economic aspects of the ATKV Riel Dance Competition. Respondents were required to exercise their choice by making a cross (x) in the appropriate block. The variables were very poor; poor; satisfactory; good; and excellent.

In response to question 42, 9% of the respondents felt that the availability of food at the riel dance competition was excellent and 30% felt that it was good. 43% felt that it was satisfactory, 5% felt that it was poor and 4% felt that it was very poor. 9% of the respondents had this answer spoilt.



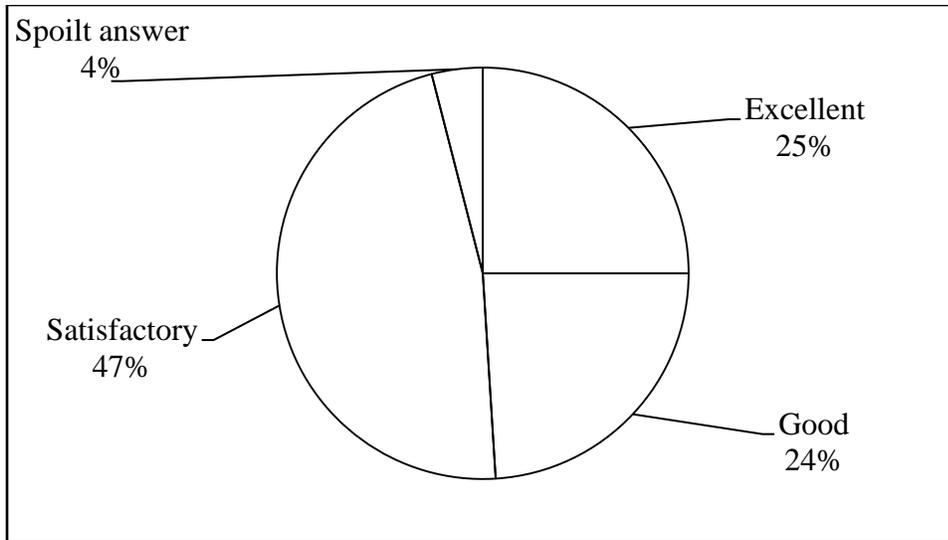
**Figure 6.31: Rating of the availability of food to buy at the competition (Source: Questionnaire data)**

In response to question 43, 9% of the respondents felt that the affordability of the food at the riel dance competition was excellent. 21% felt that it was good; 37% felt that it was satisfactory; 9% felt that it was poor and 4% felt that it was very poor. 20% of the respondents had this answer spoilt.



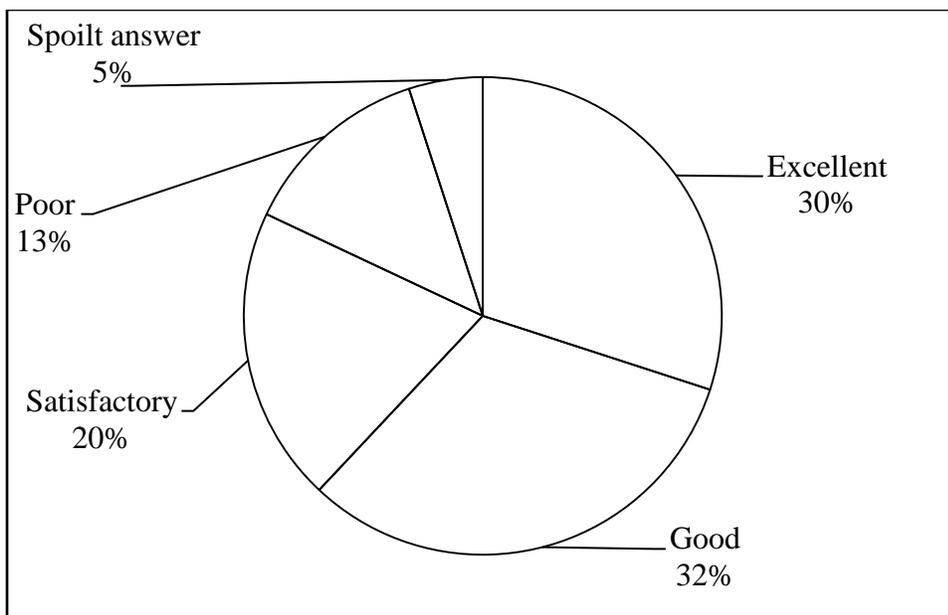
**Figure 6.32: Rating of the affordability of food at the competition (Source: Questionnaire data)**

In response to question 44, 25% of the respondents felt that the affordability of the entrance fees to the ATKV Riel Dance Competition was excellent; 24% felt that it was good; 47% felt that it was satisfactory and 4% had this answer spoilt.



**Figure 6.33: Rating of the affordability of the entrance fee (Source: Questionnaire data)**

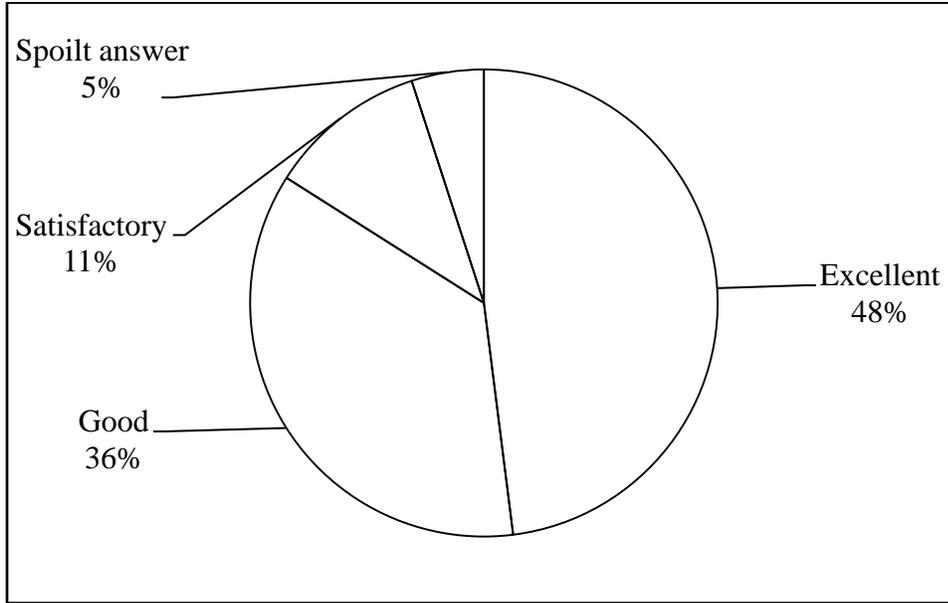
Question 45 asked the respondents about their perception of the marketing strategy of the ATKV Riel Dance Competition. 30% of the respondents felt that it was excellent; 32% felt that it was good; 20% felt that it was satisfactory; and 13% felt that it was poor. 5% of the respondents had this answer spoilt.



**Figure 6.34: Rating of the marketing strategy of the ATKV Riel Dance Competition (Source: Questionnaire data)**

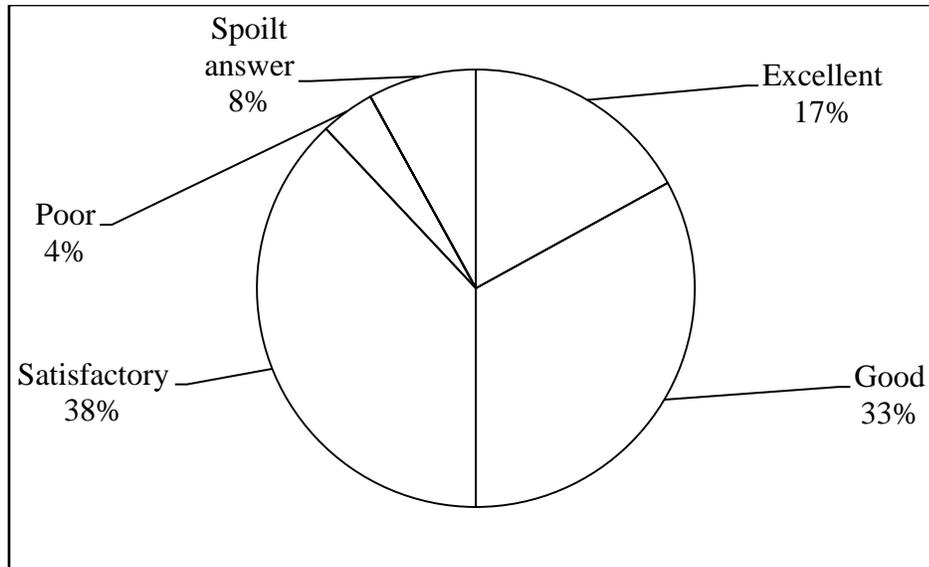
Questions 46 to 49 dealt with visitors' perceptions of the environmental aspects associated with the hosting of the ATKV Riel Dance Competition.

In response to question 46, 48% of the respondents described the riel dance competition as an excellent, environmentally-friendly event. 36% felt that it was good; 11% felt that it was satisfactory and 5% had this answer spoilt.



**Figure 6.35: Perceptions of environmental aspects regarding the hosting of the ATKV Riel Dance Competition (Source: Questionnaire data)**

In question 47, 17% of the respondents described the toilet facilities at the ATKV Riel Dance Competition as excellent; 33% felt that it was good; 38% felt that it was satisfactory; 4% felt that it was poor and 8% had this answer spoilt.



**Figure 6.36: Toilet facilities at the ATKV Riel Dance Competition (Source: Questionnaire data)**

In question 48, the respondents were asked whether refuse bins were available for different types of refuse. Just over half of the respondents indicated that there were bins available, but not for different types of refuse. However, the rest of the respondents indicated ‘no’ or that they had never taken note of this.

In question 49, respondents were asked whether they felt that littering was a problem at the competition. Approximately half of them indicated that it was not a problem. The other respondents were unsure or noted some rubbish lying around. Many also assumed that it would become a problem later on as the evening progressed, since this questionnaire was handed out early on in the evening.

Finally, space was allocated for comments and recommendations by respondents. They indicated that they wanted the competition to expand into the broader South African landscape by taking the competition to more towns. Visitors also wanted a more effective marketing strategy to be put in place.

### **6.3. Analyses and interpretation of the data collected**

#### **6.3.1. Demographic aspects impacting on the meaning of the event**

Almost all of the respondents indicated that they had travelled to Paarl in order to attend the ATKV Riel Dance Competition. This is a fact which the municipalities and tourism organisations in the area need to take note of.

The overwhelming majority of the respondents who completed the questionnaires were Coloured people who attended the competition. The rest of the respondents were from the white population group.

Two-thirds of the visitors who completed the questionnaires had tertiary education. This could be attributed to the fact that people with a higher level of education would be more willing to contribute to research activities.

Approximately half of the visitors had attended the competition before. This is a high visitor return rate. These visitors were loyal supporters of the competition and had visited it several times before. The overwhelming majority heard about the competition from family and friends.

#### **6.3.2. Social aspects impacting on the meaning of the event**

Whilst only half of the visitors could do the riel dance and indicated that they grew up with it, most of the visitors indicated that they liked the riel dance and would like their children to learn it.

#### **6.3.3. Cultural/ historical/ heritage aspects impacting on the meaning of the event**

All the respondents felt that the ATKV Riel Dance Competition contributed to protecting the cultural heritage of the Coloured people. Visitors indicated that it was a platform to instil pride in communities and young people. The ATKV Riel Dance Competition exposed the cultural heritage and increased awareness of the dance. Visitors were grateful to the ATKV and appreciated its contribution towards preserving culture and heritage. They indicated that it builds

communities and even establishes a platform for rural towns to market themselves. The majority of visitors agreed that the riel dance represents the Coloured community.

Almost all the respondents indicated that they felt that the competition symbolised and depicted traditions in an authentic way. The rest of them were unsure about what authentic heritage should look like.

The overwhelming majority indicated that the ATKV Riel Dance Competition allowed space for them to reflect on their identity. Respondents felt that it gave them a sense of group identity and that the competition created a unique opportunity for them to celebrate their cultural heritage.

#### **6.3.4. Political aspects impacting on the meaning of the event**

About two-thirds of the respondents felt that attending the ATKV Riel Dance Competition confirmed their identity. An overwhelming majority of respondents felt that the ATKV Riel Dance Competition was a way to protect and preserve their heritage, and that it was important to have the competition in order to do so.

#### **6.3.5. Economic aspects impacting on the meaning of the event**

All the visitors felt that the entrance fees to the competition were more than satisfactory. Compared to other similar events which are of an entertainment nature, the entrance fee at the gate to the competition was more than reasonable. One of the reasons may have been because the competition was normally held in rural areas and the audience came from a less fortunate economic background.

Only 13% of the respondents felt that the marketing strategy of the ATKV Riel Dance Competition was poor. Apart from the 5% who had the question spoilt, the rest thought that it ranged from satisfactory to excellent. The researcher felt that more could be done regarding the marketing of the competition. Even though the majority of the respondents expressed positive sentiments, more should be done as far as advertising is concerned.

### **6.3.6. Environmental aspects impacting on the meaning of the event**

Almost all the respondents regarded the competition as environmentally-friendly, but some did note that no effort was made in terms of sending an environmental message. For example, there were not many dirt bins or anti-littering posters at the competition. Based on this finding, it could be recommended to the organisers that they consider promoting environmental awareness by increasing the number of litter bins or initiating recycling initiatives.

### **6.4. Conclusion**

The open-ended structured questionnaire completed by the visitors gave valuable insight into the reasons why people attended the event. The majority of the visitors were very satisfied and the competition had created a space where people could celebrate their culture and heritage. In chapter 7, all the data collected and analysed will be extrapolated and presented. The findings are then discussed, together with recommendations for further study.

## **CHAPTER 7**

### **SYNTHESIS AND RECOMMENDATIONS**

#### **7.1. Introduction**

A historical overview of the ATKV Riel Dance Competition in this study has highlighted the growth of the event. Since 2006, the number of participants increased significantly, with associated higher demands on the event management team.

An increase in the number of people attending the competition has also meant that the impacts of the competition have become more complex and of local and national significance. Historically, the ATKV has been a politicised organisation with influence in the cultural spheres of the South African diaspora. The riel dance communities who were involved in this competition have a complex history which is intertwined with South Africa's political history, and are politicised in this regard. From the time of conceptualising such an event, the organisers needed to be cognisant of these facts, as was the researcher in this study.

This study explored social, economic, political, environmental and cultural impacts of the competition by gathering data from participants, key stakeholders and visitors to the competition. Multiple sources of information were used in the form of semi-structured interviews, open-ended structured questionnaires and participant observation, in order to achieve a meaningful understanding of cultural heritage events in South Africa. Information gathered through this study could be used to shed some light on the relevance of a cultural heritage event to local communities, and the role thereof.

The researcher explored the ATKV Riel Dance Competition as a single case study to evaluate the characteristics and impacts of the event as a tool for conserving the riel dance heritage within the South African context. This study examined the role of heritage events in the tourism sector and how the connectedness of everybody involved helped to increase cohesion and pride. The study area included all the locations where the ATKV Riel Dance Competition was held and the geographical distribution of the participants, which included the Western Cape, Eastern Cape and Northern Cape provinces. The study used the constructivist-interpretivist paradigm in

geographical philosophy. Emanating from the data collection instruments, a pragmatic approach was used during the data collection process. The selected research methods were viewed as relevant and appropriate, and assisted in realising the aims of this study. Appropriate and reliable data collection and analysis processes were conducted. Descriptive data emerged from the computed data and themes from the interviews.

## **7.2. Demographic overview of the competition**

The demographic aspects included in the questionnaire that was given to the respondents were gender, age, level of education, ethnicity and their connection with the riel dance, and were recorded by the researcher. The data collected was analysed and is discussed below.

The senior dance participants were spread across all the age categories, ranging from young adults to senior citizens. There were two-thirds more female than male participants. While conducting the focus group sessions and visiting the competitions, the researcher observed only Coloured people participating in the ATKV Riel Dance Competition.

The largest percentage of dancers had only primary schooling and only 22% of the participants had tertiary education. Almost three-quarters of the dancers had been practicing the riel dance since childhood, whilst 28% of the dancers learnt the dance for the competition. From this data, it was evident that the majority of the senior dancers had been doing the riel dance since childhood and did not only learn the dance for the competition. This finding was in contrast with that of the junior participants, where the majority indicated that they had learnt the dance especially for the competition. It is therefore evident that the competition has had a positive impact on the preservation of the riel dance as cultural heritage.

Table 7.1 below represents the questionnaire responses from the senior dance participants during the data collection process.

**Table 7.1: Sample demographics: Senior participants in the competition (Source: Questionnaire data)**

<b>Sample demographics: Senior participants in the competition</b>		
<b>N:18</b>		<b>%</b>
Gender	Male	22
	Female	67
	Spoilt answer	11
Age	1-16	0
	17-35	39
	36-50	28
	51-65	22
	Spoilt answer	11
Level of education	Primary	39
	Secondary	28
	Tertiary	22
	Spoilt answer	11
Length of time participating in the competition	1 year	6
	2 years	16
	3 years	22
	4 years	11
	5 years	39
	6 years	6
Length of time doing the riel dance	Dancing since childhood	72
	Started to dance for the ATKV	28

The visitor questionnaire was issued randomly at the final competition in 2012. Visitors of all race groups completed the questionnaire, which consisted of open-ended questions including Likert-type responses. The responses were received on a voluntary basis and due to the convenience sample, the responses could not necessarily be generalised to all visitors. Despite this limitation, valuable information was collected and conclusions could be drawn, taking this aspect into consideration.

Table 7.2 below represents the questionnaire responses from the visitors during the data collection process.

**Table 7.2: Sample demographics: Visitors to the competition (Source: Questionnaire data)**

<b>Sample demographics: Visitors to the competition</b>		
<b>N:63</b>		<b>%</b>
Gender	Male	33
	Female	56
	Spoilt answer	11
Age	17-35	13
	36-50	47
	51-65	31
	66-100	4
	Spoilt answer	5
Level of education	Primary	4
	Secondary	30
	Tertiary	65
	Spoilt answer	1
Ethnicity	Black	2
	Coloured	87
	White	9
	Spoilt answer	2
Visiting with family and friends	Alone	0
	With family	59
	With friends	19
	With organised group	17
	Spoilt answer	5

The riel dance competition attracted visitors from all ages. While the data in Table 7.2 indicated that no person under 17 years of age attended the event, this is inaccurate because no questionnaires were completed by such persons. The researcher had been attending the riel dance competitions annually for five years at the various locations, and can attest to the significant number of children who came with their families. Table 7.2 shows that more females than males attended the competition. 65% of the visitors had tertiary education. This statistic relating to the visitors' level of education confirms the finding of previous studies, which indicated that more educated tourists are interested in cultural and heritage tourism (Ivanovic, 2008). This data supported the fact that the demographic profile characteristics of cultural tourists were 55%

female and with more than 50% having some form of higher education (Ivanovic, 2008). It was interesting to note that when compared to the participants' level of education, the opposite is true. 39% of the participants had only primary school education, whilst 4% of the visitors had only primary education. 65% of the visitors had tertiary education, yet only 22% of the participants had tertiary education.

The visitors who attended the competition were 87% Coloured people and all the dance participants were from the Coloured population group. These statistics pointed to the fact that this competition was the cultural heritage celebration of Coloured people.

The ATKV Riel Dance Competition was a social gathering and as the project manager, Elias Nel, indicated, it seems that the organisers were successful in achieving their aim to promote the competition as a family event. 59% of the people attending the competition were visiting with family, 19% with friends and 17% with an organised group. While research suggests that the cultural tourist is predominantly individualistic, rather than participating in a collective form of touring and gazing (Ivanovic, 2008), the researcher is of the opinion that the riel dance competition is a unique opportunity for heritage celebration and learning, which attracts crowds. It is therefore not as much an international tourism event attracting visitors with no interest, but rather a domestic event in which participants celebrate their heritage.

### **7.3. The impacts of the ATKV Riel Dance Competition**

The impacts of the ATKV Riel Dance Competition were recorded by looking at the social, cultural, political, economic and environmental aspects. According to Bowdin *et al.* (2011), the outcomes of a tourism event impact positively and/ or negatively on all affected stakeholders involved in the event. In order to have a successful event with sustainable visitor comebacks, it is the task of the event planners to assess and balance the impacts of the competition. The impacts of the competition are analysed and discussed within the framework outlined by Hall (1989, in Bowdin *et al.*, 2011) in the literature review (Table 2.1). Nuryanti (1996, in Timothy & Nyaupane, 2009) stated that interpretation is more than a description of facts. Instead, it should include some context-specific truths, indigenous voices, emotional responses, deeper meanings and understandings, and ownership of the people who own the heritage. The outcomes of

interpretation should also create greater appreciation, awareness, understanding, self-fulfilment, and enjoyment for all who are involved with heritage (Herbert, 1989 in Timothy & Nyaupane, 2009). The data analysed in the tables below therefore needs to be understood within this context.

### 7.3.1. Social impacts

The social aspects of the questionnaire focused on the respondents' relationship with the riel dance and their social interaction with other people at the competition. Table 7.3 and Table 7.4 below represent the social aspects regarding the ATKV Riel Dance Competition, as collected from the questionnaire. Table 7.3 represents the participants' feelings about and meanings attached to the competition.

**Table 7.3: Social aspects: Participants (Source: Questionnaire data)**

<b>Social aspects: Participants</b>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither disagree nor agree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>Spoilt answer</b>
<b>I like to participate in the ATKV Riel Dance Competition because it reduces stress in my life</b>	0%	0%	0%	33%	67%	0%
<b>I like to participate in the ATKV Riel Dance Competition because it is a change in my routine</b>	6%	0%	0%	39%	55%	0%
<b>I enjoy cultural experiences</b>	0%	0%	6%	39%	55%	0%
<b>The ATKV Riel Dance Competition is exciting</b>	0%	0%	0%	11%	89%	0%
<b>I enjoy myself at the ATKV Riel Dance Competition</b>	0%	0%	6%	6%	88%	0%
<b>I enjoy making new friends the ATKV Riel Dance Competition</b>	0%	0%	6%	22%	72%	0%
<b>I feel safe at the ATKV Riel Dance Competition</b>	0%	0%	6%	28%	66%	0%

The overwhelming majority of dance participants indicated that the riel dance competition was exciting and that they enjoyed themselves at the competition. This corresponded to the fact that all the participants indicated that the competition reduced stress in their lives. 94% indicated that they made new friends by participating in the competition, and the same number indicated that they enjoyed participating in the competition because it was a change in their routine. Within the riel dance community, the competition helped participants to be proud of and understand their heritage better.

Table 7.4 below represents the social aspects and perceptions that the visitors expressed regarding the riel dance competition.

**Table 7.4: Social aspects: Visitors (Source: Questionnaire data)**

<b>Social aspects: Participants</b>	<b>No</b>	<b>Yes</b>	<b>Spoilt answer</b>	<b>Unsure</b>
<b>Can you riel dance?</b>	65%	29%	6%	
<b>Would you want your children to learn the riel dance?</b>	14%	86%	0%	
<b>Did you grow up with the riel dance?</b>	57%	40%	3%	
<b>Did you grow up with the riel dance?</b>	51%	43%	3%	3%
<b>Do you like the riel dance steps?</b>	0%	97%	1%	2%

97% of the visitors indicated that they liked the riel dance steps, with 86% indicating that they would want their children to learn the dance form. However, only 29 % of the visitors indicated that they could do the riel dance and at least 40% recognised the riel dance from childhood. In light of this being a heritage event with the aim of revitalising a heritage dance, these statistics pointed to the fact that the visitors who were attending this event had a yearning or longing for their heritage.

According to Table 7.3 and Table 7.4, the visitors and participants both felt that the ATKV Riel Dance Competition created a positive environment for families and friends to gather and have a fun time. The respondents were of the opinion that it was a safe place where they could enjoy and celebrate their culture and heritage. The ATKV Riel Dance Competition created a space for

communities to congregate in order to engage in a shared experience of entertainment and to validate their culture through community participation. This simple, shared entertainment experience at events has a direct social and cultural impact on the participants, and sometimes also on their wider host communities (Bowdin *et al.*, 2011).

The researcher found no significant negative impacts of the competition. However, it is important to keep in mind the potential negative pitfalls outlined by Hall (1989, in Bowdin *et al.*, 2011) in the literature review (Table 2.1). These include the potential manipulation of communities, social dislocation, and the risk of damage to reputation. The organisers of the event indicated that the intention is to celebrate cultural heritage and not to exploit it (interview questionnaire with Elias Nel; 02 August 2014).

### 7.3.2. Cultural impacts

Table 7.5 and Table 7.6 below represent the data regarding the cultural, historical and heritage aspects of the ATKV Riel Dance Competition. The questions focused on the respondents' perceptions regarding culture, group identity and preservation of heritage at the riel dance competition. Table 7.5 represents the data from the participant questionnaire.

**Table 7.5: Cultural/ Historical/ Heritage aspects: Participants (Source: Questionnaire data)**

<b>Cultural/Historical/Heritage aspects: Participants</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Neither disagree nor agree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>Spoilt answer</b>
<b>The ATKV Riel Dance Competition allows me to reflect on my identity</b>	0%	6%	11%	27%	50%	6%
<b>The ATKV Riel Dance Competition creates a space to protect and preserve my culture and heritage</b>	0%	0%	6%	33%	55%	6%
<b>The ATKV Riel Dance Competition has made me aware of my culture and heritage</b>	11%	0%	6%	16%	61%	6%

77% of the dance participants indicated that the ATKV Riel Dance Competition allowed them to reflect on their identity and 77% indicated that the competition made them aware of their cultural heritage. Furthermore, 88% indicated that the competition created a space for them to protect and

preserve their cultural heritage. The responses elicited by these questions were validated by responses to question 26 of the participant questionnaire, where respondents gave various answers on the role that the ATKV Riel Dance Competition played in their cultural heritage. Some of the responses included that “the competition ensured that the culture will not die out and we as Coloured people are proud to keep our heritage through the competition”. Other responses were that “the competition awakened the culture and through the competition heritage is preserved”. Another respondent indicated that “it makes us proud of who and what we are; and it promotes our culture”. 94% of the dance participants indicated that the ATKV Riel Dance Competition contributed towards the protection and preservation of Coloured cultural heritage. In response to the question on whether the ATKV Riel Dance Competition was only meant for people of the Coloured community, 78% responded ‘no’ and 11% indicated ‘yes’. 11% of the respondents had this question spoilt.

Table 7.6 represents the data regarding the cultural aspects, as perceived by the visitors to the competition. The visitors were requested to show their agreement or disagreement with issues related to the identity and heritage that they attached to their visit to the ATKV Riel Dance Competition. In Table 7.6, the visitors’ views regarding the broader issues of culture are indicated.

**Table 7.6: Cultural/ Historical/ Heritage aspects: Visitors (Source: Questionnaire data)**

<b>Cultural/Historical/Heritage aspects: Visitors</b>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither disagree nor agree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>Spoilt answer</b>
<b>I would revisit the riel dance competition</b>	0%	0%	4%	8%	87%	1%
<b>The riel dance competition is part of my heritage</b>	0%	3%	16%	16%	65%	0%
<b>I feel the competition shows tradition in an authentic way</b>	0%	0%	8%	17%	75%	0%
<b>The riel dance competition allows me to reflect on and establish a sense of group identity</b>	0%	0%	8%	24%	63%	5%
<b>I regard the riel dance competition as an educational experience</b>	0%	0%	0%	29%	70%	1%
<b>The riel dance competition represents the Coloured community</b>	0%	8%	11%	29%	50%	2%
<b>I came here because I was curious about the culture</b>	6%	6%	10%	25%	48%	5%
<b>By attending this event I am making a contribution towards protecting culture</b>	0%	0%	2%	17%	76%	5%
<b>I like to experience local traditions and cultures</b>	0%	0%	5%	13%	78%	4%
<b>I come to a heritage festival to increase my understanding of culture</b>	0%	0%	5%	24%	65%	6%
<b>I like to visit heritage sites and local museums</b>	0%	2%	2%	25%	65%	6%
<b>The riel dance competition provides a unique opportunity to celebrate my culture</b>	0%	0%	5%	22%	68%	5%
<b>My ideal cultural tourism experience includes looking at things I have never seen before</b>	0%	0%	5%	20%	70%	5%
<b>The ATKV Riel Dance Competition is my favourite event of the year</b>	0%	4%	17%	21%	52%	6%
<b>I would recommend the riel dance competition to my friends and/or relatives</b>	0%	0%	1%	13%	81%	5%

Data from Table 7.6 indicated that 79% of the visitors were of the opinion that the ATKV Riel Dance Competition represented the Coloured community. 93% of the visitors felt that by attending the event, they were making a contribution to the protection of culture. It is important to note that the visitor questionnaire was not only completed by Coloured correspondents. The visitors all highlighted the importance of all race groups attending the competition in order to enhance their understanding of cultural perspectives. This was reflected by the fact that 99% of the visitors indicated that they regarded the ATKV Riel Dance Competition as an educational experience. Both the participants and visitors indicated that the ATKV Riel Dance Competition contributed towards the preservation and protection of the cultural heritage of Coloured people. However, almost all the participants and visitors indicated that it was an event for all race groups.

According to Table 7.6, 95% of the visitors indicated that they would revisit the event in the future, and 94% indicated that they would recommend the ATKV Riel Dance Competition to their friends and relatives. 92% felt that the competition showed tradition in an authentic way. The overwhelming majority of participants and visitors indicated that the ATKV Riel Dance Competition revitalised and protected their heritage. This was supported by a previous study, which found that festivals often reaffirm and revive local traditions and cultural identity (Smith, 2009). The data in Table 7.6 revealed that 91% of the visitors liked to experience local traditions and cultures.

An important aspect was the fact that 99% of the visitors indicated that the competition was a space where they came to learn about cultural heritage. They explained that they were exposed to the tradition of riel dancing in the rural areas. In this respect, the tradition, the competition and certain communities had been revitalised. The riel dance was only one cultural product that was part of the construction of heritage, and the ATKV recognised the role that it played in people's lives. As people from all race groups learn more about other people's cultures, they learn how intertwined heritage is in various aspects of our lives (Sørensen & Carman, 2009). In this regard, the riel dance competition played a role by protecting and preserving the past, thereby helping the various race groups in South Africa to discover new connections and relationships. The competition successfully expanded and created an understanding of cultural perspectives.

Hall (1989, in Bowdin *et al.*, 2011) (Table 2.1) mentions two negative impacts regarding events, namely the misrepresentation of heritage and the loss of authenticity. During all the focus group sessions, great concern and dissatisfaction was raised regarding this issue. This was also expressed by the visitors and participants who completed the open-ended structured questionnaires.

### 7.3.3. Political impacts

Table 7.7 and Table 7.8 below represent data collected from the participants and visitors with regard to their interpretation of the political impact of the ATKV Riel Dance Competition. The two central issues focused on whether the identity of the Coloured people was reaffirmed and to what degree this competition was viewed as Coloured heritage. The respondents gave their feelings about the preservation of heritage and its place in South African politics. Table 7.7 reflects the data collected from the participants in the questionnaire.

**Table 7.7: Political aspects: Participants (Source: Questionnaire data)**

<b>Political Aspects: Participants</b>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither disagree nor agree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>Spoilt answer</b>
<b>The ATKV Riel Dance Competition allows me to connect to my heritage.</b>	11%	0%	6%	39%	33%	11%
<b>Participating in the ATKV Riel Dance Competition reaffirms my identity</b>	17%	0%	17%	28%	27%	11%
<b>The ATKV Riel Dance Competition is strictly the heritage and culture of the Coloured community in South Africa</b>	0%	11%	6%	28%	44%	11%

72% of the dance participants felt that being at the ATKV Riel Dance Competition provided them with the space to connect with their heritage. Only 11% of the respondents strongly disagreed.

55% felt that participating in the ATKV Riel Dance Competition reaffirmed their identity and 17% strongly disagreed that the competition fulfilled this role in their lives.

72% of the participants felt that the competition was strictly the heritage and culture of the Coloured community in South Africa, and 11% disagreed.

The participants indicated that the ATKV Riel Dance Competition played a political role in South Africa with respect to the positive impact it has had in promoting the riel dance and the heritage of the Coloured people. The view was expressed that in spite of it being an organisation that previously preserved white (*Afrikaner*) interests, it now promoted the heritage of all cultural groupings. Table 7.8 represents the data collected from visitors to the competition.

**Table 7.8: Political aspects: Visitors (Source: Questionnaire data)**

Political Aspects: Visitors	Strongly disagree	Disagree	Neither disagree nor agree	Agree	Strongly agree	Spoilt answer
Attending the riel dance competition reaffirms my identity	8%	14%	8%	29%	35%	6%
The riel dance competition is a way to protect and preserve my culture	0%	2%	11%	33%	49%	5%
It is important to have the riel dance competition to protect Coloured identity in South Africa	0%	6%	4%	29%	57%	4%
The riel dance competition is strictly the heritage and culture of the Coloured community in South Africa	5%	24%	16%	20%	29%	6%

82% of the visitors felt that the ATKV Riel Dance Competition was a way of protecting and preserving culture, and 86% felt that it was important to have the competition in order to protect Coloured identity in South Africa. This was a significant percentage and it showed support for the competition and its organisers.

49% of the visitors felt that the ATKV Riel Dance Competition was strictly the cultural heritage of the Coloured community in South Africa, and 72 % of the participants agreed. 29% of the visitors did not agree with this statement. In the open-ended question relating to race and the attendance of the competition; the visitors felt that the ATKV Riel Competition was open to everyone, in order to expose them to Coloured cultural heritage.

As the ATKV was in the process of shedding its former role as a promoter of *Afrikaner* nationalism prior to 1994, it was actively involved in welcoming all race groups to share in culture at their events. This message is well represented by the photograph in Plate 7.1 below,

which was taken at the finals of the ATKV Riel Dance Competition in Paarl. The background banner in this photograph can be translated as “Come celebrate your culture here”.



**Plate 7.1: The background banner reads “Come celebrate your culture here!”  
(Photograph: Hylton Arnolds)**

55% of the dance participants and 64% of the visitors indicated that attending the ATKV Riel Dance Competition affirmed their identity. Thus, the competition fulfilled an important role for more than half of its visitors and participants in establishing their identity. The majority of the respondents indicated that they perceived the competition as an authentic reminder of their heritage, and in this regard the competition ensures that as a tourism product, it maintains heritage.

On another level, however, the ATKV should tread with caution in the manner in which the participants and visitors are treated, in order to ensure that the competition is not seen as a form of exploitation of indigenous cultural heritage. Contestation of heritage is universal and intrinsic to the nature of heritage. Problems have arisen in the past when different groups claimed the same heritage and when various divisions within a single group interpreted and used the same heritage (Timothy & Nyaupane, 2009).

Culture and heritage can be used as a political tool. During the focus groups interviews, tensions regarding the ATKV and loss of community ownership and control regarding the riel dance were expressed. The ATKV Riel Dance Competition cannot be studied or researched without comprehending the socio-political context in which the dancers found themselves. It was not

possible to separate the macro-environment of the dancer and even the audience from the historical roots of what this dance depicted. The nature of a cultural or heritage festival in any country will depend on the internal socio-political dynamics prevalent at the time. Therefore, this competition needs to be examined in its South African context. In the case of the riel dance competition, it added to the political debate and provided a platform for issues of historical importance to be discussed. The ATKV Riel Dance Competition played a positive role in enhancing the understanding of race relations within the South African context. Politically, the competition had a positive profile within the South African setting and carried prestige as a heritage event to protect indigenous culture. The ATKV invested in young people and built the self-esteem of a marginalised group of people. This helped to increase social cohesion, especially amongst the younger generations. Cultural heritage tourism, which aims to ensure the authenticity and sustainability of communities, should be well represented. It is not only influenced by politics, but also influences politics. Heritage could be a foundation for nation-building (Timothy & Nyaupane, 2009). Events will always reflect and interact with their political circumstances and environment, and the political power and influence of events lays in its common wealth (Bowdin *et al.*, 2011). The social cohesion and well-being of the social structure in South Africa offered by the riel dance competition has created a platform for educating people about cultures which may be different from their own.

Shone and Parry (2013) caution that although events are attractive mechanisms for producing social and economic benefit, political interest must be scrutinised, as it may not always be related to the good of the community and the political agenda behind the event. It is important to identify the political elements of events and whether they are positive and useful. Such influences could significantly alter the image of the place and the people in the long term. The heritage and histories of the indigenous riel dance community have been sidelined for a very long time, and the growing interest in the revival of traditions and renewal of cultural pride amongst these marginal groups is now gaining momentum. Taking the positive role that the ATKV is playing regarding this competition into account, government institutions can enhance their image by being associated with the competition. In this regard, when it comes to staging authenticity and reviving traditions, political sensitivity is necessary when attempting to incorporate their history ‘objectively’ into a ‘plural history’ of the country (Ivanovic, 2008).

In this study, the researcher could find no significant negative political impacts regarding the competition. However, it is important to keep in mind the potential negative pitfalls outlined by Hall (1989, in Bowdin *et al.*, 2011) (Table 2.1). These include the potential risk of event failure; propagandising; loss of community ownership and control; legitimisation of ideology; and exploitation. However, because of the ATKV's political stances in South Africa's history, the researcher was concerned that there is a potential for the organisation to exploit the heritage and its associated communities. The researcher also struggled with the idea of the role that the ATKV seems to have given itself as the heritage-keeper of Coloured heritage. His concern emanated from the strong top-down approach which was quite evident at all the ATKV riel dance competitions for the duration of this study. One should bear in mind that the riel dancers are indigenous and are amongst South Africa's poorest communities living in marginalised rural settings. Based on the interview questionnaire with the programme manager (interview questionnaire with Elias Nel; 02 August 2014), as well as informal discussions with senior participants and observations made during various rounds of the competition, it was evident that this is potentially a sensitive matter. The intention of the competition is, however, a celebration of culture, and not the exploitation of communities.

#### 7.3.4. Economic impacts

Table 7.9 and Table 7.10 below represent the data collected from the participants and visitors regarding the economic aspects of the ATKV Riel Dance Competition. The questions asked to the participants pertained to the financial benefits that they reaped from the competition. The questions to the visitors related to affordability when attending the competition. Table 7.9 shows the data collected from the participants.

**Table 7.9: Economic aspects: Participants (Source: Questionnaire data)**

<b>Economic aspects: Participants</b>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither disagree nor agree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>Spoilt answer</b>
<b>The ATKV Riel Dance Competition brings financial incentives to my community</b>	17%	22%	22%	28%	0%	11%
<b>The ATKV Riel Dance Competition is a financial benefit for me</b>	22%	17%	11%	33%	0%	17%

The dance participants did not give a positive and promising response to the question pertaining to the financial implications that the ATKV Riel Dance Competition had for their lives. The participants indicated that there were very little financial benefits which had filtered down to them. Only a third of the dance participants felt that the ATKV Riel Dance Competition had a financial benefit for them and their community.

There is no significant sponsorship attached to the dance competition (interview questionnaire with Elias Nel; 02 August 2014). Only once-off informal economic opportunities were available at the competition. In between the riel dance competitions, opportunities have become available for dancers to make money when they dance at festivals, theatres or public gatherings. The competition was not a creator of jobs and there was no significant commercial activity as a spin-off from the competition. The competition was not self-sustaining and this could actually threaten its existence. A proper cost-benefit analysis of the competition had been carried out by the ATKV, and it was a worthwhile investment for them to embark upon this project. For many local governments and institutions, money spent on events is often better spent on addressing other needs in the community (Bowdin *et al.*, 2011). However, the ATKV was financially strong and well supported in South Africa by the government and the private sector. It also had its own investment vehicles and innovative ways for generating capital.

From a tourism perspective, the competition showed promising signs of becoming a positive entity of the ATKV. Promotion of towns and increased tourist visits to rural areas had the potential to increase the economic viability of the competition and its participants. It was the participants and co-ordinators who had to find creative ways to make money from their talents. However, the ATKV received a lot of publicity from the event, and in return received money. In light of this, the ATKV should increase the capacity building of riel dancers in their communities. Despite the costs involved, there are significant benefits to these communities and success in nation-building. In this regard, the ATKV does benefit as the primary sponsor. Sponsors of events not only look for economic opportunities, but also seek to enhance their image when they are associated with a product, and to fulfil their expectations (Shone & Parry, 2013).

Table 7.10 shows the data collected from the visitors. Visitors were asked to rate the affordability of the entrance fee and food sold at the competition. They were also asked for their perception of the marketing strategy of the ATKV Riel Dance Competition.

**Table 7.10: Economic aspects: Visitors (Source: Questionnaire data)**

<b>Economic aspects: Visitors</b>	<b>Very poor</b>	<b>Poor</b>	<b>Satisfactory</b>	<b>Good</b>	<b>Excellent</b>	<b>Spoilt answer</b>
<b>How would you rate the availability of food at the riel dance competition?</b>	4%	5%	43%	30%	9%	9%
<b>How would you rate the affordability of food at the riel dance competition?</b>	4%	9%	37%	21%	9%	20%
<b>How affordable is the entrance fee for the ATKV Riel Dance Competition?</b>	0%	0%	47%	24%	25%	4%
<b>How would you rate the marketing strategy of the ATKV Riel Dance Competition?</b>	0%	13%	20%	32%	30%	5%

82% of the visitors were happy with the food sold at the competition, and 67% were happy with the food prices. 67% of the visitors were happy and satisfied with the entrance fees. 82% of the visitors were satisfied with the marketing strategy for the ATKV Riel Dance Competition.

The positive impacts of the competition, on a very small scale, were that it did offer destinational promotion and increased tourist visits to rural areas. The extended duration of stay whilst attending the competition did result in higher yields for the small businesses in the region. However, the competition only created short-term and once-off informal commercial activity and economic opportunities. This would be the same for job creation opportunities and increased tax revenue accumulation.

The negative economic impacts outlined by Hall (1989, in Bowdin *et al.*, 2011) (Table 2.1) included community resistance to or a lack of understanding of the tourism sector, as well as financial loss.

### 7.3.5. Environmental impacts

Disruption and disturbance of the environment is a possibility at all events (Bowdin *et al.*, 2011). At the time of this study, environmental awareness was not a central theme at the ATKV Riel Dance Competition. Table 7.11 and Table 7.12 below represent the data collected from the participants and visitors regarding the environmental aspects of the ATKV Riel Dance Competition. The two groups were asked the same two questions.

**Table 7.11: Environmental aspects: Participants (Source: Questionnaire data)**

<b>Environmental aspects: Participants</b>	<b>Very poor</b>	<b>Poor</b>	<b>Satisfactory</b>	<b>Good</b>	<b>Excellent</b>	<b>Spoilt answer</b>
<b>How would you rate the ATKV Riel Dance Competition as an environmentally-friendly event?</b>	0%	0%	61%	17%	22%	0%
<b>How would you rate the toilet facilities at the ATKV Riel Dance Competition?</b>	6%	11%	38%	17%	28%	0%

**Table 7.12: Environmental aspects: Visitors (Source: Questionnaire data)**

<b>Environmental aspects: Visitors</b>	<b>Very poor</b>	<b>Poor</b>	<b>Satisfactory</b>	<b>Good</b>	<b>Excellent</b>	<b>Spoilt answer</b>
<b>How would you rate the riel dance competition as an environmentally-friendly event?</b>	0%	0%	11%	36%	48%	5%
<b>How would you rate the toilet facilities at the ATKV Riel Dance Competition?</b>	0%	4%	38%	33%	17%	8%

All the participants and visitors rated the ATKV Riel Dance Competition as an environmentally-friendly event. The competition did not impact negatively on the environment and could provide other events with a model for best practice. The ATKV Riel Dance Competition's organisers could actually use the fact that their competition does not leave a large carbon footprint as a marketing tool. They could use this in their marketing strategy, due to an increasing environmental awareness amongst tourists globally. The competition played a positive role in showcasing the South African Karoo environment and pristine rural towns. When a tourism activity or event takes place, there is an inevitable impact on the physical environment. In the case of an event such as the ATKV Riel Dance Competition, it would be necessary to establish a

baseline barometer to compare conditions before and after the event. Effective communication and consultation with local authorities would often resolve any issues which could arise in future if greater crowds were attracted to the event.

Event managers are realising that good environmental sense also makes good financial sense (Bowdin *et al.*, 2011). The negative environmental impacts outlined by Hall (1989, in Bowdin *et al.*, 2011) (Table 2.1) include community resistance to or a lack of understanding of the tourism sector, as well as financial loss.

The negative environmental impacts observed by the researcher at the ATKV Riel Dance Competitions were in keeping with the observations by Hall (1989, in Bowdin *et al.*, 2011) in the literature review (Table 2.1), namely extensive littering. However, after the competitions there were adequate clean-up operations. It was evident that environmental issues or creating environmental awareness was not a central theme at the ATKV Riel Dance Competition.

#### **7.4. SWOT analysis of the ATKV Riel Dance Competition**

“The cost of event failure can be disastrous, turning positive benefits into negative publicity, political embarrassment and costly lawsuits” (Bowdin *et al.*, 2011:79). In Table 7.14 below, the internal and external factors related to the strengths, weaknesses, opportunities and threats of the ATKV Riel Dance Competition are depicted. A SWOT analysis is compiled from research and market analysis of the internal strengths and weaknesses and external threats and opportunities that exist within an organisation (Dibb & Simkin, 2008).

In Table 7.14, the researcher provides a clear picture of the ATKV Riel Dance Competition and highlights where action is required based on objective facts and research findings.

**Table 7.14: SWOT analysis of the ATKV Riel Dance Competition (Source: Questionnaire data)**

<b>Strengths</b>	<b>Weaknesses</b>
<ul style="list-style-type: none"> <li>- Financially and intellectually supported by the ATKV</li> <li>- The only riel dance competition in the region with a loyal return visitor base</li> <li>- An affordable price structure, honourable reputation and image, authentic heritage setting with indigenous participants</li> <li>- An environmentally-friendly tourism product with a small carbon footprint</li> <li>- Gets media attention from <i>Radio Sonder Grense</i> radio; and from <i>Die Son; Die Burger; Rapport</i> newspapers; and from prominent television and music personalities.</li> <li>- The competition has a strong focus on cultural heritage education, protection and preservation, hence assist in bridging the cultural and racial divide in RSA</li> </ul>	<ul style="list-style-type: none"> <li>- Marketing strategy seems to be absent or is ineffective</li> <li>- Brief and once-off business opportunities. Not a short-term or long-term stimulator of business opportunities</li> <li>- The ATKV Riel Dance Competition is not financially self-sustaining</li> <li>- High seasonality</li> <li>- Culturally limited and therefore, not attractive to mass tourism or suitable for all tourist-types. Specialist tourism clientele-type only interested in riel dance culture and heritage</li> <li>- Poor overnight tourism potential and lack of vision of the linkages with other forms of tourism</li> </ul>
<b>Opportunities</b>	<b>Threats</b>
<ul style="list-style-type: none"> <li>- Large, accessible tourist market across two provinces and even nationally</li> <li>- Potential international and local market which seeks authentic African cultural experiences</li> <li>- Can be linked to other types of tourism and tourism products in the rural sector</li> <li>- If the competition is expanded to more rural towns it could stimulate travel tourism to Karoo towns</li> <li>- Improved marketing strategy</li> <li>- Creating awareness of the competition</li> <li>- Increased use of social media for networking and marketing.</li> </ul>	<ul style="list-style-type: none"> <li>- Almost all its operations depend on funding</li> <li>- Small human resource capacity</li> <li>- Politically sensitive</li> <li>- Poor infrastructure at competition venues</li> <li>- Loss of authenticity if wanting to accommodate all races and cultural groups</li> <li>- Strong ATKV top-down organisational approach.</li> </ul>

### **7.5. Tourism effects and tourism planning**

The ATKV Riel Dance Competition is essentially a heritage tourism product. On the spectrum of tourism products, heritage tourism falls under cultural tourism (Ivanovic, 2008). However, the riel dance competition comfortably fits in with other branches of tourism, which includes rural tourism, route tourism, event tourism and community-based tourism.

The organisers of the competition should investigate the many opportunities available for their product. In this regard, much more attention should be given to their marketing and communication strategy and tourism plan. The organisers of the riel dance competition should improve their marketing and communication strategy and promote the competition as a secure, safe, entertaining, high-end family and cultural event. Kim and Kerstetter (2016) suggested that organisers of events should deploy more multi-sensory stimuli in order to get tourists to support their event, and should take it to other areas as well. The image of the event needs to be enhanced in order to increase visitor numbers. This could also help to encourage more people to travel to the rural areas where the competition is held. The visitor-base could be expanded as extended family and friends are invited and exposed to the competition's marketing strategy. This could result in a favourable visitor experience, as well as a cost-effective and authentic product within a secure environment for everyone. Thus, all marketing tools need to be exploited, especially the far-reaching and free social media sites which are available. Event organisers and tourism strategists should also encourage current and previous visitors to share their experiences on travel blog sites (Kim & Kerstetter, 2016). Networking by word of mouth via free social media platforms is a real asset for event organisers, and could help to accelerate the growth of their tourism product and increase visitor numbers. It is essential for tourism event organisers to plan and provide a variety of products and services to meet the social needs of their target customers (Wang & Meng, 2016).

The development of rural tourism in remote and underdeveloped destinations requires all stakeholders involved to see tourism as a professional activity that could generate community development. Tourism development requires infrastructural improvement in order to lead tourists to their destination. Therefore, municipalities should strive to enhance access to the destination by improving roads, accommodation, restaurants and tourist facilities, and ensure safe

environments for their visitors. Event planners and tourism managers need to prioritise the design of tourism information policies and develop tourist information centres in rural areas, where proper information exchange and information sharing could take place about the region (Wang & Meng, 2016). They should involve as many role players from the public and private sectors, in order to stimulate the interests of the tourism sector in rural areas, and also strive to enhance the well-being of its residents. Such support should be an integral part of rural municipalities and will help to maintain close co-operation with representatives of entrepreneurial organisations, businesses, banks, tourism enterprises and NGOs (Petrevska & Serafimova, 2016). This should also help existing businesses to perform more cost-effectively and efficiently in breaking down existing stereotypes about the failure of rural economies (Petrevska & Serafimova, 2016).

Route tourism has the potential to foster closer ties between riel dance communities and tourists. It could bring about a better understanding of the challenges being faced by the rural riel dance communities. Route tourism could enable the ATKV Riel Dance Competition to extend their heritage tourism product to the communities. Rural routes could reflect the unique food, heritage sites, architecture, festivals, and culture of places. Local cuisines, cultures, knowledge and crafts enable tourists to create unforgettable memories, and this could enhance their identification with a tourist destination. Local resources and people must be used in this regard if a successful rural tourism strategy is to be achieved.

Community-based tourism involves sustainable and responsible tourism development that includes community involvement and sharing of benefits, resulting in sustainable economic benefits (Wang & Meng, 2016). Transparency and accountability form the basis of community-based tourism, where government development agencies should provide detailed information for public awareness and to strengthen public oversight authority (Wang & Meng, 2016). Whenever public funds are used for an event tourism product, the benefits should be filtered down so that communities can experience the positive outcomes and assist in maintaining the sustainability of the event.

Positive perceptions of the ATKV Riel Dance Competition as a tourism product could foster cross-cultural interaction, which enhances understanding amongst cultures and breaks down

negative stereotypes. According to Ivanovic (2008), learning is a motivator of cultural travel, and cultural travel facilitates the traveller's self-actualisation. This is achieved through the consumption of core cultural experiences, which assists in establishing visitor identity. The competition could be used to promote goodwill among citizens from different backgrounds. Research by Pratt and Liu (2016) indicates that tourism is the beneficiary of peace, and the quality of people's lives improves in this regard.

## **7.6. Concerns regarding the authenticity of the ATKV Riel Dance Competition**

It is widely recognised that tourism is only one of many factors that could lead to permanent cultural change (Smith, 2009). The excessive demand for local culture and tradition could put pressure on event organisers and protectors of heritage to meet the mass demand and commodifying culture (Smith, 2009). This could well be true where people spectate for staged authenticity, as in the case of the riel dance competition. The participants and holders of this cultural heritage should feel comfortable about how far they will deviate from tradition for tourist purposes and to satisfy the tourist gaze. Empowered communities should take responsibility for their own tourism development and take pride in the ownership of problems and solutions. Thus, development is facilitated and communities become sustainable (Timothy & Nyaupane, 2009).

Williams (2009) stated that the past contains elements that are unknown and cannot be recovered, which means that any representation of the past is distorted because true authenticity is unattainable. Heritage tourism is an expression of power relations and the way it is conserved, presented and interpreted ultimately reflects the ideologies of those groups that possess power and influence (Williams, 2009). True authenticity is often less important than a perceived authenticity that is consistent with a nostalgia for often imagined pasts (Chhabra *et al.*, 2003).

### **7.6.1. Dance steps and dance styles**

Amongst the concerns expressed by participants regarding the ATKV Riel Dance Competition was the issue of authenticity with regard to the dance steps or styles and dress style of those participating in the competition.

The strongest sentiments expressed were about the dance steps or dance styles which were being performed. The co-ordinators and older participants who grew up with the riel dance expressed concern about the actual dance steps and the adjudication of the competition. Participants felt that the footwork involved was not always authentic. Some of the views expressed were that it looked, at times, like a spectacle based on what was being allowed in the dance arena. One of the riel dance co-ordinators described some of the performances as a mockery. The co-ordinator went on to say that at times, some aspects of the dances resembled a school concert more than a heritage event. The co-ordinator felt that the ATKV focused too much on increasing the number of groups participating, and not on preserving the quality of the dance.

In contrast to the above comments, however, another co-ordinator wanted to see the competition become more modernised by including and adapting it to modern, popular dances. The reason for this was to attract younger people and even modernise some of the clothes. Apparently, there were many young people who could dance, but may have been too shy to dress in the old-style clothes. This sentiment was also expressed to the researcher by the young participants during the focus group sessions.

### **7.6.2. Adjudicating the competition**

The participants felt strongly that the quality of judging during the competition must be reviewed. They were unhappy about the fact that some of the judges never grew up with the riel dance. They explained that the judges were taught from video footage. They actually cautioned that poor quality dancing and judging could threaten the cultural heritage of the riel dance. In fact, many participants felt that the dancers who could not perform the riel dance actually destroyed and eroded the cultural heritage. The researcher raised this issue with the competition organisers. The response was that the competition is a celebration of heritage and culture. All people were welcome to join, enter and learn.

Some of the groups were not as good as others, and some even invented dance steps in order to be competitive and creative. This type of disagreement would most probably occur in all competitions, especially where people were interpreting and representing heritage. The ATKV has listened to the participants' concerns, and this matter was given attention in 2013. The

project manager appointed an advisory committee comprising of veteran riel dancers and dance group co-ordinators, in order to assist the judges in adjudicating the competition. However, this advisory committee was phased out after one year, since it was felt that they themselves were biased in scoring favourably to advance their dance groups.

### **7.6.3. Clothing worn during the dance performance at the competition**

Some of the participants expressed dissatisfaction with the old, tattered and torn clothes that were allowed to be worn by some dance groups. The riel dance is a proud dance practiced at family events and happy occasions, and should always be performed in the best clothes.

### **7.7. Recommendations for further study**

Based on the findings of this study, the following recommendations for further research can be made:

- An investigation could be conducted to determine what extra help or support the ATKV could obtain, in order to help the young rural participants gain better skills to equip them for later life or to further their education.
- The economic impacts of the ATKV Riel Dance Competition on all the stakeholders should be explored in much more detail.
- A study could be conducted that involves a more in-depth investigation among senior participants.
- Further research could investigate the relationship between the participants and the ATKV, and explore views regarding authenticity and the keepers of heritage.
- A study could be conducted to explore a heritage route which encompasses rural and routes tourism, and which exposes the riel dance culture.

## **7.8. Conclusion**

Events such as the ATKV Riel Dance Competition have become a means of promoting heritage. The competition is a family event that attracts people of diverse ages and races. It is an annual social event where South Africans interact and celebrate through dance, music, art, poetry and cultural diversity. The participants and visitors interviewed felt that the ATKV Riel Dance Competition plays an important role in preserving and protecting the cultural heritage and group identity of the Coloured community. The competition provides education to citizens and broadens people's horizons with regard to cultures that may be different from their own. The competition, as a unique event on the South African calendar, may be the only opportunity for many visitors and participants to celebrate their cultural heritage and reaffirm their identity in a multicultural society.

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**ANNEXURE A:- ETHICAL CLEARANCE LETTER**

2012-11-22

Ref. Nr.: 2012/CAES/030
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**To**

**Student:** Mr HH Arnolds  
**Supervisor:** Mrs A De Jager  
 Department of Geography  
 College of Agriculture and Environmental Sciences

**Student nr:** 08492964

Dear Mrs De Jager and Mr Arnolds

**Request for Ethical approval for the following research project:**

*The role of cultural heritage festivals: A case study of the ATKV Rielands Competition in South Africa*

The application for ethical clearance in respect of the above mentioned research has been reviewed by the Research Ethics Review Committee of the College of Agriculture and Environmental Sciences, Unisa. The CAES Ethics Review Committee has granted clearance (Ref. Nr.: 2012/CAES/030) for the above mentioned research. The Committee wishes to acknowledge the approval letter from the ATKV in support of the research.

Please be advised that the committee needs to be informed should any part of the research methodology as outlined in the Ethics application (Ref. Nr.: 2012/CAES/030), change in any way. In this case, a memo should be submitted to the Ethics Committee in which the changes are identified and fully explained.

We trust that sampling, data gathering and processing of the relevant data will be undertaken in a manner that is respectful of the rights and integrity of all participants, as stipulated in the UNISA Research Ethics Policy.

The Ethics Committee wishes you all the best with this research undertaking.

Kind regards,

A handwritten signature in black ink, appearing to read "E Kempen".

**Prof E Kempen**  
**CAES Ethics Review Committee Chair**



**ANNEXURE B:- LETTER FROM THE ATKV ACKNOWLEDGING THE RESEARCH PROJECT**



POSBUS 13  
STELLENBOSCH  
7599

TEL: 021 886 7156  
SEL: 078 247 2682  
FAKS: 021 886 7170  
E-POS: [eliasn@atkv.org.za](mailto:eliasn@atkv.org.za)

Verwysing: Navorsing

Navrae: Elias Nel

Datum: 01 Oktober 2012

**AAN:  
ALLE RIELDANSLEIERS**

**INSAKE: NAVORSINGSPROJEK DEUR MSc-STUDENT, Mnr. Hylton Arnolds**

1. Hiermee bevestig ek dat die ATKV ten volle kennis dra van die bogenoemde navorsing en dat dit ook deur die Uitvoerende Direkteur: Kultuur, Dr Danny Titus se goedkeuring wegdra.
2. Ek wil dus langs hierdie weg versoek dat alle rieldansgroepe wat aan die ATKV-Rieldanskompetisie deelneem, hulle volle samewerking sal gee en aan die navorsing deelneem.
3. Die redes vir deelname is onder andere dat die navorsing ook die ATKV en deelnemende groepe tot voordeel kan strek in die sin dat ons die positiewe aanbevelings en/of bevindinge tot die verbetering van die kompetisie en die werkswyse van die groepe kan aanwend.
4. Alhoewel deelname aan enige projek op elke groep se eie keuse berus wil ek tog in die lig van bogenoemde versoek dat alle groepe aan die navorsing sal deelneem.
5. Baie dankie dat ek soos altyd op jul heelhartige samewerking kan staatmaak.

Vriendelike kultuurgroete

Elias P. Nel  
Projekorganiseerder  
ATKV Streekskantoor  
Stellenbosch

**ANNEXURE C:- INTERVIEW SCHEDULE****INTERVIEW SCHEDULE****(90 minutes)****Name of dance group:-****Name of the co-ordinator:-****Name of location:-****Date and time:-****Names of respondents and their ages:-**

1. The facilitator should introduce the session and the researcher.
2. The researcher welcomes all the participants and thanks them for attending.
3. The researcher establishes rapport; explains the purpose of the session; explains the motivation for the study; indicate the timeline of the session.
4. The researcher assures confidentiality and indicates withdrawal from the session is possible at any moment.
5. The participants introduce themselves and say something about themselves and their involvement in the competition.
6. The questions are asked by the researcher and every respondent is asked to express his/her view or experience. Not every question necessarily needs to be answered by every member due to possible time constraints.
7. Questions include: Why do you participate in the competition? Have you learnt anything about your heritage? Would you have done the riel dance if it was not for the competition? Would you like to participate again?
8. At the end of the focus group the researcher briefly summarise the main points of the discussion.
9. Is there anything any member would like to add or amend?
10. The facilitator thanks everyone for attending.
11. The researcher thanks the facilitator and the group for the effort they made to make the session possible.
12. The researcher provides contact telephone numbers and addresses in the event any concerns or questions arises in the future.

**ANNEXURE D:- CONSENT FORM TO PARTICIPANTS****CONSENT FORM****Cultural heritage festivals:- a case study of the ATKV Riel Dance Competition in South Africa**

Dear Mr/Mrs/Miss/Ms \_\_\_\_\_ Date...../...../20...

**NATURE AND PURPOSE OF THE STUDY**

The researcher Hylton Arnolds, is a MSc student in the Department of Geography at Unisa (2012). The ATKV Riel Dance Competition is used as a case study to research the role of a cultural heritage event in the preservation of heritage and traditions. This study has the following objectives:

- to provide a historical overview of the competition.
- to discuss the development and impact of the competition with regards to social, economic, political, environmental and cultural factors.
- to establish the relevance of a cultural heritage event to local communities and its role in revitalising group identity in post-1994 South Africa.

**RESEARCH PROCESS**

1. The focus group interview session will take place at a location and time of your choice, where you will feel safe and comfortable.
2. You may receive a self-administered questionnaire.
3. The questionnaire will take 20 minutes.
4. You will be required to be part of one focus group interview session.
5. The focus group interview session will last approximately and no longer than 1,5 hours.
6. Audio-visual recording equipment may be used during the interview session.
7. The dance group co-ordinator will act as the moderator to facilitate the interview session. The function of the moderator is to ensure that the session is dynamic, that no intimidation takes place, and that no-one is exploited.

**NOTIFICATION THAT PHOTOGRAPHIC MATERIAL, TAPE RECORDINGS, ETC WILL BE REQUIRED**

Photographs and tape recording may be used. Your consent is required to take photographs and to use the photographs for research purposes. With your permission, I would like to record our session because I do not want to miss any of your comments.

**CONFIDENTIALITY**

Filling in your name on the questionnaire is optional. Any information obtained in connection with this study that can be identified with you, will remain confidential and will be disclosed with your permission only. If there are any questions that you feel uncomfortable to answer you may withdraw or leave them blank. The information gathered will only be used for academic purposes such as research and possibly also teaching.

**WITHDRAWAL CLAUSE**

If there are any questions that you feel uncomfortable to answer you may withdraw or leave them blank. The information gathered will only be used for academic purposes such as research and possibly also teaching.

**POTENTIAL BENEFITS OF THE STUDY**

This study will contribute towards the understanding and nature of how heritage cultural events could enhance preserving heritage and culture of any other community that is threatened.

**INFORMATION (contact information of your supervisor)**

If you have any suggestions, questions or concerns about this research project, please contact:-

The supervisor:- Anna de Jager

Department of Geography; University of South Africa

Telephone:

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**CONSENT**

I, the undersigned, ..... (full name) have read the above information relating to the project and have also heard the verbal version, and declare that I understand it. I have been afforded the opportunity to discuss relevant aspects of the project with the project leader, and hereby declare that I agree voluntarily to participate in the project. I indemnify the university and any employee or student of the university against any liability that I may incur during the course of the project. I further undertake to make no claim against the university in respect of damages to my person or reputation that may be incurred as a result of the project/trial or through the fault of other participants, unless resulting from negligence on the part of the university, its employees or students. I have received a signed copy of this consent form.

**Signature of participant.....signed at ..... on .....**

**WITNESSES**

1 .....

2 .....

**ANNEXURE E:- QUESTIONNAIRE TO PARTICIPANTS**

Place of interview:..... Date:.....

Use a cross (x) to show your choice.

Demographic aspects: Participants							Spoilt answer
1	Gender	Male			Female		11%
		22%			67%		
2	Age	1-16	17-35	36-50	51-65	66-100	11%
		6%	33%	28%	22%	0%	
3	Name of town and province where you reside						0%
4	Race	Black South African	Coloured South African	Indian South African	White South African	Not South African	0%
		0%	100%	0%	0%	0%	
5	Level of education	No formal schooling	Primary school	Secondary / High school	College/ University		11%
		0%	39%	28%	22%		

**6. Which ATKV Riel dance group do you belong to?**

- Witzenberg Senior Riel Dance Group
- Fraserburg Senior Riel Dance Group.

**7. How long have you been participating in the ATKV Riel Dance Competition?**

- From childhood.
- Started to learn the dance for the competition.

**8. How long have you been able to do the riel dance?**

From childhood: 72%  
 For the past 2 - 4 years: 28%

Social aspects: Participants		Strongly disagree	Disagree	Neither disagree nor agree	Agree	Strongly agree	Spoilt answer
9	I like to participate in the ATKV Riel Dance Competition because it reduces stress in my life	0%	0%	0%	33%	67%	0%
10	I like to participate in the ATKV Riel Dance Competition because it is a change my routine	6%	0%	0%	39%	55%	0%
11	I enjoy cultural experiences	0%	0%	6%	39%	55%	0%
12	The ATKV Riel Dance Competition is exciting	0%	0%	0%	11%	89%	0%
13	I enjoy myself at the ATKV Riel Dance Competition	0%	0%	6%	6%	88%	0%
14	I enjoy making new friends the ATKV Riel Dance Competition	0%	0%	6%	22%	72%	0%
15	I feel safe at the ATKV Riel Dance Competition	0%	0%	6%	28%	66%	0%

**16. Where did you hear or see the riel dance for the first time?**

- From my parents because they practiced the riel dance with friends and family.

**17. Did you grow up with the riel dance or did you learn it for participation in the ATKV Riel dance competition?**

89% indicated that they grew up with the riel dance and 11% indicated that they learned it in preparation for participation in the ATKV Riel Dance Competition.

**18. If you grew up with the riel dance, did the dance movements change from what you know?**

44% indicated that the dance steps changed and 56% indicated that it did not change.

- Some of the dance steps remain the same but now they are making up their own steps in order to adapt to the themes of the competition.

**19. Who within your family can presently or could in the past do the riel dance?**

- My parents; brothers; sisters; uncles; aunts and cousins.  
- Today I dance with my two children in the competition.

**20. Are there dance moves/ styles for children and others for adults?**

- No, children and adults depict the riel dance the same.  
- Yes.

**21. Do the dance moves/ styles tell a story? If yes, how do the dance moves/ styles depict a story?**

- Yes, there is lots of animal mimicry such as baboon dances and chicken dances. The riel dance also depicts courtship between men and women.
- Yes, we follow themes which differ but generally the dance steps are the same.

**22. Which animals are depicted in the riel dance?**

- Chickens, turkeys, horses, butterflies, birds, dogs, baboons, snakes, ostriches and meerkats (surricates).
- Incorporating a theme from their location for competition requirements some dance groups from the Karoo have started to depict dinosaurs in their dance steps.

**23. Is the physical environment depicted in the riel dance? How?**

- Yes. Our dance steps and themes are linked to stories from the physical environment.
- Yes. Depictions such as the circular dance around the fire and the Khoisan hunt scene. Also the greeting displays on the farms.

**24. Why is dust often being kicked up in the riel dance? Is it planned and part of the dance, or are the places where the dance is practiced just dusty?**

- People danced outside on farms in the yards where it is sandy.
- Generally on farms there are loose sandy soils. The rural roads are gravel.
- To show how much we are enjoying ourselves. Riel dance must be danced in sand.

**25. When you and your group dance, is there a connection between yourselves and the audience?**

- Yes, definitely because we enjoy it fully and we place a smile on the faces of the audiences.
- Yes the audience like the dancers and are excited when certain people dance or if a certain dance step is performed.
- Yes the audience cheers us on and it makes us feel good to dance.

**Cultural/Historical/Heritage aspects****26. What role does the ATKV Riel Dance Competition play in your culture and heritage?**

- A great role because the culture does not die out and we as Coloured people are proud to keep our heritage through the competition.
- Competition awakens culture.
- It makes us proud of who and what we are and it promotes our culture.
- Through the competition heritage is preserved.

**27. How is the riel dance used for education and skills training?**

- Riel dance helps in education because in this way our children are not exposed to drugs and alcohol abuse. The history of culture stays alive through riel dance education.
- To build and extend on the culture.
- To teach about values, discipline, co-operation, tolerance and empathy.
- The history is shown and the oldest dance form is being marketed.

**28. What do children learn from the riel dance?**

- Their heritage than learning the real riel dance.
- Cultural heritage
- That they fit in somewhere and that they have to use their talents and promote it.

- To be proud of your heritage and culture. It is a unique dance form that is danced by Coloured people.

Cultural/Historical/Heritage aspects: Participants		Strongly Disagree	Disagree	Neither disagree nor agree	Agree	Strongly agree	Spoilt answer
29	The ATKV Riel Dance Competition allows me to reflect on my identity	0%	6%	11%	27%	50%	6%
30	The ATKV Riel Dance Competition creates a space to protect and preserve my culture and heritage	0%	0%	6%	33%	55%	6%
31	The ATKV Riel Dance Competition has made me aware about my culture and heritage	11%	0%	6%	16%	61%	6%

**32. Do you think the ATKV Riel Dance Competition contributes towards the protection and preservation of Coloured cultural heritage?**

Yes- 94%

Spoilt answer- 6%

- Yes, only a contribution.
- Yes. It must not just be about winning but how it can be promoted and revitalised.
- Definitely

**33. Is the ATKV Riel Dance Competition only meant for people of the Coloured community?**

No- 78%

Yes- 11%

Spoilt answer- 11%

- No but Coloured people do the riel dance. Everyone can do as they wish.
- It is a dance form of the Coloured people but if another cultural group wants to do it then they are free to do so.

	Political Aspects: Participants	Strongly disagree	Disagree	Neither disagree nor agree	Agree	Strongly agree	Spoilt answer
34	The ATKV Riel Dance Competition allows me to connect to my heritage.	11%	0%	6%	39%	33%	11%
35	Participating in the ATKV Riel Dance Competition reaffirms my identity	17%	0%	17%	28%	27%	11%
36	The ATKV Riel Dance Competition is strictly the heritage and culture of the Coloured community in South Africa	0%	11%	6%	28%	44%	11%

**37. Does the ATKV Riel Dance Competition play a political role in South Africa? If so, how does it play a role?**

- Yes through money.
- Yes, certain municipal areas are being acknowledged and promoted.
- The ATKV promotes all cultural groupings' heritage despite the fact that it was previously a white (Afrikaner) organisation.

**38. Are there specific regulations for dress code that participants must wear for the riel dance competition? If yes, are there any meaning/ symbolism attached to it?**

- Yes because it is old-style clothing and not modern.
- Yes, to compare the dress style between then and now.
- The farm workers dressed up when they went to go dance. The standardised blue farmworker clothes (overalls) are associated with the workers class.

Economic aspects: Participants		Strongly disagree	Disagree	Neither disagree nor agree	Agree	Strongly agree	Spoilt answer
39	The ATKV Riel Dance Competition brings financial incentives to my community	17%	22%	22%	28%	0%	11%
40	The ATKV Riel Dance Competition is a financial benefit for me	22%	17%	11%	33%	0%	17%

**41. How can the ATKV Riel Dance Competition impact positively on your community?**

- By using the illiterate/ uneducated/ unskilled/ semi-skilled people to make the clothes and 'veldskoene' (shoes). Market the communities in all circumstances.
- Invest in festivals.
- By paying us when we dance because we sacrifice a lot and sometimes we have nothing when we drive to a competition. We just get food and transport when we go to participate in a competition. The ATKV boast but we get nothing.

**42. How can the ATKV Riel Dance Competition make a positive financial contribution to your life?**

- To be funded with shoes and material to make clothes for the dance competition.
- Marketing
- By paying us because then we will feel good.
- Create opportunities at festivals to charge a performance fee.

**43. What are your feelings regarding the marketing strategy of the ATKV about the ATKV Riel Dance Competition?**

- To be treated with dignity as champions and as artists. To market the champion winners through advertisements provide more exposure.
- Requires more involved marketing.
- I hear about it so now and then in the town but I do not know if other people know about it.
- Sometimes it feels as if certain places or groups are marketed more than others.
- Do more marketing for the elimination rounds.
- Give out brochures maybe annually where each groups' photo and information is indicated.

Environmental aspects: Participants		Very poor	Poor	Satisfactory	Good	Excellent	Spoilt answer
44	How would you rate the ATKV Riel Dance Competition as an environment-friendly event?	0%	0%	61%	17%	22%	0%
45	How would you rate the condition of the toilet facilities at the ATKV Riel Dance Competition?	6%	11%	38%	17%	28%	0%

**46. Have you got any comments regarding accommodation facilities when you partake in the ATKV Riel Dance Competition away from your home?**

- The ATKV can book us dance groups into hotels and not into school hostels where we are treated as adults and not as children.
- We are excited when we go dance elsewhere away from our town, but are restricted at hostels where we have to be very quiet. This dampens your spirit and you feel stressed and you do not feel like going a next time.
- It is comfortable, but can they provide bedding since the children's circumstances is such that they cannot bring their own bedding.

**Comments / Recommendations**

- The ATKV is a good institution but there needs to be less race division. Too few Coloured people are managing things. If the ATKV truly wants to make a positive contribution to the upliftment of Coloured people then the senior management will have to contemplate to take us out of a marginalised position white people are managers.
- I would like to see us being treated with dignity. Other artists (dancers) are treated like children and like general visitors.
- All the groups must be sponsored by the ATKV because clothes and shoes are expensive and we are poor communities. Prize money can be given at the elimination rounds and semi-finals because we have to practice long hours. Often we neglect our families and responsibilities for nothing.
- That a report is given to us in order to see what this research has produced. To get a copy of this study.

**Thank you for your assistance!**

**ANNEXURE F:- CONSENT FORM TO VISITORS****CONSENT FORM TO VISITORS****Cultural heritage festivals: a case study of the ATKV Riel Dance Competition in South Africa.**

The researcher Hylton Arnolds, is a Masters of Science student in the Department of Geography at Unisa.

The aim of the study is to investigate the role and place cultural heritage festivals in conserving culture and heritage in South Africa. The ATKV Riel Dance Competition is used as a case study to investigate how culture, traditions and heritage is protected and preserved.

This study has the following objectives:

- to provide a historical overview of the competition.
- to discuss the development and impact of the competition with regards to social, economic, political, cultural and environmental factors.
- to establish the relevance of a cultural heritage event to local communities and its role in revitalising group identity in post-1994 South Africa.

Data is collected using structured interviews, questionnaires and focus group discussions.

Filling in your name on the questionnaire is optional. Information obtained remains confidential and is only disclosed with your permission for study purposes.

If there are any questions that you feel uncomfortable to answer you may withdraw or leave them blank. The information gathered will only be used for academic purposes such as research and possibly also teaching.

Please complete the questionnaire honestly. There are no right or wrong answers to the questions. We are only interested in your opinion.

Any comments, questions or concerns regarding this research, can be referred to:-

Hylton Howard Arnolds

Email:- [hylton@websurfer.co.za](mailto:hylton@websurfer.co.za)

**ANNEXURE G:- QUESTIONNAIRE TO VISITORS**

Use a cross (x) to show your choice.

Demographic aspects: Visitors							Spoilt answer		
1	Gender	Male 33%	Female 56%				11%		
2	Age	1-16 0%	17-35 13%	36-50 47%	51-65 31%	66-100 4%	5%		
3	Where do you come from?	Gauteng; Western Cape; Northern Cape; Eastern Cape					0%		
4	How far did you travel to attend today's ATKV Riel Dance Competition?	20 kilometres to 1200 kilometres					0%		
5	Did you come specially for the ATKV Riel Dance Competition?	Yes 97%			No 1%		2%		
6	How did you arrive here?	Organised group 17%		Family 59%	Friends 19%	Alone 0%	5%		
7	Race	Black South African 2%	Coloured South African 87%	Indian South African 0%	White South African 9%	Not South African 0%	2%		
8	Level of education	No formal schooling 0%	Primary school 4%	Secondary / High school 30%	College / University 65%		1%		
9	Today is my first attendance to the ATKV Riel Dance Competition	Yes 48%			No 52%		0%		
10	If today is not your first attendance, how many times have attended it before?	1 year 7%	2 years 12%	3 years 29%	4 years 26%	5 years 9%	6 years 7%	7 years 7%	3%
11	Where did you hear about the ATKV Riel Dance Competition?	Family and friends majority	Television minority	Radio minority	Newspaper minority	Internet minority	0%		

<b>Social aspects: Visitors</b>
---------------------------------

**12. Which social aspects of the riel dance is important to you?**

- The coming together of different race groups.
- That it takes place in a group. Children can also participate.
- Meeting friends.
- The themes within the dances.

- Togetherness of different cultures and races.
- That it is being protected and carried over by older generations for future generations.

**13. What do you enjoy about the riel dance competition?**

- The dance steps because therein lies the stories being depicted.
- The rhythm, music and dancing that the dust stand.
- Organisation
- Excitement, togetherness, good spirits.

**14. Do you have a favourite group? Which group?**

Various groups

Social aspects: Participants		No	Yes	Spoilt answer	Unsure
15	Can you riel dance?	65%	29%	6%	
16	Did you grow up with the riel dance?	57%	40%	3%	
17	Did you grow up with the riel dance?	51%	43%	3%	3%

**18. If yes, has the dance steps changed that you know?**

Yes  
No

Social aspects: Participants		No	Yes	Spoilt answer	Unsure
19	Would you want your children to learn the riel dance?	14%	86%	0%	
20	Do you like the riel dance steps?	0%	97%	1%	2%

**Cultural/Historical/Heritage aspects**

**21. Do you think the ATKV Riel Dance Competition contributes towards the protection of cultural heritage of the Coloured people?**

- Yes, very much so.
- Yes, definitely.
- Yes, it can improve. The Coloured people must also benefit.

**22. Is the riel dance competition only meant for people from the Coloured community?**

- No, because I noticed different race groups present.
- No, not at all.
- No, you can see from the visitors.

<b>Cultural/Historical/Heritage aspects: Visitors</b>		<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither disagree nor agree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>Spoilt answer</b>
23	<b>I would revisit the riel dance competition</b>	0%	0%	4%	8%	87%	1%
24	<b>The riel dance competition is part of my heritage</b>	0%	3%	16%	16%	65%	0%
25	<b>I feel the competition shows tradition in an authentic way</b>	0%	0%	8%	17%	75%	0%
26	<b>The riel dance competition allows me to reflect and determine a sense of group identity</b>	0%	0%	8%	24%	63%	5%
27	<b>I regard the riel dance competition as an educational experience</b>	0%	0%	0%	29%	70%	1%
28	<b>The riel dance competition represents the Coloured community</b>	0%	8%	11%	29%	50%	2%
29	<b>I came here because I was curious about the culture</b>	6%	6%	10%	25%	48%	5%
30	<b>By attending this event I am making a contribution towards protecting culture</b>	0%	0%	2%	17%	76%	5%
31	<b>I like to experience local traditions and cultures</b>	0%	0%	5%	13%	78%	4%
32	<b>I come to a heritage festival to increase my understanding of culture</b>	0%	0%	5%	24%	65%	6%
33	<b>I like to visit heritage sites and local museums</b>	0%	2%	2%	25%	65%	6%
34	<b>The riel dance competition provides a unique experience to celebrate my culture</b>	0%	0%	5%	22%	68%	5%
35	<b>My ideal cultural tourism experience includes looking at things I have never seen before</b>	0%	0%	5%	20%	70%	5%
36	<b>The ATKV Riel Dance Competition is my favourite event of the year</b>	0%	4%	17%	21%	52%	6%
37	<b>I would recommend the riel dance competition to my friends and/or relatives</b>	0%	0%	1%	13%	81%	5%

Political Aspects: Visitors		Strongly disagree	Disagree	Neither disagree nor agree	Agree	Strongly agree	Spoilt answer
38	Attending the riel dance competition reaffirms my identity	8%	14%	8%	29%	35%	6%
39	The riel dance competition is a way to protect and preserve my culture	0%	2%	11%	33%	49%	5%
40	It is important to have the riel dance competition to protect Coloured identity in South Africa	0%	6%	4%	29%	57%	4%
41	The riel dance competition is strictly the heritage and culture of the Coloured community in South Africa	5%	24%	16%	20%	29%	6%

Economic aspects: Visitors		Very poor	Poor	Satisfactory	Good	Excellent	Spoilt answer
42	How would you rate the availability of food at the riel dance competition?	4%	5%	43%	30%	9%	9%
43	How would you rate the affordability of food prices at the riel dance competition?	4%	9%	37%	21%	9%	20%
44	How affordable is the entrance to the ATKV Riel Dance Competition?	0%	0%	47%	24%	25%	4%
45	How do you rate the marketing strategy of the ATKV Riel Dance Competition?	0%	13%	20%	32%	30%	5%

Environmental aspects: Visitors		Very poor	Poor	Satisfactory	Good	Excellent	Spoilt answer
46	How would you rate the riel dance competition as an environment-friendly event?	0%	0%	11%	36%	48%	5%
47	How would you rate the condition of the toilet facilities?	0%	4%	38%	33%	17%	8%

**48. Are there refuse bins available for different types of rubbish?**

- Yes

**49. Is there a problem with littering at the competition?**

- Unsure

**Comments/ Recommendations**

- Bring the competition closer to other communities.
- This research is invaluable for future generations.
- Wonderful opportunity that all ages can enjoy.
- I am from Johannesburg. Better marketing and advertising will make the riel dance competition accessible. Even today in Paarl did I not see any advertisements.

**THANK YOU FOR YOUR ASSISTANCE!**

**ANNEXURE H:- QUESTIONNAIRE TO THE ATKV RIEL DANCE COMPETITION  
PROJECT MANAGER**

**1. Date of interview**

02 August 2014

**Demographic aspects**

**2. Name of interviewee.**

Elias Nel

**3. Capacity of person within the ATKV.**

Project manager

**4. What is your role within the ATKV Riel Dance Competition?**

The recruitment and training of riel dance groups and judges of the competition. The organising of the annual competition that takes place over a number of regional, semi-final and final competitions. The handling of all the logistics according to the Contingency Plan that is regulated by the law.

**Origins of the ATKV Riel Dance Competition**

**5. How did the idea of the competition originate and what was the reason for the starting the competition?**

I was born in the northern Cape where the riel dance was regularly practiced as I grew up. It became a sense of concern to see how the riel dance slowly started to dwindle. The competition was started to ensure that the traditional dance is not lost, and that it will develop, and that the younger generation will reclaim the cultural heritage as their own.

**6. Why did the ATKV become involved or decide to start this competition?**

The ATKV is a cultural organisation which goal is to provide a cultural home for all Afrikaans cultural expressions. It is thus obvious that the organisation must take on the leading role in this project.

**7. How are potential participants “lured” and invited to participate in the competition?**

The competition offers attractive prizes in the form of trophies, certificates and money for the winners in various categories in the finals. Because we are dealing here with the poorest of the poor, the trips to other towns- which they will otherwise not visit- is for many participants an attraction.

**8. How did the budget of the competition grow and what are the challenges regarding the finances with the competition?**

The competition started in 2006 with an annual budget of R45 000.00 and in 2015 it is whopping R1 800 000.00.

**9. How are the various towns selected where the competition takes place?**

Towns are not selected but apply to host the competition. In cases where new groups start, they have to apply for training.

**10. What was amongst the biggest challenges that had to be overcome in order to start the competition?**

Great distances between towns, unemployment, social and community evils.

**11. From the start of the competition, what was the highlights of the competition?**

The fact that a platform is created for cultural expression that was dwindling and the fact that the participants, especially teenagers and children that are reclaiming it with such enthusiasm, is definitely the absolute highlight.

**12. What will you say that this competition achieved over the years?**

It made participants realise their self-worth, pride started to develop, and a positive self-regard/ self-esteem/ self-image/ self-realisation.

**13. What are amongst the bigger challenges to organise such a competition?**

Limited budget with inflation, especially that of petrol. The urbanisation of the rural communities.

**14. Where do you aim to improve the competition?**

To let the riel dance groups operate more sustainably and independently.

**15. What are amongst the problems that the organisers experience with regards to:**

**- participants?**

Single cases of alcohol abuse and associated ill-behaviour.

**- visitors?**

Visitors who do not support the groups of their choice in a dignified/ respected manner and rather choose to do it in a vulgar way. This is rather the exception than the rule, but generally the behaviour of the visitors is very good.

**- the media?**

Uninvolvement of the media, especially the printed and visual media.

**- businesses?**

No significant sponsorships.

**- local municipalities or their tourism offices?**

Selective support

**- other interested and affected parties?**

Johny Laategan, a businessman who over the past four years of the competition donate money according to the year of the competition, eg. 8 years – R8000-00.

**Cultural/ Historical/ Heritage aspects**

**16. How or where does the ATKV Riel Dance Competition fit into the greater scheme of other cultural festivals in South Africa?**

There has never been such a competition of this nature held, but the actual goal is that the competition will lead to the riel dance taking its rightful place next to all the other cultural dance forms in South Africa.

**17. What is the competition's contribution to the preservation and protection of culture and improvement of people' quality of lives (participants and visitors)?**

The fact that young children and teenagers embrace the riel dance, indicates that the immediate future of the riel dance as cultural dance is gaurenteed. The mere practice of the riel dance, with regards to the competition or in any other regard, means that it is being protected and preserved.

**18. What steps are being taken by the organisers to ensure that the ATKV Riel Dance Competition depicts or represents culture and heritage accurately and authentically?**

The organiser has good knowledge and insight into the riel dance. I grew up with it.

**19. To what extent does the ATKV Riel Dance Competition influence people's views regarding culture, heritage and history in/ about South Africa?**

There is a tremendous growth in the interest in the riel dance. Earlier it was the dance of oblivion, as an old-style and out-dated dance form from a bygone era that was danced by older working class people - the sheepshearers and farm workers – practiced. Nowadays people from all spheres of the community participate herein.

### **Political Aspects**

**20. As a heritage event, how does the riel dance competition fit into the current political climate in South Africa? Does it play a role in the current South African politics?**

Without standing on a soap box and announcing it, the ATKV Riel Dance Competition is quietly busy with nation-building. The dance is the cultural heritage of descendents of the Khoi and San. Nowadays the Xhosa and Tswana speakers participate as dancers. Within the white Afrikaans community there are plenty of leaders that prepare groups to participate in the competition.

**21. The participants can be regarded as indigenous and possibly marginalised people. The ATKV is a powerful political-historical organisation with a long history in South African culture. What steps are being taken to ensure that these participants are not exploited?**

The question insults my integrity. Go read/ investigate my history as writer and editor of my anthology to comprehend/ understand my history.

### **Tourism and marketing**

**22. In what respect is the riel dance competition a tourism event attraction?**

The attendance of the regional competitions and especially the final is self-explanatory. It must however be filtered to the different towns and it is a process that is already ongoing on.

**23. What is your view regarding the involvement and interest of the local municipalities of various towns regarding the competition?**

As mentioned above, only sporadic support.

**24. Marketing is a very important part of any festival/ competition. Give a summary of the marketing plan around the competition.**

This question has been answered already.

**Economic aspects and the media**

**25. What is your view regarding the involvement and interest of the South African media in the competition?**

This question has been answered already.

**26. What is your view regarding the involvement and interest of the South African business in the competition?**

This question has been answered already.

**27. Has any programs been initiated on some of the towns for the participants; which directly or indirectly has been brought about by the ATKV Riel Dance Competition?**

*The respondent gave no answer to this question.*

**Environmental aspects**

**28. What are you doing to make the competition an environmentally–friendly event?**

*The respondent gave no answer.*

**Comments**

**29. As an organiser you are aware of the aims and objectives of this study. You are also aware of your important role within the ATKV Riel Dance Competition. Are there any comments that you would like to give regarding any aspect about the competition? Are there any aspect that you want to share that has not been adressed in this questionnaire?**

*The respondent gave no comments.*

**Thank you for your co-operation!**

**ANNEXURE I: Entry Form - 2015 - ATKV Riel Dance Competition****INSKRYFVORM - 2015 RIELDANSSTREEKSUITDUNNE**

1. Naam van groep: \_\_\_\_\_
2. Aantal lede: \_\_\_\_\_  
 (\*\***Groepe word beperk tot 15 lede wat dansers, musikante en toesighouers insluit.**  
**'n Groep bestaan uit agt (8) dansers. (4 mans en 4 vroue) GEEN TOESKOUERS of MEELOPERS!**)

3. Watter groep word ingeskryf? Merk met X

JUNIOR	O/12	O/18	SENIOR
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. Inligting oor optrede: (Merk met X)

Eie lewendige musiek	<input type="checkbox"/>
CD	<input type="checkbox"/>

(Let wel: Punte word vir lewendige musiek met 'n liedjie toegeken terwyl 'n CD-opname geen punte versamel nie!)

TEMA: (Watter storie vertel jou groep dmv die dansroetine? Kan later gestuur word)

5. **STREEKSUITDUNNE: (Groepe moet aan die uitdun naaste aan hul dorp deelneem)**

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6. **BESONDERHEDE VAN KONTAKPERSOON:**

NAAM: \_\_\_\_\_  
 ADRES: \_\_\_\_\_  
 TELEFOON: Huis: \_\_\_\_\_ Werk: \_\_\_\_\_  
 SELFOON: \_\_\_\_\_  
 FAKSNO: \_\_\_\_\_  
 E-POS: \_\_\_\_\_

7. **ONDERNEMING:**

Ek, die ondergetekende onderneem namens die \_\_\_\_\_ Rieldansgroep om die bepalings en voorskrifte vir deelname aan die kompetisie, soos ontvang, na te kom. Voorts verklaar ek verder dat ek ook kennis neem dat enige kwaadwillige oortreding daarvan kan lei tot die opskorting van my groep se deelname (diskwalifikasie) asook die herroeping van enige pryse wat my groep mag bekom het. Ek ondersteun en aanvaar hierdie voorwaardes en bepalinge.

Geteken te \_\_\_\_\_ op die \_\_\_\_\_ dag van \_\_\_\_\_ 2015.

Handtekening: Leier  
 Naam en van : \_\_\_\_\_

Handtekening: Getuie

Naam en van \_\_\_\_\_

**FAKS INSKRYWINGSVORM NA 021 880 1946.**

**Vind jou uitdun se afsnydatum by die Projekorganiseerder uit.**

**INSKRYWINGSFOOI: R 500.00 PER GROEP. Betaal vooraf!**

**BELANGRIK: Groepe wat met minder of meer as 08 dansers opdaag, sal met 'n verdere R 500.00 beboet word en die vervoergeld sal teruggeëis word. Geen groep sal toegelaat word om deel te neem alvorens hulle nie die inskryffooie betaal het nie!**

**Kontak: Elias Nel by 021 880 1761/078 2472682 of [eliasn@atkv.org.za](mailto:eliasn@atkv.org.za)**

**Bjorn Pick by 021 8801761/ 083 793 3834 of [bjornp@atkv.org.za](mailto:bjornp@atkv.org.za)**

**ANNEXURE J: Score-sheet for the ATKV Riel Dance Competition (Afrikaans)**

KRITERIA VIR DIE PUNTETOEKENNING BY DIE ATKV-RIELDANSKOMPETISIE					
<b>ALGEMENE INDRUK</b>			<b>SINCHRONISASIE</b>		
Pronkerige houding	* 00 - 02 punte		In pas/tyd met musiek & mekaar	* 01 - 02 punte	
Glimlag	* 00 - 02 punte		100% tydsberekening vir alle aksies	* 08 punte	
Kleredrag	* 01 punte		80-90% tydsberekening vir alle aksies	* 06 punte	
<b>TOTAAL: 05</b>		<b>0</b>	60- 70% tydsberekening vir alle aksies	* 04 punte	
<b>EIE MUSIEK</b>			50% en minder	* 02 punte	
Hoë tempo met brug / afwisseling	* 03 punte		<b>TOTAAL: 10</b>		
Middelmatig	* 01 punte		<b>SINVOLLE UITBEELDINGS/NABOOTINGS</b>		
Swak	* 0 punte		Diere	* 00 - 03 punte	
<b>TOTAAL: 03</b>		<b>0</b>	Leefwêreld	* 00 - 03 punte	
<b>EIE LIEDJIE</b>			Hofmakery	* 00 - 04 punte	
Goeie afwisseling/duidelik hoorbaar	* 02 punte		<b>TOTAAL: 10</b>		
Te veel herhaling/geen wisseling	* 01 punt		<b>TEMA (Storie wat vertel word)</b>		
Swak aanbieding	* 0 punte		Storie nie duidelik sigbaar	* 02 punte	
<b>TOTAAL: 02</b>		<b>0</b>	Waarneembare storie maar geen roetine	* 04 punte	
<b>HOUDING/AANBIEDING</b>			Verstaanbare storie met duidelike roetine	* 05 punte	
In beheer van passies/vertroue	* 01 - 05 punte		Goeie storie met goeie roetine	* 06 punte	
Lyfhouding / Dans hele lyf?	* 01 - 03 punte		Uitstekende storie met onverbeterlike roetine	* 07 punte	
Intog	* 01 punt		Uniekheid van die storie	* 00 - 03 punte	
Uittog	* 01 punt		<b>TOTAAL 10</b>		
<b>TOTAAL: 10</b>		<b>0</b>	<b>UITVOERING VAN DANSROETINE</b>		
<b>MOEILIKHEIDSGRAAD VAN PASSIES / VOETWERK</b>			Nie rielpassies	* 00 punte	
Gewone - geen WOW/ nie rielpassies	* 00 - 03 punte		Gemengde passies, tradisioneel & ander	* 05 punte	
Gewone - minimum WOW	* 05 punte		Goeie uitvoering maar te veel herhaling	* 07 punte	
Grasieus/stylvol en moeilik nadoenbaar	* 06 -10 punte		Goeie oorspronklike en tradisionele passies	* 10 - 12 punte	
<b>TOTAAL: 10</b>		<b>0</b>	Uitstekende vertoning van tradisionele passies	* 13 - 15 punte	
<b>ENERGIE EN TEMPO</b>			Spasiering	* 00 - 02 punte	
Lae energievakke	* 03 punte		Ordelike verloop	* 00 - 02 punte	
Medium & Wisselvallige energievakke	* 04 - 06 punte		Benutting van baanoppervlak	* 00 - 03 punte	
Deurlopende hoë energievakke	* 07 -10 punte		Kringvorming	* 00 - 03 punte	
<b>TOTAAL 10</b>		<b>0</b>	Interpretasie van musiek en/of liedjie	* 00 - 05 punte	
			<b>TOTAAL: 30</b>		
<b>ONDER- OF OORBENUTTING VAN TYD *Minus 05 punte</b>			<b>PUNTE BEHAAL: 0</b>		
Minimum tyd = 05 min & Maksimum tyd = 06 min			<b>GROOTTOTAAL: 100</b>		
TYD VERKWIS MET INSTEL VAN INSTRUMENTE: Penaliseer met 5 punte.			KNIE-SITTERY: Penaliseer met 3 punte		

**ANNEXURE K: ATKV RIEL DANCE COMPETITION STATISTICS 2006 – 2015**

<b>2006</b>	Final
Date	09 December
Place	Paarl
Host	Elias Nel
Guest artist	
Opening and welcoming	09 December
Annual budget	R 45 000-00
Total number of dance groups	7
Total number of participants	105
Number of spectators	2000
National winners @ Finals	Wupperthal Vredendal Bitterfontein

<b>2007</b>	1 <sup>st</sup> Regional Round	Final
Date	30 November	01 December
Place	Paarl	Paarl
Host	Elias Nel	Elias Nel
Guest artist		
Opening and welcoming	Elias Nel	
Annual budget	R 80 000.00	
Total number of dance groups	14	
Total number of participants	209	
Number of spectators	3000	
National winners @ Finals	Griekwa Knersvlakte (Vredendal) Bitterfontein Brandvlei	

<b>2008</b>	1 <sup>st</sup> Regional Round	2 <sup>nd</sup> Regional Round	Final
Date	09 August	26 September	06 December
Place	Garies	Laingsburg	Paarl
Host			Pierre van Pletzen; Elias Nel
Guest artist			David Kramer
Opening and welcoming			Elias Nel
Annual budget	R 90 000.00		
Total number of dance groups	28		
Total number of participants	175 (final) 415 total for competition)		
Number of spectators	2500		
National winners @ Finals	Bitterfontein Wupperthal Kriberre (Carnarvon)		

<b>2009</b>	1 <sup>st</sup> Regional Round	2 <sup>nd</sup> Regional Round	3 <sup>rd</sup> Regional Round	Final
Date				05 December
Place	Clanwilliam	Carnarvon	Oudtshoorn	Paarl
Host				David Kramer; Vnette Ebrahim
Guest artist				David Kramer
Opening and welcoming	Elias Nel	Elias Nel	Elias Nel	Elias Nel
Annual budget	R100 000.00			
Total number of dance groups	56:- 41 junior; 15 senior			
Total number of participants				
Number of spectators	5000			
National winners @ Finals	Juniors: Calvinia Sitstappers Knersvlakte (Vredendal) Rietfontein (Fraserburg) Seniors: Witzenberg (Ceres) Loeriesfontein Kliptrappers Peperbus (Fraserburg)			

<b>2010</b>	1 <sup>st</sup> Regional Round	2 <sup>nd</sup> Regional Round	3 <sup>rd</sup> Regional Round	Semi-final	Final
Date	02 October	30 October	04 September	03 December	04 December
Place	Carnarvon	Fraserburg	Clanwilliam	Paarl	Paarl
Host					Vinette Ebrahim; Christo Davids; Elias Nel
Guest artist					Grietjie van Garies; Pieter van der Westhuizen
Opening and welcoming	Elias Nel	Elias Nel	Elias Nel	Elias Nel	Dr Llewellyn MacMaster; Japie Gouws
Annual budget					
Total number of dance groups	62:- 39 junior; 23 senior				
Total number of participants	903:- 4 - 85 year old				
Number of spectators					
National winners @ Finals	Juniors: Boesmanland Stofskoppers (Loeriesfontein) Betjies van Betjiesfontein Rietfontein (Fraserburg) Seniors: Witzenberg Knersvlakte Grabouw				

<b>2011</b>	1 <sup>st</sup> Regional Round	2 <sup>nd</sup> Regional Round	Semi-final	Final
Date	03 September	08 October	29 October	03 December
Place	Ceres	Fraserburg	Clanwilliam	Paarl
Host			Denise Newman	Caroline Jacobs; Elias Nel
Guest artist				David Kramer
Opening and welcoming	Elias Nel	Elias Nel	Elias Nel	Father Jonathan Pietersen; Caroline Jacobs; Japie Gouws
Annual budget				
Total number of dance groups				
Total number of participants				
Number of spectators	4000			
National winners @ Finals	Juniors: Betjies van Betjiesfontein Calvinia Sitstappers Laingsburg Seniors: Witzenberg Griekwa Knersvlakte Vloed Rieldansers (Laingsburg)			

<b>2012</b>	1 <sup>st</sup> Regional Round	2 <sup>nd</sup> Regional Round	Semi-final	Final
Date	11 August	08 September	20 October	01 December
Place	Loeriesfontein	Worcester	Clanwilliam	Paarl
Host				Diaan Lawrenson; Elias Nel
Guest artist				David Kramer
Opening and welcoming	Elias Nel	Elias Nel	Elias Nel	Reverend Reggie Boesak; Japie Gouws
Annual budget				
Total number of dance groups				
Total number of participants				
Number of spectators				
National winners @ Finals	Juniors: Betjies van Betjiesfontein Calvinia Sitstappers Rapystone (Fraserburg) Seniors: Witzenberg Loeriesfontein Kliptrappers Griekwa Knersvlakte			

<b>2013</b>	1 <sup>st</sup> Round	1 <sup>st</sup> Round	1 <sup>st</sup> Quarter-final	2 <sup>nd</sup> Quarter-final	Semi-final	Final
Date	August	September			October	07 December
Place	Vredendal	Fraserburg			Clanwilliam	Paarl
Host						Lynette Francis; Elias Nel
Guest artist						Pieter van der Westhuizen; David Kramer
Opening and welcoming	Elias Nel	Elias Nel	Elias Nel	Elias Nel	Elias Nel	Elias Nel
Annual budget						
Total number of dance groups	52					
Total number of participants	4 - 82 years of age					
Number of spectators	5000					
National winners @ Finals	Juniors: Die Nuwe Graskoue Trappers (Wupperthal) Betjies van Betjiesfontein Calvinia Sitstappers Seniors: Boesmanland Bitterbessies (Loeriesfontein) Suurrug Suurtrappers (Wupperthal) Griekwa Knersvlakte					

<b>2014</b>	1 <sup>st</sup> Round	2 <sup>nd</sup> Round	3 <sup>rd</sup> Round	Quarter-final	Quarter-final	Semi-final	Final
Date	10 May	21 June	26 July	16 August	27 September	25 October	06 December
Place	Ladismith	Brandvlei	Carnarvon	Garies	Worcester	Clanwilliam	Paarl
Host							Sharleen Surtie-Richards; Elias Nel
Guest artist							
Opening and welcoming	Elias Nel	Elias Nel	Elias Nel	Elias Nel	Elias Nel	Elias Nel	Elias Nel
Annual budget							
Total number of dance groups	80						
Total number of dance participants							
Number of spectators	5500						
National winners @ Finals	Juniors: Die Nuwe Graskoue Trappers Calvinia Sitstappers Korbeel (Carnarvon) Seniors: Suurrug Suurtrappers Boesmanland Bitterbessies Betjies Rooirots (Elizabethfontein)						

<b>2015</b>	1 <sup>st</sup> Round	2 <sup>nd</sup> Round	3 <sup>rd</sup> Round	Quarter-final	Quarter-final	Semi-final	Final
Date	09 May	20 June	01 August	29 August	19 September	24 October	05 December
Place	Koue Bokkeveld	Barrydale	Carnarvon	Vredendal	Calvinia	Clanwilliam	Paarl
Host							Lizz Meiring; Elias Nel
Guest artist							Pieter van der Westhuizen
Opening and welcoming	Elias Nel	Elias Nel	Elias Nel	Elias Nel	Elias Nel	Elias Nel	Japie Gouws; Elias Nel
Annual budget	R 1 800 000-00						
Total number of dance groups	96						
Total number of participants							
Number of spectators	6000						
National winners @ Finals	<p>Juniors: 1<sup>st</sup>- Die Nuwe Graskoue Trappers 2<sup>nd</sup>- Betjies van Betjiesfontein 3<sup>rd</sup>- Calvinia Sitstappers</p> <p>Seniors: 1<sup>st</sup>- Calvinia Sitstappers 2<sup>nd</sup>- Suurrug Suurtrappers van Wupperthal 3<sup>rd</sup>- Korbeel van Carnarvon</p> <p>Me. Rieldanspersoonlikheid seniors vir 2015: Susanna Watermeyer van Loeriesfontein Mnr.Rieldanspersoonlikheid seniors vir 2015: Bernard Fisher van Calvinia Sitstappers Me. Rieldanspersoonlikheid juniors vir 2015: Garcia Oliphant van Betjies van Betjiesfontein Mnr. Rieldanspersoonlikheid juniors vir 2015: Cheslin Claase van Betjies van Betjiesfontein</p> <p>Beste danser: vroue in die senior afdeling: Paul-Marie de Bruyn van Korbeel (Carnarvon) Beste danser: mans in die senior afdeling: Shaun Schaffers van Calvinia Sitstappers Beste danser: vroue in die junior afdeling: Charné Jansen van Wupperthal Beste danser: mans in die junior afdeling: Jadrian Jooste van Calvinia Sitstappers</p> <p>Grietjie van Garies trofee vir die beste vordering: senior afdeling: Boesmanland Bitterbessies Grietjie van Garies trofee vir die beste vordering: junior afdeling: Griekwa Knervlakte van Vredendal</p> <p>Tien jaar ononderbroke deelname: Brandvlei en Griekwa Knervlakte</p> <p>Pieter van der Westhuizen-trofee vir beste Rielkitaarspeler: Alfred Basson van Betjies van Betjiesfontein</p>						

	<p>Dinamiese leier: Junior afdeling: Floris Smith van Wupperthal Dinamiese leier: Senior afdeling: Bobby Kock van Calvinia Sitstappers</p>
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David Kramer-trofee vir beste Rieldansliedjie: Orkes van Betjies van Betjiesfontein

Belinda Fisher-gedenktrofee vir aktiefste Rielgemeenskap: Carnarvon

**ANNEXURE L: INTERVIEW TRANSCRIPTION: BITTERFONTEIN JUNIOR RIEL DANCE GROUP**

**Date:** Wednesday, 03 October 2012.

**Time:** 14h00

**Location:** Bitterfontein

**Interview session:** 01 hour 24 minutes

**Researcher:** Hylton Arnolds

**Photographer:** Chantelle Arnolds

**Riel dance participants:** Fiona Owies (dance group co-ordinator); Anna Booyens (65) (chairperson); Martin Marais (19); Jurgen Gouws (16); Tracey-Lee Coetzee (18); Lee-zane Kriel (17); Felicia Tieties (15) and Frederico Cloete (17).

**00:00:20 Hylton Arnolds:** My name is Hylton Arnolds. I am from the University of South Africa, Department of Geography. I am in Bitterfontein in the Western Cape, Wednesday, 03 October. I am sitting here with Anna Booyens (65), Martin Marais (19), Jurgen Gouws (16), Tracey-Lee Coetzee (18), Lee-zane Kriel (17), Felicia Tieties (15), Frederico Cloete (17) all from the Bitterfontein Junior Riel Dance Group. I came to you because we are very interested in the riel dance. The riel dance as we understand it, started long ago, especially in the Northern Cape. We think or some people say it started amongst the Coloured people where they danced it with the dances of the white people. They say it came from the white people, perhaps at the time when they came from overseas at the time of colonialism. All these dances were mixed to form the riel dance. We do not really know, but it is something unique and it needs to be protected. It is your heritage, it is my heritage and it is our heritage. It is our country's heritage. So I just want you to tell me what it all means. I will just ask you all one or two questions, otherwise you can tell me anything you would like to tell me. Please feel free to say anything. You are not forced to say anything. So just say how you feel. It is now 12:45 pm and I planned that this interview will take 1:30 minutes. We can stop and take a break halfway.

Thank you to you Fiona Owies on behalf of the Department of Geography and from me. Thank you that you received me on this very hot day. So I think we can start and you can introduce yourself.

**00:03:18 Fiona Owies:** I am Fiona Owies, the co-ordinator of the Bitterfontein Riel Dance Group.

**00:03:32 Anna Booyens (65):** I am Anna Booyens, chairperson of the Bitterfontein Riel Dance Group.

**00:04:55 Hylton Arnolds:** How long have you been dancing and where did you hear about the riel dance for the first time?

**00:07:57 Felicia Tieties (15):** I had a friend whilst I was in grade 3. One day I went to play by her and she invited me with to a dance practice. I came with and started to practice with them. It was also the first time that I heard about the riel dance.

**00:13:06 Hylton Arnolds:** Bitterfontein is a small place. There are obviously lots of problems here such as unemployment which affects poverty. As young people you have challenges. But we know that when young people participate in sports or are involved in creative arts then it is something good. It builds your self-esteem. Is there anyone of you who can tell me what the riel dance means for you? Do you see anything more in it? Can you tell me if it means more for you personally where you experience more than just a dance?

**00:14:38 Felicia Tieties (15):** The riel dance means a lot for me because you learn more, it keeps you out of trouble, you go to places that you haven't experienced before, you get to meet people you never knew.

**00:15:08 Anna Booyens (65):** Yesterday we danced in Vredendal. It was the inauguration of the ambulance services. We came there and then we got dressed. The Minister of Health was there. We danced for ministers before. Then one of the ambulance drivers came to us while we were standing outside under the shade of a tree. I knew there was going to be photographs taken and they are going to be in the newspapers. Other people are going to see them. But I'm actually

very proud. I was so proud because I knew that it never happened before, to one of these groups, to be in the newspaper. And to think it is Bitterfontein that had the privilege even just for the cameraman. One of the Bitterfontein Riel Dancers was going to bring the Minister in. It makes me feel so proud, and I told them at the time that they must feel so proud of themselves. The other dance groups also danced for Ministers but it has never been done for them. And then it came to me, it shows they look at Bitterfontein with respect.

**00:20:31 Hylton Arnolds:** You are participating long as riel dancers and people come and see you at the festivals and competitions. So when you are dancing people come and look at you. For a young person it builds your self- esteem, it makes you feel good because you are somebody, you are a riel dancer. How does that make you feel?

**00:20:51 Lee-zane Kriel (17):** It makes me feel famous.

**00:29:19 Hylton Arnolds:** Do you ever make friends with riel dancers in other towns? Nowadays you can communicate instantly via sms, Whatsapp and Facebook. Do you all have friends across the Northern Cape and the Western Cape? That must be the nicest part of the riel dance competition to meet other young people. Tell me a little bit about that. How is that experience for you where you meet other young people and that you can have follow-ups with that?

**00:45:29 Frederico Cloete (17):** For me the riel dance is something important. I want children growing up to learn, because we are now such a small group, and when we are no longer there, they must take the riel dance forward.

**00:46:10 Frederico Cloete (17):** It is my heritage

**00:49:30 Fiona Owies:** In Bitterfontein a non- profit organisation does not exist for long. There have been many organisations. Every year a new organisation is started and after approximately six months then it is no longer sustainable. The ATKV riel dance competition is the only organisation that was started and remained. And we are still going on. But I think many people are jealous about the work surrounding the riel dance at and in Bitterfontein.

**00:52:00 Fiona Owies:** When Elias Nel met us, we were already busy with dancing. The ATKV took it a little further by asking us to partake in the competition. The ATKV is making a large contribution towards the success of the dance groups.

**00:54:40** What would you like the ATKV to improve on, or do for you as a dance group?

**00:55:30 Frederico Cloete (17):** They only had dance competitions (heats) around Bitterfontein but never in Bitterfontein.

**00:57:36 Fiona Owies:** To have a heat in Bitterfontein we have to do certain things. In order to get the ATKV riel dance competition here I must apply, and it does not mean that they will deny us the opportunity. It is not so comfortable. The grounds, the pavilion, the accommodation is limited. It is not so comfortable to invite people here. If it is for the day then it will be ok. But when we go to a faraway place then we stay over there and they arrange it for us. So the dance groups who come from a faraway place must also sleep over and we cannot accommodate them. It is difficult with our facilities.

**00:58:40 Hylton Arnolds:** I think they can sleep in a nearby place such as Van Rhynsdorp and travel the morning by taxi and bus.

**01:00:50: Frederico Cloete (17):** They can just provide more shade for the people in places where it is hot such as in Carnarvon.

**01:01:02 Fiona Owies:** It feels that the riel dance is sometimes made out to be a mockery.

**01:07:29 Anna Booyens (65):** I know the riel dance. My father did the riel dance. And that is why I know the riel dance. I see at some of the competitions it is more of a concert. Some groups cannot claim to be doing the riel dance. It is not riel dance.

**01:21:12 Hylton Arnolds:** Thank you very much, and all the best.

**ANNEXURE M: INTERVIEW TRANSCRIPTION: CALVINIA SITSTAPPERS RIEL DANCE GROUP**

**Date:** Thursday, 04 October 2012.

**Time:** 14h00

**Location:** Calvinia

**Interview session:** 1 hour 27 minutes

**Researcher:** Hylton Arnolds

**Photographer:** Chantelle Arnolds

**Riel dance participants:** Belinda Fisher (dance group coordinator); Dawid Sass (17); Bernard Fisher (15); Jadrian Jooste (14); Shaun Scheffers (15); Christa Opperman (11); Sarah-lee Ann Persens (15); Miescha Jooste; (15); Aryan Moses (12) and Bianca Jooste (11).

**00:05:50 Belinda Fisher:** Elias Nel contacted the mayor of Calvinia to be on the lookout for riel dancers. On a specific night the group danced at a concert. This particular night they were dancing the Namastap dance, a dance similar to the riel dance. The mayor who was in the audience then took a videoclip and sent it to Elias Nel. Elias Nel contacted them and they were entered into the competition. The young dancers were combined with the older generation to teach them to dance and to lead in the performance.

**00:09:51 Dawid Sass (17):** I stayed on the farm called Roodewerf. Those people danced the riel. I sat and watched them on weekends. Eventually I also joined and danced with them. When I attended the primary school in grade 6, it happened that one day I danced at school. One of my friends asked me if I did not want to join his riel dance group. I was shy at. I became a member of the Calvinia Sitstappers riel dance group.

**00:11:02 Bernard Fisher (15):** It (dancing) came by itself.

**00:17:17 Sarah-lee Ann Persens (15):** My grandmother came home one day and asked me if I did not want to do the riel dance. Then I said no because it is an old-styled rural (farm) dance. Then she took me to Belinda's house where the children were busy dancing. Then someone said I must get up and join them to dance. Now I am no longer shy to do the riel dance. When you are on stage and people applaud you, you feel as if you are in seventh heaven, that's how much you enjoy it.

**00:19:04 Hylton Arnolds:** What is nice about the competition? Why do you keep on dancing every year?

**00:23:48 Bernard Fisher (15):** The nice thing about the competition is that every year the standard gets higher. Every year there are more groups and more competition for you. Let us say this year I dance and I fall out of the dance group. Next year and then the competition standards may be too high for you, whereas you could have had danced each year and keep up with the competition. Also, why I stay in the group is because we are a team. If I leave the group then I am accused of betraying the group. That's also why I stay in the group. So I won't think of leaving the group. That's also what keeps me busy. When I come home in the afternoons then I come and practice.

**00:42:36 Hylton Arnolds:** Is it not an old-style dance? Are you not shy to do the riel dance? Do you perhaps feel that people are laughing?

**00:42:58 Sarah-lee Ann Persens (15):** I do not feel shy because I like it when I do the riel dance. I feel comfortable and I enjoy it.

**00:44:02 Christa Opperman (11):** I enjoy it and it is art. My friends laugh when I have the old-style clothes and boots on but I am not concerned.

**00:45:41 Bianca Jooste (11):** I do not feel shy at all because there is actually nothing to be shy about. It is my culture. Sometimes my friends ask me at school if they can participate. They want to know how to enter. I tell them that they must just come join the dance group. Then they tell me that they cannot do the riel dance, but I tell them that they will be taught the dance.

**00:47:38 Jadrian Jooste (14):** When my friends see me and maybe they playing the guitar then they just want me to dance. Even the small children as well, want me to do the riel. They just want me to dance but then I say to them come and dance with and then you can do it yourself. They also want to do it. But they are a bit shy.

**00:50:10 Hylton Arnolds:** I would like each of you to tell me what is the riel dance? Not what it means but just what it is? What did all of you learn about the riel dance?

**00:50:54 Shaun Scheffers (15):** The riel dance comes from the Khoi and the ATKV wants to revive it. It is no longer the Coloured people who dance it anymore but all the races that dance it. The white and black people are learning it. It has extended to the Eastern Cape and the Free State provinces where there are large black populations. So it no longer belongs to the Coloured people exclusively.

**00:51:34 Hylton Arnolds:** And how does it make you feel?

**00:51:37 Shaun Scheffers (15):** It makes me feel good because it is not just anybody that can do it. You have to practice in order to do the riel dance.

**00:52:11 Hylton Arnolds:** I would like to ask Abyan, what did you learn about the riel dance over the past 4 years since you have been dancing? What is the riel dance? Where does it come from?

**00:52:21 Abyan Moses (12):** It is something that we inherited from the San people and our forefathers.

**00:53:33 Bianca Jooste (11):** Riel dance is actually a heritage and relaxation for our forefathers. In other words, if they come tired from work and one picks up the guitar to play and the other one starts to dance then they forget about tiredness, and then they dance.

**00:54:01 Bernard Fisher (15):** I learnt that in the riel dance you express your feelings in the dance steps. The dance steps that you express is when you depict animals. It shows when you are upset and that's what I learnt about the riel dance. It also keeps you fit. You must have stamina if

you do the riel dance. So you must try hard. So if you want to riel dance and not just dance, you must have the passion for the riel dance.

**00:54:54 Miescha Jooste (15):** The riel dance is a culture. What I learnt about the riel dance is that the dance depicts a lot of symbolism.

**01:01:37 Abyan Moses (12):** Last year in Paarl when we arrived the Friday night we prepared for the next day and just before we went to bed. The Saturday morning we went to the Language Monument. At the finals towards the end of the night all the girls had to compete. During the prize-giving they announced- “Calvinia Sitstappers No.4”. I did not even know my number. Then Dawid said to me you must go, they are calling you. Then I had to run on to the dance arena to receive the trophy.

**01:03:34 Hylton Arnolds:** So you won?

**01:03:37 Abyan Moses (12):** Yes, “Ms. Personality”.

**01:03:40 Hylton Arnolds:** What does that prize mean, “Ms Personality”?

**01:03:43 Belinda Fisher:** “Ms. Personaility” is when you interact well with the audience. It is when you display the best personality whilst you are dancing. She won the junior division.

**01:03:07 Hylton Arnolds:** Abyan, how did you interact with the audience?

**01:03:14 Abyan Moses (12):** I will say I smiled.

**01:03:26 Belinda Fisher:** She danced, and smiled, and talked to the audience in her manner of dancing.

**1:13:50 Hylton Arnolds:** What would you like the ATKV or your dance co-ordinator (Belinda Fisher) must do to improve the riel dance competition?

**1:14:43 Shaun Scheffers (15):** I would say they must improve their dance arenas. Sometimes your feet hurt. I have seen it more than once that sometimes the sand is too thick, then it is too thin, then it is too hard. At other times the sand is perfect.

**1:15:29 Bernard Fisher (15):** They must not select the same places every year as hosts of the semi-final. Here is Calvinia as well. People must be exposed to the riel dance. The semi-final can be held in Calvinia as well. They must change locations.

**1:16:44 Sarah-lee Ann Persens (15):** When we win then we feel we want to party or celebrate. But in when we are in Paarl, we just have to go in to the hostel and then we are locked in. One has to celebrate because you won. But in Paarl you cannot do that.

**1:22:36 Hylton Arnolds:** Thank you to all of you for your co-operation.

**1:23:50 Hylton Arnolds:** The fact that the SABC is coming here tomorrow to do a television programme about you is all part of why I am doing this study. They came all the way to you, I came all the way from Cape Town here to Calvinia; The University of South Africa is paying thousands of rands to assist in this study. The SABC media people coming tomorrow will show your programme to many people and this is the effect that your work has had. It has a great affect and you should all be very proud of yourselves. You all spoke very well, I am very satisfied and I am glad that I came. Thank you to you Belinda. On behalf of the department of Geography (UNISA) thank you very much.

**ANNEXURE N: INTERVIEW TRANSCRIPTION: BETJIESFONTEIN JUNIOR RIEL DANCE GROUP**

**Date:** Friday, 23 November 2012.

**Time:** 19h00

**Location:** Elizabethfontein

**Interview session:** 01 hour 01 minute

**Researcher:** Hylton Arnolds

**Photographer:** Chantelle Arnolds

**Riel dance participants:** Mariette Kotze (dance group co-ordinator); Steward Van Wyngaard (physical education instructor); Abraham Willemse (16); Christina Beukes (13); Buvin Elman (15); Garcia Oliphant (14); Bernadine Fortuin (14); Rodney Samson; Bianca Swart (13) and Nigel van Rooy (14).

**00:04:16 Steward Van Wyngaard:** I am Steward Van Wyngaard. This year I became involved with the riel dance group. I am their fitness instructor; appointed by Mariette Kotze. I enjoy it with this group. It is the first time that I see what the riel dance is. For me it was something new which I had to learn. I really enjoy myself with the children.

**00:07:42 Hylton Arnolds:** How did you get involved with the Betjiesfontein Riel Dancers?

**00:07:47 Buvin Elman (15):** I saw it from one of the children who danced it. Then I saw it from my grandmother and subsequently I joined the Betjiesfontein Riel Dancers.

**00:10:27 Rodney Samson:** I was six years old when my grandfather showed me how to do the riel dance. I first danced kwaito then my grandfather said he does the riel dance. Then my grandfather taught me more. When I came to Betjiesfontein Primary School I learned more about the dance.

**00:12:20 Hylton Arnolds:** Are you not shy or embarrassed to this old-style dance?

**00:12:40 Garcia Oliphant (14):** No I am not shy because when we dance in the town or at a festival then all my friends are there. Then they tell me constantly that I must teach them. My whole school class supports me.

**00:13:22 Bianca Swart (13):** No I am not shy at all, because many of the people cannot do it. And actually it was busy dying out. But it is busy growing. It attracts more people. People also want to learn to dance.

**00:15:04 Hylton Arnolds:** The riel dance is what you know. As you are growing up do you listen to other music as well?

**00:15:07 Abraham Willemse (16):** Yes, like rhythm & blues, love songs, but mostly it is actually the riel music, I actually want to write my own riel song, is my favourite, but sometimes one does not get to it, there is so much to do. I train the small ones, me and Garcia. It is nice for me to do the riel dance. It makes me feel famous. The riel dance opens doors for me. I am three times champion.

**00:21:38 Hylton Arnolds:** Which dance experiences as a member of the Betjiesfontein Riel Dance Group did you enjoy the most?

**00:22:06 Christina Beukes (13):** When I was in grade 2 we were invited to dance in England. The riel dance was one of the dances which we did. In England we visited many places and I enjoyed it very much.

**00:27:07 Hylton Arnolds:** What does the riel dance mean for you? Why do you dance and why do you participate in the riel dance competition?

**00:27:43 Bernadine Fortuin (14):** I like to dance and I like to riel dance. I like the footwork and dance steps.

**00:28:19 Hylton Arnolds:** When all you go dance at places, whether it is a festival or a competition, people are excited to see you dance. They say the reason why they enjoy it is

because it reminds them of their culture and heritage. Is the riel dance part of your culture and your heritage?

**00:28:47 Bernadine Fortuin (14):** Yes it is part of my culture.

**00:29:37 Abraham Willemse (16):** The riel dance means a lot such as when family comes together for a celebration, a meal or a wedding. It is always pleasant when they come together, dance and greet. That's how they make friends and become acquainted through the riel dance. They get to know the names of people they never knew before. They get to know more people. The more people who get together, the more comfortable it becomes. That's how they joked, and laugh with simple playfulness. At the end of the day people enjoyed themselves and me as well. For me it brings loads of joy, lots of love and no animosity, just enjoyment and laughter.

**00:30:51 Mariette Kotze:** Can I say something? I would like them to talk about their performance this year in Worcester on Youth Day (16 June 2012). There was a whole section set aside for elderly people and the theme for the day was- "My heritage is beautiful to me".

**00:31:53 Bianca Swart (13):** When we danced and the people applauded a lot because it is very beautiful. The footwork and the dance steps were very beautiful. It was very nice.

**00:36:26 Hylton Arnolds:** Name the places you have visited with the Betjiesfontein Riel Dance group?

**00:36:34 Garcia Oliphant (14):** We were in Vredendal, Bloemfontein and Worcester. I was in England, Cape Town and Wales.

**00:40:28 Nigel van Rooy (14):** Ceres, Franschhoek, Piketberg, Worcester and Paarl.

**00:42:26 Hylton Arnolds:** What has the ATKV done for you? What does the ATKV mean for you?

**00:42:43 Mariette Kotze:** What do I always say to you when you participate in a project, sport or dance? How should you behave? What does it create for you? When we perform how must your behaviour be? How must you dance? I always say you must dance like a champions. And If

you dance like a champion then people take note of you. Doors open for you. You are invited because the group dances well. So what does the ATKV create for you? The ATKV opens many doors for you and we must also bring our own part and say thank you. People see us because of the name of our team. Everything must work perfect for you. The people must see you as a team. Not as an individual on the stage alone. So in a team I feel comfortable or at home. Everything that we do is as a team.

**00:46:26 Hylton Arnolds:** What must the ATKV do for you?

**00:49:27: Christina Beukes (13):** Last year we won the cup/ finals. Then we wanted to drive through the streets, to tell the people that it is Betjiesfontein Riel Dancers who had won the competition. Because of people's circumstances, many of them could not be at the competition. So we wanted to drive through where the lights are in Paarl in December. Just through the streets and the town, but it could not happen. We may be locked out of our dormitory.

**00:50:29 Mariette Kotze:** As group leader I always see to it that they are comfortable.

**00:51:00 Mariette Kotze:** Because the children's circumstances are half difficult, they are truly satisfied with very little. After an event they will say that the food was very nice, they will comment that the accommodation is nice, they will say that it was just nice being there. And even after we have had a long day, they will still dance like children who just got up fresh out of bed. And that is what makes this a pleasant group.

**00:51:35 Mariette Kotze:** The Betjiesfontein children never complain. They will say that this event was nice and when are we going again and where are we going to perform again.

**00:51:48 Mariette Kotze:** It is opportunities which they get. They appreciate it.

**00:51:46 Mariette Kotze:** My parents cannot afford to travel.

**00:54:16 Steward Van Wyngaard:** I am the sports instructor for Elizabethfontein Primary. I love any type of dancing, I was a ballroom dancer. When I came here I saw they had different types of dancing at the school. Mariette Kotze asked me to present a few dance classes. Then I presented a few classes. Then I started to observe the riel dance whilst they were practicing

because it was something new for me because I am not from this region. I am from George in the Southern Cape. Even the Xhosa gumboots dancing were new for me as well. Afterwards I decided to be part of this group and I am learning the dance. I am comfortable with this group and that is what riel dancing does.

**00:57:00 Mariette Kotze:** I said to them that we cannot take the competition too lightly. Because of our riel dancing; here in Clanwilliam we made the community aware. We planted a seed here, and it has germinated such that this group is almost famous. At the crèche concert, Garcia and Abraham are teaching the young ones. People come and knock at my door. People want to put their children into our school because things happen at the school. There are many activities at the school, but it was the riel dance that made the school popular so that even companies and sponsors want to be involved in the school. The riel dance helped, lifted the school a little....also financially. They dance because they love to dance. It did not happen overnight that they became champions. It took three years. We first got fourth place, then third place, and last year we won. It was wonderful for me to see how they grew in this competition. They do not lie awake to think that Wupperthal or Calvinia is there competition. For them it is important to give their best. That's what I can say about this group. We are our own competition. We are not going for other teams. We want to give them 100%. There are too many people who come to watch them. As they sit here. We are proud to say that we went to Bloemfontein to introduce the riel dance there. Not for one day did I ever suspect that they are too shy to do the riel dance. They show the people that they do the riel dance. With winning comes responsibility. We put the ATKV badge on our pants so that the people can see. We marketed the ATKV. When our behaviour is not good then you are expelled from the group. Academics at school are the most important aspect here. You do not come to school to dance. In the first place you come to learn at school. Dance makes the tip of the iceberg.

**01:00:35 Hylton Arnolds:** Thank you very much Abraham, Christina, Steward, Buvin, Garcia, Mariette, Bernadine, Rodney, Bianca and Nigel. Thank you that you invited me to your school. I hope that your group and your school excels. I read a lot about your school before I came. I know that there is a lot of good work going on at your school. I have a feeling that we will arrange such a focus group discussion again sometime in the future. On behalf of the University

of South Africa and the Department of Geography thank you very much. And we will see each other again.

**ANNEXURE O: INTERVIEW TRANSCRIPTION: THE NUWE GRASKOUE TRAPPERS**

**Date:** Friday, 30 November 2012.

**Time:** 19h00

**Location:** Wellington

**Interview session:** 54 minutes

**Researcher:** Hylton Arnolds

**Photographer:** Chantelle Arnolds

**Riel dance participants:** Florus Smith (dance group co-ordinator); Jerobian Fortuin (14); Marshille Tamboer (15); Wilmary Farmer (16); André Zimri (17); Dillon Syster (14); Boltvin Tamboer (17); Malecia Koopman (15); Charné Jansen (14); Rozanne Swartz (10); Zaron Samson (15); Litechia Van Rooy (11) and Whirsilla Jantjies (13).

**00:01:35 Florus Smith:** Wuppertal’s people are the riel dance. If you want to see the riel dance then you go to Wuppertal. This dance group is together for about four months. Wuppertal did have riel dance groups in earlier years, but then it went a bit quiet in the last three years. I started a dance group with the help of Bushmans Kloof Wilderness Reserve and Retreat, which is a five star hotel approximately fifty kilometres outside of Wuppertal. And that is where the Nuwe Graskoue Trappers come from, born in August 2012.

**00:02:19 Hylton Arnolds:** The “*Nuwe Graskoue Trappers*” is a very interesting name. Where does the name come from?

**00:02:25 Florus Smith:** The children put the name together because none of them come from Wuppertal themselves but from the surrounding settlements. The “*Nuwe*” stand for “*Nuweplaas*”, “*Gras*” for “*Grasvlei*”, “*Koue*” stand for “*Kouberg*” and then “*trappers*”.

**00:06:09 Marshille Tamboer (15):** I learnt from my grandfather to the riel dance. They danced at weddings. I watched them and later on I tried to do the riel dance myself. And that's how I learnt. And this year I joined Florus.

**00:07:46 Hylton Arnolds:** You said that you learnt the riel dance from your grandfather for the first time. Did he call it the riel dance? What did he call it?

**00:07:56 Wilmary Farmer (16):** The "*platriel*".

**00:08:02 André Zimri (17):** I could also riel dance with my great grandfather and my family. I just felt it is tradition, and I want to stick to that tradition, because my grandfather and family were big riel dancers. I feel I want to take the tradition further. That's how I learnt the riel dance. I often saw how people came to our house Christmas and New Years evenings, and that's how I learnt to do the riel dance. Today I enjoy it very much because it is fun. It feels amazing to follow in my forefather's footsteps.

**00:09:10 Litechia Van Rooy (11):** Last year I learnt from my father how to do the riel dance. He danced, and then I started to move my feet. Then he took my hand and said I must dance. Then I started to kick/ move my feet a little bit. The following day they danced again. Then I danced and my father said I got it right. And then I joined the Nuwe Graskoue Trappers group with Florus.

**00:11:44 Charné Jansen (14):** My mother (Elizabeth Jansen) was once in the senior riel dance group of Wuppertal. All the time she said that she must go dance at the riel competitions. I always asked her what is the riel dance and how do you do it. Then she showed me Now and then I danced with her. Then later on I got it right. Today I am with Florus and I am not sorry that I joined.

**00:13:19 Dillon Syster (14):** I am from "*Grasvlei*". I learnt the riel dance from my grandmother. She told me that I have to learn the riel dance because all my family can do the riel dance. I saw it at times of celebrations and I also tried it. In 2006 I joined a dance group and we entered competitions. But then the riel dance group was no longer functioning for a few years. However, now we joined Florus.

**00:14:41 Hylton Arnolds:** Are you not shy to dance the riel dance? It is not hip hop or rap music. It looks quite comical.

**00:14:53 Wilmary Farmer (16):** No, I am not shy to do the riel dance. I enjoy it. There are other people who cannot do the riel dance but who wants to learn to dance it. And they enjoy it thoroughly. I am happy when I dance and people see who cannot do it.

**00:15:21 Malecia Koopman (15):** I am sometimes shy in front of my friends if they see the clothes I wear and the red “veldskoene” (boots).

**00:16:44 Zarion Samson (15):** I do not have a reason to be shy. It is for me a privilege to revive the history of my forefathers. It is for me just nice. It is as if I am living my soul out in the riel dance.

**00:18:59 Hylton Arnolds:** Name a few places where you have danced before?

**00:19:20 André Zimri (17):** Oudtshoorn, Cape Town, Ratelgat (Van Rhynsdorp), Laingsburg and Paarl.

**00:25:35 Hylton Arnolds:** What does the riel dance competition mean for you?

**00:25:42 Boltvin Tamboer (17):** It is very nice to make friends with new dance groups and to go to other places.

**00:26:42 Hylton Arnolds:** Who of you are still in contact with some of the other dance groups?

**00:27:06 Wilmary Farmer (16):** I am in contact with friends from Garies, Knervlakte and Betjiesfontein.

**00:27:18 Hylton Arnolds:** How are you in contact with them?

**00:27:21 Wilmary Farmer (16):** Telephone

**00:27:26 Boltvin Tamboer (17):** Telephone

**00:28:50 Hylton Arnolds:** You do the riel dance and you say that your forefathers did the dance; but what do you know about the riel dance?

**00:30:29 Whirsilla Jantjies (13):** We learn about dances such as the “*askoek*”, “*bobbejaandans*” and the “*hoenderhaan*”. We learned it from the Khoi-San.

**00:30:56 Litechia Van Rooy (11):** I learnt about the “*askoek*”, “*bulle*”, “*hoenderhaan*”. I learnt a lot and saw how they do it and now I can also do it.

**00:31:13 Zarion Samson (15):** I read that the Khoi-San danced the riel dance for rain or to say thank you when they had a successful hunt. So when we dance we are always cognisant that it is a dance for peace or it is a dance of thanks-giving.

**00:33:41 Hylton Arnolds:** Rozanne, do you remember some of the places where you went to dance whilst you were with Florus?

**00:34:42 Rozanne Swartz (10):** I danced in Worcester and Clanwilliam.

**00:42:18 André Zimri (17):** I am very satisfied up to now what the ATKV did for me, there is nothing that I can expect from them.

**00:49:06 Hylton Arnolds:** Jerobian, is the riel dance part of your heritage?

**00:49:12 Jerobian Fortuin (14):** Yes

**00:51:02 Wilmary Farmer (16):** Yes it is part of my heritage. In our house it works like this. My grandmother puts in a riel compact disc and then as we clean.

**00:51:28 Hylton Arnolds:** And a last question is for you Florus, is it part of your heritage?

**00:51:10 Florus Smith:** No, it is not part of my heritage.

**00:51:38 Hylton Arnolds:** Thank you very much to the Nuwe Graskoue Trappers Junior Riel Dance Group from Wupperthal for the time you gave me. I enjoyed it; we were a bit shy and we had lots of laughs. You all seemed very comfortable and you all spoke very clearly. A lot of

interesting information came out of this such as the places where you have been. What was interesting about this group is that all of you came from farms and that you learned the riel dance from your parents and grandparents and that you all still see it on farms today. So if I go to the farms where you all come from I can still see the riel dance there. What was also interesting is that you all agreed or at least you tell the same story that the riel dance is performed at special celebrations. Thank you for your time and all the best for tomorrow. I will be there and you all should say hello if you see me there. Once again Florus, on behalf of the University of South Africa and the Department of Geography, thank you for this opportunity. I would like to say that you do a lot of fantastic work; I know a lot of your own money goes into this project and a lot of your time goes into it. I was a little surprised and I did not expect that answer when you said that it is not part of your heritage. I don't agree with it and I'm sure all of us here don't agree with you. So you do a lot of good work and as a teacher I do similar type of work, it is a good feeling. I know it is hard work and it takes a lot your time but it is something good, so thank you to all of you.

**00:54:10 Florus Smith:** Thank you Hylton.

**ANNEXURE P: INTERVIEW TRANSCRIPTION: MIGHTY ANGELS JUNIOR RIEL DANCERS**

**Date:** Thursday, 04 April 2013

**Time:** 13h20

**Location:** Misgund

**Interview session:** 01 hour 20 minutes

**Researcher:** Hylton Arnolds

**Photographer:** Chantelle Arnolds

**Riel dance participants:** Maryna Marengo-Barnard (dance group's co-ordinator); Shirley Konstabel (15); Cleo Esau (15); Fiona Speelman (15); Stiena Wiesel (14); Monas Prins (14); Stephenay Gadie (13); Deonay Jafta (11) and Candice Marnevich (14).

**00:02:10 Maryna Marengo-Barnard:** Our group's name is Mighty Angels. We decided together on the name. The reason is that the girls come out of difficult circumstances. Misgund is a rural settlement, a very poor town. We had to start something that gave them hope. You will see that many of the dancers are girls. Many of their parents have passed away and they are under adoption. Many of them are with single parents. So we had to give them hope for the future and we decided on Mighty Angels, as in biblical times they have to give a good message. Although there is pain in their lives they must be able to go on stage and bring a good message to other people. The mighty angels were established to revive the culture of the Khoi culture. That means like the Khoi people lived, especially the dances with the drums. We started with Khoi dances. We choreograph our own dances, with the drums. We did not have a lot of knowledge about the riel dances because the older generation refused to do the riel dance. Our older generation can riel dance, but they refused. We could see that they knew how to do the riel dance. But they don't want to dance and we always wondered why they don't want to dance. Then we discovered that it has a political connection. If you lived in this area and there were evidence that you have Khoi heritage, you were murdered. Many of the Khoi people were burnt

in caves and many have been murdered for their land. Some have been buried with gravel, these stories we discovered later on. So the older generation is scared to revive this heritage because they were scared that they may be killed. With the new dispensation we went to government and said help us. We still have a problem of the older generation who do not want to join us. But since we have been involved with the competition many of the seniors joined us. And interestingly enough, there are Xhosa people, there are even white people who came to me and showed me the type of steps their parents did, because the farm workers provided the music. Then they were doing the riel dance and the *Afrikaners* could do the riel dance, the Xhosas on the farms could do the riel dance. The *Afrikaners* could riel because they learnt it from our people (Coloured people). Because Misgund never had a residential area there was not really segregation. So with parties and so on, everybody mixed with one another when it came to the music. And it was for us a good experience to learn, but it was difficult for them to learn it. My children still struggle with the steps. It would have been much easier if they could have learned it from their parents, or a grandmother. When we in the Northern Cape we see that children from two years old can do the riel dance. That means that they learn it from their parents and it is easier, but here it is just a silence regarding that or the parents cannot do the riel dance and it's a whole political issue. But they try their best to do the riel dance. They enjoy it tremendously. Because many of the girls dance with the boys and many of the dancers are quiet. And I have seen that when many of them perform in front of the community then the parents are shocked. Because the parent cannot believe their quiet child or their children who are so quiet at school, come on a stage and it a totally different person. So it does a lot of good for them. Our senior group consists of people with real problems, people with sickness, people who are looked down upon by the community as women who is seen as bad mothers for their children, drunkards. But with us they give everything if they are involved with the riel dance and they do it with everything in them. So it is for us, the junior and senior group and it always a pleasure. There are always pleasant joyful times when they are together and they enjoy it.

**00:08:59 Shirley Konstabel (15):** I am Shirley Konstabel. I am a Misgunder. I stay on a farm there on top of the mountains. The reasons why I do the riel dance, I feel I cannot just sit alone in the mountains, but to show my uniqueness for the world, for the people to show the world what I am capable of. I heard about the dance from a friend, a girl who is our dance group leader. She

told me what they are busy with, how unique it is, what it is all about. The reasons for the dance made me realise that this is something that I want to do. That is the reason why I feel why I am here. How I can express myself to others, not go onto the streets like taverns, but as a child who can learn and to teach others. It is also our culture, as Misgunders. That is the reason why I do the riel dance.

**00:12:22 Hylton Arnolds:** Candice, where did you hear about the riel dance and how did you become involved?

**00:12:38 Candice Marnevich (14):** My friends said I had to come with them to a practise. Then I saw they were dancing. Then I asked my mother if I could join the Mighty Angels, and she said yes.

**00:13:14 Stephenay Gadie (13):** The teacher asked if I wanted to dance and I said I will ask my mother. The teacher said that when the school comes out we must come and practice in the hall. It is nice at the riel dance, we learn a lot at the riel dance.

**00:14:08 Deonay Jafta (11):** The teacher asked me if I did not want to be part of the Mighty Angels. Then I said yes, thank you. Then I looked at how the children were dancing.

**00:14:41 Fiona Speelman (15):** The teacher at school always came around to the classes. He asked us if we wanted to be part of the Mighty Angels. He always asked us why we wanted to dance. We said we also want to be somebody. So he always kept on asking us to ask our parents if we could join the dance group.

**00:17:13 Hylton Arnolds:** Stiena, how long are you dancing?

**00:17:17 Stiena Wiesel (14):** Two years.

**00:17:24 Hylton Arnolds:** Do you do other dances?

**00:17:30 Stiena Wiesel (14):** The riel dance and the Khoi dance.

**00:17:39 Hylton Arnolds:** What is the difference between the riel dance and the Khoi dance?

**00:17:52 Stiena Wiesel (14):** With the riel dance you must know the steps, the steps are very difficult; and with the Khoi dances the steps are easier to learn.

**00:18:39 Hylton Arnolds:** So what do you do? What is the difference?

**00:18:52 Stiena Wiesel (14):** With the Khoi dances we beat drums and we clap hands. We enjoy ourselves. In the riel dance we sing.

**00:23:57 Hylton Arnolds:** Did people come and talk to you in Bisho?

**00:27:41 Cleo Esau (15):** Many people came to say that we dance well and they asked us if we from the Eastern Cape, and then we said yes. They did not know that we can do the riel dance.

**00:28:24 Hylton Arnolds:** Where did you hear for the first time about the riel dance?

**00:28:27 Shirley Konstabel (15):** I heard about the riel dance from a friend who belonged to the dance group. She told me how wonderful it is and how you can learn more about your traditions. And then I said I want to learn more about where I came from, my roots, and where I am going to, and what I can teach my children and my children's children forward what I can teach them. And that's how I started to participate in the riel dance. Then I came to ask the co-ordinator of the riel dance group and she said to me if that's how I feel, then I can do it, because it is also going to teach me about my traditions and culture.

**00:29:25 Shirley Konstabel (15):** I heard and know that at the riel you can learn about traditions and your roots and where you come from. The riel dance is the in-dance today in South Africa. Most people talk about it, most people in the country talk about it. So it's the new in-thing. At the riel it is the place where you can learn about your culture.

**00:33:07 Hylton Arnolds:** Have you met friends at the riel competitions?

**00:33:25 Deonay Jafta (11):** We received the Fraserburg Riel Dansers. They came to visit us. They taught us about the riel dance.

**00:40:00 Hylton Arnolds:** Are you not shy for the type of dance and music?

**00:40:18 Shirley Konstabel (15):** I am proud on what I do and how I do it, even the clothes that we have to wear. I am proud about it, so I have no reason to be shy in front of my friends. If they interested in other type of music or dances, as long as they accept me for whom I truly am.

**00:40:52 Cleo Esau (15):** Sometimes I am shy about the dance, when I have the clothes on but now I accepted that our for-fathers dressed like that for the riel dance.

**00:41:20 Hylton Arnolds:** Are there any of you who learnt the dance from your parents or grandparents?

**00:41:32 Deonay Jafta (11):** I learnt it from my great-grandmother and from my grandfather.

**00:46:02 Hylton Arnolds:** You mentioned earlier that a few years ago the Mighty Angels won the prize for the best riel dance song which you wrote yourselves. Can you just tell me that story please?

**00:46:22 Cleo Esau (15):** We wrote the song ourselves. We practiced the words and we danced on the song.

**00:58:20 Hylton Arnolds:** What do you not like about the ATKV competition? Or what suggestions do you have?

**00:59:45 Cleo Esau (15):** We must travel far and after the competition we must travel back home. There is no accommodation arranged for us and then we must ride back home. There is no accommodation because there are a lot of groups, and if we are not booked, then there is no place to sleep. We travel very far and sit uncomfortable on our way back home.

**01:01:04 Shirley Konstabel (15):** The transport and accommodation is a problem. We never have a place to sleep when we get to where the competition is held.

**01:13:52 Hylton Arnolds:** Is there anything that you wanted tell me or add? Maybe a question, or even a story?

**01:04:29 Monas Prins (14):** I was very fat when I came to the Mighty Angels. But I practiced a lot and I lost a lot of weight.

**01:05:08 Maryna Marengo-Barnard:** No, because we come from the Eastern Cape

**01:06:30 Maryna Marengo-Barnard:** We must ride far every time. We leave Misgund at 03:00 in the morning and when we arrive there, then we have to go dance the following morning. And when we are done dancing later in the afternoon, we have to drive back again. And it is girls.

**01:07:00 Maryna Marengo-Barnard:** people enjoy the riel dance .....premier of the Eastern Cape, she wanted the music and my husband had to go make copies of the compact discs.

**01:17:04 Hylton Arnolds:** We can end off now. It was very interesting for me. I heard totally different stories that came out. So I would like to thank each one of you. Thank you very much that you accepted us. I am very glad that I came. We appreciate what you do and I enjoyed all the stories. And I will come back again sometime. Because there are a few things which I heard today that one can do further research on but it was not part of our planning for today. Please say thank you to all the other dancers who could not be here today. So I will see how I can make a plan to come here some other time again. So thank you for the effort I know you come from afar. What you all told me today are very important, all your stories. So all these things will be written in the history books because these narratives have not been noted before. Thus, your group is one of the few groups which we have chosen. Thank you Maryna, and all the best for your dance group. Is there anything that you maybe wanted to say?

**01:18:35 Maryna Marengo-Barnard:** I also want to say thank you to the ATKV because if it was not for them then these children would not have gotten the exposure that's why they look forward to when we go away. That's why they said to you earlier we are not better than the other groups. When we go there then it is for us just wow. We acknowledge that we are not as good as them. I think it is in their genes and in their blood. We are experts when it comes to the Khoi dances but when it come to the riel dance then they are people we look up to and the children are bewildered by them. It is always nice for them to communicate with all the other groups. When the Fraserburg Trappers were here, they communicated so well with one another, it was absolutely wonderful for them to be with each other. There is actually still communication and

they just want to come visit us again. For them it is not just about winning it is just about being there and to go see all the other groups

**01:20:30 Hylton Arnolds:** Ok, Thank you very much for everything and we will see each other soon.

**ANNEXURE Q: INTERVIEW TRANSCRIPTION: KORBEEL JUNIOR RIEL DANCE GROUP**

**Date:** Friday, 10 May 2013

**Time:** 18h30

**Location:** Carnarvon

**Interview session:** 01 hour 13 minutes

**Researcher:** Hylton Arnolds

**Photographer:** Chantelle Arnolds

**Riel dance participants:** George Slaverse (dance group co-ordinator); Franklin Gerber (17), Zadren Slaverse (15), Denzil Pieterse (16), Elsabé Esquire (17), Amina Tieties (16), Grêthon De Klerk (17), and Sulyla Solomons (16).

**00:05:24 Hylton Arnolds:** Where did the story regarding the riel dance start with you?

**00:05:27 Sulyla Solomons (16):** My mother was a riel dancer but she never danced for group. She just danced at home and I enjoyed watching her. I did not know what the name of the dance was. In 2010, the principal of our primary school in Van Wyksvlei asked us to start a riel dance group. Then I thought that my mother does the riel dance and maybe it is my culture. Then I felt I am going to take it further to honour my culture. Just to extend on my culture and I still enjoy dancing the riel.

**00:10:23 Hylton Arnolds:** Elsabé, where did you first hear or learn about the riel dance?

**00:10:28 Elsabé Esquire (17):** Sometimes the people just spoke about it when I was a child. They spoke about it and showed the depictions in the dance. They showed part of the dance. Often they sat and spoke about it. I found it interesting and I also wanted to do it.

**00:15:42 Franklin Gerber (17):** I never knew that riel dance existed. 2010 when I came here (Carnarvon) I saw a team practising the riel dance. I am from De Aar and they don't do it there.

**00:19:25 Hylton Arnolds:** Amina, how did your adventure start with the riel dance?

**00:19:30 Amina Tieties (16):** I knew nothing about the riel dance. In 2010 I saw that they were dancing at the primary school. I love dancing and I can dance. Then I thought what type of dancing is it that they are they doing. Then I joined them. They taught me and from that day onwards I have been doing the riel dance. I knew nothing about the riel dance, so I actually learned from my friends.

**00:21:00 Hylton Arnolds:** Where does the riel dance come from? What did you hear or read about the riel dance?

**00:21:07 Amina Tieties (16):** I heard it came from the forefathers. They did it. I do not know much about it.

**00:22:21 Hylton Arnolds:** Which places have you visited as a group for the ATKV?

**00:22:30 Zadren Slaverse (15):** Clanwilliam and Paarl.

**00:23:45 Hylton Arnolds:** When you go dance at various locations, you depict the meanings of the culture. The riel dance is an old-style dance. Are you shy of the dance?

**00:24:14 Grêthon De Klerk (17):** Yes, I used to be shy for the dance. But when I realised that our forefathers practiced the dance, I found it interesting.

**00:25:10 Sulyla Solomons (16):** What I heard from my parents is that the Khoi-San people danced when they celebrated something, such as a wedding, or if there were visitors, then they always danced around the fire, and they called it the '*Hotnotsrieldans*'.

**00:25:01 Hylton Arnolds:** Are you not shy of the dance?

**00:25:53 Sulyla Solomons (16):** No, I am not shy for the riel dance, because I could never do these modern dances, and I still can't do it. And riel dance is the only dance that I am good in up

to now. And I am not shy for the riel dance, because my forefathers did it. And I can take it further. We are dependent on them. So we can still depict that symbolism. We can still honour the culture.

**00:26:24 Hylton Arnolds:** Do you feel strong about your culture?

**00:26:27 Sulyla Solomons (16):** I feel very strong about my culture. All of us, our cultures are very important. We must respect our culture and that's why I am still in the riel dance. I just want to show that I respect my culture and I appreciate where I come from.

**00:29:30 Amina Tieties (16):** Yes, but they only want our steps. They want to find out more what we are going to do, that why they want to make friends.

**00:31:13 Hylton Arnolds:** What does the group mean for you?

**00:31:17 Denzil Pieterse (16):** We are often together, like brothers and sisters. We trust each other in the dance. That is how we feel closer to each other.

**00:35:20 Hylton Arnolds:** Did people come to you already after a dance performance?

**00:35:29 Elsabé Esquire (17):** In 2010, in Van Wyksvlei, we were in a hall, in an assembly that the principal held we danced. A lady came to me to praise me how well I danced. I felt all of us must get the praise, we who danced, and I felt all of us as a group, I cannot get the praise alone, because we danced as a group. Now she comes and say I get the praise alone, and here is our group. They are put down because we all want to depict our nation. So she cannot praise me alone, she must praise the whole group.

**00:48:38 Hylton Arnolds:** What do you wish for the riel dance? What must people see in your dance?

**00:48:48 Grêthon De Klerk (17):** I just want people to see where we Coloured people come from. Actually we must respect our culture, we come from the Khoisan, our parents come from them. When we sometimes dance, we are always praised, and that makes us we feel happier. One always feels stressed sometimes when we dance, but as soon as you are done, there is then

satisfaction, because you feel you depicted something of your culture, and people like that. Many of the Coloured people do not know where the dance comes from, and when you dance and depict it, and tell them what you were depicting, then they realise what we are doing.

**00:50:04 Hylton Arnolds:** Whos culture is it that you depict in the riel dance? Who does it belong to?

**00:50:17: Grêthon De Klerk:** The Khoisan. Then it became ours [Coloureds].

**00:50:21 Hylton Arnolds:** Are you Khoisan?

**00:50:23 Grêthon De Klerk:** No.

**00:50:25 Hylton Arnolds:** So you are not Khoisan. So how do you regard yourself?

**00:50:30 Grêthon De Klerk:** As a Coloured.

**00:50:34 Hylton Arnolds:** And you are happy with it?

**00:50:37 Grêthon De Klerk (17):** I am very happy with it.

**00:50:21 Hylton Arnolds:** Ok. And tell me the riel dance, does it belong to Coloureds, whites, blacks, does it belong to a certain population group? How do you feel, must other people also dance, or do you feel they must stay away it is your culture? Did you ever think about it, or are you not particularly interested, do you have a view about it?

**00:51:12 Grêthon De Klerk (17):** The riel dance is actually for everyone, for example if you are white, you say to yourself, you are not part of the Khoisan, so why must I do the dance. We respect that, and that's why we feel we are going to depict that. In the time that I have been riel dancing I have never seen a white person or black person dancing.

**00:51:53 Hylton Arnolds:** I notice that at the beginning you said it is for everyone but now you ending off to say it is only for Coloureds. Let me just ask you again, in order to get clarity. I know it is a complex question, one needs to think long about it and ponder/ reason. Do you feel it

is for everyone? I think what you want to say is that it is for everyone really, but it remains a Coloured heritage, however it is for everyone.

**00:52:35 Grêthon De Klerk (17):** It is for everyone.

**00:52:37 Hylton Arnolds:** Is there anyone who wants to link to that?

**00:52:42 Franklin Gerber (17):** Can you please repeat it?

**00:52:45 Hylton Arnolds:** What is interesting Franklin about your story, is that when you came from De Aar you saw the dance here, and you feel you want to do it. You also said you wanted to take it forward. Do you feel the riel dance belong to everyone in South Africa, or do you feel it is something that only belongs to Coloured people? Do you have any views about it or did you not think about it before?

**00:53:32 Franklin Gerber (17):** I feel it belongs to everyone who can dance it, but mostly to the Coloured people. If you can dance it, it is fine, then it also belong to you.

**00:52:43 Hylton Arnolds:** Ok, so you do not see a difference?

**00:52:45 Franklin Gerber (17):** No, I do not see a difference.

**00:54:10 Hylton Arnolds:** What does the riel dance mean for you?

**00:56:03 Sulyla Solomons (16):** The riel dance actually builds my self-esteem and confidence stronger. I feel that if I did not participate in the riel dance then I did not have a high self esteem. When you riel dance and people praise you, it make you feel good and it builds your confidence stronger. And then you feel you can do better than that and you feel you can do even better it makes you even much stronger. And the riel dance actually keeps us away from bad things. If you participate in a riel dance group then you are very happy. You do not worry about the things out there, especially the bad things, because children who do not participate in good things, it is they who do not have a positive outlook about their future, but if you in the riel dance then it builds your self-esteem and confidence then you know where you are going. If you see how your forefathers lived and what their circumstances were, then you feel you want to excel, you want to

do better than them. It doesn't mean that if you want to exceed that you must forget about your culture.

**00:57:15 Grêthon De Klerk (17):** Sometimes when we go do the riel dance, then I get butterflies in my stomach. What are people going to say and what are we doing? Sometimes when we are finished dancing then they come and praise us. It makes you feel good, and as they give you a voice, then you say to yourself you can even do better than this. And if you think carefully about it, then you realise, that the riel dance means a lot for you. And as you become older and the more you participate in many competitions, then one day I want to start my own group.

**01:01:00 Hylton Arnolds:** What can the ATKV do for you?

**01:03:14 Franklin Gerber (17):** I just wish that more competitions must be held.

**1:05:50 Grêthon De Klerk (17):** I just want them to give us more money. Because, for us girls, who dance for the Korbeel Riel Dancers; we do not have clothes that is the same. We must go look for our dresses. And every time the people don't want to give us dresses. And they don't have the old-style of dresses that we need. But our co-ordinator bought hats from his pocket. I just want them to give us money for dresses. Because I am not too happy that we have to go look for dresses. We go look for it by older people. Sometimes the dresses are too big for us, and then we have to tailor it ourselves. And I don't feel like doing it. If the men have blue clothes then we must always match up with men.

**1:10:59 Grêthon De Klerk (17):** I just want to make one comment, I can get very aggressive if people disrespect the riel dance. Such as laughing when the children dance. They put us down, they say things like, "what type of dance is this, this dance is not nice". I can get very upset. When I was at primary school in 2010 the friends say, "you always look like grandmothers". It breaks us down. But I haven't experienced it since.

**01:12:04 Hylton Arnolds:** Ok, I will stop here. Thank you that you gave up part your Friday evening, I appreciate it. All the best for your group and I will see you again. I will most probably

see you in Fraserburg at the elimination rounds in September. Thank you very much and you must all have a pleasant evening further.

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