

**An Overview of the Cultural Tourism sector of Greater Polokwane:
Challenges and Prospects**

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Abstract

Cultural tourism is a fast-growing sector in many countries. In South Africa, it is a key growth segment of local economic development (LED). South Africa is home to many cultural institutions such as museums, art galleries, theatres, monuments and festivals that – thanks to a growing number of international and local interests – encourage entrepreneurship and help generate local business growth and employment opportunities. South Africa's Limpopo Province is predominately known for its wildlife and hunting tourism. However, it is endowed with many cultural institutions that are contributing significantly to the regional economy – specifically in the metropole of Greater Polokwane. As yet, no study has researched the size and impact of this cultural contribution on the local economy vis a vis more well-known tourism activities. This study sketches the size and nature of the cultural tourism industry in Greater Polokwane. In the first phase of the study, a database of formal cultural institutions in Greater Polokwane was created. In the study's second phase, interviews with staff members of these institutions using both quantitative and qualitative methods, were conducted. The data revealed that most employees, including senior managerial staff, are local Black Africans. None of these cultural institutions are state funded; they all operate privately, but some are located on state-owned land. Thus, government support for cultural tourism in this region is minimal. Insufficient funds and resources inhibit the growth of this sector. Some employees expressed dissatisfaction with their working conditions and remuneration. Nonetheless, these cultural institutions generate local economic growth and employment opportunities.

Key words: Cultural tourism, economic impacts, cultural institutions, employment generation, number of institutions, economic footprint.

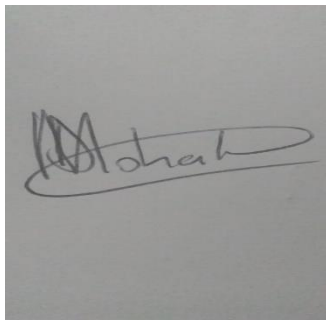
Declaration

“I, Matome Daniel Mohale, the undersigned, declare that:

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I further declare that I submitted the dissertation to originality checking software and that it falls within the accepted requirements for originality.

I further declare that I have not previously submitted this work, or part of it, for examination at UNISA for another qualification or at any other higher education institution.”

A photograph of a handwritten signature in dark ink on a light-colored surface. The signature is stylized and appears to read 'Matome Daniel Mohale'.

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MOHALE, M.D.

28 April 2020

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DATE

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List of Abbreviations

AAMG – Association of Academic Museums and Galleries

DEAT - Department of Environmental Affairs and Tourism

DED - Department of Economic Development

DTI - Department of Trade and Industry

GDP - Gross Domestic Product

ICOM - International Council of Museums

NIMC - Northern Ireland Museums Council

OEF - Oxford Economic Forecasting

SAHRA - South African Heritage Resource Agency

SAMA - South African Museum Association

SAT - South African Tourism

SPSS - Statistical Package for Social Sciences

TEP - Tourism Enterprise Partnership

THETA - Tourism, Hospitality and Sport Education Training Authority

WTTC - World Travel and Tourism Council

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Chapter 1: Introduction

1.1 Introduction

Cultural tourism is defined as visitors taking part in various activities for cultural fulfilment and enjoyment. Timothy (2011) described enjoying living cultures, which can include contemporary art or music but can include any other element of modern culture. Mbaiwa (2005) argues that cultural tourism can be a strong force for local economic development in South Africa and cites examples such as Cape Town's Zeitz Museum of Contemporary Art Africa (MOCAA) which attracts thousands of tourists a year.

In a country grappling with national issues such as high unemployment levels and an economic slowdown, cultural tourism can provide a valuable source of jobs and income for local South Africans (Slabbert and Saayman, 2011). This in turn helps improve the country's social well-being and give the economy a much-needed boost (Saarinen, 2014). However, South Africa's cultural tourism is predominately localised and – unless it falls within the country's major metros such as Cape Town, Johannesburg and Durban – does not receive much in the way of State support (Richards, 2011). In areas such as Greater Polokwane in the Limpopo Province, the success of cultural tourism relies heavily on local community involvement. However, buy-in from the local community requires understanding, tracking and communicating the positive impact of cultural tourism (Anderson, 2013). The City of Polokwane is well known for its unique cultural features such as rock art (Nelwamondo, 2009). However, little research has been done on how the local cultural institutions, such as museums and art galleries, impact the lives of Polokwane's residents. Much of the research published on tourism in Limpopo relates to wildlife tourism (Ferreira, 2004; Hughes, 2005; Spenceley, 2006); rural tourism (Mafunzwaini and Hugo, 2005; Boonzaaier and Phillip, 2007) and the hospitality sector (Nelwamondo, 2009).

This study focuses on cultural tourism in Polokwane, the capital of Limpopo Province, South Africa. Its purpose is to quantify the economic impact of cultural tourism in Polokwane by determining the size of the industry in terms of numbers of operators, employees and annual tourists. It investigates, the size of the city's cultural tourism industry, the type of attractions available, the scope of government involvement and other important aspects of cultural tourism that have been neglected until now.

1.2. Problem Statement

This study focuses on a hitherto unresearched area: cultural tourism in Polokwane, Limpopo, South Africa. To date, the significance of this sector on the local economy has not been quantified. The findings offer various stakeholders, such as municipal policymakers, suggestions as to how the local cultural tourism sector can be supported more and thus, improved for the benefit of the city's residents and local economic growth.

1.3. Aims and Objectives

The aim of the study was to establish the economic benefits of cultural tourism accrued to Polokwane. This was considered in terms of revenue generation, backward linkages, and job creation.

The objectives of the study were to determine:

- The number and type of formal cultural tourism institutions in Polokwane.
- The number of direct job opportunities created by cultural tourism in Polokwane.
- Factors inhibiting increased revenue generation from cultural tourism in Polokwane.

1.4. Research Questions

Research Question 1: What is the size and shape of the cultural tourism industry in Greater Polokwane with respect to its geographical location and the numbers of operators, employees and annual tourists?

Research Question 2: What are the challenges associated with operating and expanding the cultural tourism sector in Greater Polokwane?

Research Question 3: What are the opportunities associated with expanding the cultural tourism sector in Greater Polokwane?

1.5. Research Design and Methodology

Examining cultural tourism related variables and the contribution of these variables to the improvement of local communities demanded a dynamic study approach that is fundamental to quantitative and qualitative epistemologies. Consistent with this thinking, this research uses the mixed methods approach which is discussed further in Chapter 3. Given the complexity and magnitude of the research, this approach was crucial to ensure that study participants

(managers and general staff) could freely voice their opinions and views – while simultaneously ensuring the study's objectivity.

1.6. Description of the Study Site

This study was conducted in Greater Polokwane. Polokwane is the capital city of the Limpopo Province and is an attractive destination for job seekers and tourists alike. Most job seekers, however, end up living in informal settlements around the city. This might be because they do not successfully find work, insufficient affordable accommodation or they are working but poor. Polokwane is close to South Africa's neighbouring countries Zimbabwe, Botswana, Swaziland and Mozambique (Mojapelo, 2010). Thus, this city also attracts many foreign migrants.

In terms of its economic status, the lion's share of Polokwane's income is generated from financial services (22%) and trade (15%). South Africa's major financial institutions such as ABSA, FirstRand Bank, Nedbank and Standard Bank, multinational companies such as Coca-Cola, SAB enterprises, and government entities such as Telkom and Eskom all have regional offices in Polokwane. Polokwane's population size is estimated at 629 000 as recorded in the SA Census of 2011. In terms of race, the city's population is 92.9% Black African, 5.2% white and less than 2% Coloured, Indian and Asians combined (Statistics South Africa, 2003).

Greater Polokwane is home to various museums, art galleries and other formal cultural institutions that formed the sample for this study. These cultural attractions include the Polokwane Art Museum; Bakone Malapa Open Air Museum; The Industrial Art Park; Hugh Exton Photographic Museum and Eloff Gallery; The Irish House; Arend Dieperink Museum; Makapans Valley; Barnyard Theatre; Touch of Genius Art Gallery; and Gemco Arts, Crafts and Curios. Antique shops and informal arts and craft traders were not included in the study as they are not recognised by the Polokwane Municipality as cultural institutions. There was no random sampling of the institutions as they numbered 10 in total; all 10 formal cultural institutions were included in the study. Makapans Valley, a significant cultural tourism attraction situated on the outskirts of Polokwane, was also included in the study.

1.7. Overview of the Chapters

This dissertation outlines the following chapters:

Chapter 2: Literature Review

This chapter provides an overview of the material used to research cultural tourism in Polokwane. It considers the scope of cultural institutions by reviewing their functions, their economic and social contributions, as well as their relationships to the local society. The literature overview touches on issues like job creation and the role of the government with regards to the cultural tourism sector.

Chapter 3: Methodology

This chapter explains how the study was conducted. It details the procedures that were followed with regards to sample recruitment, interviews, data collection (instruments and methods) and data analysis.

Chapters 4 and Chapter 5: Results from Managers and General Staff

The statistical results obtained from both the managers and general staff are presented. Qualitative data was coded into emerging themes. These themes were ranked from the lowest to the highest.

Chapter 6: Discussion

This chapter describes and identifies cultural institutions in Polokwane. It discusses the roles of these museums in the economic and social development of the people living in Polokwane. It investigates the effectiveness of these roles seeks to establish what these museums could do to improve their contributions to socio-economic development. Subsequent recommendations provide relevant stakeholders with a foundation upon which they can build strategies to enhance Polokwane's cultural tourism for the social and economic benefit of its residents.

Chapter 7: Conclusion and Recommendations

The overall conclusion of this study is based on an analysis of its results with comparative consideration given to other research studies.

Chapter 2: Literature Overview

2.1. Introduction

Internationally, cultural tourism is increasingly utilised as a tool to stimulate regional development (Mbaiwa, 2016). In 2002, executives from the World Tourism Organisation (WTO) announced, to a conference in Belgium, that cultural tourism is expanding faster than other segments of tourism (Park, 2014). The development of cultural tourism is one of the rapid growth areas of urban and rural economies, with some researchers estimating that as much as 45% of leisure tourism includes a cultural constituent (Novelli, 2015). Cultural tourism emphasises communities that stand apart in terms of their customs and social practices, which fundamentally differentiates them from other types of cultures (Wall and Mathieson, 2006). This cultural heritage is preserved in institutions such as museums, art galleries and theatres that showcase histories, art, artefacts, writings, dress and so on (WTO, 2014). European and Asian nations are particularly focused on preserving such cultural heritage and history (Warchowiak, 2012). Several scholars have investigated cultural tourism in city settings. Heritage management issues and cultural tourism are of serious academic concern (Ward & Berno, 2011). Many studies have looked at the developments of cultural tourism in South Africa's cities (see Rogerson and Visser, 2011). Several other studies have focused on how preserving heritage in cultural institutions such as museums and art galleries in South African urban areas can promote economic development and increase job opportunities (Rogerson and van der Merwe, 2016).

The impact of the cultural tourism industry must be assessed in relation to tourists, authorities and local communities (Timothy, 2014). When tourists pay to enjoy cultural heritage, the host community benefits from income-earning work related to the upkeep of cultural institutions, as well as, general hospitality. If the tourists are international, the government benefits from taxes and foreign exchange controls (Goeldner and Ritchie, 2012). This chapter reviews both international and local literature on cultural tourism within an urban setting. It assesses existing research findings related to the social and economic benefits derived from cultural tourism and its institutions.

2.2. Cultural Tourism

Heritage or culture can be categorised into resources such as natural areas and buildings or museums, archives and documents. Cultural tourism involves tangible and intangible products, such as cultural performances, theatres, cultural concerts, festivals and local cuisine

(Kubickova, 2016). Above all, heritage can be classified as an attraction type (Timothy, 2011). Culture is diverse and available at any tourist destination which makes cultural tourism hard to define. Arguably, all cultural tourism activities are comprised of specific elements of culture, stretching from touring art galleries and museums to enjoying local cuisine or dance (Warchowiak, 2012).

Weaver and Lawton (2010) asserted that cultural tourism that operates within an area can have a far-reaching economic impact on local communities. By analysing the economic impact, we can quantify the benefits local communities may gain from cultural tourism (Deery and Jago, 2012). Wall and Mathieson (2006) classify the positive economic impact of cultural tourism into the following groups: (1) income generation; (2) employment generation; (3) generation of foreign exchange; and (4) increased investment. Tourism is seen primarily as an income generator, that is, income derived from profits, wages, interest, rents and salaries (Keyser, 2009).

Roughly 32% of visitor destinations are selected by tourists because of a desire to experience heritage sites. This percentage increases when wider cultural activities such as events and festivals are included. It is estimated that more than 40% of tourist activities in Europe are motivated by cultural heritage (Europa Nostra, 2006). A Swedish study reported that many trips were undertaken solely because of tourists' desire to visit museums (Travers, 2006). In 2009, cultural tourism in Ireland, for example, attracted some 3 million tourists and generated revenues of €2.9 billion (Fáilte Ireland, 2009). Studies by Oxford Economic Forecasting (OEF) found that cultural tourism generated millions of British Pounds (WTTC, 2013). The same study estimated that the European Union's cultural tourism industry contributes 4.4% to its GDP and creates an estimated 8.6 million jobs.

As cultural tourism has the potential to provide jobs, security and other lifestyle opportunities to local communities, it can be utilised as a way of helping to improve people's lives through economic stimulation (Timothy, 2011). Cultural tourism can also boost economic growth at the national, regional and individual level (Lapeyre, 2010). The benefits include employment offered by cultural tourism enterprises as well as entrepreneurial opportunities. Local people can render services and sales directly to tourists, establish their own tourist enterprises and tourism levies or tax on profits or income derived from cultural tourism can support the national fiscus (UNWTO, 2013).

For example, numerous studies, such as Mtui (2007), Weru (2007), as well as Mitchell and Ashley (2010), recommend apportioning a percentage of visitor entry fees to local people to subsidise local community projects such as education facilities and health centres. In Kenya, for instance, an estimated 18% of visitor revenues are distributed to the local people living close to natural protected areas (Weru, 2007). Between 6.5% and 26% of Tanzania's park fees fund the development of projects including health centres, nurseries, aquariums, galleries, schools and bridges in the settlements that surround the parks (Mitchell and Ashley, 2010).

According to Simpson (2008), the economic impact of cultural tourism may be both direct and indirect. Indirect examples include the Hakka culture in the Sanyi region of Taiwan that attracts tourists with its cultural dances, food, traditional dress and entertainment (Hsiao and Chuang, 2015). Such cultural practices give local people an opportunity to sell their products and services. Other examples of this can be found in Argentina and Spain, both famous for their leather goods, and in West African countries which are well-known for their masks and other influential art-forms (Ritchie and Crouch, 2003). Local authorities provide crucial entrepreneurial support by, for example, establishing traditional markets and trading stalls en route to attractions.

Morocco attracts large numbers of tourists with its rich heritage preserved in cultural institutions scattered all over the country (UNWTO, 2013). This emphasis on cultural tourism, promoted through international marketing campaigns, has helped boost the country's economy. According to ANSAMED (2006), Morocco's cultural tourism drive was so successful it increased the country's tourism industry by 6% in revenue. Other examples include the Mari Mari Cultural Village in Borneo which exhibits traditional fake heads in homage to the country's historical culture of headhunting. These fake heads attract an estimated 3 million tourists from all over the world (Richards, 2011). Another example is the small town of Chiang Khan, Thailand which attracts an estimated 8 million tourists annually (Hsiao and Chuang, 2015). The town is situated in the Mekong coastal area and is home to old riverside wooden houses. The houses are famous for their unique building style, a combination of Laotian, Thai and Chinese architecture a legacy of the region's history of cultural integration.

2.3. Museums

Cultural institutions such as museums are more than tourist attractions; they are devoted to cultural preservation through the acquisition of objects that can be studied, exhibited and

interpreted (International Council of Museums, 2004). Museums showcase culture through storing, recording and managing history and heritage (Tomaselli, 2012). Their main task is to ensure that cultures are not lost in the annals of time. They do this through rigorous study, education, communication and marketing initiatives that result in published research and public exhibitions. While museums attract tourists based on what they exhibit, their size, age and status as a cultural tourism destination also matters (Aarsman et al., 2012). The actual buildings themselves are important drawcards (Travers, 2006). For example, the Zeitz Museum of Contemporary Art Africa (MOCAA) in Cape Town, South Africa is not only famous for its remarkable exhibitions but also for its building: the historic Grain Silo. A team of international architects and designers converted the Silo building into what is now a world-famous tourist attraction.

International examples include Kiasma, a museum of contemporary art in Helsinki, Finland and the National Museum of Finland. Both are world-renowned for their combined collections of over 42,000 works of art ranging from paintings to sculptures. Another example is Greenwich Maritime, a UNESCO World Heritage Site outside of London, a collection of historically and architecturally important buildings that provide “outstanding universal value” and attract an estimated 3 million visitors a year (UNESCO, n-d, 3). When notable architecture meets remarkable content, a museum can transform the image of the city or town in which they are located (Richards, 2011). The famous Burrell Collection in Glasgow, Scotland is one of the greatest art collections ever amassed by one person and consists of more than 8,000 objects. The building itself is an A-listed heritage site, considered one of Scotland’s best examples of 1970s architectural design. The museum was opened to the public in 1983 and since then has attracted an estimated 10 million visitors to the city, putting Glasgow on the map as an important cultural tourism destination (Travers, 2006).

While museums are primarily concerned with the preservation of history and heritage, tourism-generated income connects a museum’s activities and accomplishments with local economic development (Novelli, 2015). Kotler (2006) believed that cultural institutions, such as museums, can improve the economic conditions of the local population – and not only through the receipt of employee salaries. Museums generate economic activities that are indirectly related to their existence such as hospitality services, retail businesses and other tourism activities. In other words, when a museum receives income through tourism, there is a knock-on effect with visitors spending money on things like accommodation, food and beverages, retail trade and passenger transport (Rogerson, 2012). This means that in a town or city with

active cultural institutions such as museums, regional and national economic development is possible.

Xie (2006), for example, analysed policies surrounding the construction of Toledo's National Historic Jeep Museum, in Ohio. The museum intended to alleviate the host population's financial problems and to improve the city's image by reversing the trend of urban decay. In Toronto, for example, the Royal Ontario Museum and Ontario Art Gallery were expanded as part of the city's economic plans to promote community participation in cultural tourism through employment generation and boosting local vendor trade (City of Toronto, 2008). Thus, museums are arguably one of the most important types of cultural institutions in that their work preserves history and culture, informs audiences and stimulates the economy through direct and indirect income generation (Xie, 2006).

2.4. Cultural tourism and development

A notable example of cultural tourism development is the Northern Ireland Museums Council (NIMC), which supports local museums across Northern Ireland. The NIMC has conducted research focussed on the economic impacts of cultural tourism by studying elements such as what makes museums attractive, how they influence employment trends, the role of marketing and collaborative learning opportunities (McNulty & Koff, 2014). Internationally, cultural tourism development has become a crucial economic development vehicle for host communities. The World Tourism Organisation (2014) reported that the cultural tourism industry was expected to contribute 12% to the world's GDP in 2020. However, the recent outbreak of the novel coronavirus (COVID-19) pandemic will impact severely on such expectations. In a post-COVID-19 world, more than ever, a solid strategy involving all relevant stakeholders is key to fostering cultural tourism. For example, Berno (2011) asserts that tourism industries should trade primarily with local suppliers to uplift the livelihoods of local people. Torres and Momsen (2004) also argue that tourism sectors should establish relationships with local entrepreneurs to avoid local monetary leakages. Smith (2003) noted that the extent to which local entrepreneurs can become involved in tourism and establish linkages with local entrepreneurs in other activities depends upon the balance between local and foreign investment sources. Generally, tourism should provide business opportunities and benefits to local rather than foreign investors. For example, in Sanyi, Taiwan, many tourism companies are linked to local entrepreneurs, which then retains limits capital outflows (Hsiao and Chuang, 2015). Local Taiwanese (e.g. local farmers) benefit from selling their products to

establishments that cater to tourists such as restaurants and hotels. Yan and Wall's (2002) studies in Mainland China reported a higher degree of leakage due to imports, particularly in the early phases of tourist development. These leakages were largely indirect or from secondary industry, particularly heavy industry and manufacturing. This implies that because there was no local industry to supply certain goods, Mainland China had to import from elsewhere.

A thriving tourism industry is not without its drawbacks (Mathieson and Wall, 2006). According to Frauman and Banks (2011), price inflation occurs in most tourist destinations, pushing up prices of food and goods for the local community. For example, large-scale tourism development in the Philippines inflated the price of land, which forced locals to live further away, extending their commute to work (Bruner, 2004). Some communities are forced to leave their original land to make way for tourism development (Cook et al., 2010). A clear example is the resettlement of residents of Petite Côte of Senegal (Diagne, 2004). In some cases, people may focus on tourism to make a living, which carries a certain risk. If the tourism business declines, these enterprises and employees become extremely vulnerable economically, as the COVID-19 lockdowns and travel bans have shown (Ritchie and Crouch, 2003; Bakar and Rosbi, 2020). While the final impact of the Covid-19 pandemic remains to be seen, it has already impacted negatively on global tourism as borders and airports have closed around the world. Those who earn a living from tourism, either directly or indirectly, are now in precarious positions and millions will very likely lose their livelihoods.

Prior to the outbreak of COVID-19, the tourism industry experienced other developmental setbacks as a result of global events (Blake, 2008). The 9/11 attacks of 2001 sent shockwaves around the world that still reverberate today (Weru, 2007). The bombings in Bali, London, Madrid and Kenya all amplified the risks to the travel industry caused by acts of terrorism and the 2004 Indian Ocean earthquake and tsunami reminded us all that natural disasters can leave a path of devastation too (Blake, 2008). These events have left their mark on tourism development, changing not only the way that transportation systems operate, but also the patterns of international tourism flows (Weru, 2007).

Some argue that to manage the economic impact of cultural tourism development equitably and reduce negative outcomes requires community participation (Ward and Berno, 2011). Local people can provide vital knowledge with regards to their history and heritage which can help establish and maintain respectful and relevant cultural institutions. Any tourism development should involve local communities so as to ensure that it caters to their specific

economic needs (Slabbert and Saayman, 2011). Local community participation can take different forms such as requesting advice, views and feedback with regards to the planned developmental process (Carter et al., 2007). Pongponrat (2011) asserted that tourism activities and development need to involve people who are directly affected by tourism to arrive at informed decisions. One way to attract and include local people and ultimately win their support is through the generation of local employment (Zhao and Ritchie, 2007). Cultural tourism can provide small-scale economic opportunities and become a source of jobs (Chok and Macbeth, 2007). For example, Matarrita-Cascante et al. (2010) conducted on community participation in Costa Rica's cultural tourism sector covering a range of activities such as tour-guiding, property management and food services. These activities created various job opportunities that helped local people improve their quality of life (Chok and Macbeth, 2007).

However, community participation in cultural tourism development is challenged by several issues. The first is the lack of heterogeneity (Kubickova, 2016). Local communities are made up of people with varying financial backgrounds, interests and positions. This can cause feelings of inequality and unfairness that discourage some community members from participating in tourism related activities due to the unequal distribution of opportunities and benefits (Scheyvens, 2007). Tosun (2002) argued that the more privileged and financially stable community members are far more likely to take part in tourism activities than those with less means. Those neglected community members often lack information, power and resources which makes them dependent on others (Scheyvens, 2007). Thus, many local people battle to access the capital and resources they need to construct and build the necessary infrastructure for tourism development (Goodwin, 2011). Another challenge is land ownership. In many examples of cultural tourism, most local communities are disenfranchised and do not own the land they live on (Mbaiwa, 2016). Foreigners, instead own the land and limit movement and access to natural resources (Tosun 2006).

Some scholars have voiced reservations about cultural tourism and articulated mistrust about its ability to promote economic development and growth (Archer et al., 2005). In Turkey, Tosun et al. (2003) revealed that, while authorities consider cultural tourism crucial to the country's economic growth strategy, its financial disparity has created inequalities between social classes and regions. Therefore, costs and benefits of cultural tourism activities are best evaluated from visitors, local people and the authorities' perspectives (Goeldner and Ritchie, 2012). This is because tourists pay to enjoy tangible and intangible products, local people enjoy

financial benefits and the government benefits through revenue and tax collection (Saarinen, 2014).

2.5. The Role of the State

According to Henderson (2007) government involvement in tourism management is essential. This, in turn, will maximise the social welfare of residents. Kubickova (2016) argued that government intervention must be such that it implements non-generic policies that support, rather than obstruct, potential. Government regulations become crucial either by mandating or prohibiting some tourism activities to avoid economic failures and inequalities (Berno, 2011; Kubickova, 2016; Mbaiwa, 2016). Should government fail to address such economic inequalities and failures, the impact can be drastic, leading to depression and poverty (Butler and Ivanovic, 2016). This opinion is similar to the views of Khumalo, Sebatlelo and van der Merwe (2014) when they asserted that if promotion, planning and management of cultural tourism were left wholly to the private sector, unbalanced infrastructural development and market expansion could risk growing congestion and increased pressure on resources and assets. Contrariwise, other scholars believe that local governments frequently lack the ability to get involved in cultural tourism matters for the benefit of residents, let alone implement policies and procedures to address broader economic inequalities and failures (Grobler, 2008; Meskell & Scheermeyer, 2008).

Recently, governments have been more involved in cultural tourism development than they used to be as they increasingly realise the sector's competitive advantages. In 2015 at the G20 summit in Mexico's Los Cabos, governments from different countries officially recognised cultural tourism as a key vehicle for economic growth, job creation and social development (UNWTO, 2013). According to Devine and Devine (2011) there are two reasons why governments intervene in cultural tourism development. Firstly, to create an environment in which institutions and initiatives can compete favourably. This means that government policies should address several objectives such as economic growth, education and social welfare, which, in turn, will strengthen the various tourist attractions' pull factors. Secondly, to provide political stability, legislation, security and financial framework to improve tourism development.

Notable examples can be reported in South Africa. Since the advent of democracy in 1994, cultural tourism has been on the policy agenda (Mbaiwa, 2016). Policies such as the White Paper on Arts and Culture 1996, White Paper on the Development and Promotion of Tourism

in South Africa 1996, Tourism Act, No. 3 of 2014 and the National Heritage and Cultural Tourism Strategy of 2012 play an important part in determining the growth of South Africa's cultural institutions and assets (van der Merwe, 2016a). With these in mind, South Africa does recognise the importance of preserving its history and heritage. The South African Heritage Resource Agency (SAHRA) was established under the National Heritage Resource Act, No. 25 of 1999 (SAHRA 2016) to help preserve and protect the country's cultural resources.

2.6 South African Context

In 1997, South Africa became a member of the World Heritage Convention in 1997. Many of South Africa's cultural institutions such as the Kingdom of Mapungubwe and the Richtersveld Cultural Landscape are UNESCO World Heritage Sites, recognised for their universal cultural value (UNESCO, n-d). This local, as well as international, recognition of the importance of South African cultural tourism organisations is evidence of growth in the sector (Nzama, 2010). Other South African examples include the Ditsong National Museum of Cultural History in Pretoria. This museum oversees the management, development and administration of many significant collections of palaeontology, fauna and military history (Richards, 2011). Another example is the Freedom Park Museum at Salvokop, Pretoria. This museum is a dedicated cultural and heritage site narrates the country's pre-colonial, apartheid, colonial and post-apartheid histories. Its cultural landscape tells visitors of the history and culture of South Africa, its struggles and achievements through symbolic elements and design features such as reed poles and a wall of names (Rogerson, 2012).

According to the South Africa's Department of Economic Development (DED, 2013), general tourism generated about R251.8 billion in 2011, or 8.6% of the country's GDP. This was achieved through employment and income generation derived from tourist expenditure. Furthermore, in 2008, earnings from cultural tourism activities contributed 10% to the country's GDP (Keyser, 2009). South Africa's heritage is preserved in cultural institutions such as museums as well as experiences such as tours. However, cultural tourism is distributed unevenly across the country with major urban areas such as Cape Town receiving far more attention and funding. Marketing, public awareness and government lobbying are crucial to extend resources to more remote areas such as Polokwane. Effective coordination and collaboration, as opposed to competition, among institutions, can also assist in promoting and sustaining cultural tourism in South Africa.

Existing research supports the theory that South Africa's cultural institutions and tourism industry provide more than economic growth. That is, they also contribute to strengthening local, national and ethnic identities (Grobler, 2008, Meskell and Scheermeyer, 2008, Khumalo, Sebatlelo and van der Merwe, 2014). Scholars such as Ivanovic and Saayman (2013) argue that museums are not merely buildings and spaces where people may go to observe cultural and historical displays and art, they are also useful platforms to engage communities in terms of identity commemoration. Therefore, museums play an important role in communities, helping to create and maintain identities of the present and the past (Richards, 2011).

Not all South Africa's cultural institutions receive the attention and funding they need from the State. Many, particularly museums, struggle to access funding, attract visitors and hire skilled staff (Butler and Ivanovic, 2016; van der Merwe, 2016a). However, the success of cultural tourism depends on economics, logistics and commercial issues such as accessibility and infrastructure, the quality of the actual product, and the availability of skills and resources. According to Moswete, Manwa, and Saarinen (2016), most museums in South Africa are characterised by poor infrastructure, under-staffing, lack of funds and uninvolved local communities who have little understanding or knowledge of tourism development.

Notable examples of museums facing such challenges include the Pioneer Museum in Pretoria where visitors may observe demonstrations of life on a farm in the 1800s, such as baking bread, milking cows and candle-making amongst others. However, because of the museum's challenging infrastructure, the demonstrations are far apart from each other making visitors walk long distances, which discourages frequent or return visits (Nzama, 2011). Another example is the Open Air Museum in Silverton, Pretoria. This museum is home to an original Voortrekker farmhouse built in 1848. Visitors can learn about life for this farming community. However, as the museum only focuses on the culture of one racial group it is an out-dated museum that lacks inclusivity in its exhibition of history and heritage. This significantly weakens its appeal which results in a limited number of visitors (Rogerson, 2012).

As the country approaches its third decade of democracy, more attention is being paid to the importance and development of inclusive cultural tourism sites (van der Merwe, 2016b). Moswete et al., (2016) reported that the Eastern Cape, Western Cape and KwaZulu-Natal provinces have the greatest opportunities and assets for heritage and cultural tourism as these three provinces account for almost 77% of all provincial heritage sites. Notably, large cultural assets and buildings already exist in KwaZulu-Natal, Western Cape and Eastern Cape and

Gauteng – the latter is home to the world-famous Cradle of Humankind (see Rogerson & van der Merwe (2016). The North West, Limpopo and Mpumalanga provinces account for an estimated 133 sites or only 5% of the national total. Limpopo Province has much to offer, such as the Mapungubwe National Park, part of the Mapungubwe Cultural Landscape located at the confluence of the Shashe and Limpopo Rivers. This area is believed to have once been the largest African kingdom in sub-Saharan Africa prior to its abandonment in the 14th century (Rogerson, 2015). This area with the remains of palatial buildings and other sites, attracts visitors from all over the world. Other examples of culturally significant landscapes are the Northern Cape's Richtersveld Cultural Landscape and the Khomani San Cultural Landscape (van der Merwe, 2019).

Moswete et al., (2016) maintains that South Africa is gifted with a diversity of cultural resources such as traditions, religions, ethnic groups, museums, rock art paintings and more. The recent success of cultural tourism development in South Africa is due to this diversity (Tomaselli, 2012; van der Merwe, 2016b). This has had a positive effect on tourism, increasing the number of international, inter-regional and domestic visitors (Rogerson, 2015). However, a growing interest in local cultures and diversity does not come without challenges and risks (Telfer and Sharpley, 2008). When making use of local culture in tourism activities, there is a danger of over commercialisation; reducing communities, their homes and histories to commodities (van Beek and Schmidt, 2012). This commercialisation can lead to ethical problems among indigenous people and other minority ethnic groups who lack representation among local authorities.

Contrary to this, a notable example of community participation and ownership is the Richtersveld Cultural and Botanical Landscape, a dramatic mountainous desert in the Northern Cape. This site was established to sustain the livelihood of the semi-nomadic pastoral Nama people who have lived in Southern Africa for millennia. Due to their seasonal migrations, the Nama people still construct rush-mat houses – a practice that has long-since been abandoned elsewhere (Mbaiwa, 2016). These pastoralists are deeply connected to the land; they collect plant and herbs for foods and medicines and have strong oral story-telling traditions associated with the various parts of the landscape.

The South African government recognises that cultural tourism can promote goodwill among its citizens as well as contribute to the economy (Mbaiwa, 2016). To capitalise on this and encourage visitors from abroad to visit our country, the South African government has

allocated a large amount of funds to tourism planning, policy and promotion. However, the challenge of the lack of coordination between tourism policy and infrastructure development remains. Mbaiwa (2016) argues that government must also pay attention to the construction of tourism facilities, such as access roads, hostels, communication, infrastructure and tourist attractions. This includes conserving heritage areas and sites and maintaining cultural communities. Other duties required by government to aide cultural tourism include consistent police patrolling and protection, crime control, and maintaining good sanitary conditions and health conditions (Kubickova, 2016; van der Merwe, 2016b).

The South African government has established mentoring and training initiatives such as the Tourism Funding Programme for Small Businesses (DEAT, 2013), Tourism Enterprise Partnership (TEP), and Tourism, Hospitality and Sport Education Training Authority (THETA). The aim of these initiatives is to develop skills and get established organisations to share their knowledge and expertise with newer, upcoming organisations, thereby helping them meet the high standard required to compete in the market. The White Paper on the development and promotion of cultural tourism in South Africa stated that the country's competitive advantage is that it is home to many natural as well as cultural assets (Republic of South Africa, 2013). This provides communities, authorities and organisations with a diverse range of tourism-related opportunities that can help improve the socio-economic realities of previously marginalised groups (Saarinen, 2011).

The South African government views cultural tourism as a viable tool that can be utilised to curb poverty and promote inclusive growth and socio-economic development (van der Merwe, 2016b). This is achieved by encouraging place-based local economic development through and maximising cultural assets as well as heritage assets (King and Flynn, 2012). Another positive issue is how tourism impacts local people (see Lenao and Saarinen, 2015; Monaheng 2016; Njerekai, 2016). A range of studies have emphasised the beneficial role of cultural tourism to improve the livelihoods and the wellbeing of local communities (Lenao & Saarinen, 2015).

In Gauteng Province, for example, it is estimated that activities related to cultural tourism generated income estimated at R192.5 million in 2008 (SAT, 2009). However, in other not so wealthy provinces, where jobs are scarce and many people are unemployed, tourism can play an even greater role in the local economy. For example, the annual Aardklop National Arts Festival which takes place in Potchefstroom in the North-West Province provides locals with an opportunity to sell their labour, goods and services to a wider market (van Heerden 2003).

This employment comprises primary or direct employment in businesses such as accommodation, restaurants and attraction sights, and indirect employment such as jobs in construction, agriculture and manufacturing (Visser and Kotze 2006). South Africa's Department of Trade and Industry (DTI) (2013) estimated that the cultural tourism industry provides work for approximately 38,062 South Africans. However, this data is from the formal sector only. Formal employment generates regular wages or taxes and as a result is included in official calculations (Visser and Kotze 2006). Jobs created in the informal sector are seldom recorded, nor are they protected by labour laws which prescribe measures such as the minimum wage or leave benefits.

Another problem is the issue of economic leakages. Font and Harris (2004) argue that local economic linkages and partnerships are needed increase the multiplier effect and retain locally generated tourism income. Thus, companies should aim to develop and procure local products, employ locals and enter into partnerships with local businesses. The benefits realised in this way include winning local recognition and gaining community support for tourism development. Local linkages can lead to mutually beneficial relationships between businesses and local communities (Rogerson, 2013). According to Keyser (2009), strong linkages amongst cultural tourism operations and local enterprises already exist in South Africa. The development of cultural tourism can also inspire urban regeneration (Mbiza and Mearns, 2014). For example, the urban development of Johannesburg's inner-city Maboneng, Newtown and Braamfontein districts has helped create significant tourist attractions in Gauteng (Mbiza and Mearns, 2014).

2.7. Conclusion

Cultural tourism can generate employment and income. Cultural institutions such as museums and art galleries can also improve the image of a country and preserve its heritage. Governments can play an important role in unlocking new business opportunities and encouraging entrepreneurial activity within this sector. Local people should be enabled to participate in, and benefit from, cultural tourism in their area. The challenge is making the benefits outweigh the costs and taking steps to achieve equal distribution of benefits remains. The next chapter discusses the methods or procedures that were adopted for this study in terms of the research design, data collection, focus area, population under target and analysis of the findings.

Chapter 3: Research Methodology and Design

3.1. Introduction

This chapter describes the research methods and design used to conduct the study. The study employed quantitative and qualitative procedures and in doing so, identified elements that could possibly influence the size and shape of cultural tourism in Polokwane. Furthermore, it investigated how these elements promote sustainability in cultural tourism development. This chapter discusses the research design, methodology, ethics and ethical issues, research questions and the consistency matrices thereof, data collection, data analysis, reliability and validity of data collected and limitations of the study.

3.2. Research Design

Maxwell (2009) described research design as a plan or strategy that moves from the underlying philosophical assumptions to specifying the selection of participants, methods of data gathering and how data should be analysed. A mixed methods approach (quantitative and qualitative) was used in this study. This is in line with other research in the field of tourism and social sciences, where quantitative methods are used with in-depth and detailed interviews (Marvasti, 2011). Advantages of a mixed method approach are such that data collection and analysis can be well organised and consistent (Creswell, 2013).

The study made use of an interpretive approach. With this approach, the researcher can closely observe many features of a few cases over a period (Marvasti, 2011). Interpretivism was chosen on the grounds that the researcher can interpret data by discovering how the people interviewed define their current situations with respect to the operation of the museums and other cultural institutions, and what these institutions mean to them (Neumann, 2003). The next section discusses the methods used to conduct the study.

3.3. Methodology

This section covers an overview of the methodology used in this study. Hesse-Biber and Leavy (2011) describe methods as the tools that researchers use to collect data. These tools allow one to gather data about social reality from individuals, groups, artefacts and texts or any other medium. As pointed out in the previous section, both quantitative and qualitative methods were applied to conduct the study. Quantitative research methods use statistical techniques that involve the analysis of numerical data (Silverman, 2011). This means that they pose questions such as what, who, when, how much, where, how, how many. The methods are also designed

to yield data statistically to express how many people think or do something (Silverman, 2011). This means that quantitative data involves numerical forms such as ratios, averages and ranges. Potter (2011) argued that quantitative methods enable the researcher or the interviewer to stress the production of exactness as well as the generalisation of the statistical results and to attest whether a cause produces an influence. Quantitative data includes information such as an interviewee's race, gender and salary.

One of the advantages of the quantitative method is that it can help make sense of large quantities of collected data (Silverman, 2011). The results are usually numerical, meaning that the results are quantifiable and hence, more objective. Quantifiable data can generalise outcomes for a larger population and provide clear measures for use in proposals and grants (Maxwell, 2012). The disadvantages of using quantitative methods are that the findings need to be calculated using data analysis software such as Excel or the Statistical Package for the Social Sciences (SPSS) (Flick, 2014). This is a disadvantage because this requires skills and knowledge. Quantitative methods are also time consuming; the findings need to be entered, cleaned and then analysed. If the sample is very big, it will take more time to consolidate and examine the data, as well as clarify the findings (Rahman, 2017).

Where quantitative methods produce factual data, qualitative methods produce descriptive data (Potter 2011). Creswell (2013) also pointed out that qualitative methods are mostly associated with language, words and experiences, rather than numerical figures and measurements. Qualitative methods are relevant for this study because the focus was on events that were occurring in natural settings and this can help us to have a clearer picture of lived realities (Heath, 2010). The data in this study was not collected in person. First-hand knowledge was obtained through daily observations and conversations. Another advantage of the qualitative research method is that it can emphasise specific cases rooted in the context of the study (Sharpley, 2005). For example, qualitative data from this study highlighted the experiences that people go through in their daily lives and the opinions they have regarding the development of tourism in their area. Qualitative methods enable the researcher to observe the world they are studying up close through various forms of engagement with their study participants (Creswell, 2013). This makes it possible to establish a close relationship between the data and what respondents say or do.

Qualitative methods focus on social processes at work. Therefore data collection and analysis can be expensive and time consuming (Creswell, 2013). Additionally, qualitative procedures

often consist of quite a small number of participants and this may mean that practitioners, policy makers and other academic researchers are less likely to take the findings seriously (Maxwell, 2012). The next section discusses the ethics and ethical issues considered in the study.

3.4. Ethics and Ethical Issues

Before the study was conducted, a proposal was prepared and then submitted to the institution's relevant ethics committee for consideration. The proposal outlined the purpose and nature of the study as well as how the respondents were recruited and informed as to survey expectations. The ethical measures included questions such as does the proposed project have educational value, scientific or societal value? If there are potential risks involved, are they justified by the benefits of the knowledge gained? Does the study ethically promote respect to the participants' dignity and welfare and the right to confidentiality and privacy?

Ethical clearance granted to the researcher was coded as 2015/CAES/129 (see Appendix 3). Consent forms were also issued to respondents to fill in and all were signed. The consent form alerted the respondents about the overall nature of the research project and the risks and potential harm that the project may cause. All respondents were assured of confidentiality and they were told that they are at liberty to withdraw from the project at any time. Additionally, the respondents were told they could receive a report once the study findings were consolidated. It was of the utmost moral importance for the researcher to consider the human rights of the people who were participating in the study. Thus, the researcher established trust by affording the participants with the respect they were due as self-governing individuals. Owing to this, the protection the people who took part were respected and not depicted in a negative or derogatory light. According to Maxwell (2016), ethical considerations are as vital in a quantitative study as they are in a qualitative study and include the researcher's conduct towards the information provided by the participants as well as truthful reportage of the findings. The ethical measures of the study covered privacy, consent, anonymity, confidentiality and distribution of the results. A statement concerning the data coding – to protect the interviewees' identities – assured the privacy and confidentiality of all involved.

3.5. Research Questions and the Consistency Matrix

In this section, how the research questions were satisfactorily answered is explained. The research questions were as follows:

Research Question 1: What is the size and shape of the cultural tourism industry in Greater Polokwane with respect to: Number of operators; geographical location; the number of tourists catered for and, number of employees?

This multi-faceted question sought information as to whether local people were able to find employment, the number of visitors per day/ week/ month/ annually, and where the cultural tourism organisations are located around Polokwane. The survey questionnaire included questions concerning background data on cultural organisations and museums in terms of size, turnover, and business life cycle.

Research Question 2: What are the challenges associated with operating and expanding the cultural tourism sector in Polokwane?

Although there are plenty of opportunities to expand the cultural tourism sector, the city of Polokwane needs to consider possible challenges. The challenges such as crime and a shortage of resources that may lead to economic leakages (Hesse-Biber and Leavy, 2011). Nevertheless, the study did not only focus on the challenges but also the benefits and opportunities expected from tourism expansion. The survey included questions concerning the challenges and costs associated with expanding the cultural tourism sector in Polokwane.

Research Question 3: What are the opportunities associated with expanding the cultural tourism sector in Greater Polokwane?

Many opportunities are generated when the tourism sector expands (Hesse-Biber and Leavy, 2011). These opportunities include the development of cultural events, communities and historical areas (Sharpley, 2005). This research question is aimed at analysing the opportunities which arose from the expansion of the tourism industry. The survey questionnaire included questions such as whether jobs were being generated or not when the industry expands.

3.6. Data collection

Data collection refers to the gathering of information for research purposes (Gursoy, Chi and Dyer, 2010). This section outlines how the data was collected and recorded. Firstly, a database of all cultural tourism organisations in Polokwane was generated using the internet (internet footprinting). According to Jakobson (2012), the Internet can assist in identifying the relevant professional targets, allow one to check out their web presence and do backgrounds check. Targets were cultural institutions such as museums and art galleries located in Polokwane. The various antique shops and informal arts, crafts and curio traders were not included. Informal

traders were excluded because the study focused on the insights of museum and art gallery employees, that is, formal cultural operators. The antique shops are wholly commercial businesses and, as such, cannot be considered cultural organisations. Ten cultural institutions were found in the Greater Polokwane. All of them subsequently constituted the sample, which were: the Polokwane Art Museum; Bakone Malapa Open Air Museum; The Industrial Art Park; Hugh Exton Photographic Museum and Eloff Gallery; The Irish House; Arend Dieperink Museum; Makapans Valley; Barnyard Theatre; Touch of Genius Art Gallery; and Gemco Arts, Crafts and Curios. Across all 10 cultural organisations, some 40 employees and 10 owners/managers were interviewed (see Table 3.1). Permission for collection of data was sought and obtained from the relevant authorities and participants were assured that they could elect to withdraw at any stage and confidentiality was assured.

For each cultural institution selected, four staff members and their manager were purposefully approached and asked questions using a structured questionnaire with closed and open-ended questions (see Appendices 2 and 3). Data collection took place from mid-December 2016 to mid-January 2017 in face-to-face interviews. An interview is the preferred tool of tourism researchers, sociologists and social scientists who rely largely on verbal accounts to learn about social life (Heath, 2010). In-depth interviewing involved conducting thorough and comprehensive interviews to discover individual perspectives on local tourism development (Hesse-Biber and Leavy, 2011). An interview schedule of open-ended questions was followed with the goal of guiding an interviewee towards her/ his rebuilding and understanding of the topic of the study. As per suggestions by Maxwell (2016), the questions were structured in line with substantiated information acquired from the literature review and previous studies conducted within the Social Sciences and Tourism fields.

Table 3.1 Institutions and employees surveyed

Institutions in Polokwane	Number of respondents
Polokwane Art Museum	3 general staff members, 1 manager
Bakone Malapa Open Air Museum	3 general staff members, 1 manager
The Industrial Art Park	2 general staff members, 1 manager
Hugh Exton Photographic Museum and Eloff Gallery	4 general staff members, 1 manager
The Irish House	5 general staff members, 1 manager
Arend Dieperink Museum	3 general staff members, 1 manager
Makapans Valley	6 general staff members, 1 manager
Barnyard Theatre	4 general staff members, 1 manager
Touch of Genius Art Gallery	4 general staff members, 1 manager
Gemco Arts, Crafts and Curios	6 general staff members, 1 manager
TOTAL	50 Respondents

The various cultural institutions that participated in the study were also photographed and mapped. These are depicted in Figures 3.1 to 3.10. The Barnyard Theatre does not have a fixed location as this institution moves from place to place to perform.



Figure 3.1. Eloff Gallery Polokwane - 74 Dorp Street [entrance in Jorrisen] (source Author)



Figure 3.2. Makapans Caves - Southern Gateway Ext. 4, N1 Main Road (source Author)



Figure 3.3. Hugh Exton Photographic Museum a-74 Dorp Street (source Author)



Figure 3.4. The Irish House - Market St and Thabo Mbeki Street (source Author)



Figure 3.5. Arend Dieperink - 97 Thabo Mbeki Drive (source Author)



Figure 3.6. Polokwane Art Museum Schoeman Street (source Author)



Figure 3.7. Touch of Genius - 50 Erasmus Street (source Author)



Figure 3.8. Bakone Malapa Cultural Museum - R37, Chuenespoort Road (source Author)



Figure 3.9. Gemco Arts - 124 N1 Service Rd St, Ivydale AH Ext 1 (source Author)

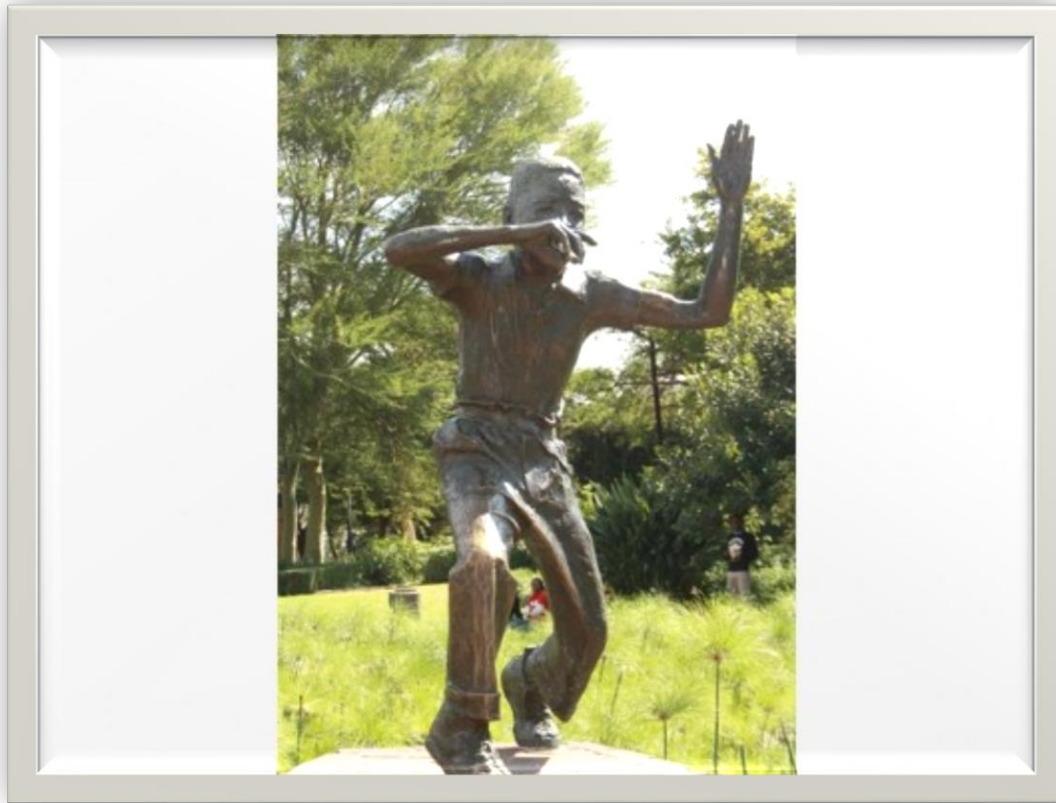


Figure 3.10. The Industrial Art Park - N1 North to Makhado. Corner Landros Mare and Potgieter Avenues (source Author)

3.7. Data Analysis

Data analysis is the practice of analysing data to detect themes and build theories. This section outlines how the data was analysed. In analysing the data collected from both the employees and the management teams, intensive analyses were conducted. Jakobson (2012) suggested that it is a good idea to begin intensive analysis as soon as possible after completing the field work, hence data analysis is an on-going process in qualitative data (Smith and Davis, 2012). Thus, the data was categorised to organise the information into concepts; refining and identifying concepts is a key part of the iterative process of quantitative and qualitative research. In both the quantitative and qualitative survey, data analysis is grouped to facilitate analysis (Jennings, 2007).

Data such as salaries, ages and years of experience was gathered into categories so that the response rate to sensitive questions could be increased. As the qualitative responses were categorised the midpoint values were used. Thus, respondents earning R5 000 or less are recorded as earning R5 000, and those who earn R15 000 or more are reported as earning R15

000. In terms of qualifications respondents were categorised as 12 if they had completed high school, 13 if they had some college degree/diploma, 14 if they had an undergraduate diploma, 15 if they had an undergraduate degree, 16 if they had a postgraduate certificate, 17 if they had a postgraduate diploma and 18 if they held a postgraduate degree. In addition, open-ended questions were included to establish the views and perspectives of the respondents and give them an opportunity to voice their opinions. The responses recorded in the transcripts were identified and coded in order to determine the hierarchy of themes. The data collected was simply analysed to obtain totals, averages and percentages using Microsoft Excel. The data's reliability and validity are discussed in the following section.

3.8. Validity and Reliability

This section discloses ways the researcher implemented a sense of reliability and validity in the data collected. Jennings (2007) defined reliability as the degree to which the findings are constant over time and whereby a truthful depiction of the total population under focus is considered. This means that data must be reliable, a true representation and the results consistent so that conclusions are correct and accurate. To ensure reliability, internal consistency was deployed. According to Jennings (2007), this method estimates reliability by assembling the survey questions in a questionnaire that amount to a similar idea. In this case, two sets of four questions measured the same concepts. Thereafter, the responses were collected and a correlation of those two groups of four questions was applied in order to determine if the instrument used was indeed reliably measuring the concept.

Validity is determining if the resources of quantity are correct and if they are in fact measuring the key concepts that they propose to measure (Kelliher, 2005). Qualitative researchers have a sophisticated armoury of weapons to measure the validity of the correlations that they produce (Angen, 2000). This is how validity of data was assured. When interviewing people, inconsistencies and consistencies among knowledgeable participants were taken into consideration. The verification process was used as a strategy to ensure reliability and validity of this study. The verification process checks and confirms the data; it focuses on making sure and being certain about results. It involved mechanisms that incrementally contributed to ensure a rigorous study. The mechanisms were therefore woven onto each step of the survey in order to build a solid product and it was achieved by correcting and identifying errors before they sabotaged the analysis. These errors were identified by taking into consideration individual bias, good record keeping, maintaining a clear and consistent decision-making trail

and conducting thorough interpretations of data to ensure consistency and transparency. Furthermore, a comparison looking at the differences and similarities of the data was established in order to ensure various perspectives were represented truthfully. The following section discusses the constraints the researcher encountered in the study.

3.9. Limitations of the Study

This section outlines some of the limitations that impacted the accuracy of the results. Firstly, the research project only ran for four months and not a full year (12 months). For example, the data cannot be extrapolated to account for factors such as seasonal demand. Another challenge that the researcher encountered was participant reactivity. When a researcher relies on people for information, they are unable to control certain outcomes such as the participants' behaviour or characteristics. Sharpley (2005) asserts that reactivity in the field of Social Sciences is the largest loophole that threatens the validity of research results. In terms of this study, reactivity was encountered when management teams insisted on getting the real picture of the project beforehand and/ or refused to be interviewed.

Additionally, it was difficult to get in touch with some of the managers of some private museums. This meant that vital information regarding operational issues and revenue levels was not forthcoming. Another challenge was trying to get time in senior employees' busy schedules: many were reluctant to take time 'off' to grant an interview. Finally, the cost of travelling to and from and between the museums was sometimes prohibitive. The researcher had a small and limited amount of research finance and travel had to be kept to a minimum. To counter these challenges, the researcher made patient and repeated contact with the targets, stressing the importance of the study with regards to their management strategies.

3.10. Conclusion

This chapter discusses the research methodology and design. The study was conducted using both quantitative and qualitative methods. In terms of ethical considerations, the researcher showed the utmost respect to all participants and prioritised their comfort, privacy and safety, and was appreciative to all who shared their time, experience and knowledge. The research questions are clearly outlined and each one correlates to the study method. Data was collected from various cultural organisations through in-depth interviews with key staff using a mixture of closed and open-ended questions. The data was then subjected to a content analysis to ensure reliability and validity. Of all the limitations encountered in the study, participant reactivity in

terms of arranging and conducting interviews was the most difficult challenge. The next two chapters will present the research results in accordance with the literature review.

Chapter 4: Results of Interviews with Managers

4.1. Introduction

This chapter presents the results of interviews with the owners or managers of the 10 cultural organisations that formed the population of this study, as all 10 managers participated the response rate was 100%. The results are presented in terms of the background information and location of the cultural institutions that formed part of this study. Then it moves on to present the professional, demographic and socioeconomic profiles of the managers, as well as the details of each organisation such as recruitment needs operational issues and marketing. As outlined in the previous chapter, interactions and inputs recorded in the transcripts were identified and coded in order to determine the hierarchy of themes. These themes are presented to address the questions that were administered in the questionnaire.

4.2. Information on Participating Cultural Institutions

The cultural institutions under study are as shown in Table 4.1. The table shows the names of the cultural institutions, their addresses and their physical location by GPS. There are 10 cultural organisations under focus. The study area is shown in the map (Figure 4.1): eight of the cultural institutions are in Polokwane itself. Arend Dieperink and Makapans Caves are in Mokopane (which is part of Greater Polokwane). The latter two sites were chosen as they form part of the cultural offerings in the area. The map indicates that the geographical distribution of these cultural institutions is highly uneven, with some clustered in the centre of Polokwane, some on exit routes out of Polokwane and three far from the city.

Table 4.1. Physical Location of each Cultural Organisation

Institutions in Polokwane	Address	GPS
Polokwane Art Museum	Schoeman St.	-23.907516, 29.453648
Bakone Malapa Open Air Museum	R37, Chuenespoort Road.	-23.9875416,29.4567489
The Industrial Art Park	N1 North to Makhado. Corner Landros Mare and Potgieter Avenues	-23.883841,29.4553061
Hugh Exton Photographic Museum and Eloft Gallery	Hugh Exton Photographic Museum 74 Dorp Street.	-23.912779, 29.452234
The Irish House	Market St and Thabo Mbeki Street.	-23.911381, 29.451840
Arend Dieperink Museum	97 Thabo Mbeki Dr.	-24.1872807,29.009248,
Makapans Caves	Southern Gateway Ext. 4, N1 Main Road.	-23.9251624,29.4007347
Barnyard Theatre	No fixed location at present	
Touch of Genius Art Gallery	50 Erasmus Street.	-23.9110761,29.4856769
Gemco Arts, Crafts and Curios	124 N1 Service Rd St, Ivydale AH Ext 1.	-23.9274463,29.4280779

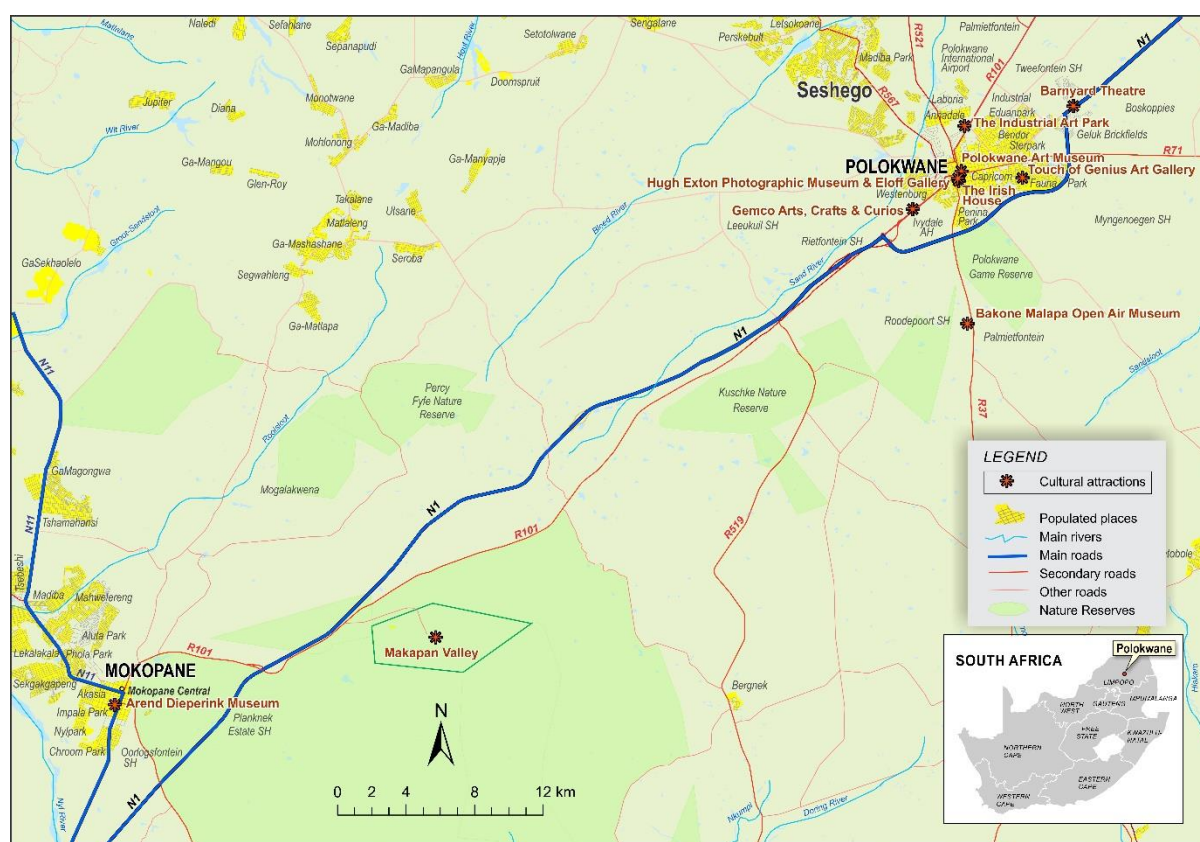


Figure 4.1. Map of the various cultural institutions of Greater Polokwane. Source: I Booyesen.

4.2.1. Arend Dieperink

Arend Dieperink was initially built as a school in 1917. It is located at 97 Thabo Mbeki Dr, Mokopane. This museum showcases the history of the town Mokopane (formally known as Potgietersrus). The museum also depicts the history of the surrounding areas from the earliest times of the Second Anglo-Boer War (1899-1902), now referred to as the South African War. It also portrays the history of Mokopane with exhibits that include drawings from the San people, early farming activities and artefacts such as dinosaur fossils. The museum also has a replica of a traditional *bosveldhuis* (farmhouse) in which early *boere* (the Afrikaans word for 'farmers') used to live. The museum is characterised by beautiful gardens full of old tractors, wagons and farming implements that were used by the early settlers. Piet Potgieter (a South African Boer political figure) is buried there and tourists can visit his grave. Although this site is not in Polokwane, it was chosen for the important cultural and heritage value it showcases and was an important site to include in the ambit of this study.

4.2.2. The Industrial Art Park

The Industrial Art Park is located at N1 North to Makhado and the park is situated at the corner of Landdros Mare and Potgieter Avenues. This art museum curates works of art produced from industrial materials. The museum includes monumental works such as architectural ornamentation and paintings on permanent display.

4.2.3. Polokwane Art Museum

Polokwane Art Museum is in Schoeman St, next to the Library Gardens in Polokwane. It was founded in 1970 by Jack Botes, a former Town Clerk of the city. The museum houses over 800 artworks by various renowned artists from the Limpopo area. The museum also features sculptures and a variety of traditional Tsonga, Pedi and Venda crafts. Some craft pieces are also on sale.

4.2.4. Makapans Caves

The Makapans Caves are situated at Southern Gateway Ext. 4, N1 Main Road en route to Mokopane. The caves are important in the history of the Ndebele Tribe. The caves were named after chief Makapan and members of the Kekana Chieftdom. The caves include 'The Cave of Gwasa' that served as a refuge during conflicts between Makapan communities and white settlers. Despite being on the outskirts of Polokwane, this cultural and heritage site was chosen for its significance in natural heritage appeal. It thus forms an important part of this study.

4.2.5. Gemco Arts

Gemco Arts is located at Plot 124 Ivydale Polokwane (N1 highway south). It is a supplier of original African art, crafts and curios. Its owners, Bruno and Jenny Tschudin, source their goods from different African countries.

4.2.6. Hugh Exton Photographic Museum

Hugh Exton is situated at 74 Dorp Street Polokwane. It is housed in a former Dutch Reformed Church which was established in 1890. It has over 23 000 original photographs which were taken by Hugh Exton during his long life – he died in 1955 aged 91. The photos record life in Polokwane between 1892 and 1945, featuring various celebrities, clothing styles, industries and trades of the time.

4.2.7. Bakone Malapa Museum

Bakone Malapa Museum is situated R37, Chuenespoort Road. This museum is reconstructed in the building style used by the Sotho people about 250 years ago. This cultural institution includes a *lapa* (homestead) that demonstrates how the Sotho people traditionally brewed beer, made fire and ground maize. There are also demonstrations of pottery making, beading and basketry. Local craft shops benefit from their proximity to this institution.

4.2.8. The Irish House

The Irish House is found at the corner of Market St and Thabo Mbeki St in Polokwane. This Victorian building was originally built by a German in the 1880s, destroyed in 1906 and rebuilt again in 1910. It was then sold to an Irish man in 1920. In this museum, are displays relating to the history of Limpopo and its various cultural groups. It also includes numerous cultural exhibitions that showcase pottery, rock art, glasswork and ceramics.

4.2.9. Touch of Genius Art Gallery

Touch of Genius Art Gallery was established in 2004 and is located at 50 Erasmus Street. The gallery's main purpose is to provide an opportunity for previously disadvantaged and upcoming artists around Polokwane to showcase their work. The gallery also considers artworks from different artists from South Africa and abroad. The gallery hosts exhibitions, frames pictures and installs art, amongst other services.

4.2.10. Barnyard Theatre

The Barnyard Theatre group does not currently have a fixed location. However, a new building is presently under construction at the Farnyard grounds in Polokwane and will become its permanent home. The theatre is known for hosting a variety of musical shows and cultural performances.

4.3. Interviewee Profiles

All ten managers self-identified as Black African, seven self-identified as male and three as female. Their ages ranged from 28 to 54 years of age. Their mode was 30, followed by those who were in their 40s and 50s. Only one manager was 28 years old, making him the youngest in the sample. The mean age was 40 years. Thus, the sample is heterogeneous in terms of age distribution but skewed towards mature people. All the managers lived in Polokwane and all were South Africans (see Table 4.2). In terms of education levels, all the managers indicated that they had a tertiary level qualification of some sort. Their qualifications include college certificates and diplomas, none had university degrees.

Even though all the managers had a tertiary qualification, some had decided to further their studies. Of the 10 managers, seven reported that they were currently enrolled in a course of some sort. There was a marked gender difference in this regard. Of the seven enrolments, five were male employees and two were female employees. Of these enrolments, three were for a higher certificate, another three for a diploma, and one enrolled for an undergraduate degree. Of the three higher certificate enrolments, two were females and one was a male. No female employee was enrolled for a diploma, but one was enrolled for a degree. No managers were enrolled for a postgraduate degree. The results indicated that, of this sample group, there were more male managers studying while working than females.

Table 4.2 Social and demographic profile of managers (N=10)

	Male (7)	Female (3)
Identified as Black African	All seven	All three
Under 30 years of age	one	none
SA citizens	All seven	All three
Living in Polokwane	All seven	All three
Holds only a post school qualification	None	None
Enrolled for a qualification	Five	Two
Enrolled for a higher certificate	one	Two
Enrolled for a diploma	Three	None
Enrolled for an undergraduate degree	None	One

4.4. Interviewee Insights: History of the Institutions

When asked about their institutions' *raison d'être*, five of the managers cited history and cultural reasons. The rest did not have an idea as to how or why the museum they worked at started.

For example, Manager 2: *"Well I have no detailed explanations on how this museum started off. I am just an employee in the management team"*.

Manager 10: *"I have no idea about the logistics of this institution. My job is to oversee the operation"*.

Three said that the museums were established in order to show tourists the collection of various precious stones and works from Limpopo artists. This can be seen in the responses of Manager 9 and Manager 7.

Manager 9: *"This institution was established to display an eclectic mix of rural crafts, bespoke furniture, the works of many South African artists"*.

Manager 7: *"This institution was established in order to display the collection of semi-precious stones and items such as gold, ivory and other jewellery"*.

Seven of the participants said that the museums were established to reflect different cultural practices. This can be seen in the responses of Manager 8 and Manager 1.

Manager 8: *“This museum was established in order to acknowledge different cultural practice in the Limpopo Province”.*

Manager 1: *“The museum was established to attract tourists and educate them about the cultural life of Basotho tribe that lived in the north in the 17th Century”.*

None of the managers had been involved in the launch of the museum, so they did not know of any start-up challenges. In terms of start-up capital, three said their organisation was launched with donor money, one was given money from a company and the rest (six) raised their own funds to start the institution. Two talked about the founders of the museums.

Manager 4: *“The museum is housed in a Dutch reformed church and it was started by Hugh Exton who took photos of everyone and everything”.*

Manager 5: *“This museum was inspired by Mr Jack Botes back in the 1970s, who started by collecting art”.*

4.5. Interviewee Insights: Recruitment Needs and Challenges

In terms of human skills, four of the managers responded that what is required to successfully run an institution are tourism related skills and qualifications. Three managers said that a person should have a passion for the arts, and the remaining three said that a person should have knowledge of ceramics and art paintings in order to qualify as a manager in the cultural tourism sector. All the managers emphasised the importance of having good management skills.

Manager 9: *“A person should have skills in art and drawings and good management skills”.*

Another two spoke about the importance of being able to work with different kinds of people.

Manager 7: *“You need to be able to identify unique features on stones and you need to have good relations with tourists so that you can explain what the features mean”.*

Manager 8: *“Ability to work with different kinds of cultures”.*

Six said that a person should have knowledge of culture.

Manager 1: *“[One needs...] knowledge in the practices of Basotho Culture”.*

Manager 10: *“A person should have skills in culture and the ability to manage a cultural institution”.*

In terms of recruiting skilled staff, four said that they seldom encounter a skills related problem. This can be seen in the responses of Manager 4 and Manager 6.

Manager 4: *“We don’t normally have skills related problems. All our staff members are skilled”*.

Manager 6: *“We don’t experience problems in terms of skills”*.

However, six said that they conduct employee workshops to address skills related problems.

Manager 7: *“We always make sure that employees undergo thorough training process before being employed”*.

Manager 10: *“If a staff member is unskilled we make him or her skilled through workshops”*.

In terms of seasonal variations in employment, seven managers reported no seasonal variations in employment, while three did. In terms of hiring staff, three responded that they advertise their vacancies through the local newspaper and the other seven responded that they advertise their vacancies by means of a website. The results indicated that their website is mostly used as advertising tool for vacancies. All the managers said that they do not find it hard to find people to work in the museums.

4.6. Interviewee Insights: Management and Operational Issues

In terms of direct and indirect management of the museum operation, half (five) said they are involved in the daily operations of the museums. Two said they are available part-time and three were only available during peak times. The results are concerning with only half appearing to be hands-on managers despite none being involved in any other business or institution. Of the 10 managers, two said they can cope with 20 tourists per day, three responded that they can cope with 23 tourists per day and the remaining five said they there was no limit to the number of tourists they can cope with. The inability of the museums to accommodate many visitors may be due to lack of infrastructure. According to Shaw (2010) adequate and enough accommodation facilities and tourism infrastructure available is a competitive factor that increasingly contributes to successful tourism. All managers said they had plans to increase the number of people visiting their institutions. In terms of accessing the organisations, according to the managers the tourists come by road in their own cars, minibus taxis, metro buses and rental vehicles.

In terms of day-to-day challenges:

Manager 3: *"It depends on a particular day. I don't have a specific answer for that".*

Three said that there are no challenges facing the day-to-day operation of the museums.

Manager 5: *"I face no challenges".*

Manager 8: *"There are no challenges".*

Seven talked about work related challenges and lack of funds.

Manager: *"The main challenges facing the day-to-day operations are staff absenteeism and financial constraints".*

Manager 4: *"The challenges that we face are such as too much of workloads with shortage of staff".*

Manager 6: *"There are lots of challenges but the most common one is a lack of funds".*

Beyond the organisation, three talked about corruption in the government as a factor limiting the growth of the cultural tourism sector in Polokwane.

Manager 7: *"Corruption in the government and maladministration are challenges that inhibit the growth of the cultural tourism industry".*

Manager 10: *"Corruption in the government is stopping us to grow".*

Manager 4: *"Probably lack of skilled people to run the tourism sector and poor management from the government".*

Seven spoke about the lack of funds and skilled people in government.

Manager 1: *"Financial problems and shortage of skilled employees".*

Manager 5: *"Lack of financial support from the government and a lack of skilled people to run the tourism sector prevents the sector from growing".*

4.7. Interviewee Insights: Marketing Processes

Managers were asked about how they market their institutions. Out of 10 managers, seven of them responded that they make use of their museum websites and three responded that they make use of local press. The results indicated that websites are viewed as the best marketing

medium by many cultural institutions in Polokwane. Out of 10 managers, six said that marketing has changed over time.

Managers were asked if they had encountered any major problems with marketing. Two had not given much thought to the issue:

Manager 3: *"I have no idea on that"*.

Manager 7: *"I don't know if there were problems experienced with marketing at the outset"*.

Three said that their museums did not experience any major problems with marketing.

Manager 1: *"There were no major problems experienced with marketing at the outset"*.

Manager 6: *"No major problems that I know of"*.

Half (five) of the participants said that their museums experienced financial problems, and this negatively affected their ability to do marketing.

Manager 4: *"There were financial shortages with marketing at the outset"*.

Manager 8: *"Marketing the museum needed more finance, and there were not enough funds to do the marketing"*.

Six used the sale of additional items (add-ons) as a crucial way to market the organisation.

Manager 6: *"These add-ons make the name of our institution trend and this boosts us with tourist attraction"*.

Manager 8: *"They help us to advertise and market our institution"*.

Manager 3: *"These add-ons help with marketing and advertising"*.

Four of the museums did not have add-ons at all. In terms of image, five out of the 10 managers rated themselves as market leaders, two rated themselves as innovative, and the remaining three rated themselves as a start-up to watch. None of the managers concerned themselves with watching their competitors.

4.8. Interviewee Insights: Assistance from the State and Trade Associations

Two said that they do get financial support from the government.

Manager 4: *"Yes we sometimes get financial support from the government because they sometimes use our institution to hold some events and meetings and they pay"*.

Manager 6: *“The local government sometimes uses our facility to hold artistic events so that’s the kind of support we get from the government”.*

Eight of the 10 (80%) said that they do not get any financial support from the government.

Manager 3: *“The local government helps us with nothing”.*

Manager 8: *“We are an independent institution, so we get no support from the government”.*

Overall most did not get assistance from the State. However, they do want assistance.

Manager 3: *“The government should inject more money in the cultural tourism sector”.*

Manager 1: *“The government must assist with money, so the production is improved”.*

Eight said that the government should assist with job creation.

Manager 2: *“The government must create more jobs in the cultural tourism sector to improve the economy”.*

Manager 5: *“The government must employ more youth to give them an exposure of what happens in the tourism industry”.*

How could the Department of Tourism and government help grow the sector? Three of the 10 (30%) said that the Department of Tourism and government should assist with resources and infrastructure.

Manager 7: *“The government must subsidise us with resources and the necessary infrastructure to attract tourists”.*

Manager 1: *“The department must provide us with more cultural resources and finance to sustain production”.*

Seven said that the Department of Tourism should assist with funds and job creation.

Manager 6: *“The government should make the industry grow and prosper by creating more jobs so that our museums grow”.*

Manager 5: *“I am still emphasising the employment of youth. They will surely make the museums grow”.*

They also wanted help from SA Tourism in terms of financial assistance and employment generation.

Manager 4: *“The provincial SA Tourism should provide the museums with the necessary resources and funds to improve tourist expenditure”*. Manager 10: *“The South African Tourism should subsidise us with finances”*.

Eight wanted assistance with job creation.

Manager 3: *“The provincial SA Tourism should create more jobs for the local people and inject more money to grow the cultural tourism sector”*.

Manager 8: *“The SA Tourism must invest more money in the cultural tourism industry to create more jobs and economic opportunities”*.

In terms of legislative or policy inhibitors, one manager knew nothing about South Africa’s cultural tourism policy guidelines. Three said South Africa’s cultural tourism policy did not inhibit the growth of their respective museums.

Manager 4: *“I don’t really know anything about what could possibly limit our growth. We are growing every day”*.

Manager 7: *“No there are no cultural policies that inhibit our growth”*.

Nevertheless, six disagreed, saying that there are cultural policies that inhibit the growth of their museums.

Manager 1: *“There are policy guidelines in place that inhibit the growth of this museum”*.

Manager 9: *“There are some regulating policies that limit our growth as an industry”*.

All ten were affiliated with trade or tourism associations. Most (nine) agreed that the associations helped with support, workshops and labour relations.

Manager 3: *“The associations help us with funds and labour related issues”*.

Manager 6: *“They keep us abreast with the labour related issues and developments”*.

Only one manager did not see the benefits of being the member of an association.

Manager 7: *“Well I don’t see anything significant even though I am a member of an association”*.

In terms of links to travel agencies/ tour operators/ hostels/ hotels/ other cultural tourism operators, all the managers said that they have links to different cultural tourism operators.

Manager 3: *“We have links with several local accommodation facilities”*.

Manager 9: *“We have links to different travel agencies and hotels”*.

Manager 5: *“We have links to local hotels”*.

4.9. Conclusion

Ten Black African managers, seven males and three females, representing 10 cultural institutions in Greater Polokwane participated in the study. The chapter discussed and presented interview results related to management and operational issues, marketing, assistance from the State and Trade Associations results. The findings clearly demonstrate that cultural institutions in Greater Polokwane have several things in common when looking at the size and shape of the cultural tourism in South Africa. All museums employ locals. However, other institutions such as small museums are falling on difficult times. The findings also indicate that both museums and art galleries generate employment and economic development in Polokwane. All the managers are involved in the day-to-day operations of where they work. None of the cultural institutions are state funded; they all operate privately but, are located on State-owned land.

Chapter 5: Results of Interviews with General Staff

5.1. Introduction

This chapter presents the results of the general staff interviews. The results are presented in terms of demographic profiles, skills profiles, working conditions, and the role of the State in terms of assisting the sector in Polokwane to grow. Lastly, the study sought to establish how future-focused the employees were. Of the roughly 50 employees in the 10 cultural organisations, 40 participated in the survey, a response rate of roughly 80%. Other employees refused to participate in the study because they did not understand what the study was trying to achieve, even though the researcher had explained every objective of the study carefully.

5.2. Demographic Profile

In terms of job descriptions, sixteen of the 40 (40%) worked as general workers in the museums involved in the study. These general workers did jobs such as maintenance, gardening, and landscaping. Six of the 40 (15%) worked as cleaners and another six (15%) were security personnel. Five of the 40 (13%) worked as receptionists and office clerks. Four of the 40 (10%) worked as tourist guides. Three of the 40 (8%) worked as waitrons. Thus, most of the general staff interviewees held jobs that did not deal with tourists directly but exist because of the tourism sector.

Based on the survey results, only four employees out of the 40 were tourist guides working directly with tourists. A tourist guide is any person who assists visitors with cultural, heritage or historical information by guiding them around museums, historical and religious sites or any attraction site (Wall and Mathieson, 2006).

In terms of gender, twenty-six of the 40 interviewees (65%) self-identified as males whilst 14 of the 40 (35%) self-identified as female. Male workers were in the majority. There was a gender difference in terms of job types. Of the 16 general workers, the majority, 12 (75%) were males and four (25%) were females. Of the six security personnel, five were males (83%) and one (17%) was female. All the receptionists and cleaners were female. Of the four tourist guides, three (75%) were females and one (25%) was male. In terms of race, one of the 40 (2%) employees self-identified as Coloured. Three of the 40 (8%) self-identified themselves as white. Thirty-six of the 40 (90%) self-identified themselves as Black African. Therefore, most workers are Black African. There was also a small job type difference in terms of race. Of the five receptionists, two were white (40%) and three (60%) were Black African. Of the four

tourist guides, one was white, one was Coloured and the remaining two were Black African. All the cleaners, waitrons and security personnel were Black African. There were small gender/race differences. Of the 26 male workers, some 24 (92%) were Black African and two (8%) were white. Of the 14 female workers, one (8%) was Coloured, one (8%) was white and the rest (84%) were Black African.

In terms of age, participants varied from 25 years old to 60 years old. Three of the 40 (8%) were over 59 years of age. Five of the 40 (13%) were aged between 49-58 years. Six of the 40 (15%) were aged between 30 and 39. Another six of the 40 (15%) were aged between 40-48 years old. Half of the interviewees (20 of the 40) were aged between 25-28 years old. Thus, the bulk of the staff (65%) were under 40 years of age. There was a gender difference in terms of age: 15% (6 of the 26) of the males and 5% (2 of 14) of the females reporting that they were over the age of 50. Of the six (15%) aged between 30 and 39, four (67%) were males and two (33%) were females. All the tourist guides were aged between 30 and 39. Of the six aged between 40 and 48, five (83%) were males and one (17%) was female. Of the 20 employees aged between 25 and 28, nine (45%) were female and 11 (55%) were male. The results indicated that most of the employees are males aged between 25 and 28. None of the staff members were foreign nationals. All the staff members stayed in Greater Polokwane.

The participants were asked about the number of people who depended on them for family support. In other words, how many people do the employees support in their families with their salaries? The minority, seven of the 40 (18%) had one dependant. Eight of the 40 (20%) had 3 to 4 dependants. However most, 26 of the 40 (65%) of those, had two dependants. All four tourist guides had two dependants. None of the employees had five or more dependants. The results indicated that the total number of dependents for all employees was an estimated 83 dependants. The mode of the number of dependants was two. The mean was 2.075 and the median was two.

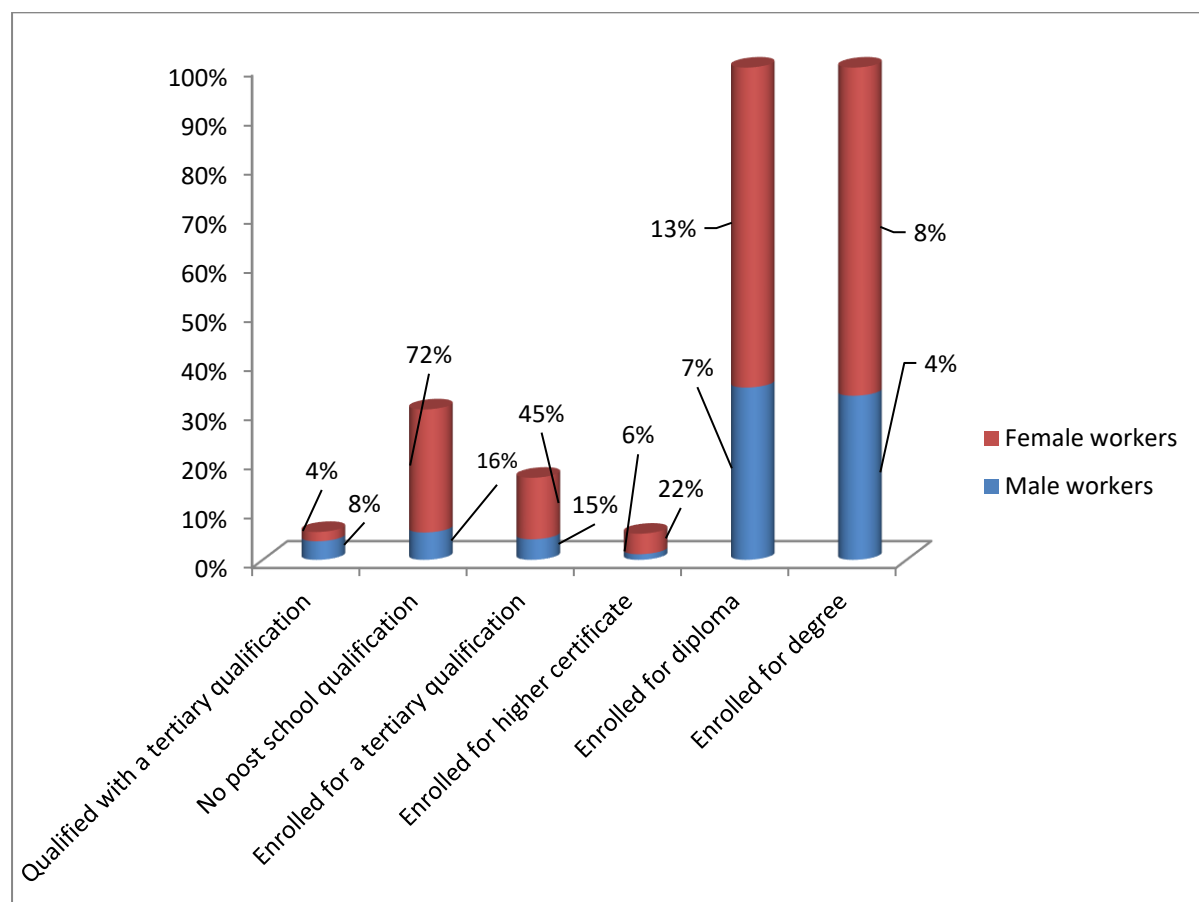
5.3. Skills Profile

In terms of education levels, 12% (5 of the 40) of the museum employees indicated that they had a tertiary level qualification of some sort. This leaves 88% (35 of the 40) employees without post-secondary school qualifications. Of the 12% of the employees with a tertiary qualification, 8% (3 of the 5) were males whilst 4% (2 of the 5) were females. Based on these statistics, of the 26 men, only three men had a tertiary qualification of some sort. This leaves the remaining 24 men without such a qualification. Based on the results, of the 14 females,

only two women had a tertiary qualification of some sort. This leaves the remaining 12 women without such a qualification. In other words, most workers do not have a tertiary qualification. Female workers are less likely to have a tertiary qualification than male workers (see Table 5.1). None of the employees had a postgraduate degree.

Some 60% (24 of the 40) of the employees reported that they were enrolled for a qualification of some sort. This leaves 40% (16 of the 40) employees not enrolled for any qualification. The results indicated that there were more employees enrolled for tertiary qualifications than the employees who were not. There was a gender difference in this regard. Of the 24 enrolments, eighteen of the 24 (45%) were females whilst six of the 24 (15%) were males. Female employees were far more likely to be studying whilst working. The results are as shown in Table 5.1. Of these 24 enrolments, some 28% (11 of the 24) employees were enrolled for a higher certificate. Eight employees (20% of the 60%) were enrolled for a diploma and five employees (12%) were enrolled for a degree. More workers, regardless of actual work, were enrolled for a higher certificate than any other type of qualification.

Figure 5.1. Education levels of employees



In terms of skills required for their jobs, there were various responses. Eight of the 40 (20%) said there were no specific skills for the jobs that they do.

Respondent 30: *"You must know your work. No specific skill"*.

Respondent 38: *"Any skill will be fine"*.

Some 12% of the respondents did not know what people skills were required for the job.

Respondent 35: *"I have no idea"*.

Respondent 39: *"I have no idea how to start answering that"*.

Some 23% of the respondents emphasised the importance of having good communication skills and the ability to interact with different tourists with different cultures.

Respondent 10: *"Skills that will enable you to interact with different people"*.

Respondent 31: *"You must have good communication skills in order to work here"*.

Respondent 1: *"Good communication skills and ability to interact with tourists"*.

However, 18 of the 40 respondents (45%), said the skills they had learnt in school or tertiary education, such as computer literacy skills, hospitality, accounting and marketing, were crucial.

Respondent 12: *"Computer literacy skills and numerical skills"*.

Respondent 20: *"Accounting skills"*.

The study also explored what skills the respondents had acquired while on the job. Five of the 40 (13%) felt that working in the job had made them realise that they held down a job of very low social status. They indicated that they were not proud of the type of job they had.

Respondent 29: *"I have learned that when you are a security guard at the gate, visitors takes you low, they think they are better than you in life and they take advantage of you"*.

Respondent 13: *"I have learned that being a cleaner is nothing compared to other jobs"*.

Respondent 4: *"I have learned that if you did not go far with your studies you will forever be junior at work"*.

Some 25% (10 of the 40) said they had acquired no skills at all.

Respondent 16: *"I have learned nothing. There is nothing to learn in this job"*.

However, there were those (7 of the 40 or 18%) who said they had learnt many things.

Respondent 40: *“Well I can’t tell you exactly what I have learned. I have learned so many things”*.

Respondent 36: *“I have learned so many things I can’t even list them”*.

Respondent 28: *“I have learned a lot”*.

Other respondents (8 of the 40 or 20%) talked about the experience of meeting different tourists.

Respondent 1: *“I have learned that tourist demand is different. Tourists prefer different things”*.

Respondent 38: *“I have learned how to respect and interact with different cultures”*.

However, the majority (10 of the 40 or 25%) spoke about how humbling their jobs had been, how great the learning curve had been.

Respondent 12: *“I have learned that being an HR officer is not a child’s play”*.

Respondent 27: *“I have learned that being a security personnel is a tough job”*.

Respondent 5: *“I have learned that being an office clerk is a challenging job especially when dealing with customers”*.

In terms of remuneration, a significant proportion of the respondents (60% or 24 of the 40) reported earnings of R5 000 or less per month. Some 22% (9 of the 40) said they earned between R5 001 and R8 000 per month, and another 8% (4 of the 40) said they earned between R8 001 and R10 000 per month. The minority (4% or 3 of the 40) earned R10 000 and above. Of the 26 male workers, 14 (54%) reported earnings of R5 000 or less per month. Of the 14 female workers, seven (50%) reported earnings of R5 000 or less per month. The mean salary was R5 000 per month, the mode is R3 500, and the median is R6 500. The results indicated that most workers earned less than R5 000. There was a correlation between race, job type and salary. All three white employees in administrative positions earned R10 000 and above. The one Coloured employee who was a tourist guide earned above R10 000. The other three tourist guides reported earnings of between R5 001 and R8 000 per month. Thus, all four tour guides earned better salaries compared to the rest of the workers. This is likely because they hold better qualifications than the Black African employees and tour-guiding is highly regarded.

In terms of employment status, most workers (65% or 26 of the 40) were in full-time employment. This leaves a minority of 35% (14 of the 40) employed on a part-time basis. However, there was a significant gender difference in this regard. Of the 26 male workers, the majority, eighteen (or 70%) were on a part-time basis. Of the 14 female employees, nine (64%) were on full-time basis. Females were far more likely to be permanently employed than males. Full-time employees, on average, earned more than part-time ones (mean of R5 000 vs R3 600). This may be because the part-time workers only worked during peak times such as the summer holiday season. However, part of the difference in income could be attributed to overall working hours, with some 57% (23 of the 40) of the full-time workers expected to work a six-day week.

Table 5.1: Table of Comparison: Income vs. Years of experience (N = 40)

Income	Male	Female
Part-time employee	45%	13%
Full-time employee	35%	22%
R3 500 - R5 000	35%	18%
R5 001- R8500	7%	15%
R10 001+	1%	3%
Salary Mean (Part-time)	R3 600	R3 600
Salary Mean (Full-time)	R5 000	R5 000
Salary mode	R5 000	R5 000
0-6 months working experience	None	None
6-12 months working experience	None	None
1-3 years working experience	19 workers	4 workers
More than 3 years working experience	7 workers	10 workers

During the off-season, only two of 40 (or 5%) said that they use the time to study.

Respondent 1: *“Nothing but studying”*.

Respondent 4: *“Studying”*.

Four of the 40 (10%) said that they do not have an off-season.

Respondent 17: *“I don’t have an off season I am always working even when I am at home”*.

Respondent 28: *“I don’t have an off-season on my side”*.

Fifteen of the 40 (38%) used the off-season period to spend quality time with their families at home.

Respondent 5: *“Spending time with my kids and family”*.

Respondent 19: *“This is my only job, so during off-season I stay with my family”*.

Nineteen of the 40 (48%) said that during an off-season they do not do anything.

Several themes emerged in terms of what the respondents liked about the work they do. Four respondents talked about how they enjoy doing nothing at work.

Respondent 21: *The best part of my job is when there is less work to attend to”*.

Respondent 16: *“The best part of my job is when the floors are very clean and no need to clean them again the following day”*.

Seven of the 40 (18%) did not like their jobs.

Respondent 22: *“There is nothing best about a low paying job”*.

Respondent 35: *“Nothing best about this job”*.

Eight of the employees (20%) talked about how they enjoy meeting and interacting with tourists.

Respondent 1: *“My best part of the job is when I interact with tourists from European nations because they can offer you more tips than the South Africans”*.

Respondent 10: *“The best part of my job is when I get to meet new people from foreign countries”*.

Most respondents (22 of the 40 or 55%) said the best part of their jobs was unexpected cash payments or bonuses. Respondent 8: *“When I get extra money from management”*.

Respondent 12: *“My birthday when I get bonus”*.

Respondent 26: *“When we get rewarded for working overtime”*.

Respondent 19: *“When tourists give me extra cash”*.

A number of themes emerged in terms of what the respondents did not like about their jobs. Four of the 40 (10%) complained about low salaries.

Respondent 9: *“The worst part of my job is low salaries”*.

Respondent 25: *“Everything is just worse about this job. You cannot buy anything big with the salary”*.

Five (13%) respondents refused to answer the question, perhaps fearing repercussions if they did.

Respondent 33: *“I can’t answer that”*.

Respondent 35: *“I cannot answer you on this one”*.

Eight of the 40 (20%) said there was nothing that they did not like.

Respondent 18: *“I am enjoying every minute while on duty”*.

Nine of the 40 (23%) complained about how their managers mistreat them.

Respondent 1: *“My worst ... is when my boss shouts at us”*.

Respondent 6: *“When my boss forgets to tell us that we must knock off because we knock off as per his command”*.

Thirteen of the 40 (33%) complained about the workload being too much.

Respondent 20: *“I don’t get a chance of a break”*.

Respondent 11: *“When there is too much garbage to be cleaned and this usually happens after special events”*.

Respondent 21: *“When the workload is extreme”*.

5.4. Interviewee Insights: Role of the State to assist sector growth

Respondents were asked how the South African government may help the tourism industry. This question extracted different opinions from the workers. Six of the 40 (15%) did not have an idea of how the government may assist.

Respondent 16: *“I don’t know much about tourism I am just a cleaner here”*.

Respondent 21: *“I have no idea because I am working as an admin clerk so I hardly go outside this walls”*.

This was followed by 33% (13 of 40) of those who stressed the importance of job creation.

Respondent 37: *“I think the government should create more jobs”*.

Respondent 19: *“The government must create more jobs so that we can have plenty of tour guides”*.

The most with 53% (21 of 40) talked about financial assistance from the government.

Respondent 1: *“The SA government should invest millions in the cultural organisations to create more jobs and to boost production”*.

Respondent 27: *“By investing more money in the industry”*.

Employees were asked how the government could help employees in the cultural tourism sector. Various opinions from the respondents were noted and two themes emerged. Six of the 40 (15%) had no idea how the government could help employees in the cultural tourism sector.

Respondent 35: *“Have no idea”*.

Respondent 38: *“I don’t know”*.

The most with 85% (34 of 40) emphasised money and benefits.

Respondent 33: *“By giving the employees benefits such as pension funds, medical aid and other allowances”*.

Respondent 28: *“The government must force the minimum wage principle to our managers so that the employees get paid better salaries”*.

5.5. Interview Insights: Future Focus

Lastly, the study sought to establish how future-focused the employees were. In this regard, they were asked about their views on furthering their formal training, their vision of where they would be in five years’ (and ten years’) time and what they would do if they got a lump sum of money.

There are three main categories in terms of employees and their views on additional training. A minority (7 of the 40 or 18%) said that they were not enrolled for additional training as they did not have the money to pay for it.

Respondent 21: *“I have not registered for any training because of financial constraints”*.

Respondent 40: *“I have not enrolled because of lack of finance”*.

Respondent 29: *“I don’t have enough money to go back to school”*.

A larger group (14 of the 40 or 35%) said that they were enrolled for additional training. They were doing it as they thought this was the route to take if they wished to get a better job, a better salary, a promotion or generally upgrade their CVs.

Respondent 2: *“I have enrolled for a degree in tourism because I want to upgrade my CV and maybe get a better job”*.

Respondent 5: *“Because I want to find better employment”*.

Respondent 18: *“I have registered because I want to improve my chances of getting promotions in the future”*.

However, some 48% of the respondents viewed additional training as not necessary or did not consider it important.

Respondent 23: *“No I think I am enough with schooling”*.

Respondent 32: *“No I have not enrolled (as) I am fine”*.

Respondent 30: *“I am too old for studying”*.

Employees were asked where they would you like to see themselves in five years’ time. A minority (5 of the 40 or 13%) had no idea where they would like to see themselves in five years’ time.

Respondent 28: *“I don’t really know but will see how life turns out by then”*.

Respondent 35: *“Have no idea”*.

This was followed by those (7 of the 40 or 18%) who would like to own property and live a comfortable life.

Respondent 17: *“I would like to see myself having my dream home and a car and everything going smooth in life”*.

Respondent 31: *“Driving a big car”*.

A majority (28 of the 40 or 70%) would like to occupy better positions and earn better salaries.

Respondent 16: *“I would like to see myself earning more than R6000.00 per month”*.

Respondent 21: *“In a better paying job than this one and I think I need to go to school to achieve that”*.

Respondent 37: *“I would like to see myself being promoted and earning better”*.

Employees were then asked where they would like to see themselves in 10 years' time. The responses were almost the same as the responses to the previous question (question 37), but different in percentages. A minority (6 of the 40 or 13%) had no idea where they would like to see themselves in 10 years' time.

Respondent 40: *“Have no idea”*.

Respondent 22: *“I don't know”*. This was followed by those (7 of the 40 or 18%) who would like to own property and live a comfortable life.

Respondent 24: *“I would like to see myself having my own family living in a big house”*.

Respondent 23: *“I would like to see me living a lavish lifestyle earning big salaries”*.

A majority (27 of the 40 or 68%) would like to occupy better positions and earn better salaries.

Respondent 21: *“I would like to see me being a member of an executive in a big firm”*.

Respondent 2: *“I would like to see myself owning a cultural organization such as this one”*.

If you won R50 000 what would you do with the money? This question yielded different reactions from the employees. Four of the 40 (10%) said that they will use money to pay for education of some sort.

Respondent 3: *“Pay fees for my kids”*.

Respondent 19: *“I will take my two kids to a private boarding school”*.

A further 20% (8 of 40) of those said they will spend all the money on the needs of their children.

Respondent 29: *“I have got kids so I will use it on them”*.

Respondent 17: *“I will take my kids out on a trip”*.

A majority (70% or 28 of 40) said that they would use the money to build and improve their homesteads.

Respondent 15: *“I will probably use the money to improve conditions at home”*.

Respondent 20: *“I will try to extend an RDP house at home”*.

5.6. Conclusion

This chapter presented the results of the study’s interviews with general staff members. The results indicated that most of the staff are Black Africans and they are all from in or around Polokwane. The staff profile is therefore not racially diverse. None were foreign nationals. Most of the employees earn less than R5 000. Males generally reported lower salaries compared to females. Most of the workers believe that the government can help the cultural tourism industry to grow by means of financial assistance. However, lack of funds and resources remain challenging growth inhibitors. Most of the employees did not wish to work in the cultural institutions in years to come.

Chapter 6: Discussion

6.1. Introduction

This chapter discusses the results of the study. It provides an overview of the social and demographic status of management personnel, how and why the cultural institutions included in this study started, their staffing issues, challenges, marketing processes, and relationships with various associations. It also considers the role of government in terms of cultural tourism development, the demographic profiles of employees, as well as their skills, education and salary profiles. Lastly, this chapter discusses interviewee perspectives with regards to their off-season activities and what their five- and ten-year plans look like, what they like about their jobs and what they do not like about their jobs, and how they think the government can help the cultural tourism sector.

6.2. Geographical Distribution of Institutions

The literature indicates that the geographical distribution of cultural destinations in South Africa is highly uneven (van der Merwe, 2019). This applied to Polokwane as well (see Figure 3.11.). The geographical distribution of its cultural institutions is highly uneven. Some are clustered in the centre of Polokwane, some on exit routes out of Polokwane and three far from the city. This can discourage visitors who will need time and transport to get around to them all, reducing the city's cultural reach.

6.3. The Managers: Demographics

In terms of race, all the museum managers were Black African, lived in Polokwane and were South African. Most of them were males. In terms of age, the range was from 28 to 54 years of age. In terms of education levels, all the managers have a tertiary qualification of some sort. All the managers of the cultural institutions in Greater Polokwane area are qualified to hold management positions, positioning the institutions well for future growth. In terms of direct and indirect management (five) said they are involved in the daily operations of the museums they work for. This is a concern as it suggests that only half of the respondents are hands-on managers, even though none were involved in any other business or institution. This absence of hands-on management may hinder smooth operations of the institutions. The literature review revealed that one of the objectives of cultural tourism is to improve the economic conditions of the local people (Rogerson, 2015). Given that all the managers are from the

Greater Polokwane area, cultural institutions are playing their part in local economic development.

6.4. The Managers: How and Why the Institutions were established

International Council of Museums ICOM (2013) emphasised that the main task of museums is to preserve and protect culture and national heritage artefacts. This supported some of the responses from the managers in terms of the rationale behind the establishment of the institutions. In terms of the cultural products, they have tangible and the intangible products such as cultural performances, theatres, cultural concerts, festivals and local cultural pots, clothing and cuisine (Ward & Berno, 2011).

- Arend Dieperink is characterised by beautiful gardens with an exhibition of old tractors, wagons and farming implements that provide insights into the lives of the early settlers who cultivated the land. In addition, Piet Potgieter's grave is here.
- The Industrial Art Park curates works of art produced from industrial materials. The museum includes monumental works such as paintings and sculptures on permanent display.
- Polokwane Museum houses over 800 artworks by various renowned artists around Limpopo. The museum also has sculptures and a variety of traditional Tsonga, Pedi and Venda crafts. Some craft pieces are also on sale.
- The Makapans Caves include The Cave of Gwasa that served as a refuge during conflicts between Makapan communities and white settlers.
- Gemco Arts supplies original African art, crafts and curios from different parts of Africa.
- The Hugh Exton Photographic Museum has over 23 000 original photographs which record life in Polokwane between 1892 and 1945.
- The Irish House displays the history of Limpopo and its various cultural groups. It also includes numerous cultural exhibitions.
- Touch of Genius Art Gallery exhibits artworks from different artists from South Africa and from abroad. The gallery offers a variety of events and services.
- The Barnyard Theatre group hosts musical shows that recognise many of the South Africa's diverse cultures.

In terms of what the museums are doing to protect and preserve the cultural heritage of the area and of South Africa, the managers and their staff are involved in workshops to gain knowledge

and skills. If these cultural institutions were to close, many employees would lose their jobs and Greater Polokwane would lose a sense of cultural identity.

However, only half of the managers knew why the institution they worked at had been established. Possible reasons for this are that none of the managers had been involved in the museums' launches; in fact, some of the managers started working for the various museums less than three years ago. This represents a loss of institutional memory, as previous managers clearly had not had the chance or inclination to pass on their knowledge. In the case of this study, whereby half of the managers started working in those museums less than three years ago, new managers might initiate changes which suit their own preferences and new ways of doing things. If done too quickly, this could have a negative effect on operations.

Those who did have some historical knowledge said the cultural institutions they worked at were established to show tourists collections of precious stones and artworks by Limpopo artists, as well as cultural practices such as making candles using animal fats. This was in line with the literature review in that museums are described as places that store, record, exhibit and communicate history, culture and national heritage. The literature also pointed out that South Africa is gifted with a diverse heritage that includes different traditions, religions, ethnic groups, museums, rock art paintings and other cultural assets (Rogerson, 2015).

Most of the museums were established with private funds.

6.5. The Managers: Staff Issues

In terms of human resources and requisite skills, the managers who participated in the study said that tourism related skills and qualifications are key to running a cultural institution successfully. Key attributes include a passion for the arts, and knowledge of ceramics and art paintings. All the managers emphasised the importance of having good management skills and some mentioned the importance of being able to work with different kinds of people.

Park (2014) argued that skilled, qualified museum employees are more efficient and competent, and this contributes significantly to the visitor experience. In this regard, managers were asked about staff recruitment. Some said that they seldom encounter a skills related problem. Only five of the 40 general staff members who participated in this study (12%) have a tertiary qualification of some sort. Twenty-four of the 40 workers were enrolled for a post-secondary school qualification, indicating that most of the workers were trying to upskill themselves, but

not all. During off-season periods, most workers spend time with their families; only a few reported using the off-season periods to further their education.

Most managers said that they facilitate workshops with their employees to address skills related problems and reported no seasonal variations in employment. In terms of hiring staff, some managers said that they advertise their vacancies through the local newspaper. But the majority responded that they advertise their vacancies by means of the museum website, as the website reaches a wider audience which increases the probability of finding the right candidate for the open position as soon as possible. Since many people have devices such as mobile phones and tablets, they can access the Internet – a huge marketplace for employment providers and job seekers – relatively easily. All managers said that they do not find it hard to find people to work in the museums.

The literature revealed that cultural tourism can help reduce poverty by providing jobs, security and other lifestyle opportunities to local communities (Weaver and Lawton, 2010). This is verified by the study's participants who all have work thanks to the museum requiring staff to assist with maintenance, gardening, landscaping, cleaning and security. Other staff members worked as receptionists, office clerks, tourist guides and waiters. This tells us that most of the employment opportunities created in the ten cultural institutions that participated in the study did not engage directly with tourists – but nonetheless exist because of the tourism sector. This is significant as it highlights that the cultural tourism sector can provide employment for a variety of skills, needs and people.

6.6. The Managers: Challenges

According to Timothy (2011) most of the museums have some financial problems and this negatively affects their ability to do marketing. Studies in the literature such as Blake (2008) have revealed that while the last decade of the twenty-first century may have been considered economically benign; the tourism industry has been beset by problems that have, to some extent, hindered its development. Some of the managers admitted that there are cultural policies and regulatory policies that inhibit the growth of their museums. They did not provide any specific details. However, this was somewhat contradicted by the literature which showed government-led regulatory policies and planning initiatives can promote cultural tourism on a national and local scale (Mbaiwa, 2016).

Most workers felt that their work made them realise that they held jobs of very low social status which were not entitled to benefits. Thus, most of the general staff were not satisfied with their

jobs. However, to improve their work prospects and livelihoods, most workers were seeking to further their education and skills through courses and qualifications.

6.7. The Managers: Marketing

The literature presents evidence that other countries establish and adopt tourism development and marketing strategies to boost their cultural tourism offering (Venter, 2017). This did not seem to be the case for Polokwane. Most of the cultural institutions in Polokwane make use of their own websites and local press to market their brands and advertise their exhibitions and other events. Thus, most cultural institutions in Polokwane consider an institution's website as the best marketing medium. As people who can afford to travel internationally usually have access to the Internet and thus, web and email marketing can reach a wide, relevant audience.

Most of the museums said they experienced financial problems that negatively affected their ability to do marketing. To overcome this, many of them used the sale of additional items (add-ons) as a crucial way to market their institutions.

Most of the museums rated themselves as market leaders, but none of the managers concerned themselves with watching their competitors. Thus, they are not paying attention to shifts in the market nor are they keeping up to date with trends. Museum managers should monitor their competitors to identify a product advantage and ensure that their product offerings and marketing efforts are aligned with tourist demand. According to Grobler (2008) museum managers that keep a close eye on their competitors can build a far more competitive marketing strategy.

6.8. The Managers: Associations

In terms of local economic development, it's crucial that cultural institutions establish linkages with local businesses. Scholars such as Smith (2003) argued that the balance between local and foreign entrepreneurial activity determines the extent to which local entrepreneurs can get involved in local tourism. All museums have links to different cultural tourism operators such as travel agencies/ tour operators/ hostels/ hotels/ other cultural tourism operators.

All ten of the museums involved in this study area affiliated with trade or tourism associations. These associations include The Association of Academic Museums and Galleries (AAMG) and The South African Museum Association (SAMA) to mention a couple. Associations such as these can help museums resolve labour issues, preserve and manage heritage resources and develop collaborative networks. They also provide opportunities for development and

participation in the museum field. This supported what the managers in the study said: Most agreed that the associations helped them with support, workshops and labour relations.

6.9. The Managers: The Role of Government

Most of the museums and its employees do not get any financial support from the State. Nonetheless, they do want government assistance. Both the managers and the employees agreed that the government must assist with finance, job creation, resources and infrastructure. This supported Ashley's (2006) recommendation that government should encourage job creation in a tourist destination. This is supported by Mbaiwa (2016) who asserted that government needs to also pay attention to the construction of tourism facilities, such as access roads, hostels, and communication infrastructure and tourist attractions. Furthermore, the literature outlined other duties required by government such as aiding tourism with consistent police patrols and protection, crime control and maintaining good sanitary conditions and health conditions. The government introduced regulatory policies and planning initiatives to upkeep cultural tourism on a national and local scale (Mbaiwa, 2016). The White Paper on the development and promotion of cultural tourism in South Africa stated that the advantage of competing is not on natural elements only, but also on cultural elements (Republic of South Africa, 2013). However, the results indicated that the government does not do much to help the cultural institutions in Polokwane.

6.10. General Staff: Demographics

In terms of age, employees ranged from 25 years old to 60 years old. Most of the employees are males of the ages between 25 and 28. None of the staff members were foreign nationals. The literature revealed that the participation of the local people by means of various job opportunities, as labourers or as small entrepreneurs, could promote tourism products development and services, crafts, cultural values and arts (Scheyvens, 2007). This supported the results of the study because all the staff members stayed in Polokwane. Male workers were in the majority. In terms of race, one self-identified as Coloured. Three self-identified themselves as white. Most workers are Black African. Thus, the museums in Greater Polokwane employed locals who are all above 25 years of age. Males dominate the workforce. All the employees had dependents. The total number of dependents for all employees was an estimated 83 dependants. Most had two dependents, such as all four of the tourist guides. None of the employees had five or more dependants.

6.11. General Staff: Skills, Education and Salary Profiles

Most workers do not have a tertiary qualification. Female workers were less likely to have a tertiary qualification than male workers (see Table 5.1). None of the employees had a postgraduate degree. There were more employees enrolled for tertiary qualifications than the employees who were not. There was a gender difference in this regard. Female employees were far more likely to be working whilst studying. More workers were enrolled for a higher certificate than any other type of qualification. There was no difference in job type. In terms of skills, some employees emphasised the importance of having good communication skills and the ability to interact with different tourists with different cultures. Most, however, responded with their academic skills they had learnt in school or tertiary education and mentioned computer literacy skills, hospitality, accounting and marketing.

The study also explored what skills the respondents had acquired while on the job. Tosun et al. (2003) conducted a study in Turkey that revealed that even though cultural tourism is an economic growth strategy, it creates inequalities between social classes and regions. These disparities were because of financial incentives. This was also evident in the study because some employees felt that working in the job had made them realise that they held a job of very low social status. Some said they had acquired no skills at all. However, the majority spoke about how humbling their jobs had been, how great the learning curve had been.

Cultural institutions, such as museums can improve the economic conditions of the local population (Mathieson and Wall 2006). The study also focused on the salaries of the employees. In terms of their salary profiles, the minority earned R10 000 and above. The results indicated that most workers earned less than R5 000. There was a difference in race and job type in terms of salaries. All three white employees were in the administrative positions and earned R10 000 and above. One coloured employee who was a tourist guide also earned R10 000 and above. This could be probably because these employees occupied better positions in their workplaces, and they hold better qualifications than the Black African employees do. The literature revealed that museums enhance economic activities by means of salaries paid to employees (Deery and Jago, 2012). Administrative staff earned the highest salaries among the general workers, possibly because they hold higher qualifications such as Diplomas in Administrative Management and Diplomas in Human Resources (HR) amongst others. In this study, those with better qualifications earned better salaries than their co-workers.

In terms employment status, most workers were in full time employment. However, there was a significant gender difference in this regard. Females were more likely to be permanent than males. Full-time employees, on average, earned more than part-time ones. This may be because the part-time workers only worked during peak times. However, part of the difference in income could be attributed to overall working hours. Full-time workers are expected to work a six-day week. There was a marked gender difference in terms of part-time and full-time employment, with male workers far more likely to be part-time. This could be probably because most of the male workers are on contracts.

Most of the staff was employed full-time. The female workers were more likely to be permanently employed than the males. Full time employees, on average, earned more than their part-time counterparts. This is possibly because most part-time workers are only employed during the peak seasons.

6.12. General Staff: Off-season Activities and Looking Ahead

In terms of the off-season, only a minority used the off-season to study further. Some said that they do not have an off-season at all. Some said that they used the off-season period to spend quality time with their families at home, they do not use the time to upskill, study or look for a better job.

The study also sought to establish how future focused the employees were. A minority had no idea where they would like to see themselves in five years' time. Those who would like to own property and live a comfortable life was the next common answer. However, a majority would like to occupy better positions and earn better salaries. Employees were asked where they would like to see themselves in 10 years' time. The responses were almost the same as the responses from Question 37, but different in percentages. A minority had no idea where they would like to see themselves in 10 years' time. This was followed by those who would like to own property and be living a comfortable life. This means that most of the employees are not happy with their current jobs, which may explain why so many were enrolled for post school qualifications.

6. 13. General Staff: Views on employment in the sector

In terms of what the respondents liked about the work they do, a minority talked about how they enjoy doing nothing at work. Others did not like their jobs as they are the low paying jobs. The most, however, said the best part of their jobs was unexpected cash payments or bonuses.

In terms of what the respondents did not like about their jobs, a minority complained about low salaries. This contradicted with what we have found in the literature review in the sense that tourism is seen primarily as an income generator, that is, income derived from profits, wages, interest, rents and salaries (Keyser, 2009). This income must be satisfactory to workers as they are the key individuals to interact with tourists. This was followed by those who said there was nothing that they did not like. Others complained about how their managers mistreat them and about the workload being too much. However, the majority refused to answer the question, perhaps fearing repercussions if they did.

6.14. General Staff: How the State can assist Cultural Tourism

From the literature, the government of Malaysia emphasised cultural tourism development as part of its strategy to boost employment opportunities, income generation and foreign exchange earnings (Kubickova, 2016). Respondents in this study were asked how the South African government may help the tourism industry. A minority did not have any idea of how the government may assist. Others stressed the importance of job creation and financial assistance. The general staff members were also asked how the government could help workers in the cultural tourism sector. A minority had no idea how the government could help employees in the cultural tourism sector. Most respondents emphasised money and benefits.

6.15. Conclusion

This study included all the cultural institutions of Polokwane, most are in and around the city, but transportation is required to access most of them. They offer products and services such as cultural performances, original photographs, African art, crafts and curios, sculptures, exhibitions and musical shows. A total of 50 managers and employees were interviewed. Most of the staff was full-time employees. Female employees were more likely to be permanently employed than their male counterparts. Full-time employees, on average, earned more than part-time ones, thus number of working hours influenced salaries. Employees who worked as administrative assistants and tourist guides earned more than their co-workers other than management. Higher education qualifications resulted in higher status jobs and better salaries with benefits. Most of the museums experienced financial problems and this negatively affected their ability to do marketing. Most felt that their institutions' websites are the best marketing media. Associations such as The Association of Academic Museums and Galleries (AAMG) and The South African Museum Association (SAMA) helped them with support, workshops and labour relations. All museums felt that the state did little to assist them.

Chapter 7: Conclusion and Recommendations

7.1. Introduction

This chapter reflects upon the study's findings. It addresses the following: What the study set out to achieve, the methodology, the research questions, the limitations of the study, recommendations, suggestions for additional research, and then the conclusion. Recommendations are based on the results of the research questions.

7.2. Study Objectives

The study set out to determine the number and type of cultural tourism institutions in Greater Polokwane. It wanted to know how many institutions cater towards cultural tourism in the Limpopo Province and how they are geographically distributed within the province. The study was also designed to consider types of services these institutions can offer to tourists.

The study looked at the number of direct job opportunities created by cultural tourism in Polokwane. Tourism can create jobs for skilled and unskilled workers; the study wanted to know how local people could benefit from employment opportunities within the cultural tourism sector. The study also determined the factors at play that inhibit increased revenue generation from cultural tourism in Polokwane. Finally, the study outlined the challenges and opportunities associated with expanding the cultural tourism sector in Polokwane.

7.3. Overview of methodology

The researcher chose a mixed method approach with both quantitative and qualitative techniques. Using Internet foot-printing, a database of all cultural tourism institutions in Polokwane was generated. For each cultural institution, four general staff members and their managers were purposefully approached and asked questions using a structured questionnaire. Permission for collection of data was sought and obtained from the relevant authorities and participants were informed that they could elect to withdraw at any stage of this study and that their confidentiality was assured.

Data collection took place in the form of in-depth interviews which were conducted face-to-face from mid-December 2016 to mid-January 2017. The questionnaires were made up of closed and open-ended questions. The data was then subjected to a content analysis to identify themes in relation to the research questions. Of the roughly 50 employees who worked in the 10 cultural institutions, 40 participated in the survey; a response rate of roughly 80%. Other

employees refused to participate in the study because they did not understand what the study was trying to achieve, even though the researcher explained the study's objectives very carefully.

7.4. Addressing the research questions

Research Question 1: What is the size and shape of the cultural tourism industry in Greater Polokwane with respect to: Number of operators; geographical location; the number of tourists catered for and, number of employees?

There are 10 cultural institutions in the Greater Polokwane area - and all formed part of the study. In terms of their geographical location, some are clustered in the centre of Polokwane, some on exit routes out of Polokwane and three far from the city. The museums are privately owned but are situated on State-owned land. The museums felt they could cater to any number of tourists. However, most catered for a relatively small numbers of tourists, as the size of the cultural tourism sector in Polokwane is not large. All told, the number of people employed by the ten cultural institutions comes to 50. Forty of the employees were from the surrounding area and all were South Africans.

Some complained about the working conditions and their managers. General staff do not get benefits. Respondents all said they wanted benefits such as medical insurance, leave, birthday bonuses and cash for overtime. The study revealed that most of the general staff members earned less than R5 000 per month. Thus, most of the workers complained their salaries were too low. However, when looking at salaries, one need to consider many aspects such as budget, profits and work output. This is possibly why staff salaries are low and they receive few benefits if any. On a more positive note, most of the employees have enrolled in tertiary institutions to further their education. This will help them improve their skills which in turn, will improve productivity. However, many staff appeared to lack motivation and wanted to do the least amount of work possible, did not use leave periods to upskill themselves and were not trying to acquire further education or qualifications.

Research Question 2: What are the challenges associated with operating and expanding the cultural tourism sector in Greater Polokwane?

Most of the museums experienced financial problems and this negatively affected their ability to do marketing. Most of the museums use their websites to market their services and products to more visitors as many people use the internet to access information.

Lack of funds, resources and infrastructure may be hindering the expansion of the cultural tourism sector in Polokwane. Some of the managers felt that there are national cultural policies that inhibited the growth of their museums. However, they did not provide details of the policies they were unhappy with. Poorly motivated and poorly skilled staff may also be an inhibiting factor.

Research Question 3: What are the opportunities associated with expanding the cultural tourism sector in Greater Polokwane?

The opportunities associated with expanding the cultural tourism sector in Polokwane are job creation and community engagement. Museums and art galleries could use their extensive collections to engage with schools and community groups to promote themselves and expand the tourism sector through outreach programmes that focus on culture and history.

Most of the employees are enrolled in further education and are studying towards tertiary level qualifications; this will eventually increase the number of skilled staff in the cultural tourism sector. The more skilled staff there are in any institution can lead to growth and developments within the cultural tourism sector.

All the museums are linked to different tourism operators through various associations and affiliations. The study revealed that museums benefit from links to different tourism operators as this helps them navigate unseen events with efficiency.

7.5. Limitations of the study

The managers of some private museums were difficult to contact. This meant that the researcher was unable to collect vital information pertaining to revenue levels.

The managers' very busy schedules presented another challenge. Many were reluctant to grant an interview as it interrupted their already tight time commitments.

The ten museums were not all situated next to or near each other which meant the researcher had to travel between them quite extensively. Given the researcher's limited budget, travel to, from and between the institutions was a challenge.

The researcher met these challenges with patience and maintained regular contact with the managers, reminding them how important the study will be to their operational and development strategies.

7.6. Recommendations

The study calls for more government support to help reduce the precarious existence of these institutions and their employees. The government should consider taking a more active role in terms of financial, operational and HR assistance. Government should engage management in order to determine and prescribe a maximum number of working hours and ensure that overtime is paid. To that end, unionisation of these workers is strongly recommended. Lastly, awarding infrastructural grants to the museums to upgrade accommodation and ablution facilities (for example), or to assist them to find corporate sponsorship for such upgrades. This could significantly improve the museums' working environments.

7.7. Suggestions for additional research

At this point, we have no data on revenues. Thus, it was a challenge to evaluate the institutions' economic performance in this study.

The researcher has also observed that some museums and art galleries around the Greater Polokwane area are characterised by narrow doors, raised toilets and reception counters which may inhibit wheelchair access. There is a need for further research to determine if the cultural institutions have the facilities that will accommodate wheelchair movement or any physically impaired tourists.

The full history of the museums is also not known. This calls for further research to document the history of the museums as institutional memory loss can negatively impact the museums' abilities to grow successfully.

There is also room to study the tourists that visit these museums. Are they local or from international tourists? Who are cultural tourists? Is it a niche market in heritage tourism? Does South Africa need to develop a specific and segmented marketing approach to grow the cultural tourism industry in the country?

7.8. Conclusion

Although it is difficult to operate a museum on a tight budget, enforcing minimum standards with regards to tourist service may be required to ensure these cultural institutions invest in the requisite infrastructure. However, an active, hands-on government is crucial. Although South Africa has moved from an autocratic and domineering apartheid state to a more liberal, democratic and open one, one of the unintended consequences may be that the private sector

is taking advantage of the lack of government oversight. As such, there are correlations between these museums and their workers. In other words, the workers - and the museums they work for - are still suffering from neglect. If we consider the participants' economic realities in the context of cultural tourism development, it is highly likely that cultural tourism development in Polokwane is still in the initial stages of development.

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Appendix 1: Employee Survey

The size and shape of the cultural tourism industry in Polokwane: A supply side approach.

My name is Mr Daniel Mohale. I am a Masters' student at the University of South Africa (UNISA) under the supervision of Mrs Tracy McKay and Mr Clinton van der Merwe.

Introduction

The primary aim of the research is to establish what the impact (in terms of number of employment, enterprises, regional development and general economic footprint) of cultural tourism in Polokwane is. Furthermore, the current level of employment opportunities needs to be established in order to clarify what the scope for growth in the sector is. Lastly, it is hoped that finding out the challenges facing the sector can, in future, shape policy on how the sector can be supported and managed to become a crucial aspect of the tourism market in Polokwane.

Invitation to participate

This is an invitation to you to participate in the study.

What is involved in the study?

Your involvement in the study would be that of being a participant in an in-depth, semi-structured interview. The process will not be a long one and should take a maximum time of 40 minutes.

Risks

While nothing in life is risk free, there are, for all intents and purposes, no risks involved in participation.

Benefits

You could find participation beneficial in that it may clarify for you some of the issues in your sector. As a participant, you will be sent the results upon completion of the research.

Participation is voluntary

The refusal to participate will have no penalty or loss of benefits to which the participant is otherwise entitled, and that the participant may discontinue participation at any time without penalty loss of benefits to which they are otherwise entitled.

Reimbursements

There are no reimbursements.

Confidentiality

All personal information will be kept confidential and there will be no personal ramifications of any results found. Results will be captured in a manner that will ensure confidentiality.

Contact details of researcher

For further information you can contact me on: 0624924195 or 8609045993086@webmail.co.za or my Masters supervisors Clinton Van Der Merwe and Tracey McKay mckaytjm@unisa.ac.za

Consent document

I confirm that I have been informed about the above study by the research assistant.

I have also received, read and understood the study as explained in the participant information form.

I understand that my all personal details (identifying data) will be kept strictly confidential.

I understand that I may, at any stage, withdraw consent and participation in the study.

I have had sufficient opportunity to ask questions and am prepared to participate in the study.

The research protocol above has been explained to me
(name).....

Signature..... Date.....

Witness Signature..... Date.....

1. Gender:

1	Male	2	Female
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2. Race:

1	White	2	Black African	3	Coloured	4	Indian	5	Other
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3. How old are you:

1	<20	2	21-25	3	26-30	4	31-35	5	36-40
6	41-45	7	46-50	8	51-55	9	56-60	10	>60

4. What is your marital status?

1	Single	2	Co-habiting/engaged	3	Married	4	Divorced	5	Widowed
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5. Number of dependents

1	one	2	two	3	three	4	four	5	Five or more
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6. Where do you live? (City, Suburb)

8. Have you always lived there? Yes/No

If no, where_____

9. What is your highest level of education?

1	Primary education	2	High School	3	Some College/degree/diploma
4	Diploma	5	Undergraduate degree	6	Post Graduate degree

10. Do you have any certificates, training?

11. Are you currently enrolled for a training course/certificate/diploma/degree?

1	Certificate	2	Diploma	3	Degree	4	No
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12. Why are you enrolled/ not enrolled for any training?

13. Position held in the organisation? _____

14: Home language: _____

15. Other languages fluent in (read, write, speak):

16. Other languages (conversational):

17. Why did you apply to work here?

18. How long have you been working here:

1	0-6 months	2	6-12 months	3	1 to 3 years	4	More than 3 years
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19. How long have you been in the industry/sector?

1	0-12 months	2	13 to 24 months	3	24 to 36 months	4	More than 3 years
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20.1 How much do you earn monthly (before deductions):

1	< R3 000	2	R3001- R5000	3	R5001- R8000	4	R8001- R12000	5	More than R12 000
---	----------	---	-----------------	---	-----------------	---	------------------	---	----------------------

20.2 Has your salary increased since you started working here?

21. Do you work part-time or full-time?

1	Part-time	2	Full-time
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22. How many days of the week do you work in season?

1	2 days or less	2	3 days	3	4 -5 days	4	6 days
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22. How many days of the week do you work off season?

1	2 days or less	2	3 days	3	4 -5 days	4	6 days
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23. If someone wanted to find work similar to yours, what skills would they need?

24. How did you find out about this job?

1	Word of mouth (friend/relative)	2	Newspaper ad	3	Internet	4	Job agency
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25. What PEOPLE skills are required for this job?

26. What have you learnt while doing this job?

27. Describe a typical day at work.

28. What is the best part of your job?

29. What is the worst part of your job?

30. Do you get benefits e.g. pension, medical aid, 13th cheque, leave, transport allowance, leave, help when ill etc

31. How can the SA government help to the cultural tourism industry?

32. What do you do in the off-season?

33. How could government help employees in the cultural tourism sector?

34. Where do you see yourself in 5 years' time?

35. Where do you see yourself in 10 years' time?

36. If you won R50 000 what would you do with the money?

Thank you for your participation and your time, it is greatly appreciated.

Appendix 2: Organisational Interview

My name is Mr Daniel Mohale. I am a Masters' student at the University of South Africa (UNISA) under the supervision of Tracey McKay and Clinton van der Merwe.

Introduction

The primary aim of the research is to establish what the impact (in terms of number of employment, enterprises, regional development and general economic footprint) of cultural tourism in Polokwane is. It is hoped that finding out the challenges facing the sector can, in future, shape policy on how the sector can be supported and managed to become a crucial aspect of the tourism market in Polokwane.

Invitation to participate

This is an invitation to you to participate in the study.

What is involved in the study?

Your involvement in the study would be that of being a participant in an in-depth, semi structured interview. The process will not be a long one and should take a maximum time of 45 minutes.

Risks

While nothing in life is risk free, there are, for all intents and purposes, no risks involved in participation.

Benefits

You could find participation beneficial in that it may clarify for you some of the issues in your sector. As a participant, you will be sent the results upon completion of the research.

Participation is voluntary

The refusal to participate will have no penalty or loss of benefits to which the participant is otherwise entitled, and that the participant may discontinue participation at any time without penalty loss of benefits to which they are otherwise entitled.

Reimbursements

There are no reimbursements.

Confidentiality

All personal information will be kept confidential and there will be no personal ramifications of any results found. Results will be captured in a manner that will ensure confidentiality.

Contact details of researcher

For further information you can contact me on: 0632357766 or 8609045993086@webmail.co.za. You may also contact my supervisors at mckaytjm@unisa.ac.za

Consent Document

The size and shape of the cultural tourism industry in Polokwane: A supply side approach.

I confirm that I have been informed about the above study by Daniel Mohale.

I have also received, read and understood the study as explained in the participant information form.

I understand that my all personal details (identifying data) will be kept strictly confidential.

I understand that I may, at any stage, withdraw consent and participation in the study.

I have had sufficient opportunity to ask questions and am prepared to participate in the study.

The research protocol above has been explained to me
(name).....

Signature..... Date.....

Witness Signature..... Date.....

Cultural Tourism Enterprise Structured Interview

Name _____ of _____ the _____ company:

Location:

Date _____ of _____ start
up/establishment _____

Owner:

A. The Entrepreneur

1. Is this enterprise owned by an individual/ family/group? _____
2. Profile of owner/s: Age: _____ Gender: _____
3. Was/is the owner/s South African born? – If not, born where: _____
4. Is the owner actively involved in the day-to-day running of the business? _____
5. Is this the only cultural tourism business/business that the owner/s own and operate? - If No, what other ones: _____
6. What was the owner's occupation/income source prior to involvement in this business?

B. The Enterprise

7. Why was this business established/taken over? _____

8. At business start-up/take over, what was the source of capital for the business?
E.g. own funds/bank/retained earnings _____
9. Were there any major problems experienced at the outset? _____

10. How did you start your business (logistics)?

C. Staff

11. What human skills does the sector need (i.e. what you would look for in an employee/manager/owner)?

Employee:

Manager: _____

Owner:

12. Profile of current employees

	Black African		White		Coloured		Indian	
Full Time								
Part Time								
	male	female	male	female	male	female	male	female

13. Are there any seasonal variations in employment? _____

14. Do any of your staff have formal training safety/first aid, as well as industry specific training?

e.g. Cooking/ Dancing/etc.: _____

Safety: _____

First Aid: _____

15. What jobs does these staff do? _____

16. How do you normally recruit your staff?

Word of Mouth/Local Press/Existing staff members/Recruitment agencies

Other: _____

17. Staff: what is the local: nonlocal ratio? _____

18. If non-local staff, why? _____

19. Do you battle to find skilled staff? Yes/no

- If yes, please explain _____

20. How do you deal with the skills related problems? _____

D. Marketing

21. How do you market the enterprise e.g. website, brochures, ads?

22. Which is the best marketing medium?

23. Has marketing changed over time?

24. Do you have plans to increase your number of customers? If so, what are they?

25. How would you rate your image in this market e.g. market leader, innovative, start-up to watch?

26. Who do you see as your competitors?

27. International Competition – is this an issue for you?

28. Are you a member of any business/tourism etc association? Yes/no and why...

29. Has/does member of the association help your business?

E. Role of Government/Legislation

30. Have you had any support from national, provincial or local government? If yes.....

31. Have you had any problems with national, provincial or local government? If yes....

32. How were/are the problems around government resolved?

33. What role should government play in growing this sector?

34. What role does/should SA Tourism play in growing this sector?

35. Are there any legislative/policy guidelines etc that inhibit the growth of your business?

36. How could government help you grow your business?

37. Is BEE an issue for you/what role does BEE play in your industry/enterprise? If yes

38. Are you aware of the Tourism BEE Charter? Yes/no

39. Does/did the Tourism BEE Charter affect your business in any way?

40. Do you look for/have found/opportunities to source from local black owned businesses?

F. Sector development and business linkages

41. When did cultural tourism develop in Polokwane?

42. Why did the industry develop in Polokwane?

43. What is the size of industry (locally): Number of enterprises?

44. How has the industry grown over time?

45. What sort of annual turnover do you do?

46. How is the industry organized: e.g. Is there an association/other?

47. Equipment for the sector: where does it come from?

48. Equipment for the sector: What are the costs involved?

49. Do you have links to travel agencies/tour operators/hostels/hotels/other cultural tourism operators?

Other:

50. If you have links, are they helpful to your business?

51. What are the specific regulations under which the industry operates (ones specific to the industry)?

52. What are the SAFETY regulations under which the industry operates?

53. What is your safety record?

G. Trends

54. What are the main challenges facing the day-to-day operation of this enterprise?

55. What are the challenges facing the sector i.e. what is stopping the sector from growing?

56. Sketch the business trends:

	Last 5 years	Last 12 months
Turnover	Increase/decrease/plateau?	Increase/decrease/plateau?
Capital investment	Increase/decrease/plateau?	Increase/decrease/plateau?
No of Customers	Increase/decrease/plateau?	Increase/decrease/plateau?
Profits	Increase/decrease/plateau?	Increase/decrease/plateau?
Employees	Increase/decrease/plateau?	Increase/decrease/plateau?
Costs of doing business	Increase/decrease/plateau?	Increase/decrease/plateau?
'red tape'	Increase/decrease/plateau?	Increase/decrease/plateau?
Cost of jump	Increase/decrease/plateau?	Increase/decrease/plateau?

57. Predict your business for the next 12 months:

	Future 12 months
Turnover	Increase/decrease/plateau?
Capital investment	Increase/decrease/plateau?
Customers	Increase/decrease/plateau?
Profits	Increase/decrease/plateau?
Employees	Increase/decrease/plateau?
Costs of doing business	Increase/decrease/plateau?
'red tape'	Increase/decrease/plateau?
Cost of jump	Increase/decrease/plateau?

H: Customer profile

58. What is the maximum number of clients you can cope with per day? _____

59. What are your current annual customer numbers: _____

60. Ratio of men: women customers' _____

61. Age

	Under 20	21-30	31-40	41-50	51-60	61+
Age Range						

62. How do the majority of your visitors travel to your establishment (tick all valid options)?

	Intercity bus	airport shuttle	Rental car	Baz bus	Mini bus taxi	Private car	Private taxi	Metro City bus	Tour operators
Travel mode									

63. What is the most common behavior e.g. one jump/trips/rides, repeat jumps/trips/rides etc?

64. Do you have added on money makers e.g. photos, videos, certificates etc?

65. How important are these add-ons for your business?

Thank you for your participation it is greatly appreciated.

Appendix 3: Ethical clearance



CAES RESEARCH ETHICS REVIEW COMMITTEE

Date: 26/11/2015

Ref #: 2015/CAES/129
Name of applicant: Mr MD Mohale
Student #: 50338362

Dear Mr Mohale,

Decision: Ethics Approval

Proposal: The size and shape of the cultural tourism industry in Polokwane: A supply side approach

Supervisor: Mr C Van der Merwe

Qualification: Postgraduate degree

Thank you for the application for research ethics clearance by the CAES Research Ethics Review Committee for the above mentioned research. Final approval is granted for the duration of the project, **subject to submission of permission from the relevant institutions.**

Please note points 4 and 5 below for further action.

The application was reviewed in compliance with the Unisa Policy on Research Ethics by the CAES Research Ethics Review Committee on 26 November 2015.

The proposed research may now commence with the proviso that:

- 1) The researcher/s will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.*
- 2) Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study, as well as changes in the methodology, should be communicated in writing to the CAES Research Ethics Review Committee. An amended application could be requested if there are substantial changes from the existing proposal, especially if those changes affect any of the study-related risks for the research participants.*



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