

Exploring the authenticity of the tourist experience in culture heritage
tourism in South Africa

Milena Ivanovic BSc (Hons) (*Cum laude*)
22298134

Dissertation submitted in fulfillment of the requirements for the degree Magister Artium
in the Faculty of Economic and Management Sciences, School of Entrepreneurship,
Marketing and Tourism Management at the
North West University, Potchefstroom Campus

Promoter: Prof. Dr. M. Saayman

December, 2011

*Statements and suggestions made in this dissertation are those of the author
and should not be regarded as those of the Department
or the North-West University*

DEDICATION

This dissertation is dedicated to my mother, Prof. Olivera Todorović-Ristić who tragically passed away during the completion of this dissertation.

RECOGNITION

I would like to use this opportunity to thank the following:

Prof. Dr Melville Saayman for being my supervisor and for his guidance and support.

Dr Nerine Bresler for her moral support and valuable insight into the language editing.

My beautiful family for their unconditional love.

ABSTRACT

The research question addressed by this dissertation is: How is the tourist experience formed and what constitutes the authenticity of the tourist experience for two market segments (motivated and not motivated by learning) of tourists visiting (political) cultural heritage sites in South Africa. The study explores the correlation between three types of authenticity, namely objective, constructed and existential on two independent tourist samples, motivated and not motivated by learning.

This research was initiated for three reasons. The first reason forms part of the research problem; South African cultural experiences received the lowest ratings from the international tourists despite the fact that culture and heritage play a role in reimagining South Africa from Big 5 destination into 'It's possible' and 'Leave ordinary behind'. It was suspected that not all types of cultural heritage products justify such a low ratings, especially not the political cultural heritage sites South Africa is famous for. The second reason emerged from the academic literature on authenticity theories and calls from the influential group of postmodernist scholars to declare the objective authenticity obsolete and replace it with the existential authenticity. The argument that; the hyperreal nature of the postmodern experience and its detachment from reality makes the authenticity of the site redundant, seemed inapt for cultural heritage sites exclusively dependent on their historical and authentic values. The third reason was the inability of the postmodern paradigm to explain the *new* tourism phenomenon driven by the tourists search for self-development through authentic experiences. The new emerging paradigm, transmodernity seemed to offer better theoretical framework in explaining the omnivorouessness of tourists' consumption and the authentic nature of tourist experiences.

The correlational character of the research question required a descriptive correlational design and quantitative methodology. The selected research instrument for primary data collection is a self-administered questionnaire. The sampling strategy is a non-probability sampling, and the sampling method is a convenience or accidental sample. The data was collected from November 2010 to February 2011 at the Constitutional Hill National

Heritage Site in Johannesburg. The final sample (436) consists of 254 foreign and 182 domestic tourists.

The questionnaire was designed to identify the variables pertinent to each type of authenticity of tourists experience and of the resultant tourist experience. The data analysis provided very interesting results. Firstly, the results of crosstabulation proved that more than half (56%) of the tourists expressed strong agreement that the Constitution Hill provided them with authentic experience, hence a proof that political heritage sites are not responsible for the overall low experiential ratings of the country's culture and heritage. Secondly, the results of the Spearman's correlation coefficient proved that objective authenticity as an independent variable have strong positive correlation with constructed and existential authenticity hence a proof that objective authenticity cannot be declared obsolete and replaced with existential authenticity. Finally, the results of the t-test proved that motivation for learning and place of birth do not play an important role in how tourist evaluate and experience the authenticity of the site pointing to the omnivorous nature of tourist consumption. In line with the transmodern paradigm, motivation for learning plays a critical role in triggering the transformative, authentic experience distinctive of the existential authenticity. The results of the study also showed that 32% of tourists are in fact the purposeful, New Age, transmodern Cultural Creatives. Proposed theoretical model of authenticity of tourists experience presents a theoretical platform for future research studies.

Key words: cultural heritage tourism, theories of authenticity of tourist experience, cultural motivation, Spearman's correlation coefficient, the *t*-test.

OPSOMMING

Die navorsingvraag wat die verhandeling aanspreek is: Hoe vorm die toeris se ervaring en wat behels outentisiteit van die toeriste ervaring vir twee marksegmente (gemotiveer en nie-gemotiveer deur leer) wat politieke, kultuurerfenisterreine in Suid-Afrika besoek? Die studie ondersoek die korrelasie tussen drie tipes outentisiteit, naamlik objektief, gekonstrueer, en eksistensiël vir twee onafhanklike steekproewe van toeriste, wat deur leer en nie-leer gemotiveer is.

Drie redes het die navorsing geïnisieer. Die eerste rede vorm deel van die navorsingprobleem; internasionale toeriste evalueer kultuurervarings in Suid-Afrika die laagste ten spyte daarvan dat kultuur en erfenis 'n rol speel in die herpositionering van Suid-Afrika se beeld van 'n Groot 5 bestemming, na 'dit is moontlik' en 'los die alledaagse'. Dit is te wagte dat nie alle kultuurerfenisprodukte so 'n lae beoordeling verdien nie, veral nie die politieke, kultuurerfenisterreine waarvoor Suid-Afrika bekend is nie. Die tweede rede spruit uit die akademiese literatuur oor outentisiteitsteorieë en 'n oproep van die invloedryke groep post-moderne vakkundiges om objektiewe outentisiteit uitgedien te verklaar en te vervang met eksistensiële outentisiteit. Die argument dat, die hiper-werklike aard van die post-moderne ervaring wat losmaaklik van die werklikheid is, die outentisiteit van die terrein verouderd maak, blyk onvanpas te wees vir kultuurerfenisterreine wat uitsluitlik afhanklik is van hul historiese en outentieke waarde. Die derde rede is die onvermoë van die post-moderne paradigma om die *nuwe* toerime fenomeen te verklaar, wat gedryf word deur die toeris se soeke na selfontwikkeling deur middel van outentieke ervarings. Dit blyk of die nuwe ontluikende paradigma, transmoderniteit 'n beter teoretiese raamwerk bied om die allesverslindende toeriste verbruik en die outentisiteit van toeriste ervarings te verklaar.

Die onderlinge afhanklike aard van die navorsingvraag vereis 'n beskrywende korrelasie-ontwerp en 'n kwantitatiewe metodologie. Die navorsingsinstrument wat vir die primêre data-insameling gekies is, is 'n self-gedadministreerde vraelys. 'n Nie-waarskynlike steekproefstrategie is gevolg en 'n gerieflikheid- of toevalligheid-streekproefmetode is gebruik. Die data is van November 2010 tot Februarie 2011 by die *Constitutional Hill*

(Grondwetlike Heuwel) Nasionale Erfenisterrein in Johannesburg ingesamel. Die finale steekproef (436) bestaan uit 254 buitelandse en 182 plaaslike toeriste.

Die vraelys is ontwerp om die veranderlikes te identifiseer wat pertinent is vir elke tipe outentisiteit van die toeriste ervaring asook van die uiteindelijke ervaring. Die data-ontleding lewer baie interessante resultate op. Eertsens toon die kruistabellering dat meer as die helfte (56%) van die toeriste aangedui het dat hulle 'sterk saamstem' dat *Constitutional Hill* vir hulle 'n outentieke ervaring bied, en dus bewys dat politieke erfenisterreine nie verantwoordelik is vir die algemene lae evaluering van die land se kultuur en erfenis nie. Tweedens bewys die resultaat van Spearman se korrelasiekoëffisiënt dat objektiewe outentisiteit as 'n onafhanklike veranderlike sterk positiewe korrelasie toon met gekonstrueerde, en eksistensiële outentisiteit, dus 'n bewys dat objektiewe outentisiteit nie as uitgedien verklaar kan word, om vervang te word met eksistensiële outentisiteit nie. Laastens bewys die resultaat van 'n t-toets dat motivering vir leer, en geboorteplek, nie 'n belangrike rol speel in hoe toeriste outentisiteit van 'n terrein ervaar en evalueer nie, wat wys op die allesverslindende aard van toeriste ervarings. In ooreenstemming met die transmoderne paradigma, speel motivering om te leer 'n kritiese rol om die herskeppende, outentieke ervaring, kenmerkend van eksistensiële outentisiteit te aktiveer. Die resultaat van die studie toon ook dat 32% van toeriste doelgerig is, nuwe tydperkreisigers (New Age), en transmoderne kultuurskeppers. Die voorgestelde teoretiese model van outentisiteit van toeriste ervarings bied 'n teoretiese platform vir verdere navorsing.

Sleutelwoorde: kultuurerfenis toerisme, outentisiteitsteorieë van toeriste ervarings, kultuur motivering, Spearman se korrelasiekoëffisiënt, t-toets.

TABLE OF CONTENTS

LIST OF TABLES	xv
LIST OF FIGURES	xvii
LIST OF ACRONYMS	xix
CHAPTER 1: INTRODUCTION, PROBLEM STATEMENT AND METHOD OF RESEARCH	
1.1 INTRODUCTION.....	1
1.2 PROBLEM STATEMENT.....	4
1.2.1 Defining political cultural heritage tourism.....	9
1.2.2 Theories of authenticity in cultural heritage tourism.....	10
1.3 GOAL AND OBJECTIVES OF THE STUDY.....	14
1.3.1 Goal.....	14
1.3.2 Objectives.....	15
1.4 METHOD OF RESEARCH.....	15
1.4.1 Literature study.....	15
1.4.2 Empirical study.....	16
1.4.2.1 Research design and method of collecting data.....	16
1.4.2.2 Sampling frame.....	17
1.4.2.3 Sampling method.....	17
1.4.2.4 Data analysis.....	18
1.5 DEFINITIONS OF KEY CONCEPTS.....	18
1.5.1 Cultural tourism.....	18
1.5.2 Cultural heritage tourism.....	18
1.5.3 Political cultural heritage tourism.....	19
1.5.4 Cultural motivation.....	19
1.5.5 Objective authenticity.....	19

1.5.6	Constructed authenticity.....	19
1.5.7	Existential authenticity.....	19
1.6	CHAPTER CLASSIFICATION.....	20
1.7	CONCLUSION.....	21

CHAPTER 2: THEORIES OF AUTHENTICITY OF TOURIST EXPERIENCES

2.1	INTRODUCTION.....	22
2.2	PHENOMENOLOGICAL APPROACHES TO AUTHENTICITY.....	24
2.2.1	Modernists approach to authenticity.....	24
2.2.2	Postmodernist approach to authenticity.....	27
2.2.3	Transmodernist approach to authenticity.....	31
2.3	CONCEPTS OF AUTHENTICITY IN CULTURAL HERITAGE TOURISM...	35
2.3.1	Authenticity of cultural heritage (supply side approach).....	36
2.3.1.1	Staged and emergent authenticity.....	37
2.3.1.2	Nominal and expressive authenticity.....	40
2.3.2	Authenticity of the tourist experience (demand side approach).....	41
2.3.2.1	Cool and hot authenticity.....	42
2.3.2.2	Mindlessness and mindfulness.....	43
2.3.2.3	Insightfulness as an authentic experience.....	45
2.4	THEORIES OF AUTHENTICITY OF THE TOURIST EXPERIENCE.....	46
2.4.1	Objective authenticity.....	47
2.4.2	Constructed authenticity (symbolic).....	50
2.4.3	Existential authenticity.....	52
2.5	CONCLUSION.....	55

CHAPTER 3: CULTURAL HERITAGE TOURISM: GLOBAL AND SOUTH AFRICAN PERSPECTIVE

3.1	INTRODUCTION.....	58
-----	-------------------	----

3.2	DEFINING CULTURAL HERIATGE TOURISM.....	60
3.2.1	Heterogeneity of the discourse and question of definition.....	63
3.2.2	Thematic approach to defining cultural heritage tourism.....	66
3.2.2.1	Descriptive definitions: supply-side approach.....	67
3.2.2.2	Conceptual definitions: demand-side approach.....	68
3.2.2.3	ATLAS conceptual definition of cultural tourism.....	69
3.2.3	Defining cultural heritage tourism in South Africa.....	70
3.3	CULTURAL MOTIVATION AND CULTURAL TOURIST: THE CONUNDRUM.....	72
3.3.1	Cultural motivation.....	73
3.3.2	Typology of cultural tourists.....	74
3.3.3	Profile characteristics of cultural tourists: the ATLAS findings.....	76
3.3.3.1	Demographic characteristics of cultural tourists.....	76
3.3.3.2	Behavioural characteristics of cultural tourists.....	77
3.3.4	The omnivorousness of cultural tourists' consumption.....	79
3.4	AN OVERVIEW OF THE WORLD'S CULTURAL HERITAGE TOURISM....	80
3.4.1	Development of cultural heritage tourism in the world.....	81
3.4.2	Development of cultural heritage tourism in Africa.....	84
3.5	CULTURAL HERITAGE TOURISM IN SOUTH AFRICA.....	86
3.5.1	Strategic focus on cultural heritage tourism in South Africa.....	87
3.5.2	Academic focus on cultural heritage tourism in South Africa.....	89
3.5.3	Developmental focus on cultural heritage tourism in South Africa.....	89
3.5.4	Economic contribution of cultural tourism and heritage sector to tourism in South Africa.....	91
3.6	TOURIST DEMAND FOR CULTURAL HERITAGE TOURISM IN SOUTH AFRICA.....	92
3.6.1	South African long haul markets and consumption of cultural heritage.....	93
3.6.2	Profiling the European and American tourists to South Africa.....	95
3.6.2.1	The European tourists.....	96
3.6.2.2	The USA tourists.....	99

3.6.3	Culture and heritage related activities and experiences of International tourists to South Africa.....	101
3.6.4	Domestic tourism perspective.....	105
3.6.5	Tourism industry perspective.....	107
3.7	CONCLUSION.....	109
CHAPTER 4: RESEARCH DESIGN AND METHODOLOGY		
4.1	INTRODUCTION.....	112
4.2	RESEARCH DESIGN.....	112
4.2.1	Descriptive correlational research design.....	113
4.2.2	Survey design.....	114
4.2.2.1	Site selection.....	114
4.2.2.2	Tame frame and interviewers.....	115
4.2.2.3	Survey procedures.....	116
4.2.2.4	Survey instrument.....	117
4.3	RESEARCH METHODOLOGY.....	117
4.3.1	Selection of the sampling frame.....	117
4.3.2	Sampling method.....	118
4.4	DEVELOPMENT OF THE QUESTIONNAIRE.....	118
4.4.1	Structure of the questionnaire.....	118
4.4.2	Operationalisation of the constructs.....	120
4.4.2.1	Operationalisation of objective authenticity.....	120
4.4.2.2	Operationalisation of constructed authenticity.....	121
4.4.2.3	Operationalisation of existential authenticity.....	122
4.4.3	Scales of measurement.....	124
4.5	CONCLUSION.....	125

CHAPTER 5: DATA ANALYSIS, CONCLUSIONS AND
RECOMMENDATIONS

5.1	INTRODUCTION.....	127
5.2	DEMOGRAPHIC CHARACTERISTICS OF TOURISTS VISITING CONSTITUTION HILL.....	128
5.2.1	Profile characteristics of tourists visiting Constitution Hill.....	128
5.2.1.1	Gender.....	128
5.2.1.2	Age.....	128
5.2.1.3	Education.....	129
5.2.1.4	Profession.....	130
5.2.1.5	Origin: domestic tourists.....	131
5.2.1.6	Origin: international tourists.....	133
5.2.2	Behaviour characteristics of tourists visiting Constitution Hill.....	135
5.2.2.1	Tourist motivations for visiting Constitution Hill.....	135
5.2.2.2	Tourists preferences regarding a tour guide.....	136
5.2.2.3	Importance of authenticity when visiting the historical heritage sites.....	137
5.3	ATTRIBUTES OF AUTHENTICITY OF THE TOURIST EXPERIENCE.....	137
5.3.1	Authenticity of the site: attribute 'Authenticity'.....	138
5.3.2	Attention paid to the interpretative media at Constitution Hill: attribute 'Attention'.....	140
5.3.3	Resultant tourist experiences (cognitive and affective): attribute 'Outcome'.....	141
5.3.4	Intrapersonal dimension of existential authenticity: attribute 'Feelings'.....	143
5.3.5	Results of tourists' rankings of the five components of the tourist experience.....	144
5.4	AUTHENTICITY OF THE TOURIST EXPERIENCE AT CONSTITUTION HILL.....	146
5.5	CORRELATION BETWEEN TWO MOTIVATIONAL GROUPS.....	149

5.5.1	Tests of normality.....	150
5.5.1.1	Kolmogorov-Smirnov (K-O) parametric test of significance..	150
5.5.1.2	Shapiro-Wilkinson test of significance.....	151
5.5.2	Independent Samples t-test for two motivational groups.....	151
5.5.2.1	Independent Samples <i>t</i> -test for ‘Authenticity’.....	153
5.5.2.2	Independent Samples <i>t</i> -test for ‘Attention’.....	153
5.5.2.3	Independent Samples <i>t</i> -test for ‘Outcome’.....	154
5.5.2.4	Independent Samples <i>t</i> -test for ‘Feelings’.....	154
5.5.3	Mann-Whitney U test of significance.....	155
5.6	SPEARMAN’S RHO (r_s) TESTS OF CORRELATION.....	156
5.6.1	Spearman’s (r_s) correlation between ‘Authenticity’ and ‘Attention’.....	157
5.6.2	Spearman’s (r_s) correlation between ‘Authenticity’ and ‘Outcome’.....	158
5.6.3	Spearman’s (r_s) correlation between ‘Authenticity’ and ‘Feelings’.....	159
5.7	CONCLUSIONS.....	160
5.7.1	Conclusions regarding survey.....	161
5.7.2	Conclusions regarding literature study.....	163
5.8	RECOMMENDATIONS.....	165
5.8.1	Recommendations regarding the survey.....	165
5.8.2	Recommendations regarding the site.....	166
5.8.3	Recommendations regarding the literature study.....	167
	LIST OF SOURCES.....	170
	ANNEXURE A: Constitution Hill Questionnaire.....	216

LIST OF TABLES

Table 1.1	Comparison between cultural, natural and wildlife related activities and experiences of international tourists in South Africa (2006-2010).....	5
Table 2.1	The main principles of transmodern – post/modern tourism enquiry.....	34
Table 3.1	Theoretical issues and disciplinary approaches in defining cultural heritage tourism.....	63
Table 3.2	Total international arrivals to South Africa in 2010 (per portfolio).....	94
Table 3.3	South African long haul leisure market in 2010.....	95
Table 3.4	Attractions influencing a choice of destination for four European source markets in 2009.....	96
Table 3.5	Estimated volume of culturally motivated travel to South Africa from four European source markets.....	97
Table 3.6	USA leisure travel to Africa and South Africa, 2008-2010.....	99
Table 3.7	Interest of domestic tourists in visiting cultural attractions or participating in cultural activities.....	105
Table 5.1	Age (frequencies).....	129
Table 5.2	Highest education qualification (frequencies).....	130
Table 5.3	Country of origin of international tourists.....	133
Table 5.4	Tourist motivations (frequencies).....	135
Table 5.5	Attribute ‘Authenticity’.....	138
Table 5.6	Scale statistics for ‘Authenticity’.....	139
Table 5.7	Summary item statistics for scale ‘Authenticity’.....	139
Table 5.8	Attribute ‘Attention’.....	140
Table 5.9	Scale statistics for ‘Attention’.....	140
Table 5.10	Summary item statistics for scale ‘Attention’.....	141
Table 5.11	Attribute ‘Outcome’.....	141
Table 5.12	Scale statistics for ‘Outcome’.....	142

Table 5.13	Summary item statistics for scale 'Outcome'.....	142
Table 5.14	Attribute 'Feelings'.....	143
Table 5.15	Scale statistics for 'Feelings'.....	144
Table 5.16	Summary item statistics for scale 'Feelings'.....	144
Table 5.17	Summary statistics for ranked components of tourist experience.....	145
Table 5.18	Rankings of five components of tourist experience.....	145
Table 5.19	Cross-tabulation of the importance of having authentic experience and the authenticity of actual experience from the site.....	147
Table 5.20	Pearson Chi-Square Goodness-of-Fit Test.....	147
Table 5.21	Tourists' evaluation of authenticity of their actual experience.....	148
Table 5.22	Kolmogorov-Smirnov (K-O) and Shapiro-Wilkinson U tests of significance.....	150
Table 5.23	Descriptive statistic for Independent Samples t-test.....	151
Table 5.24	Independent Samples t-test for two groups, motivated and not motivated by learning.....	152
Table 5.25	The effect size of the Independent Samples t-test.....	156
Table 5.26	Spearman's (r_s) correlation between 'Authenticity' and 'Attention'.....	157
Table 5.27	Spearman's (r_s) correlation between 'Authenticity' and 'Outcome'.....	158
Table 5.28	Spearman's (r_s) correlation between Authenticity and Feelings'.....	159

LIST OF FIGURES

Figure 1.1	European tourists to South Africa: Cultural heritage Activities vs. Experience.....	6
Figure 1.2	The “Best experience” of European tourists to South Africa: Cultural heritage vs. Natural attractions.....	6
Figure 1.3	Domestic tourists Cultural vs. Natural activities.....	7
Figure 2.1	Phenomenology, dialectics, state of reality and theories of authenticity...	32
Figure 2.2	Correlation between the main types of authenticity and objective authenticity.....	48
Figure 3.1	Theoretical approaches to cultural tourism.....	66
Figure 3.2	Typology of cultural tourist.....	74
Figure 3.3	A comparison of the most visited types of attractions worldwide in 2007 and 2008.....	78
Figure 3.4	Activities undertaken by USA outbound tourists in a destination visited...	100
Figure 3.5	All international tourists: Activities undertaken.....	102
Figure 3.6	All international tourists: The best experience.....	102
Figure 3.7	European activities: Cultural, natural and wildlife.....	103
Figure 3.8	European experience: Cultural, natural and wildlife.....	104
Figure 3.9	Participation rate of domestic tourists in cultural and natural activities 2007-2010.....	107
Figure 3.10	Industry outlook on South African cultural tourism products.....	108
Figure 5.1	Gender.....	128
Figure 5.2	Age (compounded).....	129
Figure 5.3	Highest education (compounded).....	130
Figure 5.4	Profession.....	131
Figure 5.5	International and domestic tourists based on permanent residence.....	131
Figure 5.6	Provincial distribution of domestic tourists.....	132
Figure 5.7	Occurrences of international tourists born in South Africa.....	132

Figure 5.8	Main international source markets for Constitution Hill.....	134
Figure 5.9	Main European source markets for Constitution Hill.....	134
Figure 5.10	Tourist motivations (%).....	136
Figure 5.11	Accompanied/not by a tour guide.....	136
Figure 5.12	Importance of authentic experience when visiting the historical heritage sites.....	137
Figure 5.13	Box plot representing means' (M) difference for two groups of 'Feelings'.....	155
Figure 5.14	Proposed theoretical model of authenticity of the tourist experience.....	168

LIST OF ACRONYMS

ATLAS	Association for Tourism and Leisure Education
DEAT	Department of Environmental Affairs and Tourism
GCP	Global Competitiveness Project
GCS	Global Competitiveness Study
ETC	European Travel Commission
EU	European Union
ICOMOS	International Council of Monuments and Sites
IIPT	International Institute for Peace Through Tourism
LED	Local Economic Development
NDT	National Department of Tourism
NEPAD	New Partnership for Africa's development
NTSS	National Tourism Sector Strategy
ODI	Overseas development Institute
OECD	Organisation for Economic Cooperation and Development
RETOSA	Regional Tourism Organisation of Southern Africa
SAHRA	South African Heritage Resource Agency
SAT	South African Tourism
SIT	Special Interest Tourism
SPSS	Statistical Package for the Social Sciences
UN	United Nations
UNWTO	United Nations World Tourism Organisation
VFR	Visiting Friends and Relatives

Exploring the authenticity of the tourist experience in culture heritage
tourism in South Africa

CHAPTER 1

INTRODUCTION, PROBLEM STATEMENT AND METHOD OF RESEARCH

“The traveler sees what he sees,
the tourist see what he has come
to see.” *Gilbert K.Chesterton*

1.1 INTRODUCTION

In the past decade cultural tourism has not only become a mass occurrence (McKercher & du Cros, 2002) but as Richards (2007:2) famously alleged, ‘a global common currency’. In the past decade, cultural tourism increased by an estimated 15% annually (UNWTO, 2004), and became the most prevalent (van der Ark & Richards, 2006:1408) type of tourism in the world accounting for 40% (OECD, 2009:21) of the total world arrivals in 2007. The ATLAS comprehensive research findings (2004; 2007; 2009), based on the 42.000 worldwide surveys, collected from 1991-2008, further corroborate this trend. According to ATLAS (2009:98) the proportion of visitors who indicated ‘cultural holiday’ as the purpose of visit increased from 17% in 1997 to 37% in 2008, and what is more important the actual presence of cultural tourists as a proportion of all tourists at a destination grew by 11% in only four years (2004–2008). This phenomenal growth of cultural tourism is attributed to the rise of the experience economy (Pine & Gilmore, 1999) which subsequently changed the nature of tourism demand from *escapism to enrichment* (McCain & Ray, 2003:714; Lou Harris Poll 1982 & 1992 cited in Silberberg, 1995:364). The unique experiential value of various types of cultural heritage emerged as an important guarantor of a *differentiated* tourist experiences (Pernecky & Jamal, 2010:1060; Waitt, 2000:838) in a *new* tourist (Poon, 1997:47) quest for self development and personal enrichment through consumption of authentic experiences (Chronis, 2005:393; Harvey, 2001:326; Johns & Hoseason, 2001:239) and learning (Richards, 1996a:23).

The main characteristics of cultural tourism as a *serious leisure tourism* (Stebbins, 2007:1-24), especially the central role that authenticity plays in the new tourist’s (Poon, 1997) quest for self-development and meaning cannot be explained within the parameters of the postmodern paradigm. The postmodernity is characterised by the depthlessness of tourist experiences and the placelessness (Relph, 1976:82) of local cultural spaces. The evidence of the former lies in Disneyfication (Ritzer & Liska, 2000; Ritzer, 1998) of the

tourist experience (dream-like, ludic experience typical of the theme parks) and promulgation of hyperreality as the postmodern illusion of an *idealised past* (Law, 2002:169). The evidence of the latter is McDonaldisation (Ritzer, 1998; Ritzer & Liska, 2000) and Guggenheimisation (Richards & Wilson, 2006:1216) of authentic cultural spaces into standardised, serially reproduced (Richards & Wilson, 2006) global mono cultures. While McDonaldisation refers to a process of standardisation of unique cultures into the world's mono-culture, the Guggenheimisation refers to a domination of an appearance, form (as opposed to an essence) as a representation of culture which is serially reproduced (franchised). It is argued that the new tourism and the new tourist are creations of a new emerging (silent) paradigm of transmodernism which may be considered the *second world's Renaissance* (Ateljevic, 2009; Gelter, 2008; Ghisi, 2010; Pritchard, Morgan & Ateljevic, 2008).

In the forefront of transmodernism is the new subculture called Cultural Creatives (Ray & Anderson, 2000). Since evidence already exists that the New Age tourists are in fact the Cultural Creatives (Pernecky & Johnston, 2006) and that profile and behaviour characteristics of (purposeful) cultural tourists as per ATLAS findings (2004, 2007) correspond to a very high degree to the characteristics of the New Age tourists, it can be deduced that the (purposeful) cultural tourists are in fact the transmodern Cultural Creatives. Likewise, it can be suggested that the worldwide dominance of cultural heritage tourism is due to a shift towards transmodernism, and not as much as it is not part of postmodernism as is commonly assumed.

The New Age tourists emerged as the new breed of highly educated, conscientious, experience driven, *serious leisure* (Douglas, Douglas & Derrett, 2001:2), *truth-seeking* (Graburn & Barthel-Bouchier, 2001:154), *authentic tourists* (Yeoman, Brass & McMahon-Beattie, 2007). They not only demonstrate a high level of sensitivity towards the authenticity of the *object* (objective authenticity) and the resultant experiential value of attractions' *genuiness* (constructed authenticity) but are very selective in their consumption choices. As a result, the tourists' consumption of cultural heritage has become the *new* area of tourism demand (Chen & Chen, 2010:30; Lord, 1999; Richards, 1996b; Yale, 1991:21) and is a "highly significant component of tourism in many developed economies" (Garrod & Fyall, 2000:683) with museums rated 'the most

important' tourist attractions by 65% destination visitors worldwide, followed by historical sites 52% and monuments 48% (ATLAS, 2007:5).

Furthermore, the authentic experiential value of destinations' cultural heritage resources also proved effective in destinations' *place making* (McCabe & Stokoe, 2004:603; Meethan, 1996; Traurer & Ryan 2005:488; van der Borg, Costa & Gotti, 1996) and image creation (Breeze, 1994; Silver, 1993). It further enhances a destination's business performance (Ashworth & Tunbridge, 2000; du Cros, 2001:166; Graham, Ashworth & Tunbridge, 2000; McKercher & du Cros, 2002:13-24; Oh, Fiore & Jeoung, 2007:120) and competitiveness (Crouch & Ritchie, 2005). Dominance of cultural heritage in tourist consumption patterns has been ascertained in a number of independent research findings carried out at the individual heritage sites and attractions all over the world (Beeho & Prentice, 1997; Budruk, White, Wodrich & van Riper, 2008:191; Buchmann, Moore & Fisher, 2010:237; Chhabra, 2001; Chhabra, Healy & Sills, 2003; Dutta, Banerjee & Husain, 2007:85; Halewood & Hannam, 2001:568; Hayllar & Griffin, 2005:518; Hollinshead, 2009; Mason & Kuo, 2007:170; McIntosh, 2004; Moscardo & Pearce, 1986; Poria, Butler & Airey, 2003:242, 2004b:22, 2006; Prentice, Guerin & McGugan, 1998:10; Prentice, Witt & Hamer, 1998; Prideaux, 2003; Russo & van der Borg, 2002; Stenning, Charlesworth, Guzik & Paszkowski, 2008; Timothy & Boyd 2006:2).

While more than 50% of tourist activities in Europe is driven by cultural heritage (Europa Nostra, 2006:15), cultural heritage tourism in both Africa and South Africa is predominantly seen as a panacea for poverty alleviation and job creation (Ashley & Roe, 2002:67; Blake, Arbach, Sinclair & Teles, 2008:109). Focus on community-based cultural heritage tourism (IIPT: Lusaka Declaration, 2005:4) did not yield expected results neither in Africa nor in South Africa. Other possible uses of cultural heritage, especially as an urban development strategy (Rogerson, 2002; Rogerson & Visser, 2004, 2005) are yet to be implemented. Regarding the slavery heritage as a powerful tool of African urban development it did not reach its full potential due to political interference. In South Africa it is mostly the township tourism and political cultural heritage that can be more effectively used as both tourism-led Local Economic Developments (LED's) (Rogerson, 2009) and urban regeneration strategies (Rogerson & Visser, 2005).

A review of South African scholarly research on cultural heritage tourism clearly shows there is a lack of publications on the topic of cultural heritage (in its broadest possible sense) (Briedenhann & Wickens, 2004; Butler, 2010; Enevoldsen, 2003; Hornby, Knuckle, Makarem, & Shugert, 2003; Luxner, 2001; Marschall, 2003; Mearns, 2007; Naidu, 2008; Nowers, de Villers & Myburgh, 2002; Phaswana-Mafuya & Haydam, 2005; Ramchander, 2007; Saayman & Saayman, 2004; Saayman, & Slabbert, 2004; Stiebel, 2004; Strange & Kempa, 2003; van Veuren, 2004). A deficiency of cultural tourism focused research in general can be explained by the lack of government's strategic focus on cultural heritage tourism in South Africa in which case neither is doing justice to the enormous potential of the cultural heritage attraction sector in South Africa.

The purpose of this chapter is to outline the research problem, followed by the goal, objectives and the research methods and to conclude with key definitions and a short outline of chapters.

1.2 PROBLEM STATEMENT

The two flagship Johannesburg regeneration development projects, namely New Town Cultural Precinct and Constitution Hill, attracted 450 000 and 78 148 visitors respectively, both domestic and international, and generated R1.5 billion and R1 741 355 million in total revenue respectively in 2008 (Blue IQ, 2009:47; JDA, 2009:7). Evidently, the sector is attracting growing tourist numbers, both international and domestic. Further comparison of selected 2006-2010 tourism data from SAT Annual reports (Table 1.1) referring to the 'activity' undertaken by international tourists in South Africa and the ratings of 'the best experience in South Africa', as well as the activities and experiences of international (Figures 1.1 and 1.2) and domestic tourists (Figure 1.3) reveal some interesting trends.

The substantial interest in activities of international tourists related to culture and heritage (43% of all European tourists in 2010 as shown in Figure 1.1) corroborate the trend of the recent 'Survey of the attitudes on Europeans towards tourism' conducted by Gallup (2009). For 48% of European travellers to non European destinations "local culture, lifestyle and traditions were seen as the primary magnets of non-traditional destinations" (2009:50). Despite the fact that 91.67% of international tour operators consider 'historical and cultural' resources the 'strength' of South Africa as a tourist destination (Saayman &

Du Plessis, 2003:60) “the foreign tourists are exposed to fewer and less authentic cultural experiences than they expect or desire” (SAT Tourism Growth Strategy 2008-2010, 2007b:27; SAT Marketing Tourism Growth Strategy 2011-2013, 2010b:47).

Table 1.1: Comparison between cultural, natural and wildlife related activities and experiences of international tourists in South Africa (2006-2010)

	2006		2007		2008		2009		2010	
Cultural, historical and heritage attractions (%)										
	Act.	Exp.	Act.	Exp.	Act.	Exp.	Act.	Exp.	Act.	Exp.
Europe	47	/	8	10	47	5	44	3	43	5
Americas	52	/	11	12	53	4	46	3	48	7
Asia & Australasia	45	/	23	8	43	4	35	4	37	8
Africa & Middle East	14	/	6	23	9	21	11	27	10	38
All foreign tourists	22	/	7	20	17	18	19	22	18	30
Visiting natural attractions (%)										
Europe	73	54	2	57	77	53	75	60	70	66
Americas	78	48	1	52	73	56	68	60	62	62
Asia & Australasia	67	57	1	52	60	54	53	56	49	60
Africa & Middle East	17	28	10	27	9	21	8	19	8	18
All foreign tourists	28	34	8	34	23	28	23	27	22	29
Wildlife attractions (%)										
Europe	64	43	2	46	62	44	58	42	52	37
Americas	64	41	2	47	65	48	57	45	53	40
Asia & Australasia	55	35	1	37	49	36	43	32	45	33
Africa & Middle East	9	8	2	6	4	3	4	2	3	3
All foreign tourists	22	16	2	15	16	12	16	10	15	11

Sources: SAT Annual Tourism Reports: 2006 (SAT, 2007a:113); 2007 (SAT, 2008:102, 104); 2008 (SAT, 2009:130, 133); 2009 (SAT, 2010a:141, 145); 2010 (SAT, 2011a:128, 131).

The relationship between cultural activities and the best experience of European tourists in South Africa (refer to Figure 1.1) clearly reveals an unexpected problem. Even though

43% of European tourists consumed culture and heritage tourism products only 5% chose culture and heritage as their best experience in South Africa in 2010 (SAT, 2011a:131). The rating of the experiential value of culture and heritage attractions in only three years (2007-2009) dropped from 10% to 3% to recover by 2% (3%-5%) in 2010. This trend is in contradiction with the role culture and heritage plays as the main differentiating factor between destinations given the authentic nature of South African cultural heritage, especially taking into account the political history of South Africa and the world's renowned *Madiba Magic* factor.

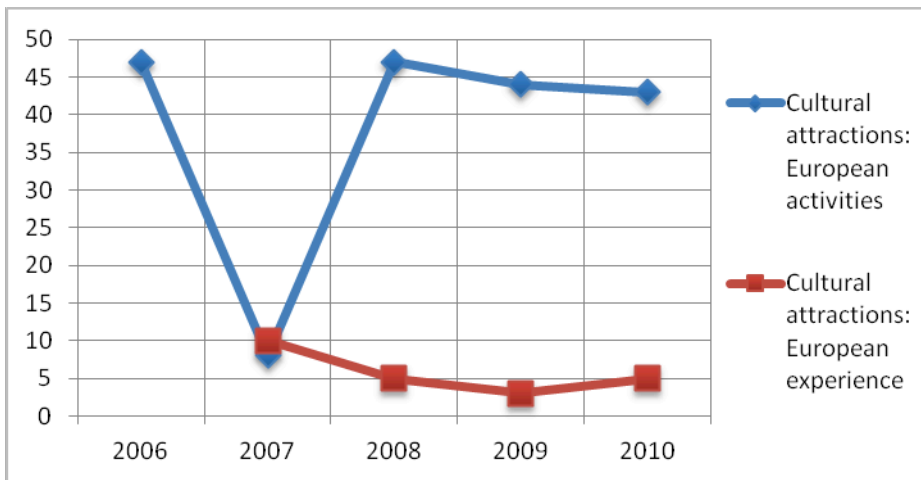


Figure 1.1: European tourists to South Africa: Cultural heritage Activities vs. Experience (Sources: SAT Annual Tourism Reports 2006-2010 as for Table 1.1).

The results presented in Figure 1.1 are not the only warning signs of an inadequacy of the South African cultural heritage tourism products. Even more revealing (and worrying) are the results presented in Figure 1.2.

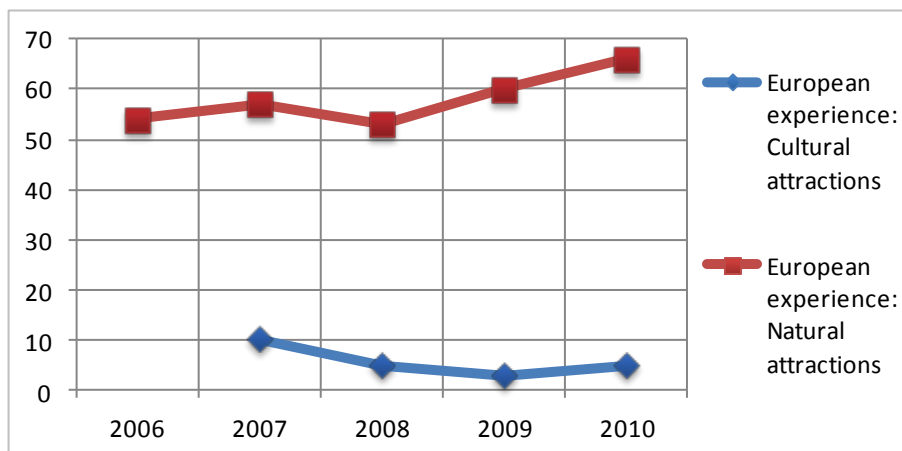


Figure 1.2: The “Best experience” of European tourists to South Africa: Cultural heritage vs. Natural attractions (Sources: SAT Annual Tourism Reports 2006-2010)

A difference in ratings by European tourists between South African natural (scenic) attractions and cultural heritage as the best experience warrants more questions. How it is possible that the scenic beauty which is not differentiated from the rest of the continent is the best experience for 65% of the European international tourists, while the uniquely South African culture and heritage receives an incomparably low rating of 5%. This incongruity should be evaluated in light of the fact that experiencing scenic beauty does not require any kind of mediation in the form of site guides, or the provision of interpretive services, being the main requirement for presentation and interpretation of cultural heritage attractions.

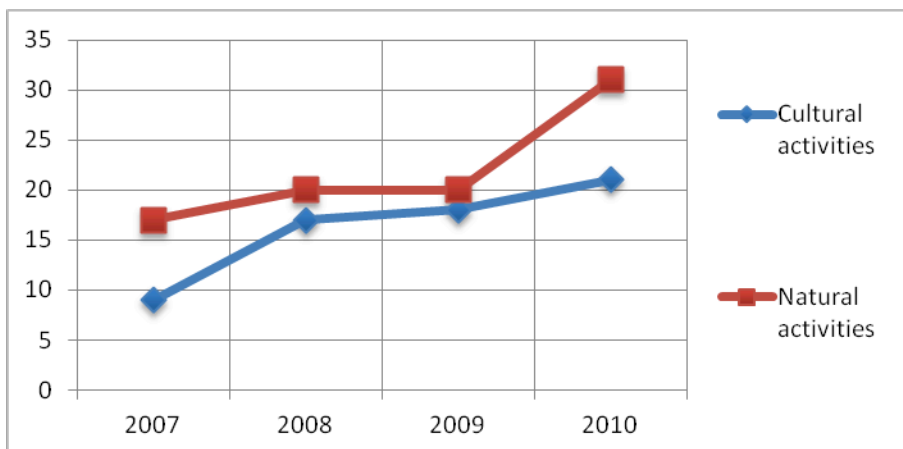


Figure 1.3: Domestic tourists Cultural vs. Natural activities
(Source: SAT, 2011b:22)

It is evident from Figure 1.3 that utilisation of cultural attractions by domestic tourists (21%) is half of that of the international tourists (43%). Low usage of cultural heritage by domestic tourists can be attributed to the following reasons. Firstly, there is evident lack of culture of domestic travel, except for VFR (Visiting Friends and Relatives), due to the restrictions placed on domestic travel during the apartheid. Secondly, after 1994 the South African government placed emphasis on development of inbound tourism because of its economic contribution to the country while domestic tourism has been completely sidelined. It was not until 2004 that the Government focus turned onto development of domestic tourism and the first statistical data and the research studies became available hereinafter. The Global Competitiveness Study (GCS) of 2004 also revealed shortcomings of tourism products related to domestic tourism. The characteristics of a destination most important for the enjoyment of a holiday are uniqueness and authentic experience for 24.2% and 18.3% of domestic tourists respectively (GCS, 2004:354). The satisfaction rate for all domestic trips taken in 2010 is 4.5 for the natural attractions and 4.4 for all 'Cultural,

historical, heritage sites and activities' (SAT, 2011a:85). More surprisingly 80% of domestic tourists think that attractions like Robben Island (GCP Phase1, 2004:34) have become too expensive which can explain high desire and low utilisation. Not only that the foreign tourists are exposed to fewer and less authentic cultural experiences but surprisingly the same applies to domestic tourists. Staggering 59% felt that their expectations regarding cultural products have not been met (GCS, 2004:338).

The perception held by 49% international tourists that our culture and heritage is not authentic (GCS, 2004:366) while 31% of business tourists and 20% of leisure tourists (GCS, 2004:158) felt our culture and heritage products are not unique (GCS, 2004:158) but bizarre at least. The only possible explanation is that South African cultural heritage products are serially reproduced, are not well presented, and are not properly interpreted. Even more puzzling is the fact that South African Tourism (SAT) and the National Department of Tourism (NDT) (formerly DEAT) are well aware of the shortcomings of the country's cultural heritage products/experiences since 2004 when the first results of the South African Global Competitiveness Study have been published. To this day both NDT and SAT have been ignoring these results; no research study has been commissioned by the government or undertaken by South African scholars to explain the appallingly low experiential value of South African cultural heritage products of which uniqueness and authenticity, nevertheless remain at the core of the South African Tourism's marketing strategy.

Apparent research deficiency into the nature of tourist experiences at cultural heritage sites in South Africa provides a theoretical justification for this research study into the authenticity of the tourist experience of domestic and international tourists visiting political cultural heritage sites in South Africa. The theories of authenticity presented below provide an insight into what informs the authenticity of tourist experience. They provide the main theoretical framework for explaining the reasons for the low experiential value of South African cultural heritage products which is the research problem addressed by this research study. In order to successfully address the problems related to authenticity of tourists experience arising from consumption of cultural heritage products requires a definition of cultural heritage tourism. Defining cultural heritage tourism and theories of authenticity will ensure the validity of the study.

1.2.1 Defining cultural heritage tourism

The famous phrase, 'If in doubt, call it heritage' (Glen, 1991:73), typifies growing frustration with cultural heritage tourism perceived as the highly elusive concept, and one difficult to define. The lack of a consistent definition means it is difficult to compare the individual studies since each site adopts its own definition (Richards, 2003:1). There are two approaches to defining cultural heritage tourism, namely descriptive and conceptual. They are integrated into European Travel Commission (ETC) and United Nations World Tourism Organisation's (UNWTO) thematic model (2005:2) which comprises of two axes, horizontal and vertical. The horizontal axes central to defining political cultural heritage tourism in South Africa is operationalised alongside Dann's (1977) supply-demand paradigm. A supply-side embodies a descriptive approach, while demand-side embodies the conceptual approach. The most useful conceptual definition of cultural tourism proposed by ATLAS in 1992 (Richards, 1996a:23) identifies learning and novel experiences as the two main motives for cultural tourism travel. Even though cultural tourism remains a dominant form of tourism travel especially since motivation for learning proved a strong catalyst for the New Age tourists' pursuit of self development, a discourse was plagued with problems, some (old) related to a definition, and others (new) related to cultural motivation as a purpose for a trip.

A link between cultural activity and cultural motivation as a purpose for a trip "should be determined by the tourist's intent and the drawing power of the [site], not by activity alone" (Hughes, 1996:708). But in cultural tourism this link is not straightforward because any tourist with any type of motivation (as a purpose for a trip) can and will become a consumer of cultural heritage available in a destination (Poria, Reichel & Biran, 2006b:163). A distinction between non-culturally and culturally motivated tourists, based on the purpose for a visit was not an adequate measure of the extent of the actual consumption of culture and heritage at a destination. It warrants a further distinction to be made between genuine and accidental cultural tourists (Richards, 2003) which is incorporated into McKercher's (2002:33) five type's classification of cultural tourists. The main principles which underline the typology are used as the points of reference throughout the theoretical and analytical sections of the study.

In an attempt to integrate the two axes of the ETC and UNWTO (2005) thematic model and given the purpose of this research study, an integrated definition of cultural heritage tourism at places depicting the history of apartheid in South Africa is proposed as:

(Political) cultural heritage tourism is visitation generated by tourists' to cultural historical sites which encapsulate the history of apartheid interpreted as an integral part of new South African national identity that tourists want to learn about, and be enriched by an authentic experience.

1.2.2 Theories of authenticity in cultural heritage tourism

Another highly elusive theoretical concept pertinent to this research study is authenticity. It is also one of the most contested theoretical concepts in tourism related academic literature over the past forty years. Authenticity is not only an important attribute of heritage tourism but the focus on authenticity is also a basic principle for the development of cultural heritage tourism (Chhabra, Healy & Sills, 2003:703). In tourism discourse the subject of authenticity is clustered into three theories of authenticity, namely objective, constructed and existential. In a broader sense, authenticity is divided into two main issues, that of "tourist experiences (or authentic experience) and that of toured objects" (Wang, 1999:351). These two distinctive approaches to authenticity have both demand and supply side connotations (Hughes, 1995; Nuryanti, 1996; Poria *et al.*, 2006b; Richards, 2002; Uriely, 2005).

On the supply side "it is the authenticity of the gazed-upon objects that comes into question" (Waller & Lea, 1998:111) as an important link between 'proven' authenticity of the heritage and the tourist motivation. Because the attraction's historicity can be objectively validated by "an undistorted standard to determine what is or is not genuine (authentic)" (Wang, 1999:353), proven or objective authenticity is adopted as the only valid measure of an attraction's representativeness of the past and its potential pulling power. Once authenticated according to the International Council of Monuments and Sites (ICOMOS) guiding principles outlined in documents and charters (Nara Document on Authenticity 1994; International Cultural Tourism Charter, 1999; Ename Charter, 2004), the intrinsic value of the attraction's 'historical past' is further commodified (Ballengee-Morris, 2002:242; Boniface & Fowler, 1993; Chang, 1999; Drummond, 2001; Law, 2002;

McKercher & du Cros, 2002:115-134; McKercher, Ho, & du Cros, 2004:398; Medina, 2003; Nash, 2000:129; Prentice, 1993:5; Richards, 1996b:267; Stamboulis & Skayannis, 2003:41; Teo & Yeoh, 1997; Watson & Kopachevsky, 1994) in order to be consumed or experienced by the tourists. Since heritage attractions cannot 'speak' for themselves (Jones, 1992:915) they rely on visual presentation (Carr, 2001; Fuller & Matzler, 2007:380; Hillis, 2005; Stamboulis & Skayannis, 2003:41; Tufts & Milne, 1999; Turner, Turner, & Carroll, 2005) and an insightful (de Rojas & Camarero, 2008; Gare, 2002; McCabe & Foster, 2006:197-201) as well as a mindful (Moscardo, 1996) interpretation to unlock the intrinsic meaning and the historical value of cultural heritage. Without a mediating role of interpretation, the tourists' pursuit of objective authenticity as "a quest for 'originals' or for the 'truths'" (Kim & Jamal, 2007:183) embedded in "'genuineness' or 'realness' of artefacts and events" (Steiner & Reisinger, 2006a:299) will prove fruitless.

In his seminal work on authenticity, MacCannell (1973; 1999) attested that all tourists are equally in quest of 'objective' authenticity which they cannot find in real time and real space within an alienated everyday life. The MacCannell's view on authenticity and on the subsequent loss of meaning of tourism products through the process of commodification (MacCannell, 2002:146) are amongst the few most researched topics in tourism theory. A number of theoreticians (Ashworth & Tunbridge, 1994, 2000; Hampton, 2005; Hughes, 1995; Prentice, 1993; Shackley, 1994; Shiner, 1994; Smith, 1989; Smith, 2003; Uriely, 1997, 2005; to mention but a few) empirically tested MacCannell's theory and proved its basic assumptions to be correct. Many scholars further enriched the concept of objective authenticity by applying it on various types of cultural heritage attractions and sites which are seen as the main sources of authentic tourist experiences (Budruk, White, Wodrich & van Riper, 2008:191; Buchmann, Moore & Fisher, 2010:237; Dutta, Banerjee & Husain, 2007:85; Halewood & Hannam, 2001:568; Hayllar & Griffin, 2005:518; Mason & Kuo, 2007:170; McIntosh & Prentice, 1999; Prentice, Guerin, & McGugan, 1998:10; Smith, 1989; Timothy & Boyd, 2006:2).

On the demand side, the authenticity is considered an attribute that characterises tourist activities and the resultant tourist experiences. The two types of authenticity of tourist experiences are conceptualised in two theories, namely constructed and existential authenticity. Cohen, the founder of the theory of constructed authenticity (1974; 1979:183; 1988:378), asserted that even though the tourists are in search of authenticity in real time

there is no one single type of tourist in search of one single 'total' authenticity as implied by MacCannell. Cohen's "five modes of touristic experiences" (Cohen, 1988:377; 2004:71) have shown that the perceived authenticity (of tourist experience) is "not a given, but 'negotiable'" (Cohen, 1988:374) and a socially constructed concept. Moscardo and Pearce (1986:473) in their ground breaking research on the authenticity of tourist experiences in six Australian historical theme parks, empirically proved that it is possible for tourists to attain an authentic experience despite the fact that both the historical objects and constructed space were not genuine (original). The premise that authenticity is an individually negotiated construct where "visitors play an active role in the construction of the heritage experience" (Poria, Biran & Reichel, 2006:122) negates a simple principle of objective authenticity that "if the object is not authentic, then the subject's experience of it cannot be" (Waller & Lea, 1998:111). The authentic site, authentic objects, and authentic presentation and interpretation were not sufficient to guarantee the authenticity of the tourist experience. The assumptions of perfectly differentiated heritage attractions and that of a homogenous customer base, will certainly not guarantee future survival of cultural heritage attractions, even though they did work in the past (Apostolakis, 2003:809). Many authors (Chhabra, 2005; Cohen, 1974; 1979; 1984; 1988; Dann, 1977; Hughes, 1995; Jia, 2009:75; Krippendorf, 1984; McKercher, 2002; Moscardo, 1996; Moscardo & Pearce, 1986, 1999; Rojek & Urry, 1997; Ryan, 1997, 2000, 2002; Uriely, 2005; Urry, 2002; Wang, 1999; Yeoman, Brass & McMahon-Beattie, 2007; Yun, Hennessey, MacDonald & Maceachern, 2007; to mention but a few) made valuable contributions in enriching the theory of constructed authenticity.

The second experiential theory proposed by Wang (1999) defines the existential authenticity as the experience of the authentic-self which can only be attained through tourism participation. Tourists may feel that "they themselves are much more authentic when they engage in nonordinary activities, in which they are more freely expressed than in daily life" (Uriely, 2005:207). The authenticity of the site and constructed authenticity of the experience have nothing to do with it (Kim & Jamal, 2007:193). When applied to cultural heritage tourism, an apparent detachment of existential authenticity, from both the objective and constructed authenticity, posed a theoretical impediment because the tourist experience cannot be isolated from the attributes and meaning of the heritage place. In a study of film tourism Buchmann, Moore and Fisher (2010) proposed the concept of *theoplacity* as the unifying construct resultant

of the influence that the heritage setting has on the experience of self (existential authenticity). The argument that in cultural heritage tourism the experience of existential authenticity is highly dependent on the authenticity of the physical setting not only modified the conception of existential authenticity in cultural heritage tourism but also serves as proof of the 'usefulness' of objective authenticity (Belhassen & Caton, 2006:853; Belhassen, Caton & Stewart, 2008:671; Lau, 2010:490). Authors that contributed to the reconceptualisation of the theory of existential authenticity in cultural heritage tourism are Belhassen, Caton and Stewart (2008), Binkhorst (2005), Breathnach (2006), Bruner (1991), Jamal and Hill (2004), Kelner (2001), Kim and Jamal (2007), Pernecky and Jamal (2010), Reisinger and Steiner (2006a&b), Steiner and Reisinger (2006a&b), Uriely (2005), to mention but a few.

Even though the objective authenticity 'reigned supreme' as the most applied theory in tourism research for the past thirty years, Reisinger and Steiner questioned its ontological 'usefulness' in 2006 arguing that the concept does not explain a variety of tourist's motivations and experiences, and called for its complete abandonment and replacement with existential authenticity (Reisinger & Steiner, 2006a:81; Steiner & Reisinger, 2006a:302, 2006b:857). In an ongoing academic debate (Bellhassen & Caton, 2006; Hall, 2007:1140; Pernecky & Jamal, 2010:1060) a number of researchers came out in support of objective authenticity (Budruk, White, Wodrich & van Riper, 2008:196; Kim & Jamal, 2007; Lau, 2010:481; Mantecon & Huete, 2007; Pernecky & Jamal, 2010:1060). They argue that the nature of the visited objects or the particular form of tourism is the main determinant of tourist subjective experience (Uriely, 2005:206), hence greater consideration must be given to the impact of the physical world on the experiences (Belhassen, Caton & Stewart, 2008:672; Martin, 2010:549). This research study will rely on the premise that in cultural heritage tourism the relationship between objective and existential authenticity is one of association, rather than one of exclusion.

The three theories of authenticity presented so far, not only transformed the notion of authenticity from a purely one-dimensional, objective construct, to a multidimensional concept acting as both demand and supply factors in cultural heritage tourism travel, but finally brought the "two component parts (tourist and attraction) together, under a unified model" (Apostolakis, 2003:801). The convergence of authenticity and tourist experiences gave a completely new meaning to the (trans)modern notion of cultural heritage tourism.

Even though the historical place exists separate from the visitor, it “has meaning only in so far as the visitor interacts with the place” (Ryan, 2000:122). The fact that post-tourists manipulate the contexts and create their own experiences (Urry, 2002) brought the tourist experiences, not the tourist consumption into the centre of scholarly attention. Many scholars pointed out that “because of the lack of research into visitor experience, as opposed to consumption, the nature of visitors and their subjective interaction with heritage attractions are not fully understood” (Daengbuppha, Hemmington & Wilkes, 2006:368). According to Timothy and Boyd (2006:2) “there is a need to delve deeper into understanding human experiences at places of historical importance”. In the same vein Wang (1999:349) advocates further empirical evaluation of how authenticities are exposed and distributed among tourists to determine why the preferences occur. Middleton (2007:4) supports the view of *intersubjectivity* which deals with the nature of tourists’ interaction with historical heritage and postulates that it “is frequently acknowledged, yet remains less addressed, especially in any comparable way”. Gil and Ritchie (2009:481) argue that the main requirement for museums is tourist understanding of the different images and experiences.

Evidently, the nature of the interaction between tourists and heritage attractions, and the nature of the resultant tourist experiences are the issues which are not yet understood and therefore require further research.

From the issues raised so far the research question addressed by this dissertation is: How is the tourist experience formed and what constitutes the authenticity of the tourist experience for two market segments (motivated and not motivated by learning) of tourists visiting political cultural heritage sites in South Africa. The following section identifies the goal and objectives pertinent to the research question.

1.3 GOAL AND OBJECTIVES OF THE STUDY

The following goal and objectives guide this research study:

1.3.1 Goal

To explore the internal construct of the authenticity of the tourist experience of tourists visiting cultural heritage sites in South Africa.

1.3.2 Objectives

In order to achieve the above goal the objectives of the study are identified as follows:

Objective 1

To explore the relationship between two motivational groups, motivated and not motivated by learning for objective, constructed and existential authenticity by means of the literature review and an empirical study.

Objective 2

To investigate the influence of objective authenticity on constructed and existential authenticity for two motivational groups by means of the literature review and an empirical study.

Objective 3

To explore the strength of association between objective, constructed, and existential authenticity in informing the authenticity of the tourist experience by means of empirical study.

Objective 4

To draw conclusions and make recommendations related to authenticity of tourist experience by means.

1.4 METHOD OF RESEARCH

A two-pronged research approach was used in this study, namely a literature study and empirical research methods. This is a quantitative study based on primary and secondary data. Primary data is collected by means of self-administered questionnaires and secondary data is sourced from books, academic journals, electronic sources, conference proceedings and other available sources.

1.4.1 Literature Study

The literature review examines the main constructs of authenticity and three sets of theories and the role they play in constructing the authenticity of tourist experiences. By

using key words such as the authenticity theories, tourist experience, objective authenticity, constructed authenticity, existential authenticity, cultural motivation, models of authenticity of tourist experience, a comprehensive information search has been conducted on the University of Johannesburg (UJ) and North-West University (NWU) library electronic databases. The main sources used were Science Direct, Ebscohost, Joster, Emerald, and the two universities' repository' of dissertations and thesis. Since the theoretical framework for the research study is rooted in a number of disciplines, a comprehensive search was conducted in the fields of anthropology, sociology, marketing, management, museology, curatorship, tourism research and others. Required books were sourced from Unisa and UJ libraries. Numerous reports and studies were sourced from South African official sites, as well as from ATLAS, UN, the European Tourism Commission, and prominent universities worldwide. Personal notes and handouts from attended research methodology schools were also used as an additional source of information. Thorough review of secondary data provided the theoretical framework for the research study and the empirical study.

1.4.2 Empirical Study (Survey)

The following section outlines the main methods chosen for the empirical study.

1.4.2.1 Research design and method of collecting data

The research design provides a blueprint for sound research inquiry by guiding a researcher in achieving the research objectives and answering the research question. Given the correlational character of the research question which in this case seeks to compare two or more groups on some outcome variable (Onwuegbuzie & Leech, 2006:481), the selected design for this study is a descriptive correlational design.

The post-positivist research paradigm adopted for this study is associated with a deductive logic and quantitative type of research. Therefore the methodological framework for this study is quantitative methodology. A survey is the most frequently used method in quantitative research. The selected research instrument for primary data collection is a self-administered questionnaire as it is regarded the most effective means of gathering data in terms of "short completion time, high response rate and usefulness of data" (Mason & Kuo, 2007:173).

A new questionnaire was developed for the purpose of the research study since there was no existing questionnaire available measuring the same constructs. The questionnaire is divided into three sections. The first section (A) consists of items focusing on the demographic characteristics of the sample. The second section (B) measures the authenticity of the site. The third section (C) contains items measuring constructs of constructed and existential authenticity. The questionnaire was pre-tested twice, in October and November 2010, and the final changes have been made to the questionnaire.

The data has been collected during the months of November and December 2010, and January and February 2011, at the Constitutional Hill National heritage site in Johannesburg. This particular site was selected due to its role in the apartheid history as a prison and its role in post 1994 South African democracy as a site for the Constitutional Court. Also, the site is not a must-see attraction of the same fame as Soweto and Robben Island, neither does it attract similar visitation numbers which makes it particularly suitable for tourism focused research. As a result, the categorisation of visitors into two groups (based on prominence of learning as the motivation for visit) will not be influenced by the highly undifferentiated motivation for visiting must-see attractions. As a result the research findings pertaining this study can be generalised on other political cultural heritage sites in South Africa.

1.4.2.2 Sampling frame

The sample size for this study is set at 437 visitors based on the formula developed by Yamane (1967:886). The final sample consists of 254 foreign tourists and 183 domestic tourists, giving a sample size of 437.

1.4.2.3 Sampling method

The sampling strategy selected for the study is a non-probability sampling. The type of sampling method selected for this research study is a convenience or accidental sample by which the “sampling is done on the basis of availability and ease of data collection” (Tashakkori & Teddlie, 1998:76). The selected sample strategy is commonly used when “individuals are interviewed at their source, as in visitor attractions, sporting events and so on” (Finn, Elliott-White & Walton, 2000:112) as in the case of this research study where surveys have been conducted at the actual site of Constitution Hill (*in situ*).

A more detailed account of the research design and methodology is presented in Chapter 4.

1.4.2.4 Data analysis

Microsoft Excel is used for data capturing and softer SPSS Version 18.0 (2010) to process the data. Services of Statkon, the Statistical Services of the University of Johannesburg analysed the data. The data analysis consists of descriptive statistics and inferential statistics. Descriptive statistics is used for the initial data analysis. It includes demographic analysis of the sample and means statistics.

Inferential statistics is used for tests of association pertaining to the objectives of the study. The main parametric tests used are Kolmogorov-Smirnov (K-O) test of normality and Independent Samples t-test of significance of association. Main non-parametric tests used are the One sample Chi-Square test of equality of preferences, Shapiro-Wilkinson U test of significance of normality, Spearman's Rho correlation coefficient and Mann-Whitney U test of significance.

1.5 DEFINITIONS OF KEY CONCEPTS

The following key concepts are fundamental to this research study.

1.5.1 Cultural tourism

ATLAS conceptual definition of 1992 defines cultural tourism as "the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs" (Richards, 1996a:23; 2011:15).

1.5.2 Cultural heritage tourism

The descriptive definitions of cultural heritage tourism usually include 'A visit to' followed by the inventory of all possible types of cultural heritage attractions from heritage theme parks to cultural heritage routes. Demand centred definitions describe cultural heritage tourism as the 'tourists visiting heritage places' (Poria, Butler & Airey, 2004b:21) in order to satisfy their basic 'cultural needs' (Witt & Wright, 1994).

1.5.3 (Political) cultural heritage tourism

Political cultural heritage tourism is a dominant form of cultural heritage tourism in South Africa. It is defined as: tourism generated by tourists' visitations to cultural historical sites which encapsulate the history of apartheid interpreted as an integral part of new South African national identity that tourists want to learn about, and be enriched by the authentic experience.

1.5.4 Cultural motivation

The two main motivating factors for cultural tourism travel are learning and novel experiences. A distinction is made between cultural motivation as the main purpose for travel and cultural motivation as an accidental consumption (Chhabra, 2001:42; Lengkeek, 2001:174). Therefore, culture can be "*one* motivating factor for many so-called cultural tourists, but not necessarily the primary one" (Smith, 2009:33, italics in original).

1.5.5 Objective authenticity

Objective authenticity is the authenticity of originals (McIntosh & Prentice 1999, Nuryanti, 1996, Prentice, Witt & Hamer 1998) which encapsulates 'genuiness' and perceived historical authenticity (Waite, 2000). The main expression of objective authenticity in cultural heritage tourism is learning attained from interpretation and presentation of the site's historical narratives.

1.5.6 Constructed authenticity

Constructive authenticity' represents the authenticity which is an outcome of a construction by both the tourist and site developers (Moscardo & Pearce, 1986:470) so that the authentic experience and authenticity of the toured object, are both constructive of one another (Cohen, 1979:183, 1988:378). The two dimensions of constructive authenticity are cognitive (Moscardo, 1999:75) and affective experience (Prentice, 1999:601).

1.5.7 Existential authenticity

In the context of cultural heritage tourism involving historical heritage, existential authenticity (Kim & Jamal, 2007; Steiner & Reisinger, 2006) is defined as "a potential existential state of Being" (Wang, 1999:352) evident in changing of current views and self-

actualisation derived from an authentic setting and interpretation as a result of tourist activities at the historical site.

1.6 CHAPTER CLASSIFICATION

The dissertation consists of five chapters. The following section includes a brief outline of each chapter.

Chapter 1: Introduction, problem statement and method of research.

The chapter includes an introduction, problem statement, aim and objectives of the study, followed by the methods of research and definitions of key concepts. The chapter aims to present a brief overview of the issues associated with the study.

Chapter 2: Theories of authenticity of tourist experiences

The aim of this chapter is to present the phenomenological approaches to authenticity arising from modern, postmodern and transmodern paradigms which set the frame for the theoretical analysis of the three theories of authenticity namely objective, constructed and existential pertinent to the research problem. The chapter also presents a detailed account of the number of theoretical concepts of authenticity related to each theory of authenticity.

Chapter 3: Cultural heritage tourism: A global and South African perspective

The chapter presents an overview of the issues related to defining cultural heritage tourism and provides a theoretical background for a proposed definition of political cultural heritage tourism in South Africa. Furthermore, the chapter provides an overview of current issues pertinent to the development of cultural heritage tourism in the world. This chapter also unpacks the issues critical to cultural heritage tourism in Africa and South Africa. It emphasises the need for research into tourist experiences at historical cultural heritage sites in South Africa.

Chapter 4: Research design and methodology

The chapter presents a detailed overview of the research design. The research design provides a blueprint for sound research inquiry by guiding a researcher in achieving the research objectives and answering the research question. The research methodology

identifies the sampling strategies and methods/tools used in securing validity and reliability of the research findings. A detailed outline of the questionnaire design, and problems encountered and limitations of the study are also highlighted. In addition the chapter presents the background of Constitution Hill as the site of the research study.

Chapter 5: Data analysis, conclusions and recommendation

The chapter presents the results of the data analysis and discussion of the results. Conclusions provide a summary of the results in relation to the purpose of the study, research question and the objectives. Arising from a discussion of the results recommendations are made for current and future studies.

1.7 CONCLUSION

The aim of this chapter was to present the background for and an overview of the research problem, to identify goal and objectives pertaining to this research study, to provide a short description of the methodology, present the key concepts, and finally to present the main structure of the dissertation.

CHAPTER 2

THEORIES OF AUTHENTICITY OF TOURIST EXPERIENCES

'In a virtual world, we'll long for reality even more.'
Nozick, 1989

2.1 INTRODUCTION

With the rise of mass tourism in the late sixties the question of authenticity in tourism has come into focus from traditional humanities, most notably sociology (MacCannell, 1973, 1976, 1989, 1992, 2002, 2008, 2011; Cohen, 1973, 1979, 1984, 1988, 2002, 2011; Urry, 2002), and anthropology (Bruner, 1991, 1994; Graburn, 1983; Greenwood, 1989; McGuckin, 2005; Nash, 1981; Pearce & Butler, 1999; Prentice, 1993; Smith, 1989). Whilst social scientists were immediately conceded that mass tourism is patently a new modern (social) phenomenon (Cohen, 2004:37; Uriely, 1997:982), thus the issue of authenticity embodies a modern value (Appadurai, 1986; Cohen, 1988; MacCannell 1973, 1976, 1999), they could not agree on the disposition of authenticity in tourism. In the course of forty years the authenticity in tourism has evolved from a “familiar but not very stable concept” (Steiner & Reisinger, 2006a:299) into a *complex* (Jamal & Hill, 2004) *slippery* (Belhassen & Caton, 2006:854) concept, almost impossible to define, difficult to quantify and paradoxical to manage. Alleged tyranny of authenticity (Bazzano, 2010:51) best encapsulates the long standing scholarly frustration with an apparent dominance yet elusiveness of the construct, not only evident in social sciences, but in many other theoretical disciplines ranging from philosophy and education (Armitage, Marschke, & Plummer, 2008; MacDonald, Badger & Dasli, 2006; Splitter, 2009:138) to information technology (Currall, Moss & Stuart, 2008).

The complexities of authenticity arise from its ability to effortlessly mutate the traits along both, the authentic/inauthentic poles of the authenticity continuum, and on both sides of the supply/demand paradigm. Consequently, every type of special interest tourism embodies its own set of attributes of authenticity of tourist experience. As an example, the extraordinary, transcendent, tourist experience is an example of the existential authenticity. In the nature based and adventure tourism it is explained as an affective experience (Farber & Hall, 2007:250; Sharpley & Jepson, 2011:57; Trauer & Ryan, 2005:489) while in cultural heritage tourism it is explained as insightfulness and

mindfulness and therefore integrates both, the cognitive and the affective experience. The fact that in cultural heritage tourism the authenticity is central to both, the authenticity of an object/site as well as the nature of tourist experience, rendered more complications than in any other type of special interest tourism.

The contrasting views on the subsequent roles of the three reigning theories of authenticity, namely objective, constructed and existential, in explaining the nature of postmodern tourist experience finally established authenticity as the *red herring* (Curall, Moss & Stuart, 2008:534) of the cultural heritage tourism discourse. When in 1999 Wang articulated the new theory of existential authenticity based on the well established philosophical notion of an existential, *authentic self* and what it means to be a true human being (Heidegger, 1975), it was quickly embraced as the most suitable authenticity theory in the context of the new experiential economy (Pine & Gilmore, 1999). However, a new theory initiated a current academic debate on the un/usefulness of objective authenticity in explaining the complexities of postmodern tourist experience in cultural heritage tourism, and subsequent calls for declaring the objective authenticity obsolete. It reignited a phenomenological rift between modernists and postmodernists as well as an ontological war along the authentic-inauthentic binary line.

To illustrate the former, while MacCannell (1976, 1999) argued that authenticity is an objective, *primitive* concept, therefore non-negotiable, Cohen (1988:374) asserted that authenticity is a “socially constructed concept and its social connotation is, therefore, not given, but ‘negotiable’” by each tourist. The two idiosyncratic outlooks on authenticity epitomise the modernist and postmodernist phenomenological approaches respectively. On the latter issue, Boorstin’s (1992[1962]) idea of the *tourist bubble*, an inauthentic comfort zone required by mass tourists to protect them from too much authenticity in culturally unfamiliar destinations, is in complete contradiction with MacCannell’s (1973) proposition that the essence of mass tourism is modern pilgrimage in search of authenticity in real time and other spaces. These two contrasting views on authenticity created a rift within both, the modernists and postmodernist discourse along the authentic/inauthentic binary line. Evidently, the authenticity discourse is in need of new, fresh ontological perspective, capable of integrating all three authenticity theories into one theoretical model applicable to cultural heritage tourism.

Based on the above, this chapter will present a theoretical overview of modern-postmodern-transmodern phenomenological approaches to authenticity. It will further discuss the role of authenticity in cultural heritage tourism as a semiotic resource and as tourist experience. Also it will outline the main concepts of authenticity applicable to cultural heritage tourism and reassess the three reigning theories of authenticity of tourist experience and their usefulness in informing selected theoretical models of authenticity of tourist experience relevant to this research study.

2.2 PHENOMENOLOGICAL APPROACHES TO AUTHENTICITY

The two reigning social theories, modernism and postmodernism offer the positivistic and postpositivistic ontology respectively, in explaining contemporary tourism issues (Dann, 2002:330). While modernism and postmodernism offer valuable platforms in explaining the social changes arising from a paradigm shift triggered by a succession of Fordist economy of scales, by post-Fordist experiential economy (society), they were not equally successful in integrating the changing nature of authenticity from modern to postmodern tourism. This is due to a fact that each social theory promulgates two paradoxical and competing theoretical views on authenticity which creates an unattainable theoretical conundrum inept of explaining the role of authenticity in tourism experience, especially those arising from the consumption of cultural heritage. An acknowledgement that “there exist diverging views of post/modernity that cannot be conceptually unified,” (Oakes & Minca, 2003:280) necessitates further re-evaluation of the relationship between authenticity in cultural tourist experience and the postmodern phenomenology. The new emerging phenomenon, the transmodernism, even though still in an early stage of conceptualisation and not yet articulated into fully operational social theory, offers a promising theoretical framework for explaining the role of authenticity in cultural heritage tourism.

2.2.1 Modernists approach to authenticity

Modernism is associated with the Fordist economy of scales driven by mass production of products and services with an universal appeal. In explaining the social changes arising from mass production of goods and services, social scientists use such forms of analysis to view societies as totalities (Uriely, 1997:982). This approach represents positivistic

phenomenology with a realist ontological perspective whereby “it is assumed that there exists a reality out there, driven by immutable natural laws. This reality is therefore objective and independent from the knowing subject” (Tribe, 2009:8-9). The epistemology of modernism is highly intolerant (Ghisi, 2010:41) as knowledge about reality is definite, scientifically proven and dogmatic.

The two main ontological principles of positivism are differentiation and rationalism. Differentiation encapsulates clear demarcation between *primitive and modern* (MacCannell, 1992:17), natural and cultural, high and low culture, real and fake, private and public, “‘home and abroad’, ‘work and travel’ and ‘the authentic and contrived’” (Rojek & Urry, 1997:4). Rationalism is associated with the ‘ideas of efficiency, calculability, predictability and control’ (Jack & Phipps, 2005:19) of an alienated (early) capitalism characterised by commodification and standardisation of mass products and services. On the issue of modernism in tourism, Swarbrooke and Horner (2007:196) argue that “the closest the tourism industry has come to this phenomenon has been in the development of mass market package holiday companies”. Even though the modern mass tourism is mostly characterised by homogenised tourism demand (3S demand) and undifferentiated tourist types (leisure tourist), it nevertheless gave rise to two conflicting theoretical views on the role of authenticity in tourism, which still dominates tourism discourse.

Early social scientists viewed mass tourism as a frivolous, superficial activity (Boorstin (1992[1962])), “an aberration, a symptom of the malaise of the age” (Cohen, 2004:65). Turner and Ash (1975:129) compared barbarian invasions of the past with the invading *golden hordes* of mass tourists who are effortlessly moving from developed metropolitan areas of the north to the uncivilised *pleasure peripheries* of the south to which they bring “destruction to everything that is beautiful” (Turner & Ash, 1975:15). The authors fiercely criticised mass tourism as the pervasive, damaging industry as well as a prolific manufacturer of senseless tourist experiences. A stigma they attached to mass tourism still prevails today. Boorstin (1992[1962]), another fierce critic of mass tourism, openly despised the shallowness of modern mass tourists satisfied with pseudo events and packaged, superficial, inauthentic, contrived experiences offered within the standardised *tourist bubbles* (Boorstin, 1992[1962]:94-99). Interestingly enough, Boorstin’s derogatory views on pseudo events gave rise to the postmodern theories of simulacra and hyper

reality (Baudrillard, 1994[1981]; Eco, 1998[1967]) informing the postmodern notion of *McDonaldisation* and *Disneyfication* of culture (Rizer & Liska, 2000).

In response to these early purist views on mass tourism, MacCannell (1973, 1976) proposed competing modernist theory on the nature of tourist experiences. MacCannell hypothesised that mass tourism is driven by a desire of an alienated modern man to escape the confining and suffocating social reality of an everyday life by finding an authentic, pure, genuine, “pristine, the primitive, the natural, that which is as yet untouched by modernity” (MacCannell, 1976:160). In an attempt to find his own authentic understanding of the world (van den Abbeele, 1980:6; Schudson, 1979:1249) “a modern man has been condemned to look elsewhere (far from home), everywhere for his authenticity” (MacCannell, 1999:41). MacCannell believes that the tourist attractions play a critical role in facilitating this quest because they are endowed with proven authenticity and an objective truth hence capable of providing a meaning to the modern existence for a new leisure class (Richards & Munster, 2010:22). In order to satisfy ever increasing tourist demand for new authentic experiences, tourism turns everything into tourist attractions which in turn perpetuates “the world-wide proliferation of sights” (MacCannell, 1973:593). But as soon as a sight is marked *for the tourists* it immediately ceases to be authentic. As a result “the search for the authentic inevitably leads to its destruction” (Gemunden, 1996:113), a paradox which MacCannell (1999:xxi) labels a dialectic of authenticity. A dialectics of authenticity is widely accepted as a central issue of both modernism and postmodernism (van den Addeele, 1980:6; Jamal & Hill, 2002:79; MacCannell, 1989).

In the context of modernity tourism operates in such a way to exacerbate alienation as “yearning to be free from society becomes harnessed by the very society it seeks to escape” (Gemunden, 1996:113). Since an inauthentic attraction cannot produce a genuine experience, a “desire for a more ‘real’ or ‘authentic’ experience” (van den Addeele, 1980:7) entices the modern tourist to go ever further in quest for authentic and real. But regardless of how far the tourist goes in a desperate search for authenticity, all s/he finds is an incessant *fabrication of authenticity* (MacCannell, 1999:152). The process is perpetuated by an *unlimited differentiation* (MacCannell, 1976:11) of tourist sights which provide nothing more but *the utopia of differences* (MacCannell, 1976:13). When everything that tourists are able to experience is summed up ‘we will find it adds up to particularly

poignant nothingness” (MacCannell, 2008:337). Even though the alienated modern tourists are not “cultural dopes easily satisfied by superficial sights, but ‘demand authenticity’” instead (MacCannell, 1999:104), their search for authentic is damned to inauthenticity because they cannot escape the mass produced and irrevocably commodified tourism spaces (known as ‘staged authenticity’). Furthermore, tourists’ inability to penetrate into authentic back region, the only region that is connected with ideas of truth, intimacy, and authenticity (Moscardo & Pearce, 1986:469), creates *false tourist consciousness* (MacCannell, 1973:589). Tourists are “perpetually in motion towards something they may not have” (MacCannell, 2002:147) and in the process they become the symbols of a peculiarly modern type of inauthenticity (Boorstin, 1992[1962]; Redfoot, 1984:291). “While tourism is hailed as a freedom, it often ends up as the loss of freedom” (Wang, 2006:66) is quintessential to what MacCannell (1989) calls a colossal deception of mass tourism.

The two modernist views on authenticity in tourism not only promulgate two perspectives but, according to Shaw and Williams (2000:135), are suggestive of two different kinds of authenticity. The first kind is the object related (in)authenticity promulgated by Turner and Ash (1975), and Boorstin (1992[1962]), and the second is the authenticity of tourist experience anticipated by MacCannell (1973,1976, 1989,1999, 2002, 2008).

In summary, the modernists view on the authenticity of tourist experience is the one of objective truth. It lays on the premise that only an authentic attraction/site/object can generate an authentic experience. In the context of mass tourism, the tourist experience is created by incorporating highly differentiated fragments into a *unified tourist experience* (MacCannell, 1976:11). Since endless differentiation leads to the world-wide proliferation of the purposely staged, contrived, inauthentic tourist sights, the end result of tourists’ fruitless search for authenticity can only be an inauthentic experience.

2.2.2 Postmodernist approach to authenticity

Postmodernism is associated with the paradigm shift from the Fordist economy of scales to the Post-Fordist *economy of scope* (Poon, 2003:132). Change in the economic focus from production to consumption gave rise to a new experience economy (Pine & Gilmore, 1999). Within the framework of the new paradigm, Pine and Gilmore (1999) identified four

modes of tourist experience, namely education, entertainment, aesthetics and escapism. The new experiential economy is driven by an implosive means of consumption (Ritzer, 1998:126) with travel and the internet not only regarded as the main drivers of globalisation, but the “general metaphors for postmodern disjuncture and displacement” (McGuckin, 2005:68).

In the same vein as modernism, the postmodernism can be assessed as both, the social critical (cultural) theory and an ontological view. When postmodernism is assessed as a social critical theory, it is regarded as an antithesis to the hierarchy of modern social order and a progressive cultural development. Conversely, when assessed from a viewpoint of critical realist (relativist) ontology (Tribe, 2009:8-9), postmodernism adopts the principles of dedifferentiation (type of Post-Fordist specialisation) and relativism.

The dedifferentiation epitomises a rejection of borderlines (Lengkeek, 2001:174) where all “traditional hierarchies, divisions and boundaries collapse” (Bramham, 1997:3). Contrary to the structurally unlimited differentiation of the rational modern panoptic discourse (Bramham, 1997:2) founded on a belief in one objective truth and the existence of one rational reality, postmodernism adopts a critical relativist principle of the existence of multiple realities in which there are no clear-cut delimitations (Hoffmann, 2005:185) between truth and non-truth, or between the original (authentic) and the copy. Consequently, as the truth cannot be proven by scientific methods, critical relativism ‘assumes reality to be imperfectly apprehendable, but nevertheless apprehendable’ (Tribe, 2009:9). The postmodern critical relativism “attack(s) all system of thought and meaning from traditional religion to scientific reason, anything with claims to ‘an objective truth’” (Burns, 1999:156). It further repudiates any claims to authoritative, universal, grand theories of modernism (Marxism, feminism etc.) by encouraging a dialogue instead of a polemic and compromising statements (Uriely, 1997:984) instead of inclusive hierarchical divisions typical of modernity. Postmodernist ontology of endless deconstruction (or de-differentiation) “razed the walls of modernity and freed the prisoners, [but] left them without no particular place to go” (Rifkin, 2005:5). As postmodernists reduced modernity to an “intellectual rubble and an anarchic world” (Rifkin, 2005:5), the postmodern experience of life has become even more confusing and fragmented. Life in postmodernism represents a peculiar form of *existence without commitment* (Smith & Duffy, 2003:111) being highly reliant on the ever increasing rate of technologically driven

developments (Ateljevic, 2009:279). Consequently, the search for a make-believe fantasy experience “is becoming one of the leading motives for travel: the last resort of radical difference in an otherwise increasingly monotonous, less attractive world” (Cohen, 2008:332).

As post-tourism tones down the *extraordinariness* (of natural attractions in particular) being a distinguishing mark of modern tourism (Cohen, 2008:332), it succumbs to dedifferentiation which epitomises the complete loss of distinctiveness. As a result, tourism activities are not seen as the opposite to everyday life (Buchmann *et al.*, 2010:231), but instead merge “seamlessly with ordinary, everyday leisure and entertainment” (Cohen, 2008:332). For this reason postmodern tourism is seen as “an end in itself, and not a means to some loftier goal” (Ritzer & Liska, 2000:152), as it is the case of search for authenticity and meaning central to modernism.

Contrary to MacCannell’s modernist belief that the reason d’être of tourism is tourists’ search for the authentic, the post-tourists are in search of the inauthentic (Ritzer & Liska, 2000:153) as they are unable to distinguish between the originals and fakes (Jafari, 2003:457). In the ontology of postmodern tourist experience, characterised by “flatness or depthlessness, a new kind of superficiality in the most literal sense” (Jameson, 1991:9), authenticity has hardly any role to play. Furthermore, the new postmodern tourism is dominated by inauthentic cultural landscapes consisting of simulacra (layered reproduction of originals without originals), hyper-reality (*a system of simulation simulating itself*) (Baudrillard, 1993:73[1981]; Eco, 1998[1967]), and pseudo-events (staged which appears as authentic but without a known original) (Boorstin, 1992[1962]). As the postmodern society is increasingly dominated by simulations (Ritzer, 1998:145), the reality finally “retreats to be replaced by simulacra that comprise a world of signification rather than one of objects and events” (Buchmann *et al.*, 2010:231). Simulacra provided the post-tourists with “the illusion of authenticity, rather than a definitive reality” (Waitt, 2000:848). Instead of searching for an authentic in the *real* (world), post-tourists search for “intense, make-believe [authentic] experiences of the fantastic, which are available in the contrived attractions” (Cohen, 2008:332).

The post-tourist experience is predicted “on the groundlessness of both the traveller and of the constantly manufactured significance prescribed to the cultural and natural heritage

they consume” (Smith & Duffy, 2003:111). In this context the tourists gaze (Urry, 1999) is predicted “on a spectacle with uncertain origins” (Smith & Duffy, 2003:111) where authentic/inauthentic dichotomy becomes meaningless and of no significance. Furthermore, the dynamics of postmodernism leads to a collapse of real and hyper-real into one reality which forms a spectacle. In this simulated postmodern experiential form the boundaries between real and unreal become fluid and simulacra replaces the real world (to some post-tourists the Disney World *is* the real world). Claims that post-tourists accept or even seek commodified, staged authenticity (Chhabra, Healy & Sills, 2003:705; Cohen, 2004:111; McIntosh & Prentice, 1999:591; Redfoot, 1984:292; Waitt, 2000:836) is a contentious issue in postmodern cultural heritage tourism discourse. As post-tourists accept that “authenticity and real life nostalgically belong in the past” (Bramham, 1997:3) their experience is generally characterised by “‘lack of depth’ and superficiality in understanding other cultures” (Jafari, 2003:457).

Contrary to this nihilistic view of postmodern reality exemplified by *simulations*, there is another competing dimension of postmodern tourism called *other* tourism (Uriely, 1997:983) or *new* tourism (Poon, 2003; Prentice, 2003). Since postmodern reality is negotiated and constructed by each traveller individually, it perpetuated endless dedifferentiation of the postmodern tourists’ sights and experiences. It resulted in a breakdown of the once homogenous sun-lust mass tourism market into a number of special interest *sun-plus* markets (Poon, 2003:132), among them cultural tourism. New tourism is characterised by two phenomena, namely the emergence of a new class of authentic tourists (McCabe, 2009:28; Yeoman, Brass, & McMahon-Beattie, 2007) and focus on the existential, transformatory nature of tourist experiences. Since this *other* dimension of *new* tourism is founded on the MacCannell’s modernist notion of the tourist’s quest for authenticity, it becomes evident that both dimensions of postmodern tourism (simulacra and authenticity) follow “the polarity noted among the earlier theories of modern tourism” (Uriely, 1997:983). Consequently “tourism’s relationship with post/modernity cannot be given a coherent view unless a particular view of post/modernity is assumed.” (Oakes & Minca, 2003:280). As an example, from an ontological viewpoint the endless dedifferentiation of postmodern tourist sights and experiences and the emergence of various forms of special interest tourism can be explained by postmodernism. On the contrary, as post tourist experience is characterised by depthlessness, inauthenticity, simulated and superficiality of the hyperreal, it cannot

provide an explanation for a notable (postmodern) shift towards MacCannellian notion of authenticity. It can only be explained if there is a new paradigm shift towards new human consciousness articulated into a new worldview.

2.2.3 Transmodernist approach to authenticity

The world is currently experiencing a shift in its value system and an emergence of a new global consciousness, not experienced for the past 600 years since the Renaissance. According to the World Forum (2011) it is the first time in the recorded history that a new value proposition has emerged at a global level simultaneously. Evidently, the current process of the global transformation is “much more wide, deep and radical than what dominant economists and politician call ‘globalisation’” (Ghisi, 2010:40). The new emerging phenomenology of transmodernity opposes mindless economic progress obsessed with a continuous economic growth and accumulation of material wealth as an end in itself (Ateljevic, 2009:284; Tribe, 2009:20). It represents an evolutionary leap from the Post-Fordist consumerist economy to the post capitalist transformation economy in which a customer/consumer *is* a product (Gelter, 2008:4). The new value is created not by adding value to an object, as the case of industrial and consumer societies, but by creating knowledge which in turn creates new knowledge. Within the newly emerging framework of a transmodern knowledge society (economy) the new tools of production are the ‘human brains collaborating in networks’ (Ghisi, 2010:44) in which the importance of human capital precedes that of financial capital and technology. The new knowledge society is rising from the world’s transformative vision to move humanity from the edge of chaos arising from endless deconstructions of postmodernity into a novel social order founded on new global consciousness (Pritchard, Morgan & Ateljevic, 2008:5).

Transmodern epistemology of co-creation of knowledge as a means of improving the quality of life is regarded as the new measure of societal progress, and therefore represents “a paradigm shift, way beyond postmodernity” (Ghisi, 2010:40) and globalisation. The ontological tenets of transmodernism are a synthesis and participative reality as opposed to dedifferentiation and relativism being characteristics of postmodernism. Transmodernity does not reject, negate or deconstruct previous paradigms. By taking the best from post/modernity, it synthesises and transcends into a new level of human interactions (Ateljevic, 2006). Through a participative reality driven by

a new vision, transmodernism reconstructs reality. The main tenants of modernism, postmodernism and transmodernism and their relationship with three theories of authenticity are presented in Figure 2.1.

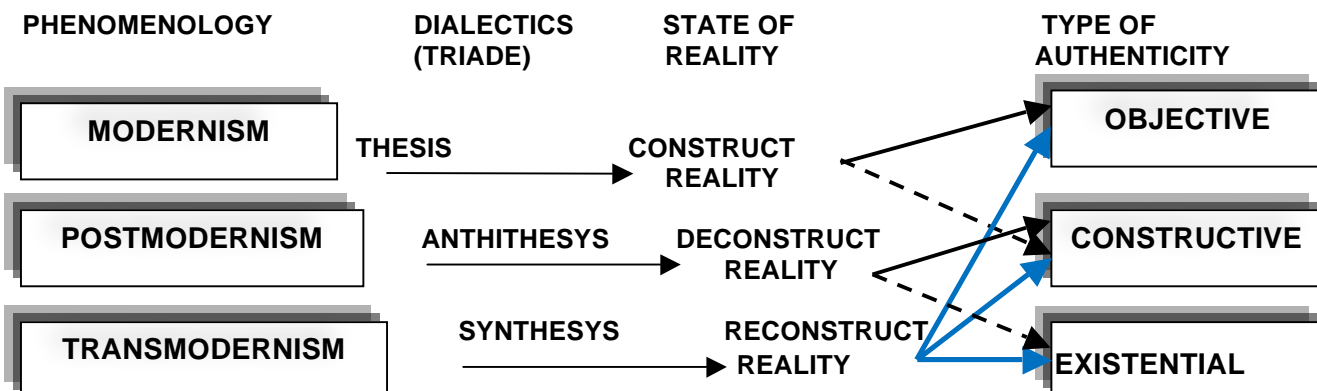


Figure 2.1: Phenomenology, dialectics, state of reality and theories of authenticity (Rodriguez, 2008[2004]; Pritchard *et al.*, 2008; Gelter, 2010)

Gelter (2010:11) identifies four basic values of transmodernity, namely: (i) equality of sexes, (ii) 'glocal' culture and ethnic equality, (iii) sustainability and the survival of humankind, and (iv) individuality, globalism and interconnectedness. These new tenets of transmodernity offer the potential "of an optimistic, hopeful vision of the future through redefining the relationship between human and material capital, between life and work, between intuitive and rational; between society, science and ethics" (Pritchard *et al.*, 2008:5).

In the forefront of transmodernity is a subculture called Cultural Creatives (Ray & Anderson, 2000). Even though Cultural Creatives are leading this *new Renaissance* towards the new social order and value system, it still remains a *silent revolution* as the members of the subculture are not yet aware of themselves as a collective body. Nevertheless, they as individuals, adopted the new worldview indicative of a new level of conscious and deeper understanding of what constitutes reality. According to Ray and Anderson (2000:4) a change in the worldview of what is real resulted in changes in values (or our fundamental life priorities), changes in lifestyle (how we spend our time and money) and changes in livelihood (in which way we earn a living). Cultural Creatives translate these changes into demands for genuine environmental sustainability, women's rights, civil rights, and social justice. Cultural Creatives demand "authenticity – at home, in

the stores, at work, and in politics” (Ray & Anderson, 2000:5). Furthermore, they reject materialism and a display of status and embrace spirituality and self betterment. These demands are already shaping up the American and European public life. Gelter (2010:12) calls them generation G which stands for Green, Global, Generous, Gentle, etc. Ray and Anderson (2008:7) alleges that in America, the country where the subculture has been first detected in 1999, the Cultural Creatives accounted for 35% of the population (or 80 million) in 2008, while Ghisi (2010:40) estimates that there are one billion Cultural Creatives in the world at present of whom 66% are women.

Some studies already detected a paradigm shift towards the new worldview and self actualisation. For example, Franzese (2009:97) reported on higher self-reflexivity among the American population when asked about the authenticity of self. While in Turner’s 1975 research study, only 3,4% of the respondents *often* asked themselves the question ‘Who am I?’, while the majority of 82% *never asked* that question, in Franzese’s replicated study of 2009 the reported ratio was completely inverted, but the author could not explain the results.

In the new paradigm of transmodernity tourism plays a transformatory role. According to Ateljevic (2006) tourism represents a key manifestation of the human need for the shift as it moves away from tourisms of fear and despair towards *tourism of hope*. Whilst the former promotes the values of “performativity, consumerism and profitability” (Tribe, 2009:4) the later proffer hopeful tourism as an “unfolding vision, a perspective, a way of knowing the world and a set of methods that will prompt syncretic growth and co-transformative learning” (Pritchard *et al.*, 2011:10).

In this new emerging hopeful paradigm the Cultural Creatives are yet to be recognised as the new segment of the New Age tourists (Pernecky & Johnson, 2006; Smith & Kelly, 2006). Even in tourism they are often disregarded as esoteric New Agers with an alternative lifestyle thus mainly concerned with wellness, spa and spiritual wellbeing (Ateljevic, 2009:286). These new age tourists remain unnoticed as a serious force capable of transforming the world of despair into a harmonious, spiritual, interconnected and meaningful world of hope. Transmodern tourism (or New Age tourism) is seen as a vehicle of the new world’s order in securing peace, understanding, and a sustainable planet. The main focus of transmodern tourism is spiritual upliftment, self-actualisation

and cultural understanding. Aligned to the vision of the new worldview the New Ager expect the vacation experience to be, among others, educational, experiential, authentic, altruistic and/or spiritual (Ray & Anderson, 2000:5). These can be achieved through participatory tourism activities by means of co-creative experiences whereby deeper meaning is sought through co-transformative learning. It is evident that these two means inform the two theories of authenticity, namely constructed and existential.

The first principles of transmodern (hopeful) tourism enquiry are identified by Pritchard *et al.* (2008:12) in opposition to the rational tourism enquiry. Hopeful tourism is creative, value led, based on transformative learning. The tourist experience is participatory, should integrate mind-body and spirit and represents an emerging perspective in tourism. It is driven by merging and combining different systems of philosophical or religious belief or practices resulting in syncretic-co-creation of knowledge as opposed to neoliberal competitiveness. Within this new transmodern paradigm, cultural heritage tourism can play a central role in facilitating the authentic experience through extraordinary, transformatory and mindful tourist interaction with cultural heritage being the main requirement for the new transmodern phenomenology. These principles are presented in Table 2.1.

Table 2.1: The main principles of transmodern – post/modern tourism enquiry

Hopeful tourism	Post/modern tourism
Creative	Systematic
Value-led	Value-free
Mindful sustainability	Growth and expansion
Syncretic co-creation	Neoliberal competition
Mind-body-spirit integration	Mind-over-body
Participatory	Hierarchical
I/we	Self/other
Emerging perspective	Dominant perspective
Co-transformative learning	Explanatory knowledge

Adapted from Pritchard *et al.*, 2008:12.

2.3 CONCEPTS OF AUTHENTICITY IN CULTURAL HERITAGE TOURISM

Since MacCannell's (1973) proposition that tourists' quest for 'authenticity' is the main impetus of tourism travel, "[t]he issue of authenticity runs, like obbligato, through tourism studies" (Hughes, 1995:781). As soon as the emerging facets of authenticity started to demonstrate a high degree of intricacy, it became clear that authenticity in cultural heritage tourism is far from being a useful and familiar theoretical term as initially alleged, but the most complex, and for that reason the most contested theoretical concept in tourism discourse. Unlike in any other type of tourism where authenticity relates to the nature of tourist experience, authenticity in cultural heritage tourism serves a dual function, as authenticity "of tourist *experiences*, (or authentic *experience*) and that of *toured objects*" (Wang, 1999:351). The fact that authenticity in cultural heritage tourism is central to both sides of Dann's push-pull tourism structural model (1977:186) proved an obstacle to advancement of any meaningful, holistic, and all encompassing definition of authenticity. It relies instead on the main theoretical concepts of authenticity and on three theories of authenticity of tourist experience relevant to each side of supply demand paradigm.

Not only has defining authenticity proved to be a struggle (Bruner, 1994:403) but in the domain of empirical studies the concept was equally elusive and difficult to operationalise and quantify. Arising from its unique ability to generate genuine interpretations and moving tourist experiences, the authenticity in cultural heritage tourism is simultaneously regarded as "a semiotic resource, a performance, and an ideology in tourism" (Noy, 2009:222). As a result, the scope of empirical studies on authenticity is very broad and therefore unattainable. It ranges from authenticity of various sites (Beeho & Prentice, 1997; Chronis, 2005; de Rojas & Camarero, 2006; Dutta, Banerjee & Husain, 2007; Harrison, 1997; Mason & Kuo, 2007; Naoi, 2004; Pretes, 1995), and museums (Chhabra, 2007; Gil & Ritchie, 2009; Goulding, 2000; Jansen-Verbeke & van Rekom, 1996; Jones, 1992; Prideaux & Kininmont, 1999; Silberberg, 1995; Stewart, Hayward, Dewlin & Kirbi, 1998; Stylianou-Lambert, 2011; Tribe, 2009; Tufts & Milne, 1999), to authenticity of cultural heritage interpretation (Ablett & Dyer, 2009; Breathnach, 2006; Chen, Hwang & Lee, 2006; Dijk, Smith & Cooper, 2011; Fuller & Matzler, 2007; Moscardo & Pearce, 1986; Poria, Biran & Reichel, 2009; Prentice, Guerin & McGugan, 1998; Tivers, 2002), the authenticity of tour guides (Cohen, Ifergan & Cohen, 2002; Macdonald, 2006; Reisinger &

Steiner, 2006b), the authenticity of tourist experience (Binkhorst, 2005; Botterill & Crompton, 1996; Chronis & Hampton, 2008; Hayllar & Griffin, 2005; Jackson, White & Schmierer, 1996; Kim, Chan & O'Leary, 2007; Olsen, 2002; Selstad, 2007; Trauer & Ryan, 2005; Uriely, 2005; Voase, 2002; Volo, 2009; Walls, Okumus, Wang & Kwun, 2011), and the management of attractions and sites for authenticity (Garrod & Fayal, 2000; Poria, Biran & Reichel 2007; Poria, Reichel & Biran, 2006b). Despite extensive empirical efforts and continuous theoretical attempts to clarify the issues pertinent to the nature of authenticity in cultural heritage tourism, it is still lacking conceptual clarity (Kelner, 2001:2). The multiplicity of meanings attached to authenticity, the one-sided and fragmented empirical focus and contradictions arising from the foremost phenomenological approaches to authenticity as previously discussed, only added to the complexity of the construct and its further fragmentation.

In apparent absence of an integrated approach, the role of authenticity in cultural heritage tourism is presented from the perspective of two poles of Dann's demand - supply paradigm (1977:186). The most important theoretical concepts of authenticity are presented within the framework of either side of the tourism system. Furthermore, each concept in one way or another preceded the conceptualisation of each of the three reigning theories of authenticity, namely objective, constructed and existential.

2.3.1 Authenticity of cultural heritage (supply side approach)

On the supply side the authenticity connotes the objective validation of the historicity of the cultural heritage. Once being objectively validated the authenticity then serves as proof of the attraction's representativeness of the past and its intrinsic value. In a conventional sense the authenticity of cultural heritage connotes the realness (Waitt, 2000:836;) and genuineness (Chhabra, Healy & Sills, 2003:704; McIntosh & Prentice, 1999:590; Steiner & Reisinger, 2006a:299) of the historicity of cultural heritage. Essentially, cultural heritage tourism presents an opportunity to portray the past in the present (Nuryanti, 1996:250) through mindful interpretation (Moscardo, 1996:382) which facilitates visitors' nostalgic and educational insights into the past (Chhabra, 2007:110). Facilitation of learning about the past is regarded as the main role of cultural heritage in tourism. But what the tourists learn can only be derived from the history which is selected and presented to them. Since history can never be "an objective recall of the past but

always a selective interpretation” (Tivers, 2002:187) it raises a dilemma which one of the multiple historical realities is considered the authentic representation of the cultural heritage site/attraction. Reisinger (2008:69) argues that it does not matter since tourists perceive tourism products as authentic because they “embody the ‘symbol’ of authenticity not because they are originals and therefore authentic”. It means that authenticity as the main objective attribute of cultural heritage is a *symbolic* authenticity which is only validated if *perceived* as authentic.

This postmodern stance on the nature of objectively validated reality negates the validity of the authentic/inauthentic dichotomy central to the supply side of cultural heritage discourse. Furthermore it also negates a distinctiveness of cultural heritage regarded as the main differentiating factor between competing tourism destinations as every subtype of cultural heritage tourism signifies a different notion of authenticity. It is evident that not only every cultural heritage subtype differs from one another, but every cultural heritage site, attraction, or event, even as part of the same subtype differs from one another. The differences are embedded in the objectively validated or proven authenticity, not in the perceptive evaluation of the representation of authenticity.

The question what is authentic and what makes the objective reality inauthentic is therefore central to the cultural heritage discourse. The issues pertinent to the authentic/inauthentic dichotomy are further explored through concepts of staged and emergent authenticity, and nominal and expressive authenticity.

2.3.1.1 Staged and emergent authenticity

In 1973 MacCannell proposed a new theory of staged authenticity which has become a synonym for a new type of inauthentic, touristified places typical of mass tourism. The latter believes that in fully developed mass tourism a tourist is surrounded with ‘staged’ (inauthentic) tourism spaces (‘staged authenticity’) deliberately created by the tourism industry from which there is ‘no exit’ (MacCannell, 1973:593). This further implies that tourists’ continuous quest for authenticity, in both their experiences and the real lives of others, is “damned to inauthenticity” since it has been irrevocably commodified. The tourists’ failure to escape tourism spaces where authenticity is purposely staged in a form of *pseudo back regions* or *false backs*, gives tourists no option but to accept commodified as authentic. MacCannell derives from Goffman’s “spatial and normative front-back

opposition” (MacCannell, 2011:14) in identifying a region of host culture, namely front region, which creates a sense of real and authentic but in fact represents a “little lie’ (1973:591), a show (1973:593) embodied with ‘strained truthfulness’ (1973:591). MacCannell calls this peculiar anomaly of modernity a *dialectics of authenticity*. When tourists try to penetrate through contrived inauthentic front region into an authentic back region, they become a “serious victim{s} of a sophisticated deception” (Cohen, 2004:74) since they are only presented with ‘false backs’ created by ‘tourist establishments’. Creation of false back regions is what makes tourism “such a profitable enterprise” since it gives tourists” a chance to enter a myth, a fantasy-land” (MacCannell, 2008:337). In the postmodern tourist landscape a desire to see new places and enter the closed-off spaces or ‘back regions’ of everyday life is unlikely to diminish” (Rojek & Urry, 1997:19).

MacCannell (1976:98; 2011:13) revolutionary view on staged authenticity is regarded indispensable in explaining a process of commodification in tourism settings. Commodification is a “process by which things (and activities) come to be evaluated primarily in terms of their exchange value, in a context of trade, thereby becoming goods (and services).The principal question in this context is, what happens to other meanings (particularly religious, cultural, and social) of things (and activities) once they become commoditized, particularly under the impact of tourism” (Cohen, 2004:111). Commodification in tourism is perceived as “one aspect of the global process of commodification” (Meethan, 2002:5) and not as an exclusive product of tourism as a self contained system.

Commodification represents one of the most important theoretical concepts in tourism theory. At the same time it is often contested for two reasons: firstly, because of MacCannell’s initial claim that all tourists are in search of authenticity (a claim which he recently repudiated, MacCannell, 2008, 2011), but what they encounter instead are commodified back regions (or false backs); and secondly, because of the premise that front-back dichotomy deceives tourists in believing that they are entering into authentic back region whereby in reality they have been presented with another staged region called ‘false back’. The author claims that there is widespread misconception related to his claim of tourist deception, and further explains that the name staged authenticity does not suggest that “there is ‘real’ or ‘actual’ authenticity in social life, only that there are intentional arrangements, including architecture and decor for tourists, that imply tourists

may experience, or at least at glimpse, the 'real' or the 'actual'" (MacCannell, 2011:18). Interestingly enough MacCannell observes that despite an ongoing critique of his concept of staged authenticity the fact is that "as the realm of the visible grows" in the postmodern world, staging authenticity is "the direction of sociocultural evolution" (MacCannell, 2011:34). The latter concludes that the postmodern society thrives on staged authenticity which is everywhere and even forms part of an individual postmodern personality. In the same vein the staged authenticity "involves the putative removal of barriers to perception between front and back regions, or between the present and the past" (MacCannell, 2011:18). The latter rationalization is of critical importance to the way cultural heritage sites with historical authenticity are presented, interpreted and experienced by post-tourists.

In a response to MacCannell's grave concern with commodification and staged authenticity, Cohen, (2002:271) suggested that authenticity possesses "an emergent quality – initially contrived attractions may over time acquire social recognition as authentic cultural objects and events. Cohen's (post)modern proposition of an emergent authenticity expanded the authenticity discourse. As part of his critique of MacCannell's staged authenticity Cohen proposed the concept of 'emergent authenticity' which he defines as a cultural product "which was at one point generally judged as contrived or inauthentic may, in the course of time, become generally recognised as authentic, even by experts" (Cohen, 2004:110). Drawing on the earlier work of Grabrun (1983) and Greenwood (1989) and the concept of 'emergent ethnicity', Cohen anticipated positive effects of cultural commodification whereby cultural authenticity is not lost or delineated from both locals and tourists but can over time acquire an attribute of 'emergent authenticity'. "In principle it is possible for any new-fangled gimmick, which at one point appeared to be nothing but a staged "tourist trap", to become over time, and under appropriate conditions, widely recognised as an "authentic' manifestation of local culture" (Cohen, 2004:110; 1988:380). In postmodern tourism the process of 'authentication' associated with emergent authenticity makes provision for acquisition of the new authenticity (Disneyland can become authentic).

Greenwood (1989), in the famous case study of the commodification of the festival in Alarde, supports MacCannell's stance on commodification by suggesting: 'Once a cultural product is commodified "the meaning is gone". According to Cohen (2004) this contradicts

the logic of emergent authenticity because cultural products can over time not only acquire new authenticity through 'emergent authenticity' but through commodification they can acquire a new meaning for cultural producers. In his final argument Cohen (2004:114) concluded:

“Mass tourism does not succeed because it is a colossal deception, but because most tourists entertain concepts of “authenticity” which are much looser than those entertained by intellectuals and experts, such as curators and anthropologists. Indeed, for many tourists, tourism is a form of play which like all play, has profound roots in reality, but for the success of which a great deal of make-believe, on part of both performers and audience, is necessary. Tourists willingly, even if often unconsciously, participate playfully in a game of “as if”, pretending that a contrived product is authentic, even if deep down they are not convinced of its authenticity”.
(Cohen, 2004:114)

2.3.1.2 Nominal and expressive authenticity

In the analysis of authentic/inauthentic dichotomy in arts, Dutton (2005:258) distinguishes between nominal and expressive authenticity. The author asserts that a distinction between what is regarded authentic or inauthentic is to a high degree context-dependent (Dutton, 2005:258). The authenticity of the presentation (Dutton, 2005:258) is relevant not only to the context of performing arts but to many issues causative of authentic presentation in modern museums, art galleries and cultural heritage sites. When authentic/inauthentic dichotomy is applied in aesthetics on the wide variety of different contexts, Dutton (2005:259) suggests the first question should be asked: Authentic as opposed to what? Based on the answers to this question the issue of authenticity/inauthenticity of arts falls into two broad categories. The first category relates to *nominal* authenticity which is contrasted with falsity and fakery (forgery and plagiarism) of the artefacts. Dutton (2005:259) further defines nominal authenticity as “the correct identification of the origins, authorship, or provenance of an object, ensuring, as the term implies, that an object as aesthetic experience is properly named”. The concept clearly refers to the provenance of the object, therefore is unable to reveal much about the foundational values and ideas which give a deeper meaning to the object. Or in the words of Davies (2001:260), “one is unlikely to learn much about Western civilisation in considering whether a particular hamburger is an authentic McDonalds.”

The role of the second category is to reveal meaning and deeper values. It refers to *expressive* or *deep* authenticity which “often connotes something else, having to do with an object’s character as a true expression of an individual’s or society’s values and beliefs” (Dutton, 2005:259). The concept is problematic not only because it depends on a number of individual, contentious judgements in assessing how representative (or expressive) the objects or performing arts are of the producers aesthetic goals and cultural values (Davies, 2001:259), but because it must be meaningful and aesthetically authentic for the audiences as well. Interestingly enough Dutton’s interpretation of expressive authenticity (2005:266) corresponds with the characterisation of authenticity in existential philosophy and critical theory. Since the concept is applicable to a number of different contexts it can be applied to both, the objective and constructed authenticity in assessing their respective roles in informing authenticity in the cultural heritage experience.

2.3.2 Authenticity of the tourist experience (demand side approach)

Notwithstanding the study of the tourist experience being fundamental to the study of tourism (Sharpley & Stone, 2010:2) it still remains an ambiguous term. A number of existing definitions of the tourist experience employ a particular disciplinary approach while applying either a modernist or postmodernist viewpoint. According to Volo (2009:112) existing definitions of the tourist experience can be clustered into two main groups, favouring either a sociological or consumer behaviour approach. The social sciences based definitions focus on tourist motivations, activities, interests, meanings, attitudes, search for authenticity, and personal experience (Chronis & Hampton, 2008; Mason & Kuo, 2007:169; McIntosh & Prentice, 1999:590).

The consumer behaviour definitions are derived from an expectation-experience-satisfaction paradigm (Beeho & Prentice, 1997:75; de Rojas & Camarero, 2007:529; Dunkley, Cole & Scott, 2004:82; Morgan & Westwood, 2010) and a number of associated issues. Evidently, the authenticity of the tourist experience falls into a domain of social sciences even though there is growing evidence of the authenticity paradigm entering into the sphere of the consumer behaviour (Kolar & Zabkar, 2010:656).

Even though experience has been well researched in psychology, anthropology, sociology, and other disciplines, Wang (2006:65) ascertains that “the literature on the tourist experience as a *gestalt* phenomenon has still been understudied”. The reasons can be found in the prevalence of the consumer focused studies of the tourist experience which for long dominated the tourism discourse, as well as in the fact that “the nature, context, and possibility of ‘authentic experiences’ remains contested” (McCabe, 2009:28).

The tourist experience as a *gestalt* phenomenon explores the wholeness of the experience and the main principles of perception. In unpacking the phenomenon, the constructs of cool and hot authenticity, mindfulness and mindlessness, and insightfulness are explored in relation to the cognitive (rational) or affective (emotional) dimensions of the tourist experience. Each construct further informs the corresponding dimensions of each theory of authenticity of the tourist experience.

2.3.2.1 Cool and hot authenticity

Tom Selwyn (1996:20-21) in his research on tourism, myths, and mythmaking, differentiates between properties of two types of authenticity, namely the authenticity as ‘knowledge’ or ‘cool’ authenticity and authenticity as ‘feelings’ or ‘hot’ authenticity. The two types of authenticity are founded on the same McCannell’s idea that a “toured object becomes a focus of search for lost authenticity” (Breathnach, 2006:104) but at the same time moves away from MacCannell’s frustration with a deceptive role of staged authenticity in a tourist’s genuine quest for authentic and real. Selwyn managed to integrate the cool and hot dichotomy under one banner of authenticity capturing a duality between the historical facts and fiction, between rational and emotional, between real and unreal.

Cool authenticity is a cognition of “that which can be empirically demonstrated to have occurred” (Jones, 2010:146) such are buildings, monuments, heritage sites, antiquities and other authentic material representations of culture, especially relevant to urban tourism. Cool authenticity is concerned with “authenticity of knowledge in relation to real world” (Selby, 2004:98) which can only be attained through “knowledge about the nature and society of the chosen destination” (Selwyn, 1996:8). Cool authenticity forms basis for Wang’s (1999) conceptualisation of objective authenticity and cognitive dimension of constructive authenticity.

Hot authenticity is an affective state in which responses are generated from the “emotions rather than intellect” (Selby, 2004:98). It embodies the tourist’s “modern and even pre-modern concerns with the ‘authentic self’ and the ‘authentic other’” (Selwyn, 1996:21). Building on MacCannell’s sensitivity with the authenticity of others and authenticity of self, or lack of it, Selwyn’s hot authenticity involves “locating an authenticity of self as a way of counteracting alienation experienced in modernity” (Breathnach, 2006:105). The fact that hot authenticity is concerned with authenticity of self rather than the authenticity of others, being MacCannell’s main concern, initiated a process of re-evaluation of the authenticity studies in tourism which “moved toward a more subjective perspective, intricately related to actual practice” (Noy, 2009:221). This ‘new practice’ resulted in a proposition (Wang, 1999) of a new type of authenticity, the existential authenticity.

Many leading scholars adopted Selwyn’s cool and hot dichotomy (Cohen, 2004:322; Cole, 2007:944; Krosbacher & Mazanec 2010:230; MacLeod, 2006:181; Shaw & Williams, 2004:139; Wang, 2003:44) as a noteworthy theoretical contribution in deconstructing the complex issues inherent in the concept of authenticity.

2.3.2.2 Mindlessness and mindfulness

A social theory of mindfulness is founded in the field of social cognition and provides a framework for understanding “the way in which people think and learn in an everyday setting” (Moscardo, 1996:380). Moscardo (2009:101) suggests that the “mindfulness theory can provide a strong foundation for the development of a theory of tourist experience”.

The original Moscardo’s (1996:383) mindfulness model proposes two sets of factors, namely setting factors and visitor factors, which influence visitors’ behaviour and cognition at built heritage sites (1996:382). Setting factors include the exhibits and displays, guided tours, signage, maps and other elements of the interpretive infrastructure. Visitor factors include familiarity with the place itself and the historical meaning of the place, motivation for visit, and companions. The theory proposes that people bring into any situation or setting their own characteristics which then interact with both, the characteristics of the setting and the role they play in that setting, to create either a mindful or mindless state of cognitive functioning and response to the setting (Moscardo, 1996:382; 2009:102).

Mindlessness refers to a rigidity of a person's mindset which leads to an automatic response to any situation regardless of changes in the context or changes in a perspective. Moscardo proposes two types of mindlessness (1996:381). The first type is either triggered by a familiar routine or, a repetitive formula becomes familiar because it can be easily learned and remembered. The second type is called premature cognitive commitment which refers to a person's inability to learn new things. There are two paths to the second type of mindlessness: any new information considered irrelevant or unimportant to a person is immediately rejected, or, a person holds a preconceived opinion, definition or stereotypes about the subject, persons or historical events which influence what the person will understand from an interpretation of the historical setting (Moscardo, 2009:103). In the context of a cultural heritage setting (setting factors) the mindless response is triggered by repetitive and traditional exhibits, uninventive use of interpretive media, bad signage, and predictable route design. The visitor factors that create a mindless response to cultural heritage are low interest in content, lack of educational motive and high level of fatigue (Moscardo, 1996:383). Mindless visitors will not learn much, will have little understanding and appreciation for the site, are most likely to behave in an inappropriate manner, and will not be satisfied with their experience.

Mindfulness refers to a state of mind which is sensitive to the context therefore able to process the information from different perspectives and make novel distinctions between different contexts (Moscardo, 1996:381). Mindful visitors not only actively process the information but also control and influence their own experience. The setting factors should be innovative, novel, surprising, multisensory, interactive, and provocative in order to trigger a mindful response characterised by increased self-esteem, learning and creativity (Moscardo, 1996:382). The visitor factors that instigate a mindful response are high interest in content, motivation to learn and a low level of fatigue (Moscardo, 1996:383). Mindful visitors would most likely learn more, understand more, will be more appreciative of the heritage site, will behave in a more appropriate manner and be more satisfied with their experience.

Moscardo (1996:386) further conceptualises the mindfulness models of heritage interpretation which the end product should be mindful visitors. It consists of four sets of indicators of the interpretation effectiveness in ensuing mindfulness. These are an increased visitors' attention to exhibits and guides, higher levels of visitors' preference for

the exhibits and tours and their content, higher levels of interest in the content because of the effectiveness of interpretative services, and greater recall of information and mindful learning. Moscardo (1996:386) further proposes the four key principles of mindful interpretation at cultural heritage sites as: it should consist of a variety of experiences; visitors must have control over their experience; interpretation must make connection on a personal level; interpretation needs to challenge visitors.

These principles coincide with what is known as Tilden's (1977) six fundamental principles of heritage interpretation. Relevant to this study are two principles, namely the principle of revelation and the principle of provocation. The principle of revelation stimulates the cognitive experience of visitors as it states that the main goal of interpretation is to reveal the larger truth lying behind any statement of fact (1977:8). Interpretation is not about dissemination of facts but about creating understanding which relate to visitors' personal context. The principle of provocation stimulates the affective dimension of the tourist experience as it contends that the chief aim of interpretation is not instruction but provocation (1977:9). Interpretation should provoke thinking, learning, and emotional connection to heritage (Ivanovic, 2008:193).

As mindfulness is essentially a cognitive concept it is a necessary precondition for an introduction to the affective dimension of the tourist experience which result is insightfulness.

2.3.2.3 Insightfulness as an authentic experience

McIntosh and Prentice (1999:607) argue that mindfulness as a cognitive concept precedes insightfulness. Even Moscardo acknowledges (2009:106) that mindfulness alone does not guarantee that the experience will be positive or that it will elicit changes in tourist knowledge or awareness. Since tourists are more than cognitive in their response to cultural heritage contexts McIntosh and Prentice (1999:607) further propose the insightfulness as a much broader concept which also includes the affective dimension of the tourist experience. The latter defines insightfulness as "both an emotional state of mind in which tourists consciously and emotionally interact with the attraction setting, with their own personal meanings induced and the benefits gained from this process, which is associative and affective, rather than simply cognitive" (1999:607).

The authors define the insightfulness as the search for authenticity, perception and insight (1999:608). Insightfulness represents “the attainment of emotionally-charged and value-laden personal insights and associations” (1999:608) achieved by each tourist individually. Mindful interpretation does not construct one generic experience applicable to all tourists but each experience is negotiated and constructed by each tourist individually therefore is significant only to the individual. Because of the individualistic nature of insightfulness as an authentic personal experience it informs the theory of constructed authenticity.

Many scholars applied the theory of mindfulness (Breathnach, 2006; Budruk, White, Wodrich & van Riper, 2008; Cohen, 2010; Garrod & Fyall, 2000; Prentice, Guerin & McGugan, 1998) and the concept of insightfulness (Apostolakis, 2003; Chronis & Hampton, 2008; Kolar & Zabkar, 2010; Ooi, 2001) and made a valuable theoretical contribution in unpacking the tourist experience as a *gestalt* phenomenon.

2.4 THEORIES OF AUTHENTICITY OF THE TOURIST EXPERIENCE

A tourist’s quest for authenticity (MacCannell, 1973) and meaning (Cohen, 1988) is undoubtedly the main driver of ‘serious leisure’ tourism within a framework of the ‘experiential economy’ (Pine & Gilmore, 1999). The consumers’ reluctance to be treated as undifferentiated masses (Urry, 2002) promulgated the rise of a number of niches in cultural heritage tourism. Because of the ‘proven authenticity’ of their respective resource bases all these new niches appeared to be the guarantors of authentic, ‘differentiated’ tourist experiences. Reliance on ‘object authenticity’ and its presumably causal relationship with the authenticity of the tourist experience (MacIntosh & Prentice, 1999) brought the ‘producers’ of cultural heritage into the fore of tourism discourse. It defined a theory of authenticity of the tourist experience known as objective authenticity.

Understanding the authenticity of the tourist experience soon expanded from being a one-dimensional simple construct, into a multi-faceted, ambiguous construct. The new ‘phenomenology of tourists’ experiences proposed by Cohen in 1979 based upon five modes of experience (recreational, diversionary, experiential, experimental and existential) generated a new theory of authenticity of the experience being a “negotiable rather than primitive construct” (Cohen, 1988:371). The essence of the theory of constructed authenticity postulates that authenticity of an object is no more a guarantee of an authentic experience because every tourist negotiates individually s/his own

experience. It means that theoretically, even a non-authentic site/object can generate an authentic tourist experience (Moscardo & Pearce, 1986). Authenticity finally emerged as a socially constructed but individually negotiated concept capable of accommodating varying degrees of tourists' interpretations and motivations.

The last stage in the evolution of the authenticity of the tourist experiences came with a ground breaking work by Ning Wang (1999) who defined existential authenticity (even though 20 years earlier Cohen proposed exactly the same mode) as the experience of the authentic-self which can only be attained through tourism participation. The authenticity of the site and constructed authenticity have nothing to do with it. The importance of the liminal stage of the tourist 'rites of passage' and belonging to a tourist 'communitas' (Kim & Jamal, 2007:193) renders a construct somewhat independent of the authentic characteristics of the site but still have an influence over the overall experience of authenticity. A detachment of existential authenticity from the objective authenticity of the cultural heritage sites/attractions, and the ensuing calls for a disbandment of objective authenticity and its complete replacement with the existential authenticity (Reisinger & Steiner, 2006a; Steiner & Reisinger 2006a) created a rift between scholars and lead to a crises in authenticity discourse.

2.4.1 Objective authenticity

MacCannell's conceptualisation of authenticity as an objective truth provided a basis for the development of the objective theory of authenticity. It focuses on proven authenticity of cultural heritage attractions as already discussed under 2.3.1. As an objective truth, the authenticity of a tourist attraction or site is defined as what is the "tourist supposed to find in the presence of the sight itself, whereas various kinds of markers (such as pictures, written descriptions) are seen as 'inauthentic' reproductions" (van den Abbeele, 1980:6). Objective authenticity presumes there is an undistorted standard to determine what is or is not genuine (authentic) (Wang, 1999). The pursuit of objective authenticity is viewed as a quest for 'originals' or for the 'truths'" (Kim & Jamal, 2007:183) for "'genuineness' or 'realness' of artifacts and events" (Steiner & Reisinger, 2006a:299). Proven or objective authenticity is considered the main precondition (Waller & Lea, 1998:111) or the main source of an authentic tourist experience.

Even though the historicity or the ‘past’ of cultural heritage must be objectively validated by “an undistorted standard to determine what is or is not genuine (authentic)” (Wang, 1999:353), it remains an intrinsic value which requires further commodification (Ballengee-Morris, 2002:242; Nash, 2000:129; Prentice, 1993:5; Richards, 1996b:267; Shiner, 1994; Stamboulis & Skayannis, 2003:41) in order to be consumed/experienced by tourists. Regardless of the fact that if something is commodified it cannot be perceived authentic any more, objective authenticity still remains the only valid measure of an attraction’s representativeness of the past and its potential pulling power.

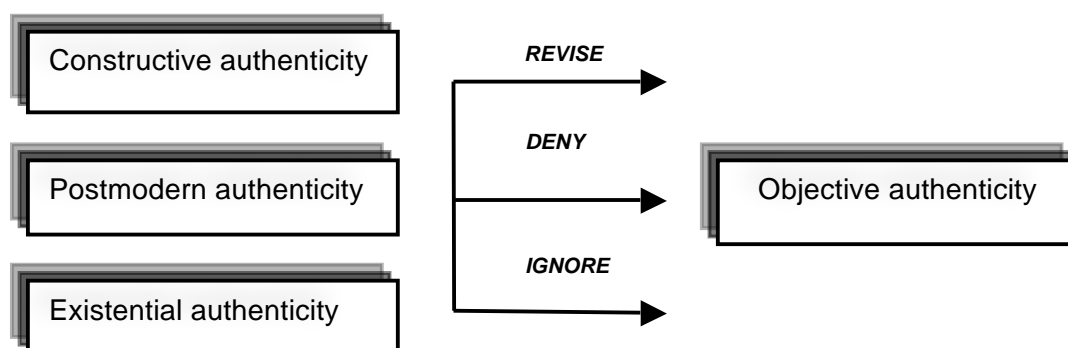


Figure 2.2: Correlation between the main types of authenticity and objective authenticity (adapted from Jia, 2009:73)

An inability to draw a clear line between objective authenticity and the resultant constructed authenticity, which is an individual perception of objective authenticity, raised a question of the methodological usefulness of objective authenticity. Evident from Figure 2.2 is the relationship between the three theories of authenticity and objective authenticity. The postmodernist theory of authenticity denies any possibility of validation of objective authenticity as an objective truth. It arises from the main premise of critical relativist epistemology that objective truth cannot be proven, thus an existence of authentic/inauthentic dichotomy. Existential authenticity renders objective authenticity obsolete as it denies any influence of objective reality on the existential state of being. The relationship between objective and constructed authenticity generates methodological and theoretical problems because two theories are often confused as one (Wang, 1999). As an example, Budruk, White, Wodrich and van Riper (2008:196) validated the objective authenticity of Canyon de Chelly National Monument in Arizona by identifying the main variables making up the constructed authenticity, the most prominent being the preservation of archaeological resources and learning about the site/culture. By definition (MacCannell, 1973), the two identified variables form part of the objective not the

constructed authenticity. As constructed authenticity is perceived to be more useful in explaining the nature of the postmodern experience, there are calls for a complete reconceptualisation of objective authenticity and its inclusion into a cognitive dimension of constructed authenticity. If this is the case then all valid theoretical constructs of authenticity, including cool and hot authenticity and the theory of mindfulness, will also become obsolete.

Since Reisinger and Steiner (2006a:81) openly challenged the usefulness of objective authenticity by questioning its epistemological soundness and calling for its complete abandonment and replacement with existential authenticity, a number of authors contended that objective authenticity should not be discontinued or replaced (Bellhassen & Caton, 2006; Lau, 2011; Mantecon & Huete, 2007; Pernecky & Jamal, 2010). They point to some research findings which reaffirm the role of objective authenticity in informing the authentic tourist experience in cultural heritage tourism (Bellhassen, Caton, & Stewart, 2008:672; Martin, 2010:549). As an example, the research outcomes of Kim and Jamal's (2007) study of the tourist experience at the Texas Renaissance Festival showed that visitors were unconcerned with the objective authenticity of some aspects of the festival, for example clothing that actors wore, but were highly aware of the authenticity of the physical setting and the actual place where the event was held. Naoi (2004:59) examined the difference in visitors' impression of authenticity in Kurashiki Bikan historical quarter in Japan, between high overall evaluation and low overall evaluation groups. The author concluded that authenticity is an attractive feature of the historical district for both groups and appeals to a broad range of visitors. The high evaluation group related the authenticity of the site to 'proven' object authenticity, while low evaluation group related their inauthentic impressions solely to crowding. Almost identical research findings are reported from Mantecon and Huete (2007:327) who argue in support of object authenticity. "Objects considered more authentic are also seen as being potentially more enjoyable, and the presence of large numbers of tourists is identified as the most important factor spoiling authenticity."

It appears that the arguments in support of objective authenticity are still holding ground. Thus, future research should not ignore the nature of the specific visited object or the particular form of tourism as a determinant of the subjective experience (Uriely, 2005). It is evident that objective authenticity plays a fundamental role in informing the authenticity of

the tourist experience and should remain fully integrated into the authenticity theoretical framework.

2.4.2 Constructed authenticity (symbolic)

In his critique of MacCannell's modernist standpoint, Cohen (1979) argues that there is no one single type of tourist in search of one single 'total authenticity' as implied by MacCannell. Cohen's (1979:183) empirical study proved that there are "five modes of touristic experiences", namely existential (the most purist of the tourists who apply the strictest criteria of authenticity), experimental, experiential, recreational, and diversionary (seek mere oblivion on the trip and remain unconcerned with the problem of authenticity of their experiences). "The further one moves down the scale of modes of touristic experiences, the less strict the criteria of authenticity employed by the tourist will tend to become" (Cohen, 1988:377). The five modes are ranked in such a way "so they span the spectrum between the experience of the tourist as the traveller in pursuit of 'mere' pleasure in the strange and novel, to that of the modern pilgrim in quest of meaning in somebody else's center" (Cohen, 2002:71). Findings that different types of tourists are not equally concerned with authenticity and are not equally disturbed by the lack of it because tourists' experience of authenticity is negotiated by each tourist individually, provided a platform for Cohen's (1984) widely accepted tourist typology (drifter - in search of authenticity, individual mass tourist and mass tourist-in search of simulacra). His findings were in agreement with other authors who provided evidence in support of an idea that a tourist assumes many travel related roles therefore there are different types of tourists (Smith, 1989; MacKercher 2002; Redfoot, 1984).

Subsequently Cohen generated a new theory of authenticity of experience being a "negotiable rather than primitive construct" (Cohen, 1988:371). Cohen believes that instead of scholarly concern with authenticity as an objective truth the focus should be shifted to explain "what endows his [or her] experience with authenticity in his [or her] own view?" (Cohen, 1988:378). Authenticity of an object is no more a guarantee of an authentic experience because every tourist individually negotiates his own experience. It means that theoretically, even non-authentic site/object can generate an authentic tourist experience, a wild thesis at the time, but soon proven by Moscardo and Pearce (1986) to be correct.

Moscardo and Pearce (1986) extended the work on authenticity by “proposing that tourists can achieve an authentic experience or insight into the lives of others through relationships with people within tourist settings” (1986:470). MacCannell’s and Cohen’s belief that a “tourist is searching for an authentic experience entirely in the present proved as an obstacle in “discussing the tourists’ search for insight into the real lives of those who lived in the past” (Moscardo & Pearce, 1986:470). Authenticity of the objects and spaces is not only experienced in real time but can be attained through recreation and reconstruction of the past in the context of historic theme parks, a premise which is completely contradictory to the concept of authenticity promulgated by both MacCannell and Cohen.

The research conducted by Moscardo and Pearce (1986) at five Australian theme parks provided surprising proof that the tourist experience in historical theme parks is perceived authentic by the visitors, despite the fact that objects and space are not authentic but ‘staged’ to resemble the originals from the past. This finding has shown the weaknesses in the conceptualization of authenticity and proposed the new set of criteria that include the historic theme parks. These criteria are “that the historical setting is likely to be presented as authentic; that it must be seen as authentic by those who are motivated to visit such settings; and that it should offer visitors a chance to appreciate some aspects of a past society or culture” (Moscardo & Pearce, 1986:477).

Not only has the appearance of historic theme parks as a new type of cultural attraction modified the notion of authenticity, but at the same time it warranted a new, very interesting development. Since the ‘past’ of cultural heritage cannot speak for itself, a traditional interpretive infrastructure typically used in museums had to be adapted to new contrived tourist spaces. Obviously, past culture and heritage have to be recreated in the most accurate manner to be experienced as authentic and regarded as a source of learning, but at the same time they have to provide an entertaining, relaxed environment where tourists do not feel pressure. Museum concepts of presentation and interpretation had to be adapted to suit the requirements of new ‘experiential’ economy. It was achieved through edutainment which was quickly adopted by cultural heritage proper and translated into a theory of mindfulness.

Cohen’s (1988) conceptualisation of authenticity starts from a premise that authenticity is a subjective, individually negotiable concept. The fact that authenticity is socially

negotiable does not mean that tourists are unable to distinguish between authentic and inauthentic. This standpoint paved a way to an experiential approach to authenticity which managed to fuse the two antagonistic sides of Dann's (1977) demand-supply paradigm. Furthermore, as shown in Figure 2.1, constructed authenticity is the only authenticity theory which has links with all three phenomenological dimensions of authenticity, namely modernism, postmodernism and transmodernism. Consequently, it can be assumed that constructed authenticity holds a key to the unification of all three theories of authenticity into one holistic model.

2.4.3 Existential authenticity

The last stage in the evolution of the authenticity of the tourist experience came with the post-modern landmark work of Ning Wang (1999) who defined existential authenticity as the experience of the authentic-self which can only be attained through tourism participation. Focus on tourism participation further reinforces the importance of Turner's liminal stage of the tourist 'rites of passage' and belonging to the tourist 'communitas' (Kim & Jamal, 2007:193). Authenticity in this existential sense becomes *self-referential* (Cohen, 2002:4) since the external circumstances, among others, the authenticity of the site, has nothing to do with it.

Wang (1999) further distinguishes between two types of existential authenticity, intrapersonal and interpersonal. Intrapersonal authenticity can acquire two forms, namely bodily feelings, and self making or self identity. Both types of intrapersonal authenticity are seen as human reactions to routinisation and over-predictability of an everyday (alienated) life in the MacCannellian sense. Bodily feelings are mostly associated with beach tourism when the body alters "its routine existence and enters an alternative, yet intensified, experiential state: recreation, diversion, entertainment, spontaneity, playfulness, or in short, authenticity in the existential sense" (Wang 1999:362). Self-making or self identity "is an implicit dimension underlying the motivation for tourism, particularly for traveling off the beaten track" (Wang, 1999:363). It arises from the Maslow's self-actualisation need which is impossible to fulfill in the circumstances of everyday work and social role-playing. Participation in adventure tourism, cruise tourism, mountaineering and other types of nature based tourism is able, according to Wang to best "compensate for the boredom and lack of authenticity felt in everyday life" (Wang, 1999:363).

While tourism is often deemed as search for authenticity in others (spaces and times) interpersonal authenticity represents “a search for authenticity of, and *between*, themselves” (Wang, 1999:363, italic in original). Interpersonal authenticity also embodies two distinct forms, the family ties and the *communitas*. While the former represents a reinforcement of family bonds and togetherness facilitated by tourism activities, the latter signifies an “unmediated relationship not governed by social norms and regulations” called the *communitas* (Kim & Jamal, 2007:193). This unstructured temporary social group is capable of satisfying a genuine human need for social interaction and belonging, without the anxiety of everyday life. In the tourist *communitas* “tourists can ease themselves of the pressures stemming from inauthentic social hierarchy and status distinctions” (Wang, 1999:365) and communicate with a fellow tourist in a friendly, free and authentic way (Uriely, 2005:207). Some authors (Cole, 2007:955; Knudsen & Waade, 2010:12) argue that existential authenticity does not only denote a personal attribute but can acquire collective existential meaning in reinforcing cultural identities and cultural pride in communities exposed to tourism.

It should be emphasised Wang conceptualised the existential theory of authenticity with the natural settings and nature based activities in mind. The fact that existential authenticity is somewhat independent of the authentic characteristics of the site poses a problem in identifying and interpreting tourists’ motivation for visiting authentic historical sites as a source of self actualisation. Interestingly enough, as self-actualisation is the ultimate transformatory goal of Wang’s existential authenticity it can, paradoxically to Maslow’s philosophy, also occur in places of artificiality, such as, for example, Disney theme parks. Even though Ryan (2002:9) argues that this possibility is not quite inconsistent with Maslow’s original work as every self-actualised person is qualitatively different from another, a suggestion that existential authenticity can occur in contrived, manipulated, inauthentic places point, according to Williams (cited in Ryan 2002:9) to a spiritual breakdown in the modern (read postmodern) society. Furthermore, as inauthenticity can be ascribed to the tourists’ inability to meaningfully interpret sights, events and objects of tourist encounters (Jamal & Hill, 2002:99) regardless if the tourism settings are spurious or authentic, the question arises in which way the exclusion of objective authenticity better informs the existential authenticity than its presence. Wang’s thesis that even inauthentic tourist experiences can, under certain conditions, result in existential authenticity (presumably intrapersonal) is not only paradoxical, but ironically, it

can be regarded as proof of the existence of a correlation between authenticity of experience and the authenticity of the setting, the connection initially negated by the same thesis. Consequently, as Wang's existential theory of authenticity does not explain the relationship between the tourist and the object in the "situated touristic space" (Jamal & Hill, 2002:88), the role of objective authenticity in informing the authenticity of the tourist experience in cultural heritage tourism, is therefore not challenged, but rather reaffirmed. Two examples can substantiate this claim.

Herbert (2001:315) proposed that an exceptional experience is the main objective quality of the literary site, which he defines as the opposite to the ordinary, everyday experience. A newly proposed model of literary tourism (Herbert, 2001:315) has been successfully tested by Jia (2009:80) who confirmed the reliability of an exceptional/extraordinary experience as a factor central to existential authenticity. Both studies apply the concept of extraordinary experience originally proposed by Arnold and Price (1993) who identified three factors constituting the extraordinary experience in a natural setting, namely the communion with nature, a feeling of connection and group's identity in tourist 'communitas', and, thirdly the personal growth or renewal of self. As the first factor can only be identified against the objective authenticity of the natural setting the last factor pertinent to the intrapersonal dimension of the existential authenticity is also dependent on the authenticity of the setting.

The notion of 'place' is often explored in conjunction with objective (Jamal & Hill, 2004:369) or constructed authenticity (Hayllar & Griffin, 2005; Jia, 2009:76) but in some instances in combination with objective and existential authenticity (Breathnach, 2006:109). As proof of the latter, Buchmann, Moore and Fisher (2010) and Belhassen, Caton and Stewart (2008) in their respective studies of film and pilgrimage tourism, use the concept of 'theoplacity' as the unifying construct resultant of the influence that the heritage setting (and ideology) has on the experience of self or existential authenticity.

The three theories of authenticity presented so far not only transformed the notion of authenticity from a purely one-dimensional, objective construct, to a multidimensional concept acting as both, push (demand side) and pull (supply side) factor in tourism travel, but according to Apostolakis (2003:801) finally brought the "two component parts (tourist and attraction) together, under a unified model". It was only recently that the two

inherently modern constructs, namely authenticity and tourist experience, brought much needed cohesion to a highly fragmented discourse while providing a structure to a postmodern notion of cultural heritage tourism.

In the context of experiential economy the tourist experience finally emerged as the new commodity bringing both sides of supply-demand tourism continuum closer together. Based on the unique experiential value (Uriely, 2005) arising from a consumption of authentic cultural heritage attractions, the transformation of production and consumption characteristics of experiential economy, resulted in the convergence between heritage and tourism. Since the two sides converge in the realm of historical cultural heritage, understanding the internal make up of authenticity becomes even more complicated. The fact that authenticity also operates as a “contemporary marketing tool capable to impact on both motivation and image of a heritage attraction” (Apostolakis, 2003:808) makes understanding the authenticity of the tourist experience critical to a success of present and a future cultural heritage site/product developments.

2.5 CONCLUSION

Both, modernism and postmodernism, promulgate two opposing views on authenticity. The concept of the *tourist bubble* Boorstin’s (1992[1962]) is in complete contradiction with MacCannell’s (1973) proposition that the essence of mass tourism is the modern pilgrimage driven by tourists’ search for authenticity in real time and other spaces. These two contrasting views on authenticity divided positivists along the authentic–inauthentic binary leading to a further fragmentation of a discourse. Even though these two modernist views on authenticity appear to be poles apart they are both highly dependent on objective authenticity or realness of tourist attractions. While positivists reinforce the importance of objective authenticity in tourism, the postpositivists reject any possibility that authenticity can be proven in any rational, positivistic sense. Furthermore, the postmodernist focus on fun and enjoyment broke down the boundaries between work and leisure, and between tourism and everyday life. It resulted in proliferation of new types of simulated postmodern attractions, the theme parks, which according to Craik (1997:115) represent the tourist super bubbles. This particular transgression of Boorstin’s (1992[1962]) modernist concept of the tourist bubble and pseudo events into postmodern tourism discourse, even though it might appear as an evolutionary progression, proved

detrimental in assessing the role of objective authenticity in postmodern cultural heritage tourism. As indicated earlier, the notion of pseudo events in modernity is defined as inauthentic when assessed against the rationality of objective authenticity. Since postmodernism famously refuted the authentic/inauthentic duality, the concept is mindlessly dragged into tourism discourse to explain contrived theme park developments, which in turn define the experiential traits of the postmodern paradigm such are sameness, flatness, depthlessness, superficiality, nostalgia, hyperreality, and simulacra.

In this broad postmodern theoretical context the notion of authenticity becomes highly problematic (Bruner, 1994:402) especially for cultural heritage tourism which is deeply grounded in the authenticity of the historical reality. It poses a problem for the relationship between postmodern social theory and cultural heritage tourism admittedly characterised “by a series of contradictions” (Nuryanti, 1996:250). The main contradiction arises from the fact that the dynamics of tourism and its ever-changing nature is in disagreement with stability, tradition, and historicity being the main characteristics of cultural heritage. It destabilised the discourse and instigated a paradigm shift from the objectivistic approach to authenticity as the ‘genuiness’ of the objects typical of modernism, to postmodernists disbandment of authenticity into a plurality of meanings which are “historically, culturally, politically and even personally determined” (Tribe & Airey, 2007:11).

Evidently, the “dialectics of authenticity and the loss of the real, stand at the heart of theories of postmodernism, and anticipate what Baudrillard and Eco in their respective thoughts on travel called hyperreality” (Gemunden, 1996:115). Even though both modernism and postmodernism proved useful in explaining contemporary tourism issues relevant to tourism theory in general, “their long-term utility is doubtful because of rapidity of change in production frameworks and the structure of society over the longer term.” (Dann, 2002:330). Furthermore, in explaining the concept of authenticity in cultural heritage tourism the two platforms generated fragmented rather than integrated theoretical discourse, hence not very helpful in integrating three reigning authenticity theories into the new theoretical model of authenticity of tourist experience.

For cultural heritage tourism the postmodernist disregard for objective authenticity represents an unbridgeable theoretical impediment and lead to a crisis of authenticity

(Noy, 2009:220). The main causes of crisis of authenticity in cultural heritage tourism can be attributed to the following theoretical deficiencies:

- Each phenomenology, modernism and postmodernism, promulgates two divergent views of authenticity.
- As postpositivistic ontology refutes the authentic/inauthentic dichotomy it completely trivialise and dilute the main premises of the authenticity discourse as all valid authenticity related constructs are defined in duality, against the opposites (commodified-staged; back-front; cool-hot; mindful-mindless).
- Unlike in any other type of tourism the issue of authenticity in cultural heritage tourism is central to both sides of the supply-demand paradigm as it informs both, the authenticity of an object and the authenticity of the tourist experience.
- Persistent calls to declare objective authenticity obsolete are absurd as each theory of authenticity contains both cognitive and affective dimensions of the tourist experience.
- Tension between theories of objective and existential authenticity is currently holding up the highly anticipated theoretical integration of all three theories into one unified model.
- Postmodernism and its postpositivistic ontology are unable to provide a platform for integration of the three theories of authenticity.

In the light of the fact that postmodernism is unable to provide a platform for the new hopeful tourism and the fact that postmodern ontology is unable to integrate the cognitive and affective traits of authenticity of the tourist experience arising from consumption of authentic cultural heritage, it is suggested that transmodernism offers the most useful platform for an integration of the three theories of authenticity into one model in which constructed authenticity should assume the central role.

CHAPTER 3

CULTURAL HERITAGE TOURISM: GLOBAL AND SOUTH AFRICAN PERSPECTIVES

“A destination is never a place, but a new way of seeing things.”

Unknown 2011

3.1 INTRODUCTION

The emergence of cultural tourism as a theoretical construct (Boniface & Fowler, 1993; Hughes, 1995:782) coincides with a paradigm shift from modernism to postmodernism (Uriely, 1997:982) which created new grounds for a multiplicity of ontological approaches to tourism theory in general (Mathieson & Wall, 1982:14-25; Carr, 2002:976) and cultural tourism in particular (Richards, 1996a, 1996b). The fluid nature of postmodern tourist experience resulted in a breakdown of a once homogenous 3S mass tourism market into a number of Special Interest Tourism's (SIT), including cultural tourism, and further fragmentation of each SIT into a number of subtypes (Jafari, 2003:552) or micro niches (Smith, MacLeod & Robertson, 2010:161). Even though there is no scholarly consensus regarding the main subtypes of cultural tourism it is evident that the cultural heritage resources are the main criteria for delineation between the foremost subtypes of cultural tourism. As an example, Smith (2009:17) proposed six subtypes of cultural tourism namely, cultural heritage, art, urban, rural, indigenous, and contemporary cultural tourism, while Robinson and Novelli (2005:9) anticipated five subtypes, such are heritage, tribal, religious, educational, and genealogy cultural tourism. In a chaotic landmark of postmodern endless differentiations triggered by the experience driven consumption, cultural heritage tourism gave rise to a number of specialised forms (Smith, 2003:36-43) whereas each form is representative of a particular cultural resource a guarantor of differentiated and authentic tourist experience. The best known specialised forms of cultural heritage tourism are, among the others, dark tourism (Cohen, 2011; Dann & Seaton, 2001; Lennon & Foley, 2000; Miles, 2002; Sather-Wagstaff, 2008; Stone, 2006; Stone & Sharpley, 2008, 2009), ethnic tourism (Moscardo & Pearce 1999:418; Yun, Hennessey, MacDonald & Maceachern, 2007:102), creative tourism (Richards & Wilson, 2006:1214), folk tourism (Chhabra, 2001; Halewood & Hannam 2001:567), tribal tourism (McIntosh, 2004; Morales, Cano & Mysyk, 2004), historical tourism (Chronis, 2005:399;

Medina, 2003), justice or legacy tourism (Higgins-Desbiolles, 2008), literary tourism (Cohen-Hattab & Kerber, 2004; Herbert, 2001; Jia, 2009), film tourism (Buchmann, Moore & Fisher, 2010), food tourism (Carroll & Wheaton, 2009; Cohen & Avieli, 2004:759; Hughes, 1995; Quan & Wang, 2004), political tourism (Clarke, 2000), pilgrimage tourism (Belhassen, Caton & Stewart, 2008; Collins-Kreiner, 2010; Kelner, 2001; Poria, Butler & Airey, 2004a; Uriely, Israeli & Reichel, 2003), battlefield tourism (Dunkley, Morgan & Westwood, 2010), historical tourism (Handler & Saxton, 1988; Mooney-Melvin, 1991; Ooi, 2002), colonial tourism (Balengee-Morris, 2002), indigenous tourism (Martin, 2010; Moscardo & Pearce, 1999), and other emerging forms.

Not only that scholars could not agree on the main subtypes of cultural tourism, but the general taxonomy of cultural tourists also to be proved an extremely complex and contentious theoretical task. Realisation that any tourist with any type of motivation can consume cultural heritage available in a destination deemed the centrality of cultural motivation not a sufficient criterion in distinguishing between the main types of cultural tourists (McKercher, 2002; McKercher & du Cros, 2002, 2003), thus an inclusion of the depth of experience sought as the second dimension. In addition, *great debate* on the role of the three types of authenticity in informing tourist experience created additional complications in both operational and theoretical approaches to defining cultural heritage tourism.

Notwithstanding the abovementioned theoretical difficulties, cultural heritage tourism is currently the most prevalent type of tourism in the world. With 37% (ATLAS, 2009:98) to 40% (OECD, 2009:21) of all world travel being culturally motivated, and 52% (ATLAS, 2007:5) of all tourists are visiting cultural heritage sites regardless of motivation, there is no doubt that cultural heritage tourism currently dominates the global tourism scene.

Contrary to worldwide trends, development of cultural heritage tourism in South African did not attract neither scholarly nor government's attention. Lack of the national government's strategic focus, a deficiency of the statistical data, and sporadic academic research into the field are some of the reasons for the erratic, unregulated and limited number of cultural heritage offerings in South Africa. Even more worryingly, the unsatisfactory tourists' cultural experiences arising from the consumption of presumably authentic and unique South African cultural heritage products are counterproductive to

South African Tourism (SAT) marketing efforts in promoting South Africa as a cultural tourism destination. It is argued that the core problem does not lie in the lack of tourists' interest in South African cultural heritage but rather in unsophisticated interpretation and presentation of our few cultural heritage products.

This chapter will present an overview of the main theoretical approaches to defining cultural heritage tourism, reassesses the role of cultural motivation in the actual consumption of cultural heritage, review the main types of cultural tourists from McKercher's (2002) typology and their profile characteristics based on the ATLAS findings, outline the main phases in development of cultural heritage tourism in the world and Africa, review the current state of cultural heritage tourism in South Africa, and lastly critically examine the issues arising from cultural heritage tourism activities and the actual experiences of South Africa's main long-haul tourism source markets.

3.2 DEFINING CULTURAL HERITAGE TOURISM

Unlike any other type of tourism, cultural heritage tourism is more often described than it is defined. Vague statements such as 'tourism centered on what we have inherited' (Yale, 1991:21) which a 'contemporary society chooses to pass on' (Ashworth & Tunbridge, 2000:6) through 'a selective portrayal of the past in the present' (Waitt, 2000:836) do not offer much substance as expected of a definition. Instead of a definition the concept of inheritance emerged as the common denominator for all cultural heritages centered definitions. Because in its traditional sense, inheritance denotes a transfer of historical values from the past to future generations (Nuryanti, 1996:249), the term heritage was habitually used to refer to cultural inheritance only. However, the postmodern anxiety with the sustainability of natural resources also being recognized as an inheritance, created a major theoretical complication for the discourse. This new connotation of the term heritage to include both cultural and natural resources triggered an ongoing academic debate in selecting the term best suited to depict the type of tourism based exclusively on cultural heritage resources. While one group adopted the term cultural heritage tourism (Nyaupane, White & Budruk, 2006:81; McIntosh & Prentice, 1999; Richards, 1996a & b, 2002, 2003, 2007, 2011:15; Ritchie, Carr & Cooper, 2003:56) to distinguish cultural from natural heritage, the other group argues that "the use of the adjective *cultural* before the noun heritage is superfluous" (Ashworth, 2008:28; Garrod &

Fyall, 2001; Jamal & Kim, 2005:59; Prentice, Guerin & McGugan, 1998:5) because all heritage is coming from the past thus *is* cultural by definition; consequently the term heritage tourism can only refer to consumption of the cultural past. The term adopted in this study is cultural heritage tourism as initially propagated by Richards (1996b:262, 2011:15) and accepted by ATLAS (2001, 2003), ETC (2005) and other international and national organisations.

Another issue pertinent to this study is the definition of the new emerging type of cultural heritage tourism arising from utilisation of uniquely South African cultural heritage related to the history of apartheid. Cultural heritage sites such as Robben Island in Cape Town, Hector Peterson Memorial in Soweto, Red Location Museum in Port Elisabeth and Constitution Hill in Johannesburg, to mention but a few, are classified in tourism theory as dark heritage sites (Cohen, 2011; Strange & Kempa, 2003) and form part of dark tourism (Lennon & Foley, 2000; Stone, 2006; Stone & Sharpley, 2008) also called thanatourism (Dann & Seaton, 2001; Seaton, 2009). Stone (2006:146) defines dark tourism as “the phenomenon by which people visit, purposefully or as part of a broader recreational itinerary, the diverse range of sites, attractions and exhibitions which offer a (re)presentation of death and suffering.” The author further suggests that the *darkness* of dark tourism attractions can be scrutinised along the ‘darker-lighter paradigm’ (Stone, 2006:150). In Strange and Kempa’s (2003:387) comparison of the world’s two most famous prison sites, Alcatraz and Robben Island, the former emerged as heavily commercialised and entertaining *light* heritage site, while the later still possesses “a high degree of political influence in its design and interpretation....perceived a ‘shade more serious’ in its contemporary representation of penal (in)justice than its Alcatraz counterpart” Stone (2006:150) and Sharpley (2009:20) identifies four shades of dark tourism (pale tourism, grey tourism demand, grey tourism supply, and black tourism) and categorises Robben Island under grey tourism supply as opposed to black tourism of Auschwitz-Birkenau concentration camp in Poland and the crash site of American Flight 93 (Sharpley, 2009:20).

It is argued that so called dark tourism sites in South Africa emerged as the symbols of the nation building and reconciliation as part of South African post apartheid transformation to democracy and as such cannot be regarded as merely reminiscent of the *dark* period of the South African past but rather as the new class of cultural heritage attractions representative of the new South African national identity. If this is the case it

would be mindless to scrutinise these cultural heritage sites within the framework of dark tourism but rather to regard them as part of South African cultural heritage in the true spirit of national inheritance. Another argument in support of political cultural heritage to be regarded as part of cultural heritage and not dark tourism supply, lays in the fact that tourists visit those sites to experience *new*, not old South Africa. It is not to say that these sites are not associated with the human suffering or that the tourists' experiences are not highly emotional but rather that the context of the experience is not best understood within the framework of dark tourism. In support of the argument it is worth noting that the South African most famous brand, the 'Madiba Magic', and the miracle of peaceful transition also play a prominent role in re-inventing apartheid "as part of the selling of the new South Africa to tourists and visitors" (Bremner, 2007:100) and as such is the most probable reason for tourists' visiting and experiencing South Africa as a new, miracle democracy (as opposed to visiting dark heritage sites associated with old South Africa). In the South African case the past is not *in* the past as is the case of the second World War concentration camps or the 9/11 site in New York, but *is* part of the present historical moment and for that reason should be considered the new class of uniquely South African cultural heritage attractions regarded as an integral part of the national cultural heritage.

Evidently, as a type of tourism, cultural heritage tourism is an extremely complex phenomenon subsequently plagued with various theoretical and operational problems which hindered development of an all encompassing definition. Instead of concentrating on an impossible task of generating a definition, McKercher and du Cros (2002:6) proposed a thematic approach to defining cultural tourism. The four main themes depicted by McKercher and du Cros (2002:3) have been integrated into the European Travel Commission's (ETC, 2005:2) conceptual framework of cultural tourism. The framework consists of two axes, whereby the vertical axis is representative of the conceptual approach and the horizontal axis represents the operational approach to defining (and researching) cultural tourism. Since the horizontal axis depicts a supply-demand dichotomy which has been already applied on theories of authenticity addressed in chapter 2, the same dichotomy is deemed appropriate in defining cultural heritage tourism. This particular framework proved useful for defining (and researching) cultural heritage tourism as it facilitates an integration of, on one side, the main issues related to motivation and measurement of tourist activities and experiences pertinent to this study, and on the other side the three theories of authenticity of the tourist experience.

3.2.1 Heterogeneity of the discourse and question of definition

Notwithstanding both, inheritance and authenticity, being highly contested concepts in academic literature, the relationship between tourism and cultural heritage resulted in a number of heterogeneous issues such as commodification, identity, place-making, and others, whereby each issue is defined and interpreted from a multiplicity of disciplinary paradigms, mostly social and business sciences. To illustrate the problems arising from the scope and the multiplicity of disciplinary approaches to defining cultural heritage, Table 3.1 provides an overview of some important theoretical issues.

Table 3.1: Theoretical issues and disciplinary approaches in defining cultural heritage tourism

AUTHOR	DISCOURSE or APPROACH	THE MAIN ISSUE
Shackley (1994:396)	Commodification of cultural heritage	How do we define the past? "Are we, in heritage tourism, displaying a frozen ethnographic moment or a process undergoing continual cultural evolution?"
Hughes (1996:707,708)	Cultural tourism discourse	Heritage tourism refers to historical tourism thus contemporary modes of experience have been excluded; Entertainment should be included in the scope of cultural tourism.
Richards (1996b:264,277)	Consumerism	"Cultural and heritage attractions are an essential part of the consumption practices that order the contemporary landscape of production" (1996:264). "The requirement that tourists should possess certain level of cultural capital in order to participate in heritage consumption ensures that heritage consumption is socially as well as spatially constrained" (1996:277).
Hannabuss (1999:297)	Discourse of nostalgia	"The past has been made to live and has become a commodity with a large economic industry riding on its back."
Garrod and Fyall, (2000:683)	Discourse of sustainability in heritage management	Heritage is our inheritance; it includes both cultural and natural resources and therefore the focus on sustainability.
Taylor, (2001:9)	Discourse of sincerity in tourism	"Production of authenticity is dependent on some act of (re)production." "It is conventionally the past which is seen to hold the model of the original". Question of sincerity in creation of

		experience through contact between hosts (Maori) and guests 'being constrained by structured and short performances which rely on caricature and stereotypes'.
Ooi, (2002:612)	Postmodern experience and the packaged past	"The actual past can only be approximated in the packaged past, which is marginal as the agenda defines the story more than the concern for truth" – in postmodernism past is redundant and "packaged pasts are shallow and are as good as fictitious constructs".
Chhabra, Healy, and Sills, (2003:703)	Market approach to authenticity in heritage festivals	Perceived authenticity, not the objective authenticity, is the main principle in developing (re-creating) heritage festival tourism; "firstly an attempt is made to copy the original (reproduction), and the copy is then modified to meet the needs of (post)modern tourists" (production).
Jamal and Kim, (2005:62)	Discourse of power and colonisation	"Is it possible for heritage tourism to provide transformative experiences and opportunities for belonging and identity through exploration and learning about the representation of the past under the constraining structures and mediated environments" which recreate the original myth and commodify the past? Tourists are buying the ideas of progress embedded ideologically in colonial heritage and cultural sites.
Middleton (2007:11)	Urban heritage setting and tourist experience	"For the urban heritage tourist culture denotes 'what has gone before' evoking a distinct nostalgia for the past" "Tourist must anchor spatial meaning through the very presence of true historical settings and structures if the experience is ever to be realised" Wang's claim that authenticity of the place is "superseded by the evocation of a personal existential authenticity" through release of personal feelings is proven not to be true for urban heritage tourists.

A notable absence of a theoretical definition of cultural heritage tourism can be attributed to the following reasons:

- Firstly, as cultural heritage tourism refers to everything (cultural) that is inherited from the past (Yale, 1991:21), it contains a vast scope of dissimilar cultural heritage resources that includes anything from history, art, science, lifestyles, architecture (McCain & Ray, 2003:713), traditions (Hughes, 1996:707; Smith, 1989), re-enactments of past activities (Halewood & Hannam, 2001:568) to nostalgia, a peculiar commodity created through a complete manipulation of the past (Breathnach, 2006:101;

Hannabuss, 1999:298); obviously dissimilar issues cannot be summarised in one definition.

- Secondly, a definition should make provision for a number of theoretical issues arising from interaction between cultural heritage resources and tourism; these issues range from authenticity (Chronis, 2005:388; Harvey, 2001:326) and commodification (Ballengee-Morris, 2002:242; Nash, 2000:129;), to interpretation and presentation of cultural heritage (Hillis, 2005; Medina, 2003; Moscardo, 1996, 2009; Tufts & Milne, 1999).
- Thirdly, an all encompassing definition is clearly restricted by the number and diversity of disciplinary approaches involved in cultural heritage tourism spanning from anthropology (Graburn, 1983; Smith, 1989; Nash, 1981; Pearce & Butler, 1999; Prentice, 1993) and sociology (MacCannell, 1976; Cohen, 1984), Urry, 2002), to business management and marketing (Ashworth & Tunbridge, 2000; Crouch & Ritchie, 2005; du Cros, 2001:166; McKercher & du Cros, 2002:13-24; Middleton, 2007).
- Fourthly, unlike any other type of tourism, tourism system theories identify cultural tourism as a special interest tourism (SIT) (Smith, 2019:16; Weiler & Hall, 1992) while motivational theories regard cultural tourism as the main type of tourism enclosing various forms of tourists' consumption and activities (Smith, McLeod & Robertson, 2010:160-163). Consequently, cultural heritage tourism is equally regarded as a subtype of cultural tourism as well as one amongst many forms of cultural consumption as part of cultural tourism motivated travel. These two fundamentally different viewpoints created an ambiguity in theoretical and operational approaches to defining cultural heritage tourism.
- Finally, as shown in Table 3.1, numerous definitions of cultural heritage tourism have been operationalised to suit the needs of individual research studies, whereby each study focuses on the specific theoretical issues approached from the specific academic discipline.

In light of the fact that a number of heterogeneous issues as shown in Table 3.1 hampered further development of a definition, it is suggested that a discourse should be firstly thematically conceptualised (McKercher du Cros, 2002; ETC, 2005:2) and then operationalised alongside Dann's (1977:186) demand – supply paradigm.

3.2.2 Thematic approach to defining cultural heritage tourism

In an attempt to make some sense of numerous definitions of cultural tourism, McKercher and du Cros (2002:4-5) clustered them into four groups: tourism derived definitions (as SIT, part of tourism system, business perspective), motivational definitions (motives for visit), experiential or aspirational definitions (educational role, authenticity of experience), and the operational definitions (activity centered). McKercher and du Cros (2002:6) further recommend the thematic approach to defining cultural tourism derived from its four constituting elements, namely, tourism, the use of cultural heritage assets (conservation vs. tourism use), consumption of experiences and products, and the tourist. The UNWTO and ETC (2005:2) further built on the McKercher and du Cros's (2002) four themes and proposed the thematic model in which each theme is positioned at one end of the vertical and horizontal axes (depicted in Figure 3.1) embodying the conceptual and operational approaches to defining cultural tourism respectively.

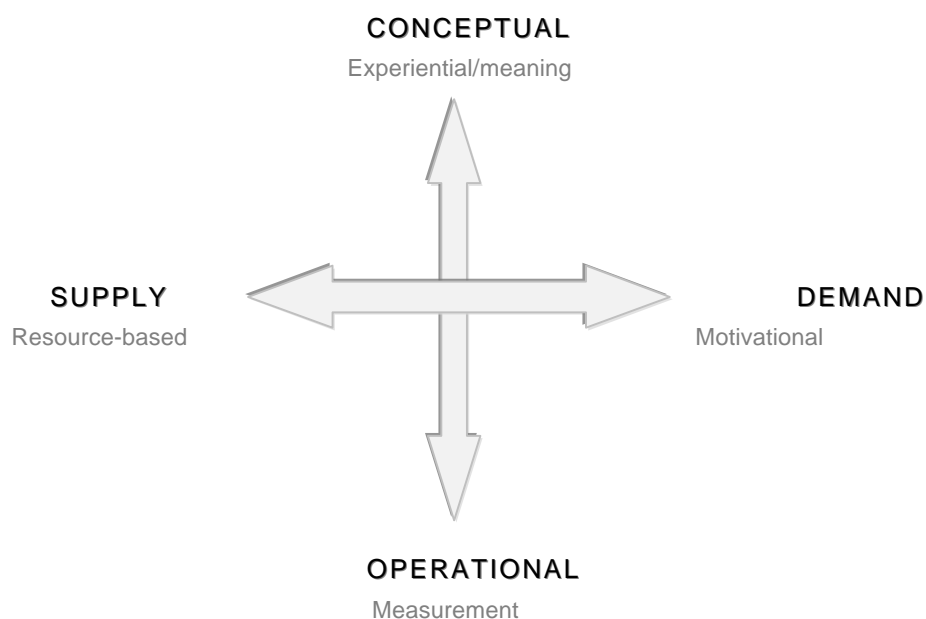


Figure 3.1: Theoretical approaches to cultural tourism
(Adapted from: ETC, 2005:2)

The vertical axis represents a measurement–meaning approach to defining cultural tourism. At the top end of the vertical axis lies the experiential-meaning approach which deals with the nature of the tourist experience in conceptual terms (what does it actually mean). The issues pertinent to three theories of authenticity of the tourist experience fall

into the experiential/meaning approach. The opposite end of the vertical axis deals with the operational issues such as identifying the main types of cultural tourists and measuring the nature, scale, scope, and character of tourist cultural activities undertaken at the site, attraction or a destination.

The horizontal axis represents the operational approach to defining cultural tourism as it focuses on “cultural tourism as a segment of tourism industry and the demands of the cultural tourist” (ETC, 2005:2). It encapsulates the system approach to cultural tourism which assumes Dann’s (1977:186) push-pull tourism structural model. The majority of definitions of cultural tourism are positioned at the two ends of the horizontal axis. While descriptive definitions fall into the supply side as they deal with the (authentic) nature of cultural (heritage) resources, the conceptual definitions fall on the demand side as they deal with the tourist motivations for consumption of different classes of cultural resources.

3.2.2.1 Descriptive definitions: supply-side approach

Descriptive definitions of cultural heritage tourism represent the resource/product based approach to defining cultural heritage tourism (Richards, 2002:1056). Ritchie, Carr and Cooper (2003:56) suggest that the cultural heritage resource base “consists of many different forms of attractions, ranging from tangible products (such as buildings), to intangible products (such as folklore, customs and traditions).” Descriptive definitions are derived from the supply side of Dann’s model (1977) conceptualised within the Tourism Attraction System (Leiper, 1990:383; Richards, 2002:1056) which allows for a delineation between the main types of cultural tourism defined as special interest tourism (SIT). Consequently, the descriptive (resource-based) definitions can vary from cultural tourism regarded as SIT (Smith, 1989:5; Smith, 2003:36-43) and part of tourism system theories (Mathieson & Wall, 1982), to definitions centered on development and management of cultural heritage attractions (McKercher & du Cross, 2002; Middleton, 2007).

The descriptive definitions usually include ‘A visit to’ followed by the inventory of all possible types of cultural heritage attractions (Ashworth & Tunbridge, 1994; Cole, 2007) ranging from museums (Carr, 2001) and memorial sites (Stenning, Charlesworth, Guzik & Paszkowski, 2008) to heritage theme parks (Teo & Yeoh, 1997:194), and cultural heritage routes (Briedenhann & Wickens, 2004). Clearly they could not rise above describing and providing a mere inventory of types of cultural heritage resources available at a destination (Smith, 2003:36-43).

Moreover the supply-side definitions are associated with a number of issues consequential to the tourism use of cultural heritage resources. They typically fall into the domains of either social or business management sciences. The social sciences are predominantly concerned with issues such as the place-making (McCabe & Stokoe, 2004:603; Meethan, 1996; Traurer & Ryan 2005:488; van der Borg, Costa & Gotti, 1996), meaning and memory (Chronis, 2005; Harvey, 2001:326), cultural identity (Morales, Cano & Mysyk 2004:880), curatorship and interpretation (Hillis, 2005), commodification (Ballengee-Morris, 2002:242; Medina, 2003; Nash, 2000:129), staged and emergent authenticity (MacCannell 1973; Cohen, 1988), hyper-reality (Baudrillard, 1994; Ecco, 1998), cultural change (Meethan, 2003:324). Themes central to the business approach are destination management (Ashworth & Tunbridge 2000; du Cros 2001:166; McKercher & du Cros 2002:13-24), destination image and competitiveness (Crouch & Ritchie, 2005; Saayman & du Plessis, 2003), marketing (Breeze, 1994; Silver, 1993), globalisation (Law, 2002; MacLeod, 2006) and other issues.

3.2.2.2 Conceptual definitions: demand-side approach

The opposite end of the horizontal axis encompasses the motivation based definitions. The Hierarchical Theory of Needs (Maslow, 1943) forms the basis for conceptualisation of the tourist motives (MacCannell, 1976; Cohen, 1979; Dann, 2002; Pearce & Moscardo, 1993; Witt & Wright, 1994) and the first motivational tourist typologies (Cohen 1974; Smith, 1989; Moscardo, 1996; Meckercher 2002:32). Even though cultural tourism is the oldest form of travel which can be traced back to the ancient Egypt and Greece, it did not have, until the ATLAS 1992 definition, a clear demand based definition. The majority of demand centred definitions proved to be too vague as they described cultural heritage tourism as the 'tourists visiting heritage places' (Poria, Butler & Airey, 2004b:21) in order to satisfy their basic 'cultural need' (MacCannell, 1976; Cohen 1974, 1979:183; Dann, 1977; Witt & Wright, 1994). Few definitions with the experiential component (Smith, 2009:188), such as travel for the purpose of experiencing other people's cultures, are considered narrow as they specifically focus on the experiential value of the elements of intangible heritage only, such as traditions, festivals, way of life, and others.

The demand side of the horizontal axis also deals with the profile characteristics of cultural tourist, the range of tourist interests and activities pursued in a destination, and the level of tourists' satisfaction with the consumed cultural experiences. Tourists'

consumption of destination's culture and heritage created new socio-cultural processes observable in a destination. They are evident in the relationship between the hosts and guests (Smith, 1989; Steiner & Resinger, 2004:120), types of cultural impacts (Ryan, 2002:131-166), the tourist gaze (Turner, Turner & Carroll, 2005; Urry, 2002), and the authenticity of the tourist experience; issues central to the business sciences and marketing are tourist behaviour (Crouch & Ritchie, 2005; Pearce, 2001; Swarbrooke & Horner, 2007), destination competitiveness (Saayman & du Plessis, 2003), and other issues.

The first conceptual definition to successfully identify the main motives for cultural tourism travel is the ATLAS definition of cultural tourism (Richards, 1996a).

3.2.2.3 ATLAS conceptual definition of cultural tourism

The ATLAS conceptual definition of 1992 defined cultural tourism as “the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs” (Richards, 1996a:23; 2011:15). Even though the ATLAS definition was the first and still is the only definition to successfully identify learning and novelty as the two main motives for cultural tourism travel it was not spared the academic critique; the main point of scholarly contention was the inclusion of terms *intention* and *needs* regarded unsuitable and theoretically ambiguous. Notwithstanding the scholarly critique, the ATLAS definition remains the most valuable definition of cultural tourism (Smith, 2003:16) as it facilitated

- for culturally motivated tourists to be separated from the accidental tourists,
- for the volume and value of cultural tourism to be quantified, and
- for cultural tourism to be recognised as a distinct type of tourism.

Moreover, identification of the two main motives for cultural travel facilitated the development of the first typologies of cultural tourists (Moscardo, 1996; McKercher 2002:32; McKercher & du Cross, 2002:144-147, 2003:46) and offered a theoretical explanation for the increased consumption of cultural heritage at destinations worldwide. Since the authentic and historical attributes of cultural heritage best satisfy tourist motivation for learning and novel experiences, cultural heritage is not only the main driver of culturally motivated travel (Waitt, 2000:838) but the main growth area for cultural tourism (Chen & Chen, 2010:30; Lord, 1999; Yale, 1991:21). In the future, as “much

tourism is coming to be more closely interwoven with learning” (Urry, 1996:129), demand for cultural heritage experiences will continue to dominate tourist consumption. Consequently, in instilling mindful tourist responses (Moscardo, 1996:383; 2009:101) and insightful experiences (McIntosh & Prentice, 1999:607), cultural heritage sites have to offer different opportunities to a wide variety of tourists with different levels of motivation for cultural consumption and learning.

With reference to descriptive and motivational/experiential approaches, a review of academic literature shows a pervasiveness of a one-sided approach to defining cultural heritage tourism. The prevailing number of definitions is business oriented as they divulge the “entrenched industry-driven influences, tending toward supply-demand economics and marketing” (Jamal & Kim, 2005:60). From a supply viewpoint the business orientated definitions regard cultural heritage as a product/commodity (Drummond, 2000:6; Garrod & Fyall, 2000:683, 2001:1050; Watson & Kopachevsky, 1994:648; Yale, 1991:21;) and from a demand viewpoint as type of consumerism and tourist behaviour (Poria, Butler & Airey, 2001:1047-1048, 2003:240; Steiner & Resinger, 2004:120). Even the ATLAS conceptual definition is market orientated. The apparent absence of definitions derived from the social sciences discourse which regard cultural heritage tourism as a gestalt phenomenon is a result of the long standing dominance of business approach to cultural heritage defined as a economic resource and commodity. A specific niche type of cultural heritage tourism derived from the political heritage of the South African struggle during the apartheid is one such type in need of a definition from a social science viewpoint.

3.2.3 Defining cultural heritage tourism in South Africa

The concept of inheritance is the core feature of political cultural heritage. As already discussed, inheritance denotes a transfer of historical values from one generation to another, thus embodies the objective authentic value “or at least a perception of it” (Chhabra, Healy & Sills, 2003:703). Objective authenticity is therefore the underlying principle of development for all cultural heritage tourism resources as it signifies the unique qualities of cultural heritage resources inherited from the past (Cohen, 1988), including South African political heritage. Some scholars (Ashworth, 2008; Graham, Ashworth & Tunbridge, 2000) have a problem with this line of argument, and more specifically with the relationship between the past and objective authenticity. Since heritage is about preserving and recreating the past, Ashworth (2008:27) argues that the

pasts can neither be preserved nor created; heritage is about now, not then, since only the present is real and the past and future are imagined entities. Heritage which is not activated in the present does not exist. It can only be re-made or recreated for the use in the present, hence can only be experienced through the contemporary senses and values which are shaped by the present tastes, current political standpoints and by dominant worldviews. Arising from the above is the conclusion that heritage *cannot* possess any universal, eternal, and inalienable values (Graham *et al.*, 2000) therefore cannot be objectively authenticated.

In the same vein, the historical past recreated for the purpose of nation building is influenced by current politics because cultural heritage is “inherently a political entity”. Heritage recreated for tourism represents a simulacrum because tourists are cultural outsiders who lack the knowledge and sensitivity towards the history of the site being visited. As the historical “complexity is reduced to simplicity in a sanitised past lacking depth and context” (Ashworth & Tunbridge, 1994:54) the only option is a nightmare scenario of Disneyfication of cultural heritage “in which pasts are condensed into easily consumed bite-sized pieces lacking any authenticity.” (Ashworth, 2008:27). The consequence of the former for development and interpretation of political cultural heritage sites in South Africa is to consider the political cultural heritage sites as a new class of cultural heritage attractions, and to interpret the past in the context of new South African national identity. The consequence of the latter, for development and interpretation of political cultural heritage sites in South Africa, is to ascertain the objective authenticity as the main principle of presentation in providing the most efficient protection against the improper levels of Disneyfication, and correspondingly to develop the interpretation founded on the Tildenian principles of revelation and provocation which aim at triggering both mindful learning (Moscardo, 1996) and insightful (authentic) tourist experiences (McIntosh & Prentice, 1999).

For the purpose of developing a more comprehensive definition the above mentioned consequences are further operationalised in relation to the three authenticity theories within the proposed ETC thematic model of cultural tourism. Examining the relationship between the cultural heritage tourism as SIT and the tourist motivation for consumption of cultural heritage depicted by the horizontal axis necessitates the operational approach to defining political cultural heritage tourism. When the authenticity of the tourist experience is measured against the nature of the tourist activities, it requires the conceptual approach

to defining political cultural heritage tourism. The definition proposed for this study attempts to integrate the two thematic axes of the ETC thematic model as well as the two sides of the Dann's (1977) model:

(Political) cultural heritage tourism is tourism visitation generated by tourists' to cultural historical sites which encapsulates the history of apartheid, interpreted as an integral part of the new South African national identity that tourists want to learn about, and be enriched by an authentic experience.

The fact that learning has been identified as the main motivation for cultural tourism travel, as well as the main tool of self-development associated with the New agers and serous leisure tourism requires a better understanding of the relationship between cultural motivation and the nature of the experience in differentiating between the foremost types of cultural tourists.

3.3 CULTURAL MOTIVATION AND THE CULTURAL TOURIST: THE CONUNDRUM

Even though the motivation (demand) based approach established cultural tourism as a distinct type of tourism travel, it nevertheless created new theoretical challenges. The fact that in tourism theory the relationship between the needs, motivations, types of consumed product and the resultant tourists experience is explicit, straightforward, casual and well defined (Leiper, 1990:383), cultural heritage tourism proved a surprising exception to this rule. In cultural heritage tourism any tourist with any type of motivation will, at some point during s/he's stay, consume culture and heritage available at a destination. It necessitated delineation between culturally and non-culturally motivated travel as the only available tool in separating purposeful from accidental cultural tourists' consumption. Even this simple categorisation proved problematic for two reasons; firstly, even among purposeful cultural tourists a degree of motivation varies "from those who have only a passing interest in local culture, to those driven by their specific interests to seek out a particular destination" (Richards, 2002:1052); secondly, a differentiation between culturally and non-culturally motivated tourists is weakened by the emerging evidence of the omnivore nature of cultural tourists' consumption.

Cultural tourists tend to consume a whole range of different classes of attractions available in a destination ranging from entertainment, nature-based activities, sightseeing,

learning at cultural heritage sites, to participation in high cultural activities such as art and classical music. Cultural motivation as a purpose of travel should be indicative of the shift towards transmodern consumption whereby the benefits are sought from a number of different products, regardless of being cultural and non-cultural, than regarded as determinant of purely culturally related consumption. It comes as no surprise that the cultural tourist profile characteristics, especially the high level of education, professional and managerial occupations, and substantial cultural capital, are the mirror image of the qualities typical of the New age, (transmodern) tourists.

3.3.1 Cultural motivation

While in tourism discourse the relationship between needs, motivations, types of the consumed products and the resultant tourist experiences is understood to be straightforward, casual and well defined (Leiper, 1990:383), cultural heritage tourism proved a surprising exception to this rule. Within a framework of cultural heritage tourism the fundamentals of this well researched casual chain can become dissonant and in many instances non-correlational (Richards, 2002:1054). Since cultural heritage consumption does not coincide with the purpose of tourism travel, any tourist with any type of motivation can become a consumer of cultural heritage products offered at a destination (Poria, Reichel & Biran, 2006b:163).

Unlike any other tourism consumption, cultural heritage tourism products can even be consumed without a 'presence' of a cultural tourist (Ivanovic, 2008). As motivation for consumption of culture and heritage can vary significantly to include anything from learning to entertainment, reliance on 'cultural motivation' proved to be a very poor predictor of tourists' actual consumption of a destination's culture and heritage (McKercher & du Cross, 2002:144-147, 2003:46) and even less of an indicator of the nature of such a consumption (Goulding, 2000:268). Realisation that any tourist with any type of motivation can consume cultural heritage available at a destination warranted a distinction between genuine and accidental cultural tourists (Richards, 2003) also classified as general and specialised (Stebbins, 1996, 2007) serious and recreational (Hannabuss, 1999:299) or real and casual cultural tourist (Craik, 1997:129). While for the former culture represents the main reason for travel to a destination, the latter consumes cultural heritage sites as part of an overall destination's experience.

Scholars tend to agree that since tourism sells the experience “and if that is what the tourist buys, than it is the intensity of the experience that is the criteria used for evaluation, not the purpose of the experience” (Ryan, 2002:25). Recent McKercher’s typology of cultural tourists (McKercher 2002:32) best explains this peculiar anomaly.

3.3.2 Typology of cultural tourists

The McKercher’s 2002 classification of cultural tourists proposed a model (refer to Figure 3.2) which segments “the cultural tourism market according to two dimensions: (i) the importance of cultural motives in the decision to visit a destination and (ii) depth of experience” (McKercher, 2002:29). The model was empirically tested on 2066 tourists from six countries (Chinese Taipei, Mainland China, Singapore, the USA, Australia, and the UK) departing from Hong Kong International Airport. The typology was re-tested in 2003 by McKercher and du Cros whereby the five types of identified cultural tourists were tested against a “variety of trip, demographic, motivational, preferred activity, awareness, cultural distance and activity variables” (2003:45). The McKercher’s typology of cultural tourists is adopted by both, the scholars (Richards, 2007:150; Smith, 2003:33; Smith, Macleod & Robertson, 2010:32; Yun, 2008:106-107) and the influential international tourism organisations, UNWTO (2005:100-101) and ETC (2005:4).

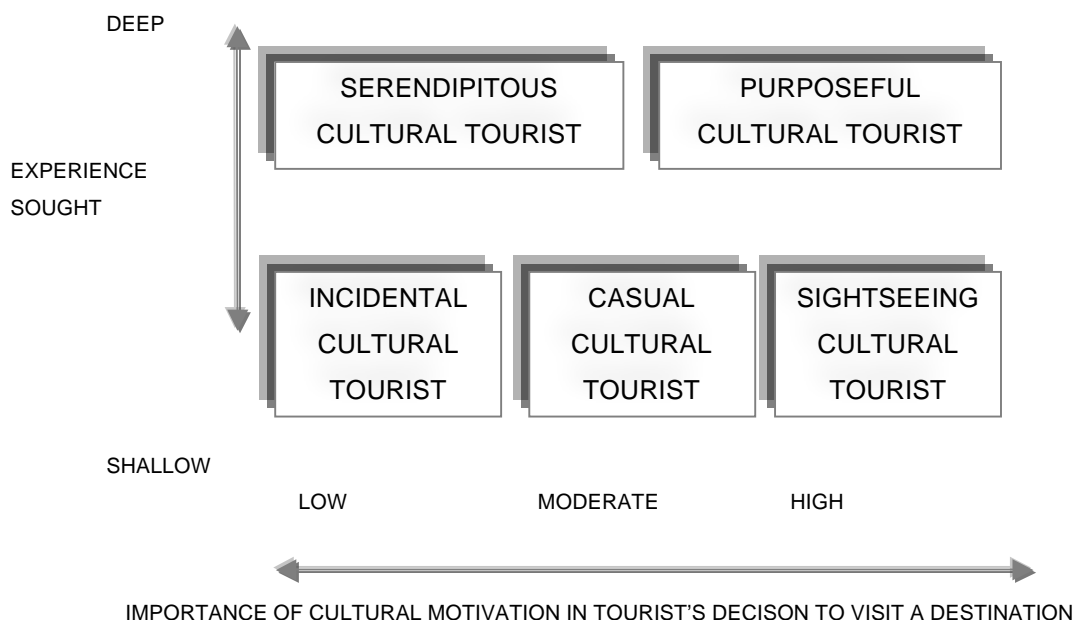


Figure 3.2: Typology of cultural tourist (Adapted from McKercher, 2002:33)

The main characteristics of each type of tourist and their preferred activities can be briefly summarised as follows:

- The purposeful cultural tourist: Cultural tourism is the primary motivation for travel to a particular destination and the tourist has a deep cultural experience. Some of the preferred activities are: “intellectually challenging learning experiences; historic museums, art galleries, lesser known temples and heritage sites” (McKercher, 2002:34).
- The sightseeing cultural tourist: Cultural tourism is the primary motivation for travel to a particular destination, but the tourist’s cultural experience is shallow. Preferred activities include travelling widely through a destination even going to remote areas. Sightseeing and streetscapes are also popular activities.
- The serendipitous cultural tourist: A tourist whose travel to a destination is not culturally motivated but after participating in cultural activities the tourist ends up having a deep cultural experience. There is no specific pattern associated with the preferred activities.
- The casual cultural tourist: The cultural motivation is moderate but the resultant cultural experience is shallow. Preferred activities are associated with visiting convenience-based attractions and temples, and limited explorations.
- The incidental cultural tourist: This type of tourist is not culturally motivated since cultural motivation plays little or no role in the tourists visit; still the tourist consumes culture even though the resulting experience is shallow. Preferred activities are convenience-based attractions located in the inner city and heritage theme parks. Incidental cultural tourists tend to avoid cultural heritage sites and any other activity to do with learning.

Evidently, culture can be “*one* motivating factor for many so-called cultural tourists, but not necessarily the primary one” (Smith, 2009:33, italics in original). Even though ATLAS’s conceptual definition identifies the novel experiences and learning, as the two main motifs for cultural travel, the MacKercher’s typology proved that even among culturally motivated tourists there are significant variations in the depth of actual cultural experiences: some tourists seek deep cultural experiences through learning, while others are satisfied with ‘seeing and being’ on the site. These variations are in line with Pine and Gilmore’s (1999:30) suggestion that the depth of the tourist experience is directly dependent on the level of engagement in the event. The level of engagement is in turn dependent on the level of participation, which can range from passive to active, as well as on the personal connection with the event, which can range from absorption to immersion. It is also suggested that in cultural heritage consumption mindfulness and insightfulness play a

critical role in facilitation of learning and the immersion in the experience respectively, resulting in a deep and authentic cultural experience.

In conclusion, in cultural heritage tourism the centrality of cultural motivation for consumption of cultural heritage proved inadequate in assessing authenticity of tourists' experiences (Ivanovic, 2008:306). Theoretically, non-culturally motivated tourists, like for example McKercher's serendipitous tourists, have an equal chance as culturally motivated purposeful tourists to derive deep experiential authenticity through consumption of objective and constructed authenticity (Wang, 1999). It further serves as proof that differences arising from the depth of the experience sought, exist not only among culturally motivated tourists, and between culturally and non-culturally motivated tourists, but surprisingly between the two types of non-culturally motivated tourists, serendipitous and accidental.

Notwithstanding the cultural motivation as the main purpose of travel being insufficient in predicting the nature of cultural consumption in a destination, the ATLAS characteristics of cultural tourists provide a valuable insight into the main profile and behaviour characteristics of culturally motivated tourists.

3.3.3 Profile characteristics of cultural tourist: the ATLAS findings

The ATLAS Cultural tourism research survey was initially designed to answer the basic question: Who are the cultural tourists (Richards, 2007:14). The study started in 1992 and by 2008 the data depository comprised of 43 772 surveys, completed at 302 sites on five continents. The ATLAS 2001, 2004 and 2007 Summary Reports not only identified the general profile and the main behaviour characteristics of cultural tourists, but could also uncover any changes in the nature of tourist consumption, as well as identify new emerging trends in cultural tourists' consumption patterns worldwide.

3.3.3.1 Demographic characteristics of cultural tourists

Cultural motivated travel is dominated by females as they account for 53% (ATLAS, 2004:1, 2007:2) of all cultural tourists. In terms of age, contrary to a wide spread belief that the majority of cultural tourists are older baby-boomers, the results in 2007 has shown that almost half (49%) of all cultural tourists are young, between 24 and 29 years of age.

Intensified tourists' interest in local cultural heritage worldwide is predetermined by a steady increase in the educational level of the world's traditional tourism source markets in general, and higher than average educational level of cultural tourists in particular. The ATLAS findings (2004:2; 2007:2) that 70% of all cultural tourists hold higher degrees (50% hold bachelor degree, 20% masters or doctorates) confirm that "education is the most important variable to determine the propensity to any kind of cultural tourism" (Lohman & Munt, 2002:219). The level of education is also the main socio-demographic determinant of the individual cultural capital (Moscardo, 1996; Prentice, 1993; Prentice, Guerin & McGugan, 1998:5; Richards, 1996) which is in turn the "strong predictor of overall cultural heritage visitation" (Apostolakis, 2003:798) and mindful learning. Even Lohman and Munt's (2002:220) study of German cultural tourists conducted as far back as 1996 confirmed that of those attending cultural festivals 29.2% are genuine cultural tourists and 32.8% have a university degree when compared to only 7.7% of accidental cultural tourists.

The ATLAS (2007:3) results further reveal that a profession plays an important role in tourists' affinity for cultural consumption. For example, 40% of cultural tourists are professionals, 16% are in the managerial positions, while only 4% are manual workers. Behaviour characteristics of cultural tourists also reveal some very interesting characteristics.

3.3.3.2 Behavioural characteristics of cultural tourists

While in 2002 (ATLAS, 2004:2), 29% of all tourists indicated that they usually take cultural holidays (in comparison to 16.5% in 1997), in 2008 that number rose to 36% (ATLAS, 2009:98). According to ATLAS (2007:3) findings, of all visitors to cultural sites worldwide, 34% were on a 'cultural holiday', 25% were on a 'city-break', while 28% were on a 'touring holiday'.

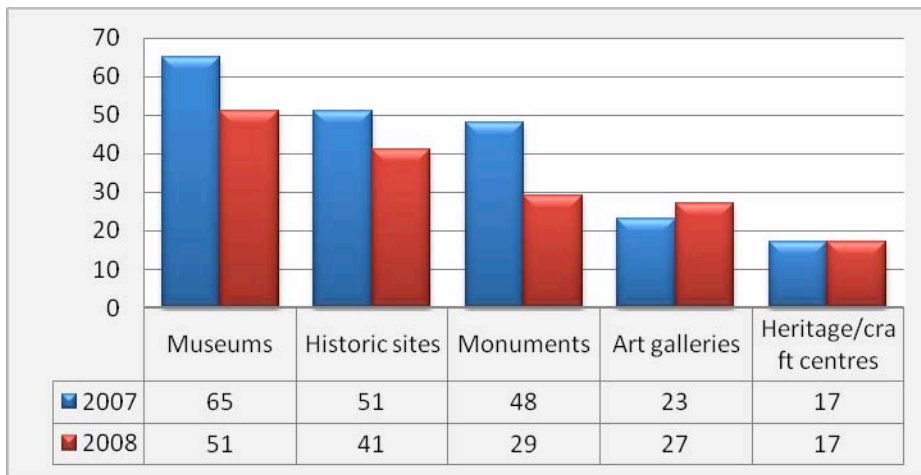


Figure 3.3: A comparison of the most visited types of attractions worldwide in 2007 and 2008 (Source: ATLAS, 2007:5, and 2009:98)

Even though the culturally motivated tourists prevail in the consumption of cultural heritage, the tourists' preference for visiting the main types of cultural attractions have changed in a course of only one year (refer to Figure 3.3). As shown in Figure 3.3, while in 2007 museums were the most visited attractions with 65% of all visits (ATLAS, 2007:5) at destinations worldwide, in only one year they unexpectedly declined by 14% (ATLAS, 2009:98). The substantial drop in the three top activities related to tangible heritage and increased visitations to art galleries can be attributed to the transmodern shift towards creative production and consumption (Richards & Wilson, 2006:1213) characteristic of many urban destinations worldwide.

Creative production is driven by a subsequent tourists' move towards creative consumption and authentic experiences. As the "canvas of culture has broadened, become more accessible and more creative" (Robinson, 2008:21), clustering of creative activities in urban spaces through bringing "creative people and creative functions together will create spin offs for everybody in the cluster" (Richards & Wilson, 2006:1213). Creative people in center of this new shift towards creative consumption and production in urban areas are the transmodern Cultural Creatives. Their passion for creative engagement with a destination as part of self-development through co-creation of the tourist experience blurred the boundaries between leisure, work and tourism giving rise to serious leisure tourism (Stebbins, 1996). The co-produced tourist experience offers endless possibilities for interaction, not only with a destination's culture and heritage, but with many other classes of attractions ranging from clubbing and shopping (Robinson,

2008:21) to nature based ethical consumption. This particular behaviour characteristic of Cultural Creatives (or serious leisure tourists) called omnivorousness is identified in ATLAS data as a general trend evident in many urban destinations worldwide and theoretically scrutinized by Toivonen (2006) and Richards (2011).

3.3.4 The omnivorousness of cultural tourists' consumption

The ATLAS findings present a proof that the behaviour characteristics of cultural tourists embody the transmodern paradigm shift towards education, self-betterment, authenticity and aesthetics, attributed to the New Agers and Cultural Creatives. It can also be deduced from the findings that the omnivorousness of cultural tourists' consumption is consequential to the behaviour characteristics of the new serious leisure tourists who are in fact the transmodern Cultural Creatives. Richards (2001:11) observed that the consumption of cultural heritage attractions at destinations worldwide increased more rapidly than the increase in culturally motivated travel. Lohman and Mundt's (2002:220) study of the behavioural characteristics of German cultural tourists have shown that of 30.1% of tourists attending cultural festivals only 20,2% considered themselves the cultural tourists. With an increase in cultural capital the cultural (trans)modern tourists are becoming more omnivorous (Toivonen, 2006:39; Richards, 2011:22) as they tend to visit many different classes of attractions, especially to combine cultural heritage, art and natural attractions. As an example, Richards and Wilson (2007) identified the interactive travellers (IT) in the creative tourism programme in New Zealand as 'cultural omnivores' as they equally participated in natural, cultural, and social activities. Using the ATLAS data, Richards and Palmer (2010:325-326) compared the proportion of cultural *omnivores* in the consumption preferences between heritage, arts and festival tourists. Festival tourists had the highest proportion of cultural *omnivores* as they spread their consumption across heritage, art and cultural events, unlike the other two types who concentrated on either heritage or art. As an example, while 100% of heritage tourists visited museums, 0% visited the art galleries. Similarly, while 100% of arts tourists visited art galleries, they had 0% visitation to traditional festivals. Conversely, festival tourists did not have 0% visitation to any cultural attraction; 29% visited museums and 25% art galleries (Richards & Palmer, 2010:326). Consequently, visiting specific attractions "cannot be used as a proxy for the main motive and not even as the important motive for a trip" (Toivonen, 2006:41). In the postmodern fashion of blurring the distinctions between various classes

of attractions, as well as annihilation of the experiential boundaries through endless dedifferentiation, the omnivorousness poses a challenge to the effectiveness of the motivation based market segmentation. In the context of the postmodern consumption paradigm, especially in cultural heritage tourism, benefit segmentation and the focus on the existential value of tourist consumption might prove more effective in counterbalancing the evidently weak relationship between motivation and (authenticity of) tourist experiences.

Another problem for motivation based segmentation arises from the fact that postmodernity changes the analysis of motivation because “motivations have been conventionally explained in a systematic model of purpose which assumes rationality” (Ryan, 2002:26). The postmodernist’ disregard for classifications and denial of any rationality, leaves motivation based segmentation with an inadequate theoretical framework. It can be argued that the omnivorousness of tourist consumption will in the near future become a dominant form of tourist consumption and consequently pose a challenge as it subsequently nullifies the current casual relationship between numerous classes of tourist attractions, tourist motivations and related (sub)types of tourism.

3.4 AN OVERVIEW OF THE WORLD’S CULTURAL HERITAGE TOURISM

According to Greg Richards, the world’s foremost authority on cultural tourism, “today, cultural tourism seems to be omnipresent, and in the eyes of many it also seems to have become omnipotent” (Richards, 2007:1). A number of research findings (Poria, Butler & Airey, 2004) strongly “confirm the dominant role of heritage related attractions in the consumption patterns of cultural tourists” (ATLAS, 2007:5), and further reaffirm heritage tourism as “the most significant type of tourism in terms of visitors and attractions” (Timothy & Boyd 2006:2). The evidence of the omnipotence of cultural heritage lays in the economic benefits it can generate for tourist destinations (Garrod & Fyall, 2000:683) as it can be effectively employed for both, urban renewal and economic growth strategies for cities (Ashworth & Tunbridge, 1994, 2000; Law, 2002:49-72; Middleton, 2007:1; Mugerauer, 2009:293; Richards, 1996a&b; Smith, 2003:41), as well as a tool for regional economic development, both in terms of generated revenues (Carr, 2001; Liu, 2005:5; Towse, 2011:169) and employment (Towse, 2011:159). Furthermore, unlike other types of leisure travel, cultural heritage tourism proved an effective strategy in reducing seasonality

and maximising the geographical spread of tourism (Richards, 1996a) through development of historical theme parks (Teo & Yeoh, 1997:194), cultural festivals and events (Jackson & O'Sullivan, 2002:327), cultural heritage routes (Briedenhann & Wickens, 2004) and other niches. Cultural heritage is also used as a competitiveness strategy (Crouch & Ritchie 2005), re-imaging strategy, (Richards & Wilson, 2006), and the main tool in destination marketing (Breeze, 1994; Silver, 1993).

The developments mainly responsible for a renewed interest in cultural heritage are:

- firstly, a breakdown of a once undifferentiated (Urry, 2002), homogenised, 3S mass tourism market and rise of 'new' (Poon, 1997:47) or 'serious leisure' (Douglas, Douglas & Derrett, 2001:2) tourism,
- secondly, an advent of experience economy (Pine & Gilmore, 1999),
- thirdly, a significant increase in the individual's cultural capital (Moscardo, 1996: Prentice, 1993; Prentice, Guerin & McGugan, 1998:5; Richards, 1996,) is considered the "strong predictor of overall cultural heritage visitation" (Apostolakis & Jaffry, 2007:18), and
- finally, the transmodern phenomenon of serious leisure tourism which instigated new forms of creative production and consumption (Richards & Wilson, 2006:1213) are consequential to the rise of a new transmodern class of New agers or Cultural Creatives.

While developed countries are intensifying the use of cultural heritage tourism as developmental strategies, Africa still remains reluctant to deploy the uniqueness of slavery heritage as a major tourism draw card, while at the same time not being successful in developing rural and indigenous cultural tourism as the most effective tools in poverty alleviation and job creation (Nepad, 2004). The main characteristics of cultural heritage tourism developments in Europe and Africa where the main source markets for South African tourism are coming from, are further presented in more detail.

3.4.1 Development of cultural heritage tourism in the world

A notable shift from a modern to post-modern economy, triggered by globalisation gave rise to the 'experience economy' (Pine & Gilmore, 1999) in which not the attractions but the tourist experiences emerged as the new commodities and the 'new' differentiating

factor between destinations. In this new context various types of cultural heritage have become the ultimate guarantors of authentic, 'differentiated' tourist experiences. Reliance on 'object authenticity' and its presumably causal relationship with the authenticity of tourist experiences (McIntosh & Prentice, 1999) brought the 'producers' of cultural heritage into the fore of tourism discourse. The palpable power of the cultural heritage sector created a 'second wave' of heritage production, which started in the 60s and culminated in the late 80s, when for the first time the supply outstripped the demand (Richards, 1996b:274). The main consequence of the oversupply of cultural heritage attractions is the 'serial reproduction of culture' (Richards & Wilson, 2006:1216). Heritage managers and marketers were facing devastating consequences of the postmodern fallacies that firstly, because consumers of cultural heritage are not interested in local and authentic, but rather in *generalised* and 'familiar' (Prentice, 2004:262) cultural and heritage products, and secondly, that culture of one region is as good as the culture of the next region when it comes to cultural tourism development (Richards, 1996b:261). These two misconceptions gave rise to the most remarkable developments of the postmodern era, namely MacDonaldisation, Disneyfication, Guggenheimisation and Glocalisation which inevitably shaped the developments of cultural heritage *proper*.

MacDonaldisation (Ritzer, 1998; Ritzer & Liska, 1997, 2000) signifies the process of global standardisation and sameness of cultural heritage products by stripping them of both, the specific (local) context, be it geographical and historical, and of the local identity and meaning (Shepherd, 2002:185). MacDonaldisation symbolises a process of turning the world into a global monoculture by means of global cultural integration based on the McDonalds' production principles of efficiency, calculability, predictability and control.

Disneyfication symbolises the 'death of authentic' in pure MacCannellian sense as it turns the world into imaginary, hyper-real, dream-like, ludic experiences typical of the theme parks. The principal aim of Disneyfication is not only to increase but to force the tourist consumption at the sites, which makes authentic travel (Ritzer, 1998:98) impossible. One example of Disneyfication in the development of museums and cultural heritage sites, is the positioning of souvenir stores, book stores, coffee shops, restaurants and other amenities at key points to secure increased, and in many cases unwarranted tourist expenditure.

Guggenheimisation of cultural heritage is the most interesting but the least researched trend of the postmodernity. It started when the city of Bilbao in Spain in 1990 decided to *buy* the Guggenheim Museum in Los Angeles, the first museum to be franchised across the world (there are currently seven museums worldwide). In a true spirit of postmodernity the Guggenheim brand exemplifies the dominance of appearance (form) over the content allowing for the form to be endlessly replicated. Guggenheimisation exemplifies the new development strategy for cities whereby development of one iconic structure is used to instantly re-image the city into a creative cultural destination. If proven successful, the same formula can be easily replicated throughout the world and the ability of the cities “to create ‘uniqueness’ arguably diminishes, often assumed to lead towards ‘serial reproduction’ of culture (Richards & Wilson, 2006:1210). As the waiting list for the Guggenheim ‘kit’ in 2000 reached 60 cities, Richards and Wilson (2006:1216) proposed the term McGuggenheimisation which best encapsulates the essence of this *new* type of presumably creative tourist bubble exemplified by the serially reproduced *museum chain* while developing *new* creative city spaces around the world.

Finally, ‘**glocalisation**’ (Chang, 1999:93; Jacobsen, 2003:78; Teo & Hiong-Li, 2003:289) or return to local and unique in cultural heritage development is a reaction to the sameness of the global mono-culture promulgated by globalisation. With a focus on novelty as a synonym for authenticity, glocalisation is a surprising new trend of (trans)modern tourism which cannot be explained in the context of the postmodern paradigm. It can be argued that return to local as opposed to dedifferentiated, all-encompassing global mono-culture is one of the emerging facets of transmodernity.

These four main trends of a globalised culture had an enormous influence on the representation and interpretation of authenticity in cultural heritage tourism. In terms of representation, Ritchie *et al.* (2003:68) reveals that of all tourists visiting the most famous UK museums, 21% cited the appearance of the building as the major factor for visiting, which supports the Guggenheimisation thesis. Implementation of theming in cultural heritage developments (theme routes, communities, exhibitions, museums, precincts, festivals etc.) is another evidence of maneuvering cultural heritage tourism developments towards McDonaldised *serial reproduction of culture* (Richards & Wilson, 2006:1216) and Disneyfied *edutainment*. By succumbing to the influences of McDonaldisation, Disneyfication and Guggenheimisation in trading the objectively authenticated past for a

superb illusion of an idealised past (Law, 2002:169; Shaw & Williams, 2004:256-257) the role of objective authenticity is ultimately denied by the very resources on which ultimate survival depends.

In the environment of cutthroat competition between the world's foremost cultural tourism destinations, the fact that the postmodern tourism paradigm downplays the role of authenticity in developing cultural heritage *proper* opened the flood gates for more places to resort to global brands, like Guggenheim museum chain, in order to quickly establish themselves as the global players in the global tourism market. According to Richards (s.a.:14) "this creates problems of 'Disneyfication' or 'McGuggenheimisation', where the serial reproduction of cultural symbols in search of distinction actually creates more similarity". As many places start to look the same the *locale* loses its meaning and authenticity of the place gives way to placelessness (Relph, 1976:82). The local reaction to the postmodern phenomenon of placelessness is a return to local (or glocalisation) driven by the new serious leisure tourism demand. In this new context the (trans)modern paradigm revives the importance of authenticity in creating the local sense of a place in which the manifestation of authenticity of cultural heritage plays a critical role. The fact that Cultural Creatives are in search of new, authentic, differentiated, original and local, presents Africa and South Africa with new unique opportunities for authentic cultural heritage tourism developments.

3.4.2 Development of cultural heritage tourism in Africa

As the attractive power of the African 'Big Five' signature brand is wearing off the most influential African tourism organisations, Nepad (2004) and Retosa (2011), recommended development of community-based cultural heritage tourism for both urban and rural areas (Lusaka Declaration, 2005:4) as the most effective development tool in poverty alleviation and job creation (Ashley & Roe, 2002:67; Blake, Arbache, Sinclair & Teles, 2008:109).

It is mostly the rural/indigenous cultural heritage, specifically traditional lifestyles, arts and crafts (Shiner, 1994:230) that are synonymous with the cultural heritage in Africa, and as such attracted the attention of many governments on the continent. Unfortunately, most developments, except for the Tanzanian cultural project did not yield the expected results. Cultural heritage tourism is habitually blamed by both the governments and African

scholars for being responsible for converting local cultures and lifestyles into *commodities for sale* to foreign audiences. African scholars (Akama, 2007:72; Ato-Arthur & Mensah, 2006) blame commodification of traditional cultures for perpetuating the powerful stereotypical images of African cultures (Harding, 2002:79; van der Duim, 2007:37). Cultural commodification is perceived as the most negative impact of tourism in Africa as it “contributes to the denigration of social customs, the alienation of residents and the creation of homogeneity between places” (Ato-Arthur & Mensah, 2006:301; van der Duim, 2007:37). Worth mentioning is a new shift towards scholarly recognition of commodification (Marschall, 2004:109) as an effective tool of product development through staged authenticity which might be finally accepted as the new platform for more effective deployment of cultural heritage in poverty stricken rural areas across the African continent.

While development of rural/indigenous tourism is hampered by scholarly misinterpretation, a deployment of urban cultural heritage has also been stalled by political interference. While the focus on urban tourism as a new tourism development strategy is slowly gaining momentum in Africa (Ato-Arthur & Mensah, 2006:301; Manwa 2007:467) the focus of African governments on the post-colonial identity building is one of the reasons why slavery tourism (Dann & Seaton, 2001:12-13) and the Unesco Slave Root Project failed to take off. But a number of American cities are capitalising on it, even though Ghana has the “biggest number of accounted legacies and relics of the slave trade (with originally about 80 forts and castles) and over 50 annual cultural festivals, major and minor, failed to capitalize on its potential” (Lukaz, 2006). On the other hand, Gambia and Senegal with only one slave port each, have collaboratively sold the slavery niche as ‘Roots Tourism’. Slavery tourism is a niche of dark tourism (Sharpley & Stone, 2009) classified as *darker tourism* since it depicts the authentic sites of the slave trade in Africa. It is regarded the most authentic type of tourism in high demand by cultural tourists as the New Ager, but unfortunately for the African people, the politicalisation of cultural heritage (McGregor & Schumaker, 2006) is preventing slavery tourism to reach its full potential as a uniquely African cultural product (Hall & Tucker, 2004).

Contrary to the African hypersensitivity with its colonial past, the South African new democratic government used its political influence to immediately embark on the conservation and protection of apartheid related cultural heritage sites for the purpose of

reconciling the nation building in developing a new South African national identity. The South African government's decision to select Robben Island amongst the first three South African World Heritage Sites to be proclaimed in 1999 proved beneficial for tourism in South Africa for the reasons explored in the following section.

3.5 CULTURAL HERITAGE TOURISM IN SOUTH AFRICA

The emergence of cultural tourism as the 'new type of mass tourism' (McKercher & du Cros, 2002) went largely undetected by both, South African scholars and the national government. From the White Paper on Development and Promotion of Tourism in South Africa in 1996 which focused on sustainability and responsible tourism practices regarding cultural and natural heritage, to the pro-poor tourism strategies, not explicitly called pro-poor but explicitly applied as such, to the latest 2011 National Tourism Sector Strategy (NTSS), the South African government was silently acknowledging the important role of the culture and heritage sector in economic development. Notwithstanding the number of programs being developed to benefit the poor, the strategic focus on cultural heritage tourism as the most effective pro-poor strategy was absent for almost two decades. It was only in 2010 that the government (NDT, 2010) finally acknowledged the need for the national cultural heritage tourism strategy in order to unlock the economic potential of cultural heritage resources for both rural and urban development. The main cultural heritage deployment strategies for the former are job creation (Massyn & Koch, 2004) and poverty alleviation (Ndlovu & Rogerson, 2004) while for the latter are LED and urban regeneration (Rogerson, 2009; Rogerson & Visser, 2007).

Despite the strategic shortcomings, in the global tourism arena South Africa is ranked among the world's most successful tourism destinations. For the report 'Successful tourism destinations: lessons from the leaders', Tourism Intelligence International (2009) presented case studies of the eleven most successful world's destinations, amongst them South Africa. Deriving from this report, Poon (2010:162-163) summarises the key success factors of the South African tourism as: private/public partnerships, institutional reform, the Mandela factor, National Tourism policy, adequate funding, smart marketing, and regionalism (regional initiatives and affiliations such as Retosa). The *Mandela factor* is mostly responsible for the irresistible allure of South Africa in the world and, as his life story was linked to the Robben Island World Heritage Site it immediately raised the profile

of and heightened the interest in South African political cultural heritage. The whole array of new post-apartheid attractions sprang all over the country, especially in Gauteng; the Hector Peterson Memorial in Soweto, the Apartheid museum, and the Constitution Hill prison site all “serve as a beacon of hope while also aiming to promote greater understanding of the tragic events” (Ramutsindela, 2007:11) of the South African history of apartheid.

The following section will present an overview of the current state of cultural heritage tourism in South Africa from three perspectives, the strategic (national), the academic, and developmental.

3.5.1 Strategic focus on cultural heritage tourism in South Africa

In July 2010 the South African Department of Tourism (NDT) presented the “Proposed approach to developing culture and heritage tourism strategy for South Africa in the context of rural development” to the tourism Parliamentary portfolio committee. In the rationale for the proposed strategy the NDT states that culture and heritage tourism offers, among the others “increased diversity of tourist experiences” (NDT, 2010:3) as it has the potential to “broaden South Africa’s tourism base and improve awareness, appreciation and conservation of physical and intangible heritage” (NDT, 2010:5). Even though cultural heritage tourism is growing globally in the NDT’s own admittance it is invisible to both, the South African government and tourism industry (NDT, 2010:5) and its potential remains under-realised (NDT, 2010:8). There is also the government’s recognition that cultural tourism as well as rural and township tourism developments can secure “the long- term competitiveness of the South Africa tourism economy” (Rogerson, 2004a: 233).

Preceding the Parliamentary approval of the NTSS -National Tourism Sector Strategy (NDT, 2011b), the NTSS National Advisory Committee in Tourism Leadership Report of 27 July 2010 (2011:8) specifically recommends the development of cultural and heritage products especially “new niches to enhance destination competitiveness” with a specific focus on South African icons and routes. This was a very clear reference to the importance of developing political cultural heritage sites as part of South African competitiveness strategy. Surprisingly, in the final NTSS under 2.2(ii) ‘niche product development and rural tourism’, the only reference to cultural heritage tourism is identified

strategic gap, as “poor quality, management and maintenance of cultural heritage attractions” (NTSS, 2011:22).

Another interesting observation relates to one of the three objectives of the strategy identified as “an enhanced visitor experience” and related target (v) “to deliver world-class visitor experience” (NTSS, 2011:19). The national government intends to ensure a delivery of “tourist experiences that equal or surpass the expectations of foreign and domestic tourists alike” (NTSS, 2011:19) which is currently not the case. Our cultural products are already poorly performing. This fact is well known to the government as evident in the Global Competitiveness studies of 2004 and 2005. Thus the corrective actions should not focus on diversification of cultural heritage products but rather on the evaluation of the sites’ interpretations. The current interpretation does not do justice to the sites and as a consequence cannot exceed the tourist expectations. The proposed development of the tourist satisfaction index to monitor the levels of both domestic and international tourists’ satisfaction with consumed products is not a solution to the problems associated with the core products and core experiences.

In the late 2010s the National Department of Tourism proposed the draft of the National Cultural Heritage Tourism Strategy for South Africa. The draft is plagued with theoretical problems related firstly, to inconsistent and incorrect definitions, secondly, to the interchangeable use of terms cultural, cultural heritage and heritage tourism, and thirdly with an incorrect typology of cultural heritage tourism products. The proposed typology of cultural heritage products is not tourism derived but coincides with SAHRA heritage conservation categories (compare NDT, 2011a:11 and SAHRA, 1999). It is also apparent that the main focus of the new strategy is on the proclamations of new World Heritage Sites and ‘pro-poor’ development of the surrounding areas. As it stands now, the best performing cultural heritage products in South Africa, namely township tourism, political heritage sites and cultural villages were not mentioned once in the 38 pages draft document. The second draft of the strategy (NDT, 2011a) still remains problematic showing little evidence of an improvement. The strategy is scheduled for the Parliamentary approval at the end of 2011 and will set the stage for future developments of cultural heritage tourism in South Africa.

3.5.2 Academic focus on cultural heritage tourism in South Africa

Lack of the South African government strategic focus regarding cultural heritage tourism is clearly reflected in the range of South African scholarly research. While eco/wildlife/nature based type of tourism (Myburgh & Saayman, 1999) is well researched, only few research studies focus on cultural heritage tourism in general or cultural heritage attractions in particular. A limited number of existing works on museums, (Bremner, 2007; Phaswana-Mafuya & Haydam, 2005; Strange & Kempa, 2003:390) or other urban attractions such as zoo's (Saayman, & Slabbert, 2004), cultural villages (Briedenhann & Wickens, 2004; Marschall, 2003:111-125; Mearns, 2007:38; van Veuren, 2004:142-148; Witz, Rassool & Minkley, 2001), townships (Pro-Poor Tourism, 2004:4; Hornby, Knuckle, Makarem, & Shugert, 2003:24-28; Ramchander, 2007:39-67; Rogerson & Visser, 2005), cultural heritage routes (ETC, 2006; ODI, 2004), arts and cultural festivals (Saayman & Saayman, 2004), or literary tourism (Stiebel, 2004) are far from being a true reflection of the enormous potential of the cultural heritage attraction sector in South Africa. In South Africa it is a marketing (Heat & Kruger, 2009; Saayman, 2003) and management approach to tourism (George, 2008) that currently dominate the tourism discourse.

3.5.3 Developmental focus on cultural heritage tourism in South Africa

Since 1996 tourism in South Africa is perceived as the panacea for all social ills inherited from the previous government. With an advent of the post-apartheid 1994 period, South Africa "has been fascinated - if not obsessed – with the identification, celebration, evaluation, reassessment and, not the least, commodification of 'heritage'" (Marschall, 2005:103). The two national government's agendas, the socio-economic and socio-political are currently shaping the development of cultural heritage tourism in South Africa. As an example in their study of the cultural tourism product offerings by the main South African cities, Heath and Kruger (2009:68) allege that in the integrated strategic tourism development plan of the City of Tshwane forty tourism products with current or future potential were identified, among others the South African "struggle history". The struggle history presented by township tours, cultural heritage routes, and a number of political cultural heritage sites and museums form part of political cultural heritage tourism currently dominating the cultural heritage tourist consumption in South Africa.

Township tours “offer “sensory samples of ethnic diversity, visual traces of apartheid’s deprivations, and memorials to resistance” (Witz, Rassool & Minkely, 2001:84). In this manifold context township tours should be associated with the “educational and cultural tourism, heritage, justice tourism, local development, pro-poor tourism and dark tourism” (Butler, 2010:15). In the case of South African townships, only few Butler’s associations suffice. The educational and cultural tourism and political heritage sites are all that remain from the ambitious academic list and unfulfilled expectations of the communities. As Ramchander’s study (2007) reveals, the community evaluation of the predetermined set of socio-economic benefits derived from tourism in Soweto differ significantly between those members with income from tourism and those with no income from tourism. The only point of agreement between the two groups is the statement “Tourists interest in culture has resulted in strengthening of traditional activities and cultural pride” (mean scores of 4.07 for those with an income and 3.99 for those with no income) (Ramchander, 2007:56). Predictably the respondents with no income from tourism expressed the strongest agreement (4.16 mean score) with the statement that “only a small minority of Soweto residents benefit economically from tourism” (Ramchander, 2007:57). Soweto with 155 705 tourists ranks sixteenth among the top 20 most visited attractions or landmarks by air tourists in South Africa in 2010 (SAT, 2010; 2011a:130) but is not benefiting the community who owns the very same history which is attracting tourists in the first place. Even more worryingly, except for Soweto which is regarded “the crowning achievement of all township tours..., most townships appear nondescript and anonymous to the tourists” (Witz, Rassool & Minkely, 2001:84). Evidently, township tourism in South Africa is still highly unregulated and is far from being an effective pro-poor strategy as it could and should be, but as Butler (2010:25) imaginatively put it, still remains the “minefield of paternalism and voyeurism.”

In terms of route development Rogerson states that “South Africa evidences the highest concentration of route tourism initiatives on the African continent” (Rogerson, 2009:33) but except for the Cape Wine routes other routes remain mostly unknown and underutilised. The Nelson Mandela Freedom Route is envisaged as the first South African iconic route to stretch from the Robben Island to the Vilakazi Street in Soweto and including the Mandela Museum in Mthatha and the authentic Mandela childhood home in Qunu. The route is still in the process of development and is not yet operational or promoted. The political heritage walking route such as for example ‘Stepping out of Freedom’ route part

of the Constitution Hill site in Hilbrow, is also not promoted and remain unknown to tourists.

There are few political heritage sites and museums regarded a must-see attractions in South Africa such are Robben Island near Cape Town, the Hector Peterson Memorial and the Mandela House and Museum in Soweto, and the Apartheid museum as part of the Gold Reef city complex in Johannesburg. The Robben Island is the most famous and the most visited political heritage site in South Africa. In 2010 the Robben Island World Heritage Site has been visited by 232 850 paying visitors (Western Cape tourism barometer, 2010) while in the first six month of 2011 the number of paying visitors almost doubled, from 79 822 in 2010, to 149 138 (Western Cape tourism barometer, 2011).

Evidently, political cultural heritage has enormous potential to contribute both economically and in creating a new democratic image of South Africa, admired all over the world, but still lacks a comprehensive national strategic focus, an integrated approach to its development, and branding as a uniquely South African class of cultural heritage.

3.5.4 Economic contribution of cultural tourism and heritage sector to tourism in South Africa

The 'Mapping report' compiled by the Gauteng Department of Sport, Art, Culture and Recreation (2007:1-3) estimate that there were 942 organisations in cultural tourism and the heritage sector in the province which represents only 8% of organisations in creative industries in Gauteng but contributes 25% of employment. According to the same report, since 1994 a great deal of public policy has centred on transforming of the sector to provide a more representative image of the country's past (2007:3) with substantial financial resources being channelled into the development of new heritage sites; the main being Freedom Park in Tshwane, Constitution Hill in Johannesburg and Kliptown in Soweto. In 2005 the value of the cultural and heritage sector in Gauteng was estimated at between R500 million and R1 billion in Johannesburg alone (Gauteng Department of Sport, Art, Culture and Recreation, 2007:2) while according to BlulQ (2009:47) in 2008 the New Town Cultural Precinct alone had 500 000 visitors and generated 1.5 billion Rand in revenue.

Evidently, the cultural heritage sector is attracting visitors and generating economic benefits, but is still developing artlessly, fragmentally and remains highly unregulated. Even more worryingly, the cultural heritage products are not only generating an unsatisfactory tourist experiences but tourists are not satisfied with the authenticity and uniqueness of South African cultural products offerings (GCS, 2004:158). The very products which form the basis of the South African competitiveness strategy come across as inauthentic and unsatisfactory. In order to explore the reasons for the poor experiential value of the South African cultural heritage the following section will examine the international tourists' propensity towards cultural heritage consumption and the nature of actual experiences derived from such a consumption.

3.6 TOURIST DEMAND FOR CULTURAL HERITAGE TOURISM IN SOUTH AFRICA

In light of the fact that in the medium term Strategic Plan 2011/2012-2015/2016 of the national Department of Tourism has identified "the development of niche products such as cultural heritage tourism as a priority" (NDT, 2011c:6) the absence of culture as a purpose of visit, in the South African Tourism's international visitors' exit questionnaire, is astounding. The absence of cultural purpose for the visit means that there is no measurement of the volume and value of cultural tourism in South Africa. More importantly, a lack of statistical data on cultural travel to South Africa prevents any segmentation of the main source markets based on culture as the main motivation for travel to South Africa and thwarts any comparison with current international cultural tourism trends. In light of the fact that South Africa will soon have a new National cultural heritage tourism strategy, but no data to facilitate any measurements of the demand, the actual consumption, or culturally induced expenditure is an oddity in its own right.

However, based on the theory of cultural motivation that any tourist with any type of motivation will end up consuming culture while at a destination, allows for some inferences to be made from currently available international and South African sources. The fact that culture is consumed as both primary and secondary motivation, an apparent lack of data on culture as a primary purpose of travel can still be substituted by the data on the propensity for cultural consumption as the secondary motivation by international tourists on holiday, business tourists and tourists visiting friends and relatives. The two segments combined, namely holiday and VFR comprise the leisure segment which is

already known to consume cultural heritage as a secondary motivation. This approach is also justified by the evidence of 42.3% of all leisure, and 23.1% of all VFR tourists (SAT 2010, 2011:58) engage in cultural, historical and heritage activities while in South Africa. Even though 12.6% of business tourists (SAT 2010, 2011a:58) also consume culture as the secondary motivation, the analysis pertinent to this section will focus on the long haul leisure tourists only, more specifically on European and USA markets with the exclusion of African tourists whose profile characteristics will be determined from the site data.

In order to determine the profile and behaviour characteristics of the main long haul leisure segments to South Africa and even more importantly, the size of the purposeful, transmodern tourism segment to South Africa, the surveys conducted in tourists' respective countries and in South Africa will be utilized and further compared with the general profile characteristics of cultural tourist determined by ATLAS. If the profile characteristics correspond, it can be deduced with certainty that they are cultural tourists having culture as the main motivation for travel to South Africa. A comparison will also allow for an estimation of the purposeful cultural tourism segment based on the propensity for consumption of culture in their respective countries. It will further allow for an approximation of cultural consumption of international leisure tourists while travelling to non EU countries such as South Africa. Data available from the SAT Annual Tourism reports (2006-2010) and the South African Competitiveness Study phase 1 & 2 (2004 & 2005 respectively) provided an insight into the nature of activities and tourist experiences, the satisfaction with the consumed cultural heritage products and the main product gaps and deficiencies of the South African cultural products as identified by the tourism industry.

3.6.1 South African long haul markets and consumption of cultural heritage

According to the SAT Annual tourism report 2010, South Africa received 8 073 552 international arrivals in 2010 (SAT, 2011a:7). According to (SAT) categorization, holiday and VFR travel combined constitute the international leisure travel segment. A breakdown of the main international portfolios based on the main purpose of the visit is presented in Table 3.2.

Table 3.2: Total international arrivals to South Africa in 2010 (per portfolio)

ARRIVALS to SA 2010	TOTAL	HOLIDAY	+ VFR =	LEISURE
Europe	1 321 624	51.2%	18.9%	70.1% (926 458)
Africa & Middle East (land & air)	5 790 456	13.2%	24.5%	37.7% (2 183 002)
Americas	457 981	54.4%	11.5%	65.9% (301 809)
Asia & Australasia	388 110	38.4%	16.2%	54.6% (211 908)
				3 623 177

(Source: SAT, 2011a:101)

When the main four portfolios are added up, namely the long haul international markets and the African main source markets (land and air), the total international leisure market for South African tourism is 3 623 177 tourists. Due to a lack of statistical data the international leisure market cannot be broken down into general and specific cultural tourists; instead the whole market is regarded as the general tourist market for South African cultural heritage tourism.

The six main long haul leisure markets for South African tourism are totaling 944 281 tourists in 2010, as presented in Table 3.3. Based on the volume, the four European countries accounted for 667 070 leisure tourists, followed by the USA with 190 887, and Australia with 86 324 leisure tourists in 2010. The total volume of South African main long haul markets in 2010 is 944 281 tourists (refer to Table 3.3). According to the IBT World travel trends report 2010-2011 (IBT, 2010:15), the main source markets for South African tourism are also ranked amongst the top ten outbound markets for the world tourism in 2010. Germany with 10% of the world's market share emerged as the biggest world source market, followed by USA with 9%, and UK with 8%. France is ranked fourth with 5% market share and Netherlands sixth with 3% market share. Only Australia is not among the world's top ten outbound markets.

Table 3.3: South African long haul leisure market in 2010.

MAIN SOURCE MARKETS 2010	TOTAL	HOLIDAY	+ VFR =	LEISURE
UK	453 030	47.7%	30.1%	77.8% (352 457)
USA	282 377	53.9%	13.7%	67.6% (190 887)
Germany	215 800	57.3%	14.7%	72.0% (153 760)
Netherlands	124 088	55.9%	13.7%	69.6% (86 304)
France	115 401	54.8%	9.8%	64.6% (74 549)
Australia	107 905	52.3%	27.7%	80.0% (86 324)
				944 281

(Source: SAT, 2011a:26, 27)

Understanding the tourist profile and behaviour characteristics of the main outbound markets and their preferences for cultural heritage activities and experiences is of the outmost importance in securing the competitiveness of South Africa as a competitive cultural tourism destination.

3.6.2 Profiling the European and American tourists to South Africa

Data regarding the profile characteristics and attitudes of European tourists towards a holiday and the consumption of culture is derived from two surveys, Gallup 2009 and the Eurostat Cultural statistics 2011. The Gallup survey is an opinion poll based on the responses of the 27 127 randomly selected citizens over 15 years old from 27 EU states (Gallup, 2009:4). Eurostat is a statistical service of the European travel Commission which integrates the statistical results supplied by all 27 EU member states. The data source for the 2011 report titled The Cultural Statistics pocketbook is based on the survey results of 26,755 citizens from 27 EU member states conducted during 2007 (Eurostat, 2011:143).

Data for the USA tourists is obtained from the official annual United States reports on Citizen air travel to overseas regions, Canada and Mexico (2008, 2009 & 2010) published by the Office of Travel & Tourism Industries of the US Department of Commerce. The same office also published a report, “Profile of U.S resident travellers visiting overseas destinations: 2009 outbound.” Data from the above mentioned international sources are cross-referenced with the South African Tourism’s data in an attempt to provide a clearer picture regarding the tendency for cultural consumption of the main long haul European and USA tourist markets to South Africa.

3.6.2.1 The European tourists

According to the Eurostat findings (2011:192) the most important considerations for the EU members when deciding on the holiday destination are value for money (44%), cultural attractiveness (31%) and the quality of services (23%).

Table 3.4: Attractions influencing a choice of destination for four European source markets in 2009.

EU MAIN SOURCE MARKETS 2010	ART (%)	GASTRONOMY (%)	ENTERTAINMENT (%)	CULTURE & HERITAGE (%)	FESTIVALS & EVENTS (%)	ATTRACTIVENESS (%)
UK	2.5	5.0	23.1	31.7	6.1	14.9
Germany	3.1	4.2	6.9	20.7	3.5	53.1
Netherlands	3.9	9.4	14.5	30.5	5.6	11.0
France	5.1	11.3	18.3	22.6	4.8	31.2

(Source: Gallup, 2009:109)

The Gallup findings (presented in Table 3.4) corroborate these choices. The overall attractiveness of a destination is the major consideration for 31% of Europeans followed by cultural heritage (24%) and entertainment possibilities (15%) as the second and third most important criterion for choosing a destination (Gallup, 2009:7).

Culture and heritage, as the main criterion for a choice of a destination (Gallup, 2009:110) has more influence on females (25.3%) than males (22.7%), and on 40-54 (25.9%) and 55+ (27.5%) than on the younger generations (25-39: 22.3%). Also in line with the ATLAS profile characteristics of cultural tourists is the Gallup findings (2009:110) that those with

higher levels of education are the most inclined to choose a destination based on cultural heritage (31.8%). The same goes for the occupation; culture and heritage plays a decisive role for only 16.5% of the manual workers.

Based on the same findings (Gallup, 2009:110), the attractiveness of the environment plays a major role in the choice of a destination for 31% tourists on average. Even though there are no significant differences between the sexes, age, and level of urbanisation (urban, rural or metropolitan), there is a notable difference between the occupational categories (manual workers 22%, employed 33%, and self-employed 30%).

For the main holiday, 36% of all respondents travelled outside the EU in 2009 (Eurostat, 2011:192). When selecting between the conventional and non-conventional destinations, 54% of the European tourists preferred the former, while 28% preferred 'off the beaten track' type of a destination. For the half of the respondents (48%) a decisive factor in selecting a non-conventional destination is the *couleur locale* (Gallup, 2009:6) of whom 17% had a primary focus on cross-cultural experiences, such as visiting cities, cultural events, cultural heritage sites, etc. Africa as a non-conventional destination is preferred by 3.5% of UK tourists, 2.2% Germans, 2.5% tourists from Netherlands, and 6.1% French (Gallup, 2009:116).

Table 3.5: Estimated volume of culturally motivated travel to South Africa from four European source markets

EUROPEAN MAIN SOURCE MARKETS FOR SA in 2010	LEISURE MARKET TO SA (SAT)	ROLE OF CULTURE & HERITAGE IN A CHOICE OF DESTINATION (Gallup %)	CULTURALLY MOTIVATED TRAVEL TO SOUTH AFRICA in 2010 (SAT of Gallup)
UK	352 457	31.7	111 729
Germany	153 760	20.7	31 828
Netherlands	86 304	30.5	26 323
France	74 549	22.6	16 848
			186 728

(Sources: Gallup, 2009:109; SAT, 2011a:26-27)

The volume of culturally motivated travel from the four main European source countries to South Africa as presented in Table 3.5 is derived from the data presented in Tables 3.3 and 3.4. It is calculated, when the percentage of tourists having culture as the main motive

for travel, is deduced from the numbers depicting the South African leisure segments for each European country.

It can be concluded that a total of 186 728 tourists representing 19.8% of the European leisure market in South Africa, are purposeful cultural tourists from McKercher's typology of cultural tourists. The significance of the 19.8% share of purposeful cultural tourists in South Africa is evaluated against the research findings from different studies.

For example, in McKercher's (2002:33) initial study on the typology of cultural tourists conducted on the sample of 2066 departing international tourists from the Hong Kong international airport, the purposeful cultural tourists accounted for 11.8% (2002:36). Of those, 20.5% were Americans, 6.8% from the UK, and 9.8% Australians. In explaining these variations Richards (2007:27) suggests that the further the tourists travel and the less familiar the destination, "the higher proportion of tourists who deliberately seek a genuine cultural experience." The same can explain the very high occurrence (19.8%) of purposeful cultural tourists in South Africa. The occurrences of other types of cultural tourists from McKercher's original study (2002:36) are 6.2% serendipitous, 27.9% incidental, 23.5% casual and 30.7% sightseeing.

McKercher and du Cros (2003) re-tested the cultural tourist typology on the new sample of 1153 departing international tourists from the Hong Kong international airport (2003:48). The results revealed that culturally motivated tourists comprised of 13.4% purposeful cultural tourists, and 32% sightseeing (McKercher & du Cross, 2003:49). It came as no surprise that the majority were casual (26.7%) and incidental (20.9%) cultural tourists characterised with weak cultural motivation and shallow experience.

Another study conducted in Taunggyi-Inlay Region of Myanmar on 250 foreign tourists showed a 20% occurrence of the purposeful cultural tourists, the same as in South Africa. The study is interesting as the majority of tourists were from Europe (56.7%) and USA (10.7%) allowing for a comparison with South Africa. The results further show (Htun & Chaisawat, 2008:7) that the main motivation for visiting Myanmar was discovering other cultures (30.9%) and, learning new things and increasing knowledge (23.12%). Furthermore, the tourists' level of education (38.1% bachelor degree, 27.4% masters degree or higher) and the occupational profile characteristics (professional 20%, business

owner 12.6% and retired 17.7%) correspond with both, the ATLAS cultural tourist profile characteristics and with the South African cultural tourist profile.

3.6.2.2 The USA tourists

According to the document of the USA Office of Travel and Tourism Industries: The profile of US travelers visiting overseas destinations in 2008, the volume of USA outbound leisure travel (holiday + VFR) was 25 832 000 in 2008 (USA Office of Travel and Tourism Industries, 2009:6). The same source (2009:6) presents the data on the demographics, psychographic and behaviour characteristics of the American outbound travelers. According to the main purpose of travel, holiday dominates with 47% followed by VFR travel at 41%; when combined it represents 88% of the total leisure motivated travel. Of all leisure tourists, 51% are females with an average age of 43.8 years (49% are males, age 45.9), professionals and managers account for 37% and 21% respectively, with an average annual income of \$110 400 (USA Office of Travel and Tourism Industries, 2009:14). Furthermore, of all leisure tourists, 85% are individual travelers (only 15% used pre-packaged tours), 94% are repeat travelers (only 6% travel for the first time), who on average undertook 2.3 overseas trips in 2008, with 11 nights of the average stay (USA Office of Travel and Tourism Industries, 2009:7). According to the USA Outbound tourism report 2010 (U.S. Citizen air travel to overseas regions, Canada & Mexico 2009), in 2009, 398 970 American tourists travelled to Africa which represents 24.8% increase from 319 713 in 2008.

Table 3.6: USA leisure travel to Africa and South Africa, 2008-2010

USA SOURCE MARKET 2008, 2009, 2010	2008	2009	2010	2009/2008	2010/2009
USA to AFRICA	319 713*	398 970*	408 046*	24.8%	2.3%
USA to SOUTH AFRICA: ALL	287 438	262 866	282 377	-8.6%	7.4%
SA share of USA AFRICA	89.9%	65.9%	69.2%	-24%	3.3%
USA LEISURE MARKET IN SA			190 887		

(Sources: SAT Annual Tourism Reports: 2008 (2009:92); 2009 (2010a:98); 2010 (2011a:101) *Office of Travel and Tourism Industries of the US Department of Commerce USA Citizen Air travel to overseas regions, Canada & Mexico, 2008, 2009 & 2010 reports)

When the USA government travel data to South Africa are compared with the SAT data for 2008 and 2009 as presented in Table 3.5, some surprising results emerge. Of all USA travel to Africa in 2008, the South African market share dominated with 89.9%. In 2009 the South African share decreased by 24% while in the same year travel by USA citizens to Africa increased by almost the same percentage, 24.8%. Even though the USA travel to South Africa bounced back in 2010, the South African share in African market is 69.2% which represents a year on year increase of only 3.3%. Maybe the answer lies in a dissatisfaction of the American tourists with the authenticity and uniqueness of our cultural products.

In terms of their behaviour characteristics, the USA outbound tourists show similar preferences towards consumption of cultural heritage products as their European counterparts. The most important leisure activities undertaken at a destination are presented in Figure 3.4.

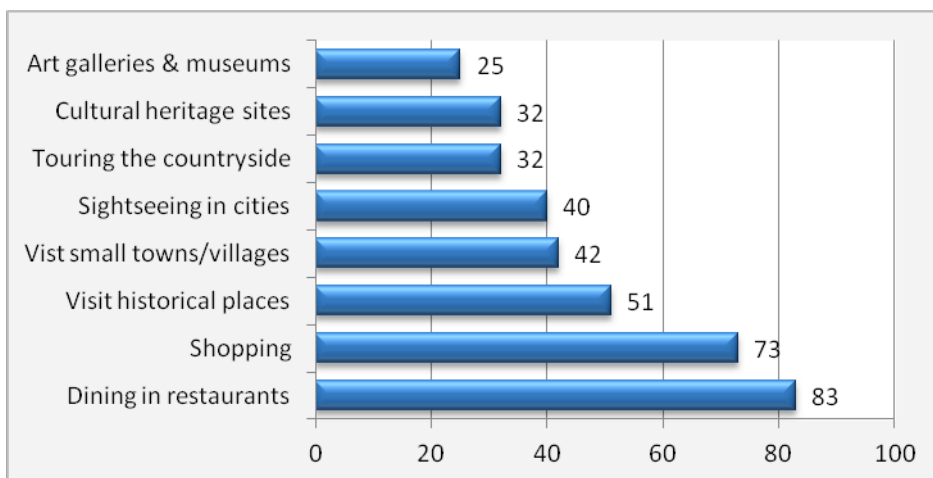


Figure 3.4: Activities undertaken by USA outbound tourists in a destination visited

(Source: Office of Travel & Tourism Industries of the US Department of Commerce U.S. Citizen Air travel to overseas regions, Canada & Mexico, 2010)

It is interesting that very similar data is coming from the SAT 2010 Annual Tourism Report (2011:128) whereby 50% of all (or 141 189) USA tourists are visiting cultural, historical and heritage attractions in SA. When the USA tourists' high preference for visiting historical places (51%) and cultural heritage sites (32%) is applied on the USA leisure market in South Africa totaling 190 887 tourists (refer to Table 3.6) it can be deduced that at least 97 352 will visit South African historical sites, 61 084 will visit a cultural heritage

site, and a further 47 722 will visit a museum or art gallery. Arising from the theory of omnivouressnes and taking into consideration the high level of cultural capital of tourists consuming cultural heritage and art the data from the three categories can be combined resulting in 206 158 USA tourist visits to cultural heritage sites in South Africa. When the USA general cultural heritage consumption is combined with the European specific (purposeful) cultural heritage consumption, it can be estimated that a minimum of 392 886 long haul European and USA leisure tourists consumed cultural heritage products in South Africa in 2010.

It can be concluded that the profile characteristics of the long haul tourists as presented so far, inform their behaviour patterns and a choice of attractions when travelling to South Africa. This is further confirmed when their activities and experiences are analyzed arising from the consumption of cultural heritage in South Africa.

3.6.3 Culture and heritage activities and experiences of international tourists in South Africa

According to the SA Global Competitiveness Study (GCS, 2004:369) the Americans (85%), Europeans (77%) and Asians (60%) are the most interested in South African cultural experiences. Even though close to 50% of European and USA tourists participated in cultural activities in South Africa, the average participation rate of all tourists to South Africa which includes SADC and Africa (as presented in figure 3.5) is only 19% as the majority of SADC and other African predominantly shopping tourists (SAT Annual report 2010, 2011a:125) who seldom participate in cultural activities.

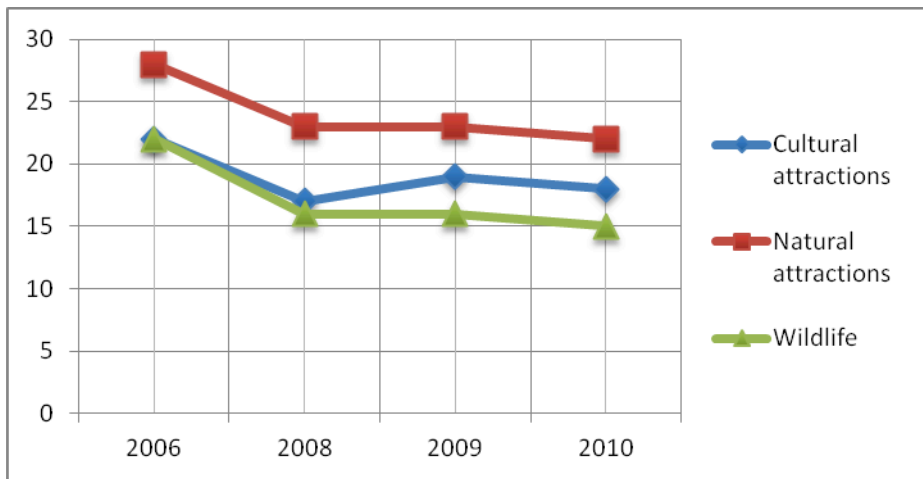


Figure 3.5: All international tourists: Activities undertaken (SAT Annual Tourism Reports: 2006 (2007a:113); 2008 (2009:130); 2009 (2010a:141); 2010 (2011a:128)

One very interesting conclusion comes from a comparison between Tables 3.5 and 3.6. A surprisingly high percentage (30%) of all tourists opting for a cultural experience as the best experience in South Africa can only be explained if it was the main choice of most of the African tourists. This assumption is further supported by the results presented in Figure 3.8 as only 5% of European tourists selected a cultural experience as their best experience in South Africa.

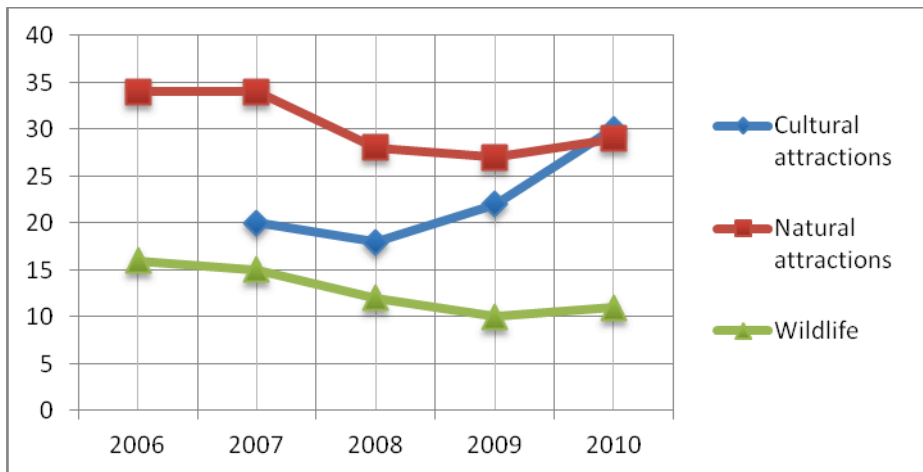


Figure 3.6: All international tourists: The best experience (SAT Annual Tourism Reports: 2006 (2007a:114); 2007 (2008:104); 2008 (2009:133); 2009 (2010a:145); 2010 (2011a:131)

Even though the satisfaction with the overall holiday experience in South Africa is very high (GCS, 2004:157), as over 90% of international leisure tourists felt that their

expectations were met (46%) or exceeded (49%), the satisfaction with South African specific tourism products (including culture and heritage) shows an opposite trend.

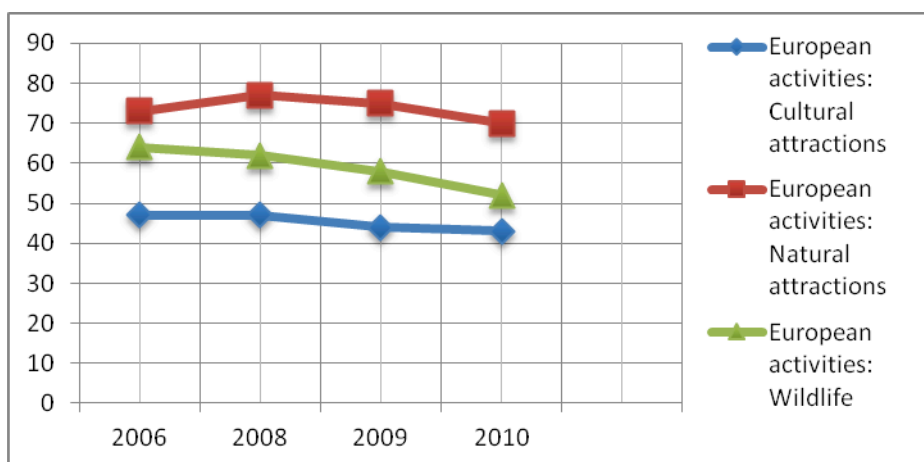


Figure 3.7: European activities: Cultural, natural and wildlife (SAT Annual Tourism Reports: 2006 (2007a:113); 2008 (2009:130); 2009 (2010a:141); 2010 (2011a:128))

While European tourists' participation rate in cultural activities is 41% (refer to Figure 3.7) alarmingly only 5% regard cultural experience as their best experience in South Africa (refer to Figure 3.8). The same goes for the American tourists; a high of 35% feel that their demand for cultural experience did not materialise due to a lack of satisfactory cultural product offerings.

Since 2007 when the 'new' category 'culture and heritage' has been included for the first time into SAT Annual Tourism reports, (SAT, 2008:104) the poor ratings of culture and heritage as the best tourist experience in South Africa corroborate the opinions of the international tourists. In the latest 2010 SAT Annual Tourism report tourist opinions again received unwarranted proof by a mere 2% (SAT, 2010a:145; 2011a:131) year on year increase in tourists rating of 'culture and heritage' as the most positive experience in South Africa. What is more worrying is the evidence of the falling trend (2007/2010) in the ratings of 'culture and heritage' experience across the entire South Africa's long-haul international generating markets; the USA rating dropped from 12% to 5% while Europe decreased from 10% to 5%. This is in stark contrast with the steady trend of actual consumption of 'cultural, historical and heritage' by the same markets for the same period 2007/2010; USA decreased only 3% (from 53% to 50%) and Europe decreased only 4% (from 47% to 43%). Regarding the tourist satisfaction with the consumed products, the

category 'culture and heritage' does not feature in any of the reports. Even though 'culture and heritage' is not included in the satisfaction ratings it can be postulated that a sharp decrease in tourists' ratings of 'culture and heritage' experience compared to a steady trend in actual consumption, it is indicative of the tourists' dissatisfaction with the consumed cultural heritage products.

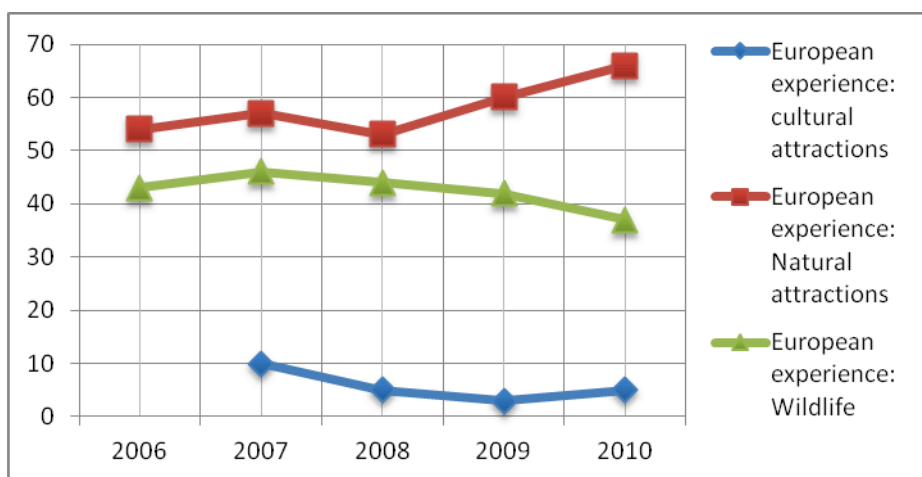


Figure 3.8: European experience: Cultural, natural and wildlife (SAT Annual Tourism reports: 2006 (2007a:114); 2007 (2008:104); 2008 (2009:133); 2009 (2010a:145); 2010 (2011a:131))

Concerning the cultural tourists' experiences, the fact that uniqueness and authenticity of the tourist experience feature amongst the reasons for the tourists' dissatisfaction (the others being price, value for money, quality and service levels) are the most disturbing. In terms of the authenticity of the experience, 34% of business tourists and 12% of leisure tourists felt that they did not have an authentic experience (GCS, 2004:158). Dissatisfaction with the uniqueness of the destination products is also very high; 31% of dissatisfied business tourists and 20% of dissatisfied leisure tourists (GCS, 2004:158), considering the fact that international tourists perceive the South African cultural tourism product as the country's key attraction.

In a comparison to South African cultural activities and experiences, White, Fountain and Horn (2008) research on the international tourists' interest in participation in Maori cultural activities in New Zealand decreased from 22.9% to 17.8% in the period 1998-2003 to return to 20% in 2006. Most surprisingly, even though the New Zealand Ministry of Tourism regards the Maori experience as the country's most authentic cultural product, it rated relatively poorly with the international tourists by achieving a meager 3.55 mean

score, while natural based experiences was given a mean score of 4.66 (Horn *et al.*, 2008:13). The New Zealand case is the mirror image of the South African situation with one crucial difference. In case of South Africa there is no available data to point to a specific weakness of one particular cultural experience so it can be only guessed which one of our cultural products is underperforming, if not all them, while in the case of New Zealand the situation is clear as the problem is with one particular experience which can be addressed and subsequently resolved.

3.6.4 Domestic tourism perspective

One of the findings of the Global Competitiveness study 2004 was an industry misdirected belief “that domestic market is not interested in cultural product” (GCS, 2004:376). While 64% of domestic tourists are interested in exploring the culture of South Africa (GCS, 2004:369) (comparing to only 2% interested in adventure tourism activities), only 5% actually participate in cultural activities (GCS, 2004:370, 366) while on holiday. The cultural heritage attractions and activities domestic tourists are mainly interested in are presented in Table 3.7.

Table 3.7: Interest of domestic tourists in visiting cultural attractions or participating in cultural activities

TYPE OF CULTURAL ACTIVITY OR ATTRACTION	Very interested %	Fairly interested %	TOTAL
Robben Island	50	19	69
National Parliament	48	17	65
African cultural village	45	24	69
Visiting a museum, art gallery or a historical building	42	29	71
Attending a live show, the theatre or a concert	41	21	62
Visiting a township	40	25	65
Zulu dancing	38	22	60
Visiting an art or craft centre	38	30	68

(Source: GCS, 2004:330)

It comes as no surprise that 50% of domestic tourists expressed a desire to visit Robben Island, the World Heritage Site and the most famous political cultural heritage site in South Africa. As discussed earlier these sites play an important role in informing the new South African national identity. Interestingly enough the tourism industry believes that only 10% of domestic tourists are interested in cultural activities (GCS, 2004:368). This is an astounding discrepancy which can only be explained by complete disinterest of the tourism industry in developing and offering products of interest to domestic tourists. It is confirmed as 65% (GCS, 2004:287) of tourism businesses believe that the international demand is driving product development in South Africa. Furthermore, inbound operators disagree (51%) and strongly disagree (14%) respectively with the statement that "Domestic tourists are currently receiving value for money from the SA product and package offerings" (GCS, 2004:293).

The main cause of dissatisfaction for 1% of domestic tourists (GCS, 2004:360) is that cultural, historical and heritage activities are too expensive (GCS, 2004:359) which is the main cause for dissatisfaction. An astounding 80% of domestic tourists feel that attractions, such as Robben Island have become too expensive and consequently perceived as the low value for money (GCS, 2004:294). It can be argued that 20% of domestic tourists who engage in cultural activities are dissatisfied with the cultural products because of high prices.

The SAT research study on domestic business and holiday markets reveals that 21% of all tourists and 24% of LSM 7-10 categories (business tourists) participated in cultural activities in 2010 (SAT, 2011b:22, 30). Contrary to the high participation rate reported by SAT in 2011 domestic tourism survey, StasSA findings from the Domestic Tourism survey (2009) reveal the participation rate in cultural, historical and heritage activities of 1.4% by domestic day trips and 1.9% by overnight stays (StasSA, 2009:12, 14). Furthermore, SAT Annual Tourism reports also report the participation rate of domestic tourists for 2007-2010. The data for cultural tourism activities is presented in Figure 3.9.

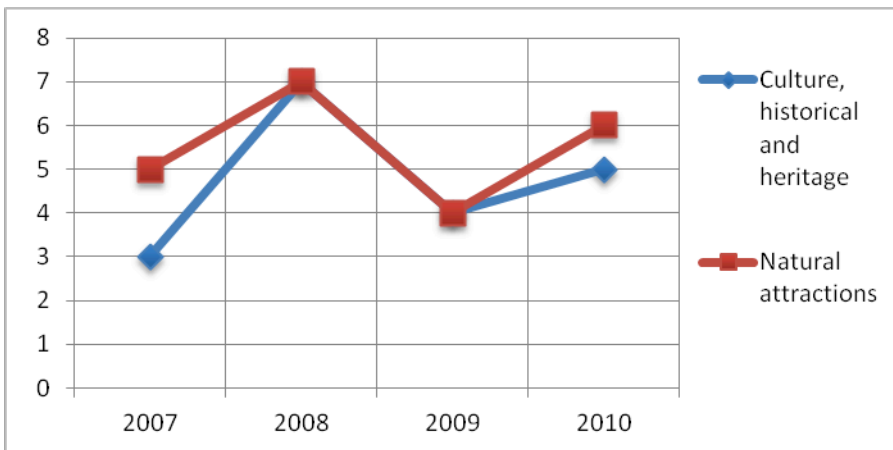


Figure 3.9: Participation rate of domestic tourists in cultural and natural activities 2007-2010. (Source: SAT Annual Tourism Report 2010, 2011a:84)

The discrepancies evident in domestic tourism reports can be attributed to differences in the market segments. Regardless of the reason, the domestic tourism statistics remains confusing and unreliable. There is no available data on the perception of domestic tourists regarding the experiential value of cultural heritage products or on authenticity of their experience. The *most* important piece of data comes from GCS (2004:354) that the most important quality of holiday for 24.2% of domestic tourists is uniqueness and having an authentic experience for 18.3%. The fact that almost 20% of domestic tourists regard authenticity of experience the most important quality of their holiday, justifies their inclusion together with international tourists into the sample of the Constitution Hill in researching the authenticity of the tourist experience.

3.6.5 Tourism industry perspective

From the tourism industry perspective the cultural tourism products are clearly underperforming despite their strong potential. Unexpectedly, the key players from the tourism industry did not have a high regard for the experiential value of South African cultural products. The results depicted in Figure 3.10 point to a serious problem with the authenticity, sophistication and insightfulness of our cultural tourism products. An inability to connect with the tourists on the emotional level and to generate empathetic response to our cultural heritage is the most worrying deficiency of cultural products on offer in South Africa. The results reveal that international tourists could not connect with our cultural heritage sites on a deeper emotional level as 49% of tourists feel that cultural tourism products lack authenticity, 46% agree with the statement that our cultural tourism products

are not sophisticated enough, and 42% agree with the statement that tourists lack empathy with the cultural product (GCS, 2004:366). There is no available data regarding the experiential value of cultural products for the domestic tourists.

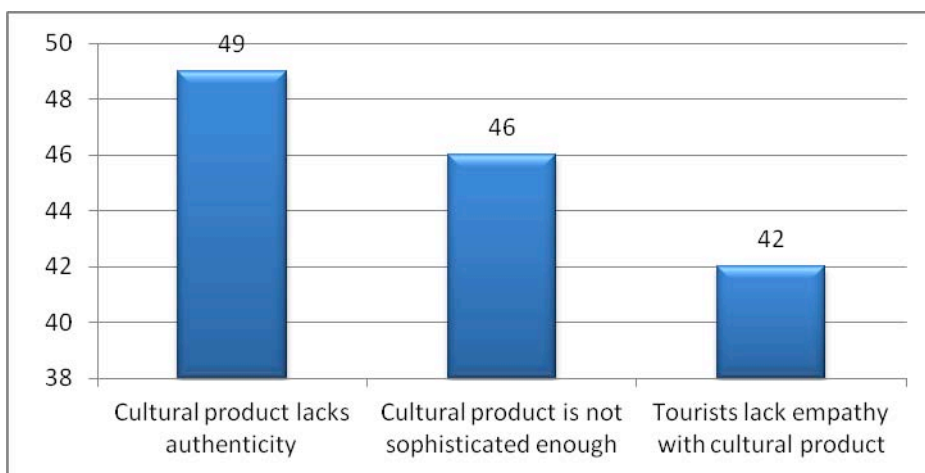


Figure 3.10: Industry outlook on South African cultural tourism products (GCS, 2004:366; GSP, 2005:60)

In addition, the tourism industry identified the main product gaps in South African tourism; the cultural experiences are in need of improvement and diversification are museums, South African cuisine, African curio shops, and township experience; new developments include the world heritage sites, theme parks, tours of rural areas and niche tours (GCP, 2005:60). Culture and adventure emerged as the key gaps in international tourists' experiences (measured by the rate of usage of products compared to their desire for such products) (GCP, 2005:60). However it comes as a surprise that regardless of being aware of the product gaps, 72% of tourism firms believe that product offerings in South Africa meet to a great extent the expectations of the international tourists" (GCS, 2004:171) so "product innovation is not necessary for international consumers" (GCP, 2005:62), which is a surprisingly inaccurate assessment coming from the industry. Intriguingly, the industry is correct in the assessment of the tourist expectations of South African specific tourism products which include cultural heritage; 67% (GCP: 2005:69) of the industry firms disagree and strongly disagree that international tourists have low expectations of South African specific tourism products which corroborate the findings that 50% of business tourists and 64% of leisure tourists having high and very high expectations for experiencing the unique South African cultural products (GCP: 2005:69).

The analysis of the main characteristics of the consumption of South African culture and heritage by selected long haul international markets has shown that the situation is alarming as the most authentic and unique classes of South African cultural attractions offer the poorest experiential values. Needless to say that this is happening in conditions of the experience economy, at the time when the emerging paradigm shift from post to trans-modernism is giving rise to a new class of (transmodern) tourists who are in search of authentic and unique as part of self-development. In this context the South African Tourism's assessment of the country's products and experiences (which is not new as the same sentence appears in few previous short term strategies) is regrettably that "in the mind of consumers globally, South Africa remains, on the whole, much the same as what it was 10 to 15 years ago. South Africa is still perceived mainly as an adventurous wildlife destination with striking natural beauty." (SAT, 2010b:47). Even though the short analysis like the one presented here immediately uncovers the problems, SAT still remains oblivious to the causes of their own assessments.

3.7 CONCLUSION

The purpose of this chapter was to present an overview of the issues pertinent to defining cultural heritage tourism in general and political cultural heritage tourism in particular, to differentiate between the specific and general cultural tourist motivations, present a typology of cultural tourists and provide an insight into their main behaviour and profile characteristics according to ATLAS findings, to present an overview of cultural tourism development in the world followed by Africa and South Africa, to determine the size of culturally motivated travel to South Africa and finally to critically analyse international long haul source markets' participation rate in cultural activities and corresponding experiential value.

What clearly emerged from the material presented in this chapter is firstly that cultural tourism is a highly complex phenomenon which in turn creates continuous theoretical problems for defining a discourse and for a differentiation between motivation for travel as a purpose and motivation for consumption of cultural heritage. Secondly, in the postmodern paradigm the authenticity of cultural heritage worldwide is threatened by four influences of globalisation, namely McDonaldisation, Disneyfication, Guggenheimisation, and Glocalisation.

From a brief presentation of the international and SAT data related to the cultural heritage activities and experiences in South Africa it becomes evident that the problem does not lie in a lack of tourists' interest in South African cultural heritage products and neither does it lie in a lack of cultural heritage resources but rather that something has gone terribly wrong with the experiential value of our culture and heritage. Plummeting ratings of the experiential value of South African culture and heritage are not only alarming, but a reason for (great!) concern. If our culture and heritage is not experienced as authentic by current 'post-modern' tourists thriving on non-authenticity 'hyper reality' (Bouillard, 1994) and 'pseudo-events' (Boorstin, 1992), how competitive the country can be in attracting the 'tourist of the future' known as the transmodern 'authentic tourist' (Yeoman *et al.*, 2007) who already make up at least 20% of country's international tourist market for whom the authenticity of experience is simply a non-negotiable.

Undifferentiated cultural tourism products and lack of authenticity evident on the both sides of Dann's framework, namely on the supply (cultural tourism products lack uniqueness and authenticity) and on the demand side (poor tourist experiences), are rather disturbing findings because as a "competition among tourism destinations has become very intense, more destinations are competing on the experience level" (Saayman & Du Plessis, 2003:58). What sets apart the numerous cultural heritage assets around the world is a distinctiveness of their respective histories which prevent possible replication and the 'serial reproduction of culture' (Richards & Wilson, 2006) by competing destinations. The variety and distinctiveness of cultural heritage forms a basis for clear delineation between the attractions at the experiential level. This is the reason why cultural heritage assets have been used as a point of differentiation between competing destinations and "feature prominently in destination-branding strategies" (McKercher & du Cros, 2002:155).

Based on the arguments advanced so far, the question of 'genuineness' (authenticity) of tourist experiences proved critical in understanding 'what' is currently happening (and why) with cultural tourism in South Africa. As far back as 2007 the Tourism Growth Strategy 2008-2010 (SAT, 2007b) already corroborated the findings of the consumer study (GCS) and the SAT Annual Tourism reports (2007&2008) "that foreign tourists are exposed to fewer and less authentic cultural experiences than they expect or desire" (SAT, 2008-2010:27) and that "[o]ur cultural assets are largely unclear in the consumer's

mind, and undifferentiated from the rest of the continent” (SAT, 2008-10:37). Curiously enough the exact same sentence appears in every Tourism Growth strategy including the latest Marketing Tourism Growth Strategy for South Africa 2011-2013 (SAT, 2010b:47) and despite the continuous emphasis on the problem the situation has not become better but worsened instead.

The question remains to what extent the presented findings are applicable to political heritage sites in South Africa. How it is possible that political cultural heritage does not trigger tourist empathy given the emotional nature of the history they epitomise? How can it be that these products are not authentic enough or sophisticated enough when they signify the history that South Africa is famous for? These are some questions in urgent need of answers which are addressed by this research study.

CHAPTER 4

RESEARCH DESIGN AND METHODOLOGY

“No problem can be solved from the same level of consciousness that created it.”
Albert Einstein

4.1 INTRODUCTION

Research design and methodology are seen as ways in operationalising the research question. The research question pertinent to this study is: How is the tourist experience formed and what constitutes the authenticity of the tourist experience for two market segments (motivated and not motivated by learning) of tourists visiting political cultural heritage sites in South Africa. Research design provides a blueprint for sound research inquiry by guiding a researcher in achieving the research objectives and answering the research question. The research methodology provides a framework best suited for attaining the objectives of the proposed research study whereby the methods will identify the tools best suited in achieving the objectives of the study such as the sampling strategies and methods/tools to be used in securing validity and reliability of the research findings.

4.2 RESEARCH DESIGN

The research design provides a plan for achieving the research objectives and answering the research question. Since the research study is guided by the research question which explores the correlation between the two groups, motivated and non-motivated by learning on the outcome variables (Onwuegbuzie & Leech, 2006:481), the proposed design for this study is a descriptive correlational design. It means that the study will explore the relationship (correlation) between two or more variables without trying to determine cause and effect. Quantitative methodology provides the methodological framework for the research study. The main method of quantitative methodology is a survey. Survey research refers to “pre-experimental design to gather data about the distribution of variables and the relationship among variables” (Kidder & Judd, 1986:129).

As the research design is determined by the research question and the objectives of the study, it includes both the literature study, which provides a theoretical framework for the research and the survey which generates data for the analysis and generalisation on the population.

The proposed model of authenticity of tourist experience depicted in Figure 5.14 provided the main theoretical framework for the research. Since the main focus of the research are the three theories of authenticity and how motivation for learning influences the authenticity of tourists' experience the site selection was critical in ensuring that the selected site possesses those attributes which are to be measured.

The design of the survey ensures the external validity of the data by minimising the sampling error. By ensuring the validity of data the results can be generalised onto the population which is the main purpose of the empirical study. Generalisation in descriptive correlational design implies a deductive approach in linking theory, method and evidence (Finn, Elliott-White & Walton, 2000:15).

The following section presents an overview of the deductive design pertinent to this study and the main design of the survey.

4.2.1 Descriptive correlational research design

Descriptive correlational design assumes a deductive approach based on hypothesis testing. According to Finn, Elliott-White and Walton (2000:18) the following design is pertinent to deductive tourism research:

1. Selecting the theoretical framework: There is no available theoretical model required for this study, instead the working theoretical model has been conceptualised. The model proposes that the motivation for learning has a major influence on all three types (theories of authenticity) in creating the authentic tourist experience.
2. Identifying concepts to be researched: These are; internal construct of, and association between three types of authenticity for two motivational groups.
3. Setting up the hypothesis: There is a difference between motivated and non-motivated tourists from all three types.

4. Operationalising concepts into variables: Each concept has been operationalised into dimensions and each dimension into variables suitable for testing. Detailed account of variables is presented under 4.4.2.
5. Collecting the empirical data: Designing the sample survey by using a questionnaire.
6. Testing the hypothesis with collected data: The hypothesis testing is part of the data analysis.
7. Covering statistical procedures: Each variable will be tested at 0.05, 0.001 level of significance depending on the test used allowing for the hypothesis to be rejected, or not. The results of the hypothesis testing allow for inferences to be made with respect to the population.

It is evident that the design related to the collection of the empirical data (survey) plays a critical role in securing validity and reliability of the survey as it links the theoretical framework with the results of the study. The design of the survey refers to the site selection, time frame of the survey, general procedure of the survey, and the survey instrument.

4.2.2 Survey design

A survey is a method of gathering information from a sample of individuals (Scheuren, 2004:9). It presupposes the use of standardised procedures or methods which ensures the reliability and validity of the data in preventing sample bias. The following section outlines the main methods implemented in the empirical study.

4.2.2.1 Site selection

The survey was conducted at the Constitution Hill National Heritage Site in Johannesburg (hereinafter Constitution Hill). This particular site is selected due to its status as a National Cultural Heritage Site and the role it plays in the post apartheid South African identity building. The site was a prison during apartheid where political prisoners were kept together with criminals. The site is famous because Nelson Mandela and Mahatma Gandhi were both imprisoned there. The site houses the Constitutional Court of South Africa which enhances the authenticity of the site since it is a symbol of post 1994 South African democracy and reconciliation. Constitution Hill is not as famous as the Hector

Peterson memorial and Mandela house in Soweto or Robben Island and does not attract a similar number of visitors. The fact that Constitution Hill is a lesser known attraction makes it an ideal site for this research study. Since the objectives of the research study require two independent samples, those motivated and non motivated by learning, the fact that Constitution Hill is not a must-see attraction means that motivation for visiting the site is genuine. This prevented bias and secured validity of the survey.

Furthermore the site is an authentic prison site thus possesses the necessary dimensions of objective authenticity which is the main focus of the research. The site is also visited by both international and domestic tourists therefore providing an interesting mix of different demographics. The fact that the site plays an important role in formal education also increased the spectrum of how the authenticity of experience is constructed by each individual for a variety of reasons.

The site selection therefore proved an ideal choice in providing a wide spectrum of responses from the wide variety of interviewees. It was also important that the site is not a one-dimensional tourist site, but it plays different roles for various segments forming part of the sample.

4.2.2.2 Time frame and survey administrators

The Constitution Hill survey was conducted from 12 November 2010 to 07 February 2011. The survey was well spread therefore does not pose a threat to external validity. The sample is therefore representative of the population allowing for generalisation of the results. Sample bias could arise if the survey has been conducted during a few weeks in December over the main tourist season. The sample in that case might be biased and not representative of the population. Since the survey at Constitution Hill stretches over three months the external validity of the sample is ensured.

The team of survey administrators comprises of seven BA Tourism Development graduates from the University of Johannesburg. The team leader was a post graduate honours student from the University of Johannesburg. The fact that the survey administrators were all tourism graduates ensured knowledgeable handling of the survey and courteous and ethical behaviour towards the tourists. The researcher was on the site daily and conducted interviews too. Overall it was a very pleasant experience for all

parties involved. International tourists were especially willing to fill in the questionnaires as it gave them an opportunity to get into very interesting conversations with the survey administrators. As the survey lasted for three consecutive months, only four survey administrators continued interviewing in January and February. The team leader ensured that all questionnaires were filled in and approached the tour guides of organised tours to negotiate the time for tourists to fill in the questionnaires. Even though the questionnaire was self administered the students were instructed to enter into a conversation with tourists and summarise at the back of the questionnaire.

4.2.2.3 Survey procedures

The tourists were approached immediately upon completing their tour which minimised the bias associated with retrospective recall (Hosany & Witham, 2009:10). Each respondent was briefed about the purpose of the research study to ensure willing participation.

In order to decrease sampling bias, a typical characteristic of convenient sampling, and to increase the reliability of the data through randomisation, the following procedures were put in place:

- The survey was conducted on weekends and on most days during the week.
- The first visitor to pass after finishing the tour of the Constitutional Court was approached.
- In the cases of family groups only one member of the family was selected to fill in the questionnaire. The qualifying question was: whose birthday is coming next. It was done to prevent the eldest person in the family always filling in the questionnaires. The same method is adopted for the ATLAS worldwide surveys.
- In the case of organised tours the survey administrators selected tourists of different profiles.
- In the case of students of the same age and similar profile characteristics the teachers and lecturers were interviewed together with a few selected students.
- The rate of refusals was also noted for each day which is 20% (88) of the total sample.

The only influence which could not be controlled is the fact that the site guides knew about the survey and gave their best in interpreting the site. This is an external variable which surely influenced the results of the question related to the tourists' evaluation of the tour guide story.

4.2.2.4 Survey instrument

The main survey instrument was a structured questionnaire. The purpose of a questionnaire is to obtain reliable and valid measurements of the subject being researched (Finn *et al.*, 2000:87). The questionnaire was constructed for the purpose of this study. The questionnaire was pre-tested to detect possible errors in the questionnaire design. All questions in the questionnaire were closed-ended questions and each pre-coded, but for the last question.

The pilot questionnaire was tested on 15 tourists on 27 October 2010 by the researcher. The questionnaire proved to be too long and complicated to fill in due to double tables and a variety of questions that required ranking and associations. The questionnaire was redesigned and tested again on 10 tourists on 07 November by the researcher. Corrections were made and definitions of terms were included to ensure the internal validity and reliability of the measurements.

4.3 RESEARCH METHODOLOGY

Research methodology refers to the methods used in securing reliability and validity of collected data so that the results can be inferred to the population. The research methodology refers to the selection of the sampling frame, sampling strategy and sampling method, questionnaire development and operationalisation of the constructs, and development of scale of measurement.

4.3.1 Selection of the sampling frame

For a convenience sample for a known population (N) at Constitution Hill based on 75 000 visitors annually, the sample size (n) for a confidence level of 95% and precision level $e=0.5$, is 397 (Yamane, 1967:886). An additional 10% was required to account for diminishing returns (N=437). A total of 467 questionnaires were administered on the site

of which 30 were not complete. Therefore, the total sample size for the research study was N=437 which minimise a random sampling error. The sample thus resembles judgemental sample.

4.3.2 Sampling method

The sampling strategy selected and adopted in the study is non-probability sampling. The type of sampling method selected for this research study is a convenience or accidental sample by which “sampling is done on the basis of availability and ease of data collection” (Tashakkori & Teddlie, 1998:76). The selected sample strategy is commonly used when “individuals are interviewed at source, as in visitor attractions, sporting events and so on” (Finn, Elliott-White & Walton, 2000:112) as in the case of this research study where surveys are conducted at the actual site of Constitution Hill (*in situ*).

The survey design has ensured that the sample is randomised thus closely resemble the characteristics of the population.

4.4 DEVELOPMENT OF THE QUESTIONNAIRE

The main survey instrument was a structured questionnaire. The purpose of a questionnaire is to obtain reliable and valid measurements of the subject being researched (Finn *et al.*, 2000:87). A new questionnaire was developed for the purpose of the research study since there was no existing questionnaire available measuring the same constructs. Through survey design, measures were put in place to ensure reliability and validity of the survey instrument. The questionnaire was pre-tested to detect possible errors in the questionnaire design. The pilot questionnaire was tested in October and November. Even though the Cronbach Alpha had an acceptable level of internal validity (value >0.7) for all scales of measurement, based on the results of the pilot studies the questionnaire had to be shortened, redesigned, and 5 questions were taken out.

4.4.1 Structure of the questionnaire (Refer to Annexure A)

The questionnaire is divided into three sections. The first section (A) consists of 12 items focusing on the demographic characteristics of the sample. The questions include age,

gender, occupation, level of education, country/province of origin, individual visitor or part of organised tour and the main reasons for the visit.

The second section (B) comprises of two Likert scales measuring the authenticity of the site. The authenticity of the site is defined: How genuine are all the elements of the site (buildings, exhibits, interpretation). The fact that the concept is defined prevents ambiguity in interpretation by interviewees and ensures the reliability of the results. The first six-point Likert scale (Q.A13) comprises of 8 items which assess the authentic appearance of the site. The second six-point Likert scale (Q.A14) comprises of 6 items which assess the attention tourists pay to different interpretive services and media available on the site. Both questions measure two dimensions (perceptual and attentional) of objective authenticity.

The third section (C) comprises of 10 close ended and 1 open-ended question. The first five-point Likert scale (Q.C15) contains five items measuring the outcome of the tourist experience. These items represent the cognitive and affective dimensions of constructed authenticity. The second five-point Likert scale (Q.C16) contains seven items measuring the intrapersonal dimension of existential authenticity. The third five-point Likert scale (Q.C17) comprises of one item measuring the importance of the authentic experience when visiting the historical heritage sites in general. The fourth five-point Likert scale (Q.C18) contains 12 items which present a choice of different options for enhancing the authenticity of the tourist experience. The results from this scale were not included in the data analysis as they measure the authenticity of the overall tourist experience. The data analysis is contained on three types of authenticity and these particular results can be used as part of future research. The fifth question (C19) required of tourists to rank the five items in order of importance of each item in informing the authenticity of their experience. The question posed a problem to tourists as only 223 interviewees understood what is meant by ranking. The sixth five-point Likert scale (Q.C20) comprises of one item measuring the (C20) statement that Constitution Hill provided tourists with an authentic experience. Question C21 comprises of a 1-10 scale of authenticity of tourists experience where 1 denotes least authentic and 10 denotes most authentic. The remaining three questions (C23, 24, 25) refer to the size of travel group, expenditure etc. The last question (C25) is an open ended question where tourists could write their recommendations.

The constructs that are measured by the questionnaire are presented in the model of authenticity of the tourist experience in Figure 5.14. The motivation is measured by learning. Objective, constructed and existential authenticity as well as the authenticity of tourist experience are measured by variables specified in the following section.

4.4.2 Operationalisation of the constructs

The constructs indicated in the proposed theoretical model of the authenticity of tourist experience (Figure 5.14) are further conceptualized into dimensions and variables.

4.4.2.1 Operationalisation of objective authenticity

Based on MacCannell's (1973) theoretical framework the perceptual dimension of objective authenticity contains one variable adapted from Budruk, White, Wodrich and van Riper (2008:193), Moscardo and Pearce (1986) and Naoi (2004). The first variable is the authentic *appearance* of the attraction (C13) which combines the authenticity of the physical setting and of the buildings at the Constitution Hill Heritage Site. Few research findings noted below, advocate the importance of the physical setting in informing the authenticity of the tourist experience. Naoi (2004) examined the difference in visitors' impressions of authenticity in the case of the Kurashiki Bikan historical quarter in Japan, and concluded that authenticity is an attractive feature of the historical district and appeal to a broad range of visitors (2004:59). Mantecon and Huete (2007:327) suggest that the objects considered more authentic are also seen as being potentially more enjoyable.

The second dimension of objective authenticity is the attentional variable which refers to how much attention tourists pay to activities and demonstrations (C14) which form part of the interpretive services. Activities refer to interpretation and demonstrations related to the quality of the presentation of the exhibits. The item that relates to activities is the quality of information presented by the tour guide (Poria, Biran & Reichel, 2007:124).

Learning according to MacCannell (1973), falls into the realm of objective authenticity. Learning attained by visitors if not empirically pre and post tested like in Prentice, Guerin and McGugan, (1998:15-17) will remain highly subjective and fall into the realm of constructed authenticity. Recently Lau (2010) argued against an inclusion of knowledge as a property of object authenticity (as suggested by MacCannell), because knowledge

“does not constitute the object-authentic property of the tourist object, nor is it equivalent to the tourist’s experience of that object, but can only assist the visitor to assess the object” (Lau, 2010:483). According to McIntosh and Prentice (1999:609) “understanding an experiential thought process and reactions of tourists to their surrounding environment, arguably provides a greater insight into the nature of what is actually being derived from visiting than a concern for weather factual knowledge has been attained”. It has been proven that despite not being able to recall much of the factual information received from tour guides, tourists can derive highly emotional experience from the visit (Hull, as cited in McIntosh & Prentice 1999:609). Therefore the facilitation of learning was not included as a dimension of objective authenticity but forms part of constructed authenticity.

4.4.2.2 Operationalisation of constructed authenticity

Cohen’s (1988) seminal work on constructed experience forms the theoretical framework for constructed authenticity. Two dimensions, namely cognitive and affective pertain to constructed authenticity. A brief description of the cognitive dimension and its component variables will be given, followed by a description of the affective dimension.

The cognitive dimension relate to Moscardo’s concept of *mindfulness* (1999:75), while the affective dimension to McIntosh and Prentice’s concept of *insightfulness* (1999:601). The cognitive dimension relates to a visitor’s judgment of genuineness or authenticity of a tourism setting and the attraction’s facilities (Moscardo & Pearce, 1999:418). This individually negotiated impression (Waitt, 2000:846) of authenticity of the setting is capable of accommodating varying degrees of tourist interpretations, motivations (Chhabra, 2001:42; Lengkeek, 2001:174; McIntosh & Prentice, 1999:601; Moscardo & Pearce, 1986:477; Wang, 1999:356), and intensity of tourist experiences (Cohen, 1988:376). The tourist’s impression of authenticity of the setting (C15.5) is the first variable of the cognitive dimension.

The process whereby historical information becomes assimilated into personal relevance means that individual visitors in effect gain diverse experiences of authenticity (McIntosh & Prentice, 1999:601). The process of cognitive perception is *experiential learning* and improved comprehension, triggered by the principle of provocation. A result is *mindful visitors* (Moscardo, 1999:75) who are “active, interested, questioning and capable of reassessing the way they view the world” (Moscardo, 1996:382). Improved

comprehension is reported from a critical engagement with the past (McIntosh & Prentice, 1999:603). Critical engagement with the past can be measured by two variables, thinking (questioning) (C15.2) and learning (C15.1) which constitute the second and third variable of the cognitive dimension of constructed authenticity.

An affective dimension of constructed authenticity is called *insightfulness* (McIntosh & Prentice, 1999:600) which recognises that visitors to an attraction contribute to the production of their own experiences of authenticity (McIntosh & Prentice, 1999:608). Insightfulness relates to emotional response to interpretation (C15.3) and empathy (C15.4); the two variables of the affective dimension of constructed authenticity.

4.4.2.3 Operationalisation of existential authenticity

With respect to existential authenticity the work of Wang (1999), Kim and Jamal (2007), and Steiner and Reisinger (2006) provided the theoretical framework adopted in this study. Suggested dimensions and operationalisation of variables are derived from a variety of selected research studies. It is suggested that the concept of extraordinary experience, originally proposed by Arnold and Price (1993) form the foundation of the interpersonal dimension of existential authenticity.

An extraordinary experience is associated with strong, positive emotions (Farber & Hall's, 2007:250) confirmed to be expressive of existential authenticity (Jia, 2009:80). Herbert (2001:315) in his model of literary tourism proposes that an exceptional experience is the main objective quality of the literary site, which he defines as the opposite to the ordinary, everyday experience. It is hypothesized that, in the context of historical cultural heritage tourism, the following three variables might be best fitted to the proposed extraordinary/existential experience.

The first variable is a sense of personal growth facilitated by the attainment of knowledge (C16.7). It is a very interesting observation because learning features prominently in both objective and constructed authenticity.

The second variable is the altering of the tourist roles as suggested by Olsen (2002) in his interesting work on the interaction between Maasai warriors and tourists. In his critique of Wang's conception of existential authenticity, Olsen argues that the tourist role, from

which there is no escape according to McCannell, is increasingly “regarded by tourist themselves as unsuitable for an authentic experience” (2002:177). He explains that in a situation where the Maasai, armed only with traditional spears, guide tourists through the savannah full of lions and other dangerous animals, represent the finest example of a tourist “experience of authenticity created by the altering of the tourist role” because the “relationship of power becomes altered, commodification are bridled, and the Maasai are no longer ‘the Other’ only to be gazed upon” (Olsen 2002:176). It is a very engaging suggestion which might prove invaluable in enhancing the authenticity of the tourist experience at historical heritage sites. The context should be created where “the tourist role is altered, dismissed or not present at all” (Olsen 2002:178). It will further allow for tourists to become part of the enactment in a process of *co-creation* of the tourist experiences (Binkhorst, 2005) highly reflective of their personal stories (16.1; 16.2; 16.4). The same variable has already been measured in Phaswana-Mafuya and Haydam’s, (2005:163) study of the Robben Island museum (experiencing solitary confinement), even though not in the context of the existential authenticity, but rather as part of the tour evaluation.

A third suggested variable relates to the principle of revelation resulting in changes in personal views where “pleasure is sought via emotional and spiritual rather than sensory stimulation” (Jansson, 2002:436). In examining the role of photographs in a post-visit evaluation of tourist experiences from a visit to *heritage that hurts*, namely the World Trade Center memorial site, Sather-Wagstaff (2008) discovered that tourists are constantly ‘picturing’ their experiences post-visit” which creates “a wider geography of memories and site meanings that is anchored in multiple localities well beyond site itself.” (2008:97). It leads to re-examining and in many cases changing their beliefs, and world views (16.3; 16.5; 16.6). This is also in line with Uzzell’s suggestion (1998:16) that by visiting museums and interpretive centres people come to understand themselves. These changes are far beyond a constructed experience and are without a doubt, the fundamentals in creating an existential experience. In the context of a historical heritage site, such as Constitution Hill, the narrative and objective authenticity should become the alleged source of an ensuing personal change.

4.4.3 Scales of measurement

In the absence of a suitable validated item set, the items were selected from various previous studies. The scales refer to ordinal and categorical data (interval and ratio).

The main motivation for visiting historical heritage sites will be measured by three questions containing yes or no options. The sample will further be divided into two groups, those motivated and those not motivated by learning. The scale is a nominal scale of measurement.

The two variables of objective authenticity are the authentic appearance of the setting and attention paid to activities and demonstrations. The appearance of attraction will be measured on five-point Likert scale, measuring the authenticity of the setting (prison site with the Constitutional Court) and the interpretive media and services (for example, photographs, videos, audio recordings, exhibits, sculptures).

The scale pertaining to attention tourists pay to activities and demonstrations is adopted from Prentice, Guerin and McGugan (1998:11-12). It will contain a list of specific audio-visual media, objects, plaques, and exhibits as well as the interpretation provided by a tour guide. The question will measure how much attention respondents paid to each of the listed media (examined carefully, casually, ignored, not seen) and how important each of the media was in their understanding of the site (very important, important, not strong feelings, unimportant, not at all important). The first scale measures the perceptual dimension and the second the attentional dimension of objective authenticity. Both scales are an ordinal level of measurement.

Both the cognitive and affective variables of constructed authenticity are measured in one five-point Likert scale. The three items pertaining to the cognitive dimension are integrated from the scale developed by Prentice, Guerin, and McGugan (1998:20) and from the items from the prompted list developed by Vitterso, Vorkinn, Vistad and Vaagland (2000:442). Two variables pertaining to affective authenticity are emotional responses to interpretation and empathy. The items are adapted from various scales applied in the studies by McIntosh & Prentice (1999:601), Gil and Ritchie (2009:486), Poria, Butler and Airey (2003:245), Poria, Reichel and Biran (2006b:170).

The three variables associated with existential authenticity are revelation, changes in personal views, and altering of tourist roles. The extent of revelation and changes in personal views form part of the extraordinary experience and are measured by a number of statements reflecting on how the site made visitors feel. The five point Likert scale was developed for the purpose of measuring specific variables as already indicated under 4.4.3.

Scales designed to measure the authenticity of the tourist experience are five-point Likert scales. The first scale (C20) rate the importance of authenticity of the experience for tourist's visits to historical sites in general. The second scale (C18) provides a list of 12 possibilities which were not available during the visit but might make an experience more authentic. Among the other options is experiencing solitary confinement as suggested by Phaswana-Mafuya & Haydam (2005:161).

Authenticity of the tourist experience is also explored in the question (C19) where the respondent must rank the items from 1-5 based on the importance of each item in creating an authentic tourist experience. The items are adapted from Budruk *et.al.* (2008:194). The items comprise of three types of authenticity including the principles of revelation and provocation. The principle of provocation is associated with constructed authenticity and the principle of revelation is associated with extraordinary experience of existential authenticity.

The last single item assesses (C21) the overall tourist's perception of authenticity; Constitution Hill provided me with an authentic experience of the South African freedom struggle.

4.5 CONCLUSION

The aim of this chapter was to present an overview of the research design and methodology pertinent to this study. The research design selected for this study is a descriptive correlational design based on an empirical study. Post-positivistic paradigm adopted in this study requires implementation of a quantitative methodology. The quantitative research method used in the study is sampling. The sampling strategy is non-probability sampling and type of sampling method is a convenience or accidental sample,

leaning on to a judgemental sample. The questionnaire was developed to suite the research question and the objectives pertinent to the study. The constructs were operationalised into dimensions and each dimension into variables and scales of measurement. The questionnaire was pre-tested and major changes were made to the questionnaire to ensure reliability of the survey instrument.

The survey took place at the Constitution Hill National Heritage Site in Johannesburg from mid November to mid February. A total of 437 valid questionnaires represent the sample for the study. Procedures were put in place to maximise randomisation of the sample, to secure external validity of the data, and to minimise sampling bias.

CHAPTER 5

DATA ANALYSIS, CONCLUSIONS AND RECOMMENDATIONS

“Everything that can be counted does not necessarily count; everything that counts cannot necessarily be counted.” *Albert Einstein*

5.1 INTRODUCTION

The aim of this chapter is to present and discuss the results of the data analysis from the survey conducted at the Constitution Hill political Heritage Site in Johannesburg, as well as to draw conclusions and provide recommendations inferred from the theoretical and analytical results of the research study.

A total of 437 international and domestic tourists visiting the Constitution Hill represent the data sample for the statistical analysis. The statistics used in examining the properties of the sample are both descriptive and inferential. Descriptive statistics uses univariate methods of analysis since it examines a single variable across all the cases in the sample (Antonius, 2003:35). The three main characteristics of every variable are: distribution, central tendency and dispersion. The descriptive statistics presented in this chapter includes measures of central tendency (mean, median, and mode) measures of dispersion (standard deviation, central tendency and range) and measures of association (correlation coefficient) (Antonius, 2003:8). Inferential statistics can be both bivariate and multivariate depending on the number of variables tested. Bivariate analysis used in this study refers to testing the hypothesis if the difference between two means is statistically significant. Inferential statistics tests a hypothesis that the parameter in the population will have a range of predetermined values in a representative sample (Antonius, 2003:9). Inferential statistics consists of parametric tests such as the *t*-test, and Spearman's Rho test and non-parametric tests such as Person Chi-Square and Mann-Whitney U test of significance. Data is analysed by the SPSS (18) programme and the results are presented in the APA format. The research question which guided the analysis and interpretation of the results is: How is the tourist experience formed and what constitutes the authenticity of the tourist experience for two market segments (motivated and not motivated by learning) of tourists visiting political cultural heritage sites in South Africa.

5.2 DEMOGRAPHIC CHARACTERISTICS OF TOURISTS VISITING CONSTITUTION HILL

The data analysis in the demographic section relates to the profile characteristics and behaviour characteristics of tourists visiting the Constitution Hill National Heritage Site in Johannesburg. The variables pertaining to the profile characteristics are: age, gender, education, profession and country of origin. The variables related to behaviour characteristics are motivations for visiting the site, preference towards the use of the site guide, and the importance of authenticity when visiting cultural heritage sites.

5.2.1 Profile characteristics of tourists visiting Constitution Hill

The profile characteristics of tourists visiting Constitution Hill are compared with the ATLAS data and the theoretical assumptions outlined in chapter 3.

5.2.1.1 Gender

The prevalence of females (57%) at the site (Figure 5.1) is in line with the profile characteristics of cultural tourists according to ATLAS findings even though the result is 4% higher than the world average (53%).

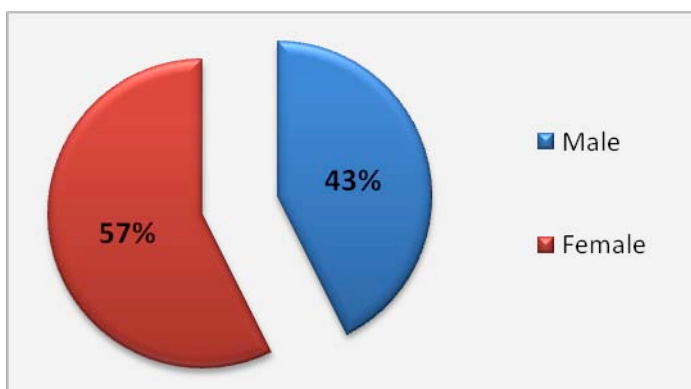


Figure 5.1: Gender

5.2.1.2 Age

The prevalence (38.5%) of the 20-29 age category (Table 5.1) at the Constitution Hill is much lower than the 49% ATLAS (2004:1) average occurrence for the 24-29 years' category.

Table 5.1: Age (frequencies)

		%
AGE	15 or younger	0.9
	16-19	7.6
	20-29	38.5
	30-39	20.1
	40-49	11.3
	50-59	10.8
	60 or over	10.8
100.0		

The compounded results in Figure 5.2 show that almost 60% of all tourists are between the age of 20 and 39 therefore the widespread myth that the majority of cultural tourists are the aging baby-boomers has been renounced. It is also interesting that on average the Constitution Hill's sample is much older than the world's average.

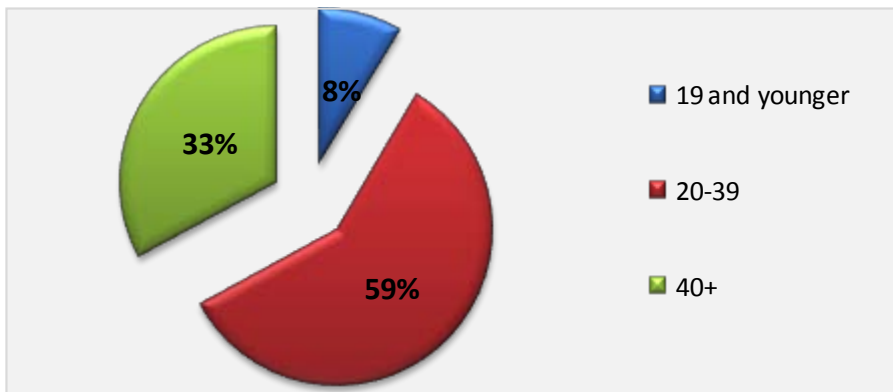


Figure 5.2: Age (compounded)

5.2.1.3 Education

In terms of the highest education qualification of tourists visiting the Constitution Hill (refer to Table 5.2) the results show a higher proportion of postgraduates (27%) than the world's average (20%) but a much lower presence of tourists with diplomas or degrees (34%) than the world's average (50%).

Table 5.2: Highest education qualification (frequencies)

		Frequency	Valid percent
EDUCATION	No school	3	0.7
	Matric	89	20.7
	Diploma, degree	145	33.7
	Post- graduate	123	28.6
	Professional	50	11.6
	Other	20	4.7
TOTAL		430	100.0

When professional and postgraduate qualifications are combined (as presented in Figure 5.3) a new highly educated group emerges that accounts for 40% of all tourists on the site. This fact has a major consequence for the interpretation and presentation of historical sites as it influences the overall tourists' preferences towards the authenticity of the site and the evaluation of authenticity of the actual tourist experience.

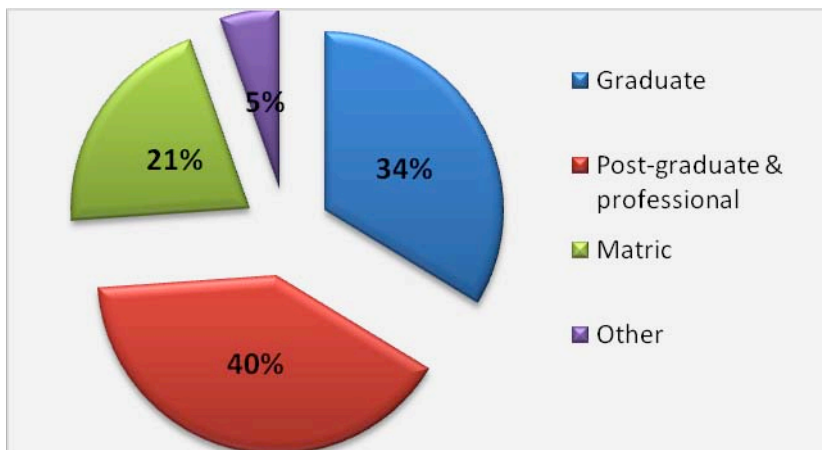


Figure 5.3: Highest education qualification (compounded)

5.2.1.4 Profession

The percentages related to professional categories (Figure 5.4) shows large deviations from the world's averages. While professionals account for 40% of all cultural tourists in the world, their presence at the Constitution Hill is only half (21%) of the world's average. For managerial positions the ratio of 1:3 is even worse (16% the world vs. 6.3% the site).

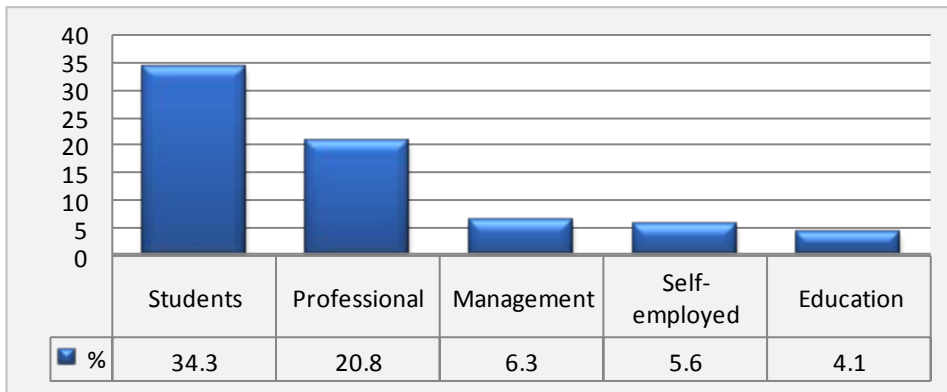


Figure 5.4: Profession

It is evident that the historicity of the site plays an important role in formal education which further explains the very high proportion of students (34%) in the professional categories. Given the unique character of Constitution Hill as the South African political heritage site it is expected to have a very high presence of students at the site and therefore cannot be compared with the ATLAS findings.

5.2.1.5 Origin: domestic tourists

A high presence of domestic tourists (42%) as shown in Figure 5.5 can also be explained by the site's prominence in creating a new South African national identity.

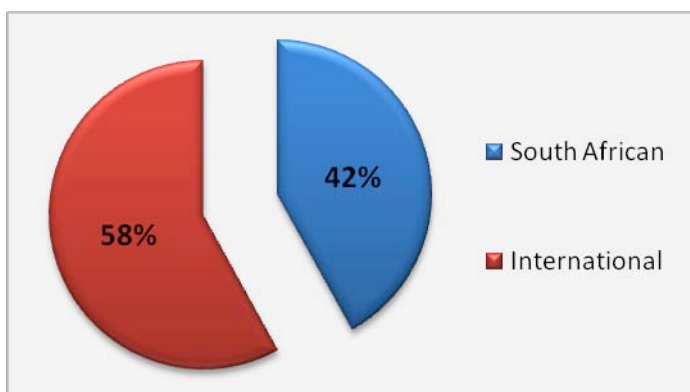


Figure 5.5: International and domestic tourists based on permanent residence

The fact (refer to Figure 5.6) that a prevailing number of domestic tourists are from Gauteng (72%) only confirms the site's role in formal education since it is representative of the new post-apartheid South African identity.

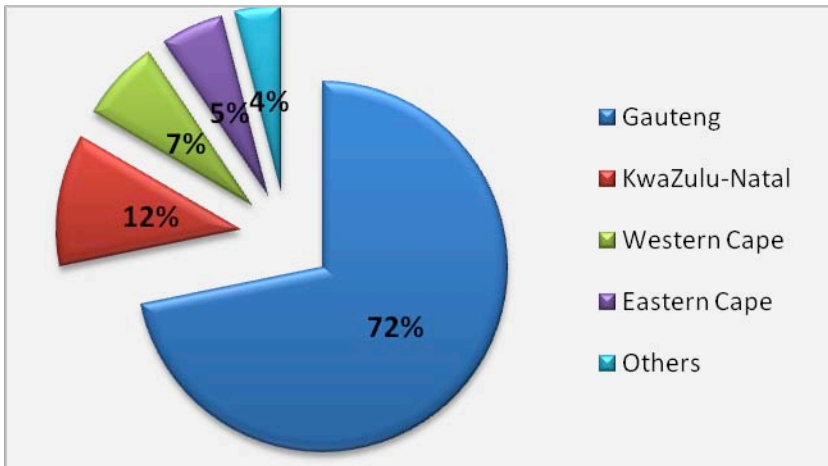


Figure 5.6: Provincial distribution of domestic tourists

Question 7 of the questionnaire differentiates between those born and not born in South Africa to determine the incidents of ex-patriots who are categorised as the international tourists. Their prior knowledge of the history associated with the site is assumed to be greater than the knowledge of other international tourists. Consequently their emotional response to the symbolism of the site might be more intense and could distort the validity of the results associated with three types of authenticity, especially the results pertaining to existential authenticity.

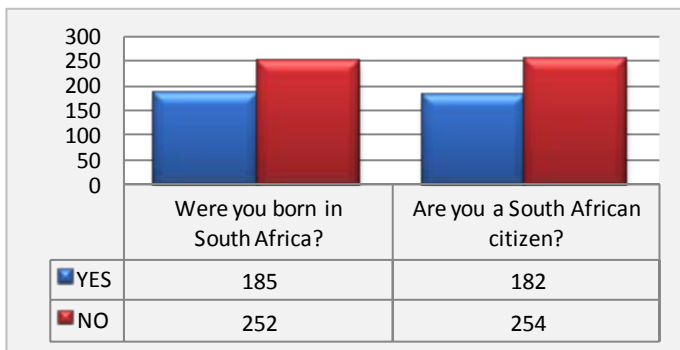


Figure 5.7: Occurrences of international tourists born in South Africa

When we look at the frequency distribution presented in Figure 5.7 there are only three tourists who were born in South Africa and form part of the international segment (one of them is not a South African citizen). It can be concluded that the international market segment constitutes of international tourists whose authenticity of experience is not distorted by their prior knowledge or experience of apartheid.

5.2.1.6 Origin: international tourists

The occurrences of countries of origin for international tourists (depicted in Table 5.3) are not reflective of their respective shares as the main source markets for South African tourism. According to the SAT 2010 Tourism Annual Report (2011:98) the USA share of the SA long haul market is 12.7%, while the USA occurrence in the site sample is almost half (40.5%). Conversely, while the UK market share is 20.4% the presence of the UK tourists on the site is only 10.7%. Only German tourists (9% of the site sample) correspond with the country's share (9.7%) in the SA long haul markets. For the Netherlands the 5.6% of the SA market share is far higher than the 2.5% of the site share.

Table 5.3: Country of origin of international tourists

EUROPE			ASIA & AUSTRALASIA		
	N	%		N	%
UK	25	10.7	Australia	28	12.0
Germany	21	9.0	Singapore	4	1.7
Netherlands	6	2.5	New Zealand	3	1.3
Sweden	6	2.5	Fiji	1	0.4
France	5	2.1	Total	36	15.4
Others	21	9.0	AFRICA		
Total	84	35.8	Kenya	2	0.8
AMERICAS			Others	7	3.0
USA	95	40.5	Total	9	3.8
Canada	10	4.2	TOTAL ALL	235	100.0
Argentina	1	0.4			
Total	106	45.1			

A comparison with the African markets shows the biggest disparity. While African markets account for 71% (or 5 721 639) of the South African international tourism (8 073 552) their presence on the site is only 3.8%.

It is evident from Figure 5.8 that European and USA tourists account for 81% of all international tourists therefore represent the main international market segments for the Constitution Hill political heritage site.

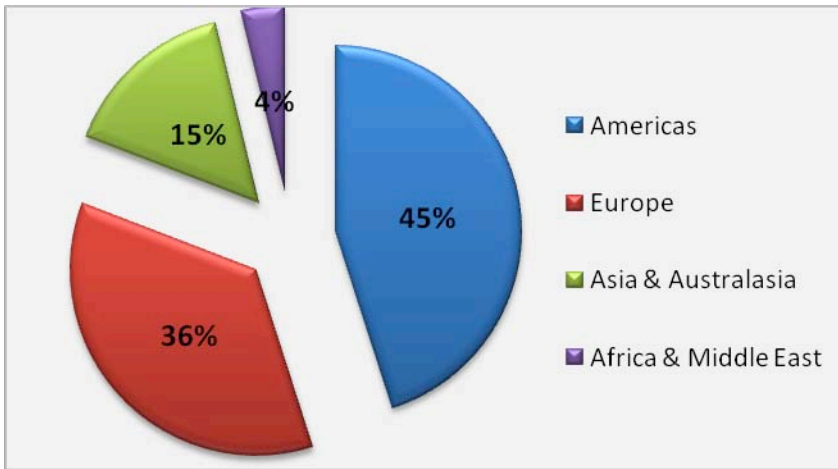


Figure 5.8: Main international source markets for Constitution Hill

Evidently from Figure 5.9 the main European market segments for Constitution Hill are tourists from UK and Germany comprising 2/3 (or 74%) of the total number of international tourists visiting the site.

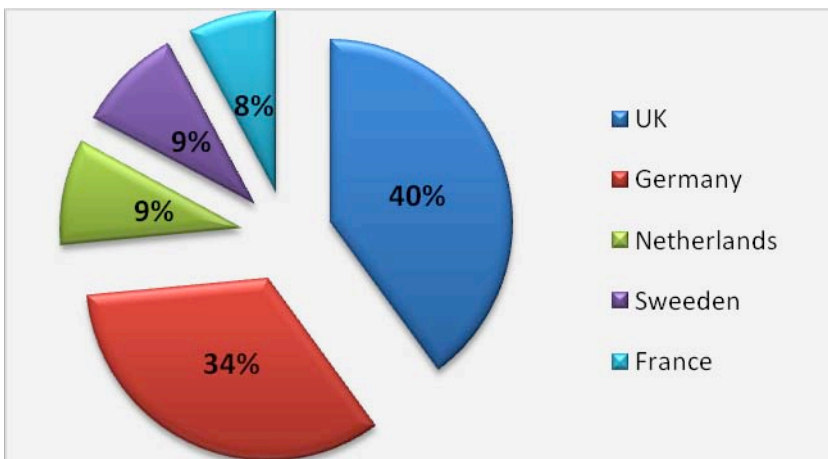


Figure 5.9: Main European source markets for Constitution Hill

The reason why the site segmentation does not correspond with the market segmentation of the main South African source markets can be explained by the characteristics of USA and European tourists as Cultural Creatives (as discussed in chapter 3). It is expected of Cultural Creatives to have a greater inclination towards visiting cultural heritage sites associated with learning and self enrichment, such are political heritage sites. Furthermore it was estimated that 20% of European tourists to South Africa are in fact the purposeful cultural tourists. Further analysis of the behaviour characteristics of tourists

visiting Constitution Hill especially the self-assessment of authenticity of their experience are expected to confirm this estimation.

5.2.2 Behaviour characteristics of tourists visiting Constitution Hill

The behaviour characteristics of international tourists examine what motivates the tourists to visit the Constitution Hill, what is their preference towards being accompanied by the site guide, and what is the importance of authenticity when visiting cultural heritage sites of historical significance.

5.2.2.1 Tourist motivations for visiting Constitution Hill

The three motivational categories presented in Table 5.4 differentiate between the tourist quest for learning, preference for experiencing the authentic site as opposed to the hyper real postmodern experiences, and general understanding as part of the Johannesburg city tour.

Table 5.4: Tourist motivations (frequencies)

	Frequency	
A12.1 Learning about the history of apartheid	Yes	373
	No	30
	Total N	403
A12.2 Experiencing the authentic site	Yes	282
	No	57
	Total N	399
A12.3 Part of a city tour	Yes	219
	No	103
	Total N	322

It is evident from Figure 5.10 that learning about the history of apartheid (93%) is the main motivation for visiting Constitution Hill followed by experiencing the authentic site (83%). It is also important to note that a ratio between organised tours and the individual visitors is 3:1.

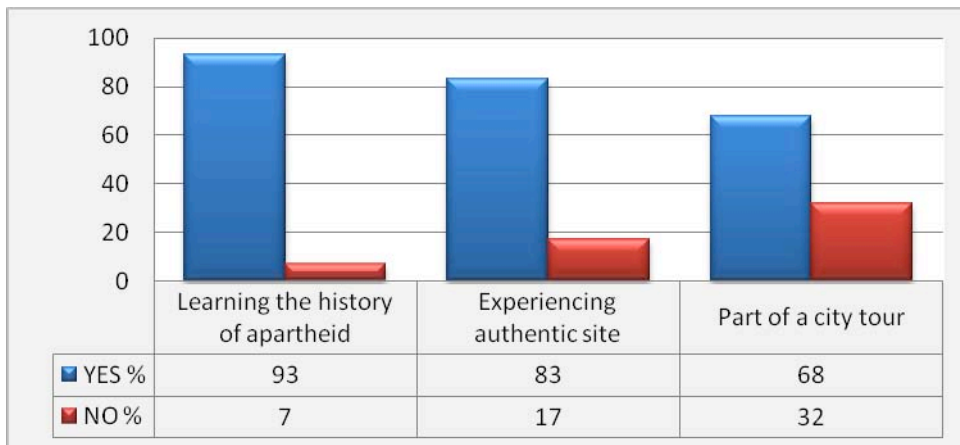


Figure 5.10: Tourist motivations (%)

Since the percentages of those who want to learn and experience the authentic site (93% and 83% respectively) are much higher than the tourists' participation in organised tours (68%) it can be deduced that the reason why tourists choose the city tours is not because they do not want to learn or have an authentic experience but because the tour offers the easiest way to consume the most important sites in Johannesburg. This is in line with MacKercher's and du Cros proposition (2002:36) that "tourists want controlled experience" as they visit the asset once in the lifetime and want the most out of their experience.

5.2.2.2 Tourists' preferences regarding a tour guide

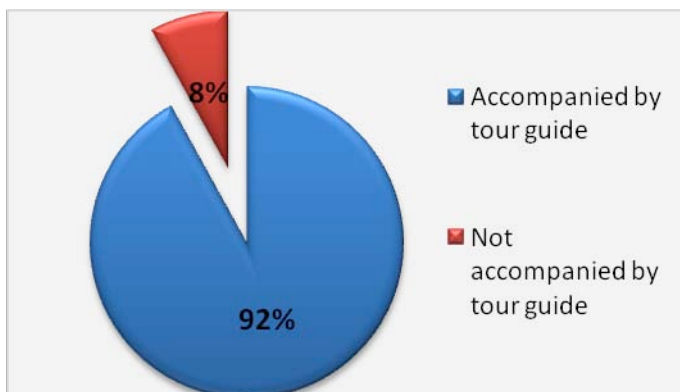


Figure 5.11: Accompanied/not by a tour guide

The fact that 92% of all tourists were accompanied by a tour guide (refer to Figure 5.11) is very important for the validity of the research findings related to the authenticity of the tourist experience. It excludes any possibility that the tourists were exposed to differences in interpretation and presentation of the historicity of the site as it may act as an interfering

variable causing differences in cognitive or affective dimensions of the tourists' experience.

5.2.2.3 Importance of authenticity when visiting the historical heritage sites

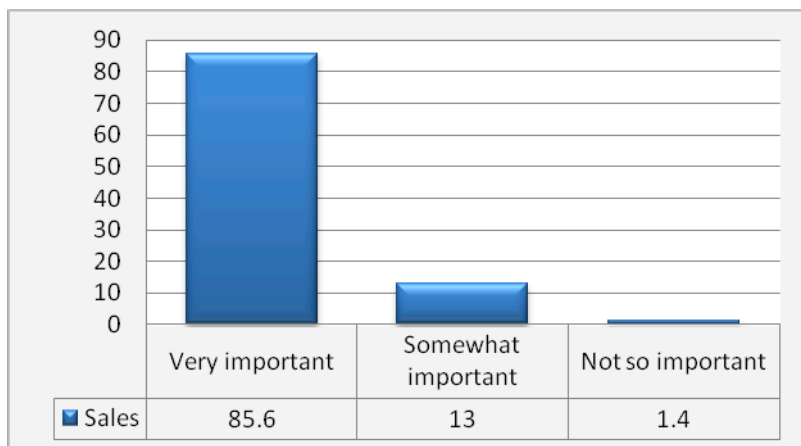


Figure 5.12: Importance of authentic experience when visiting historical heritage sites

It is evident from Figure 5.12 that for 86% of tourists it is very important to have an authentic experience when visiting historical heritage sites. It is also indicative of the tourists' search for authenticity in MacCallennian sense which is closely related to the characteristics of transmodern Cultural Creatives or New Age tourists. The results of cross tabulation presented in Table 5.19 further confirm that the importance of having the authentic experience when visiting cultural heritage sites, correlates with the tourists' self-evaluation of the authenticity of the actual experience at Constitution Hill.

5.3 ATTRIBUTES OF AUTHENTICITY OF THE TOURIST EXPERIENCE

The following section presents the variability and reliability statistics related to four attributes of authenticity of the tourist experience because each attribute is further operationalised as the variable for the parametric and non-parametric tests that follow. The variability statistics refers to the measures of variance, range and standard deviation (SD).

The reliability statistics refers to measure of the Cronbach Alpha. When the Likert scales are used it is an imperative to "report Cronbach's alpha coefficient for internal consistency and reliability for any scales" (Gliem & Gliem, 2003:7). The Cronbach's α (alpha) is the

measure of internal consistency of the scale's items and the reliability of the scale. Cronbach's α ranges from 0 – 1 whereby the alpha value of .8 is a desirable goal for the internal consistency of the scales.

5.3.1 Authenticity of the site: attribute 'Authenticity'

Eight items presented in Table 5.5 comprise the attribute labelled 'Authenticity'. The items are measured on a Likert scale of 5-1 (strongly agree to strongly disagree). Surprisingly the Constitutional Court not the prison buildings emerged as the most authentic place of the site as 76.8% tourists strongly agree and a further 18.3% agree that it appeared authentic to them. The least authentic elements of the site with less than half of the tourists who strongly agree are the other exhibits (44.3%), followed by videos (44.9%), recordings of the prisoners' singing and talking (45.4%) and sculptures made of blankets (47.1%). It is a very surprising outcome since the interpretive services and the interpretive media are the main sources of information and the main tools in providing the mindful learning and the insightful, authentic experience.

Table 5.5: Attribute 'Authenticity'

Q13. How authentic does each item appear to tourists? (5-1 strongly agree to disagree; not seen =0)	Did not see %	Strongly agree %	Agree %	Un decided %	Disagree %	Strongly disagree %	TOTAL N
13.1 The prison buildings	1.4	64.1	30.9	2.1	0.2	1.4	437
13.2 Photographs	1.8	64.5	30.0	2.3	0.2	1.1	437
13.3 Videos	11.2	44.9	33.2	8.4	0.9	1.4	428
13.4 Recordings of prisoners' singing and talking	13.1	45.4	32.6	6.6	1.4	0.9	427
13.5 Sculptures made of blankets	5.3	47.1	32.6	10.8	2.8	1.4	435
13.6 Other exhibits	6.7	44.3	38.8	8.9	0.2	1.2	418
13.7 Constitutional Court	0.5	76.8	18.3	2.8	0.5	1.2	431
13.8 The tour guide story	5.4	64.3	25.9	3.3	0.2	0.9	428

The tour guide story was the only interpretive service that was authentic for tourists (64.3%) together with the authenticity of the prison buildings (64.1%) and the photographs (64.5%).

The variability statistics for 'Authenticity' is depicted in Tables 5.6 and 5.7. The summary of means of the eight items is $M=36.00$. The variance is 21.96 which is the total variance of items in the scale from the scale's mean. Standard deviation (SD) is a measure of dispersion of the set of scores from the mean. It is a square root of the variance and shows the average distance of each point from the mean which is $SD=4.686$.

Table 5.6: Scale statistics for 'Authenticity'

Cronbach's α	Mean	Variance	Std. Deviation	N of Items
.909	36.00	21.958	4.686	8

Reliability statistics depicted in Table 5.6 shows that the Cronbach's α (alpha) for the eight items in the scale is 0.909 ($N = 308$). This value indicates that the items have excellent internal consistency (Gliem & Gliem, 2003:6) and points to the reliability of the scale.

Table 5.7: Summary item statistics for the scale 'Authenticity'

	Mean	Minimum	Maximum	Range	Variance
Item Means	4.500	4.302	4.692	.390	.023
Inter-Item correlation	.567	.452	.712	.260	.006

The mean of the items on the scale of 5-1 (strongly agree to strongly disagree) is $M=4.5$. The range of eight item's means presented in Table 5.7 is 0.390. The range is a distance of the lowest and the highest scores from the scale's mean ($4.692-4.302=0.390$). The low value of the range points to the very low level of dispersion of the data from the mean. The variance of the item means is 0.23. It also shows a very low amount of variance of the data from the mean. The high value of the item mean and the low values of the range and the variance reveal that data is not normally distributed and that the shape of the distribution is skewed to the left.

5.3.2 Attention paid to the interpretative media at Constitution Hill: attribute 'Attention'

Six items presented in Table 5.8 comprise the attribute labelled 'Attention'. The items are measured on a Likert scale of 5-1 (strongly agree to strongly disagree). Surprisingly the tourists paid the most attention to the tour guide story (64.6% strongly agree). The second most helpful interpretive service was the explanations on the boards despite the fact that less than half of the tourists strongly agreed (46.4%) that they carefully examined the writings on the boards. It is evident that the most problems tourists had, were with the recordings and videos as 11.6% and 11.1% of tourists did not even see them. This is due to the fact that videos and recordings were not always in working order.

Table 5.8: Attribute 'Attention'

Q14. How carefully did you...? (5-1 strongly agree to disagree; not seen =0)	Did not see %	Strongly agree %	Agree %	Un decided %	Disagree %	Strongly disagree %	TOTAL N
14.1 Examined the photographs	1.2	42.7	49.2	5.1	1.2	0.7	433
14.2 Examined the exhibits	0.9	43.2	46.3	7.0	1.9	0.7	428
14.3 Watched the videos	11.1	24.1	37.7	16.3	9.9	0.9	424
14.4 Listened to the tour guide	3.3	64.6	28.8	2.1	0.2	0.9	427
14.5 Read the explanations on the boards	0.5	46.5	44.0	7.0	1.6	0.5	430
14.6 Listened to the recordings	11.6	22.3	37.1	18.5	9.0	1.4	421

The variability statistics for 'Attention' is depicted in Tables 5.9 and 5.10. The summary of means of the six items is $M=25.9$. The variance is 11.73 and the $SD=3.42$.

Table 5.9: Scale statistics for 'Attention'

Cronbach's α	Mean	Variance	Std. Deviation	N of Items
.781	25.19	11.725	3.424	6

The reliability statistics depicted in Table 5.9 shows that the Cronbach's α (alpha) for the six items in the scale is 0.781 ($N = 341$). As the internal consistency of the scale is below desired value of 0.8 the items were deleted one by one to improve the value of the

Cronbach's α . Since none of the items improved α when deleted the scale remained with the original six items.

Table 5.10: Summary item statistics for scale 'Attention'

	Mean	Minimum	Maximum	Range	Variance
Item Means	4.198	3.798	4.595	.798	.101
Inter-Item correlation	.381	.206	.570	3.365	.013

The results of the summary items statistics in the scale show $M=4.198$ which is much lower score than for "Authenticity. The range (0.798) and the variance (0.101) are higher than in 'Authenticity' revealing greater dispersion and bigger spread from the mean.

5.3.3 Resultant tourist experiences (cognitive and affective): attribute 'Outcome'

The section C of the questionnaire explores the authenticity of the tourist experience. At the beginning of the section it is specified that "By authenticity of experience we mean how genuine and special was your experience". The same meaning attached to the construct ensures the theoretical validity of the construct and validity of the scale.

Table 5.11: Attribute 'Outcome'

Q15.The outcome of the tourists' experience? (5-1 strongly agree to disagree)	Strongly agree %	Agree %	Un decided %	Disagree %	Strongly disagree %	TOTAL N
15.1 I learned a lot from the visit	65.9	32.7	1.1	0.0	0.2	437
15.2 The site provoked my thoughts	63.5	30.0	5.0	1.1	0.2	436
15.3 I was emotionally moved	55.8	34.6	7.3	1.8	0.5	437
15.4 I felt empathy for the prisoners	70.0	25.6	3.4	0.5	0.5	437
15.5 The site was presented authentically	61.0	33.5	4.2	0.7	0.7	433

The five items in the scale constitute the attribute labelled 'Outcome'. The items measure both, the cognitive (questions 15.1, 15.2 and 15.5) and affective (questions 15.3 and 15.4) dimensions of the constructed authenticity. The items also embody the two main principles of interpretation, namely provocation (questions 15.2, 15.3 and 15.4) and revelation (question 15.1). Mindfulness is elicited by questions 15.1 and 15.2 and

insightfulness by questions 15.3 and 15.4. The outcome experience also shows how perception of authenticity was individually constructed (Cohen, 1973) as 61% visitors strongly agreed that the site was presented authentically. The most revelling outcome is the feeling of empathy towards the prisoners (70% strongly agree) being the tourists' dominant emotional response to the site. It is in contrast with the findings of GCS (2004:366) that 42% of tourists do not empathise with South African cultural heritage products. The variability statistics for 'Outcome' is depicted in Tables 5.12 and 5.13. The summary of means of the five items is $M=22.82$. The variance is very low, 6.102 as well as the $SD=2.47$.

Table 5.12: Scale statistics for 'Outcome'

Cronbach's α	Mean	Variance	Std. Deviation	N of Items
.814	22.82	6.102	2.470	5

The reliability statistics depicted in Table 5.12 shows the Cronbach's α (alpha) for the five items in the scale $\alpha=0.814$ ($N = 431$). This value indicates that the items have excellent internal consistency (Gliem & Gliem, 2003:6) and reliability of the scale.

Table 5.13: Summary item statistics for scale 'Outcome'

	Mean	Minimum	Maximum	Range	Variance
Item Means	4.564	4.436	4.643	.206	.007
Inter-Item correlation	.473	.401	.546	.145	.002

The mean of the items on the scale of 5-1 (strongly agree to strongly disagree) is $M=4.56$. The range of the five item's means presented in Table 5.13 is 0.206, the lowest value in all four attributes. The low value of range points to the very low level of dispersion of the data from the mean. The variance of the item means is 0.07. It also shows a very limited amount of variance of the data from the mean. The high value of the item mean and the low values of range and variance reveal that data is not normally distributed and that the shape of the distribution is skewed to the left.

5.3.4 Intrapersonal dimension of existential authenticity: attribute 'Feelings'

The seven items presented in Table 5.14 comprise the attribute labelled 'Feelings'. The items are measured on a Likert scale of 5-1 (strongly agree to strongly disagree). It comes as no surprise that the outcome was a transformative experience (I wish it would never happen again) which forced a change in the worldview for 86.5% of tourists. Other prominent transformative experiences were the heightened awareness the tourists had of the human suffering in general (65.6%), and the feeling of wanting to help others less fortunate (51.7). The emotions triggered were shock (66.1%) and the feeling of pain and suffering as endured by the prisoners (43.4%). Almost half of the tourists (48.8%) were inspired to learn more about the South African history of apartheid. Surprisingly the tourists least agreed (41.1%), were most undecided (11.6%) and most strongly disagree (1.4%) and disagree (4.6%) with the statement that they need some more time to reflect on what they have learned and experienced from the site. It can be interpreted as the impression being very strong so there was no need for more time to reflect on it. This interpretation might be indicative of the ambiguity of the question.

Table 5.14: Attribute 'Feelings'

Q16. How it made them feel? (5-1 strongly agree to disagree)	Strongly agree %	Agree %	Un decided %	Disagree %	Strongly disagree %	TOTAL N
16.1 I could feel their pain and suffering	43.4	43.6	10.2	2.3	0.5	433
16.2 I wish it would never happen again anywhere in the world	86.5	11.7	1.4	0.0	0.5	437
16.3 It made me more conscious of human suffering	65.6	28.4	4.6	0.9	0.5	436
16.4 I was shocked with the poor living conditions and lack of dignity	66.1	24.7	6.2	2.5	0.5	437
16.5 I need some time to reflect on what I have learned and experienced today	41.1	41.3	11.6	4.6	1.4	431
16.6 I feel like helping those less fortunate than me in the future	51.7	35.9	10.7	0.9	0.7	429
16.7 When I get back home I want to learn more about the history of S.A.	48.8	38.9	9.5	2.4	0.5	422

The variability statistics for 'Feelings' is depicted in the Tables 5.15 and 5.16. The summary of means of the seven items is $M=31.10$. The variance is 12.627 and $SD=3.56$.

Table 5.15: Scale statistics for 'Feelings'

Cronbach's α	Mean	Variance	Std. Deviation	N of Items
.811	31.10	12.672	3.56	7

The reliability statistics depicted in Table 5.15 shows the Cronbach's α (alpha) for the seven items in the scale $\alpha=0.811$ (N = 431). This value indicates that the items have excellent internal consistency and reliability of the scale.

Table 5.16: Summary item statistics for scale 'Feelings'

	Mean	Minimum	Maximum	Range	Variance
Item Means	4.443	4.163	4.833	.670	.050
Inter-Item correlation	.388	.194	.563	.368	.010

The mean of the items on the scale of 5-1 (strongly agree to strongly disagree) is $M=4.43$. The range of the five item's means presented in Table 5.16 is 0.67 which is a low value. The low value of range points to the very low level of dispersion of the data from the mean. The variance of the item means is 0.05. It also shows a very limited amount of variance of the data from the mean.

5.3.5 Results of tourists' rankings of the five components of the tourist experience

In Question 19 tourists were asked to rank from 1- 5 (where 1 denotes the most important and 5 denotes the least important component in creating their experience) the five components of their experience whereby each component coincides with one attribute of authenticity of the tourist experience.

The authenticity of the site (C19.1) is related to the attribute 'Authenticity'; understanding (C19.1) is related to attribute 'Attention'; learning (C19.3) reflects the motivation; feeling (C19.4) is related to attribute 'Feeling', and made me think about (C19.5) relates to the 'Outcome'. The results presented in Table 5.17 provided some very interesting insight into how tourists evaluate the importance of different types of authenticity in creating their own individual experience from the site. Only 223 responses of those who ranked all five items are included in the statistics.

Table 5.17: Summary statistics for ranked components of tourist experience

Ranking from 1-5 (1 denotes the most important and 5 denotes the least important)	Mean	Std. Deviation	N
C19.1 The AUTHENTICITY of the site	3.15	1.63	223
C19.2 How much the visit increased my UNDERSTANDING of the South African history of apartheid	2.79	1.53	223
C19.3 What I LEARNED	3.08	1.23	223
C19.4 How the whole experience made me FEEL	2.92	1.33	223
C19.5 What the experience made me THINK about	3.04	1.29	223

It is evident from the mean values presented in Table 5.17 that the ranking order of the components in informing tourists experience are, from most important to the least important, 'it increased my understanding of the South African history of apartheid' (M=2.79, SD=1.53, N=223), followed by 'how the whole experience made me feel' (M=2.92, SD= 1.33, N=223), 'what the experience made me think about' (M=3.04, SD= 1.29, N=223), than 'what I learned' (M=3.08, SD=1.23, N=223), and the least importance is given to the 'authenticity of the site' (M=3.15, SD=1.63, N=223).

Since the authenticity of the site has the highest value for spread (SD=1.63) a percentage of frequencies presented in Table 5.18 can provide more insight into the validity of ranks by the mean values.

Table 5.18: Rankings of five components of tourist experience

	Ranked No.1 %	Ranked No. 1 + 2 %	Mean ranks
The authenticity of the site	1 37.3%	3 50.6%	5
Increased understanding of South African history of apartheid	2 34%	1 56.6%	1
What it makes me think about	3 28.3%	4 49.4%	3
How it makes me feel	4 28.2%	2 50.9%	2
What I learned	5 24.2%	5 47.9%	4

The composition of tourist experience based on rank no 1

1. Authenticity of the site (perceptual-objective authenticity)
2. Understanding of apartheid (mindfulness- cognitive, constructed authenticity)
3. Triggered thoughts (insightfulness– affective, constructed authenticity)
4. Triggered feelings (interpersonal–existential authenticity)
5. Learning (motivation)

When ranks 1&2 are combined from the most important to the least important, the order is changed to some extent.

1. Understanding of the apartheid (mindfulness- cognitive constructed authenticity)
2. Triggered feelings (interpersonal – existential authenticity)
3. The authenticity of the site (perceptual- objective authenticity)
4. Triggered thoughts (affective insightfulness –constructed authenticity)
5. Learning (motivation)

The results of the number one rankings of the five items show the importance of authenticity of the site in negotiating the authenticity of the individual tourist experience. When rankings one and two are combined the results show the importance of mindfulness in creating the authentic experience. The emotional response which is representative of both insightfulness as an affective dimension of the constructed authenticity and the transformative experience as the intrapersonal dimension of existential authenticity are the dominant response triggered by the site. The strength of correlation between the three types of authenticity should be further examined by crosstabulation and the *t*-test.

5.4 AUTHENTICITY OF THE TOURIST EXPERIENCE AT CONSTITUTION HILL

A cross tabulation of two questions presented in Table 5.19, how important it is to have an authentic experience (C17) and Constitution Hill provided tourists with an authentic experience (C20), reveals some interesting results.

The One sample Pearson's Chi-Square (Goodness-of-Fit) non-parametric test (χ^2) is used to test the assumption that the variables depicting tourists' preferences are equally distributed (Bailey, 1987:384). As the Chi-Square tests the assumption of the equality of preferences, the null hypothesis (H_0) states that the importance of authentic experience

when visiting the historical sites and the authenticity of the actual experience are assumed to be equal.

Table 5.19: Cross-tabulation of the importance of having an authentic experience and the authenticity of the actual experience from the site

QC20. Constitution Hill provided me with an authentic experience of the freedom struggle in South Africa	QC17. How important is for you to have an authentic experience when visiting historical heritage sites						
	Very Important		Somewhat important		Not so important		N
	%	Fr	%	Fr	%	Fr	
Strongly agree	56%	197	24%	13	33%	2	212
Agree	37%	128	66%	35	50%	3	166
Uncertain	5%	16	6%	3	0%	0	19
Disagree	1%	2	4%	2	17%	1	5
Strongly disagree	2%	8	0%	0	0%	0	8
TOTAL:	100%	351	100%	53	100%	6	410

The result of Pearson Chi-Square test $\chi^2 (8, N = 410) = 36.91, p = 0.00$ is presented in Table 5.20. It is statistically significant as it proves there is a strong correlation between the two variables which are not the result of a sampling error. It should be noted that since the assumption for the validity of the test is violated as 9 cells (60%) have count less than 5 (the minimum expected count is 0.7) with a degree of freedom $df = 8$, the additional Fisher's Exact test was run which confirmed the high level of significance of the Pearson's Chi-Square test (χ^2).

Table 5.20: Pearson Chi-Square Goodness-of-Fit Test

Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	36.907	8	.000
Likelihood Ratio	29.758	8	.000
Linear-by-Linear Association	8.657	1	.003
N of Valid Cases	410		

The results are theoretically significant as 93% of tourists for whom it is very important to have an authentic experience when visiting cultural heritage sites also strongly agree 56% and agree 37% that their experience at Constitution Hill was authentic. It is also theoretically significant that in the same group the highest and the strongest disagreement (2.3%) with having an authentic experience at the site reveals the incongruity between tourists expectations and the actual experience.

Based on the high levels of motivation and deep experience (the authenticity of experience is the measure of its depth) the dominant group of 56% is in fact representative of the purposeful cultural tourist from the McKercher's (2002) typology. Taking into consideration that the Constitution Hill sample consists of both domestic and international tourists in the ration of 1:1.3 (185:252) it is calculated that the domestic tourists make up 24% and international 32% of the 56% sample of the purposeful sample. The percentage of purposeful international tourists for the site is 60% higher (32%) than the 20% of purposeful cultural tourists estimated for the entire South African long haul population.

Table 5.21: Tourists' evaluation of authenticity of their actual experience

QC21. How authentic was my experience on a scale 1-10		QC20. Had an authentic experience	
	%		%
1 Least	0.7	Strongly agree	52.0
2	1.2	Agree	40.0
3	0.7	Uncertain	4.7
4	0.5	Disagree	1.2
5	1.0	Strongly disagree	2.1
6	4.5		
7	10.3	N = 425	100.0
8	32.1	Missing = 15	
9	28.0		
10 Most	21.1		
N = 425	100		
Missing = 15			

The theoretical assumption of the cross tabulation depicted in Table 5.19 is further confirmed by the results presented in Table 5.21 where the same question (C20) is

compared with the tourists self-evaluation of the authenticity of their experience on a 1-10 scale (C21).

The results of question 20 (Table 5.21) show that almost the entire tourist sample (92%) at the Constitution Hill Site (N= 425) had an authentic experience. The results of question C21 further provide an insight into the tourists' perception of authenticity of their own experience by rating it on a 1-10 scale. As half (49%) of all tourists rated their experience as most authentic (9 and 10) it can be concluded that the tourists experience at Constitution Hill was indeed highly authentic for the majority of tourists. If we add 32% of tourists who gave it a rating of 8, a total of 81% of the sample (N=425) gave the highest ratings to the authenticity of their experience at Constitution Hill. This is in stark contrast with the findings of SAT's Global Competitiveness Study (2004:158) that our products are not authentic enough and with SAT 2010 Tourism Annual Report (2011:131) that only 5% of international tourists selected culture and heritage as their best experience in South Africa. It is evident that the political cultural heritage sites cannot be held responsible for the low overall ratings of the country's culture and heritage and the problem must lay in the lack of authenticity and low experiential value associated with other types of cultural heritage products (cultural villages, township tourism, traditional dance, urban attractions, to mention but a few), but surely not with political cultural heritage sites. These results warrant further investigation into indentifying which of the four attributes embodying three types of authenticity has the most influence in informing such a high ratings of authenticity of the tourist experience.

5.5 CORRELATION BETWEEN TWO MOTIVATIONAL GROUPS

The correlation between two variables, in this case motivated and non-motivated by learning are tested for the following:

- normality of distribution, and
- association between variables (can be directional and non-directional), and
- the significance of associations.

Both parametric and non-parametric tests are simultaneously used for every measure of statistics. Parametric tests "assume that data for the variable are drawn from a population in which that variable forms a normal distribution" (de Vaus, 2003:295). Parametric tests

are more powerful statistics than the non-parametric, but when the data is not normally distributed and when one sample is very small or very big, such as in the case with groups motivated by learning (N=371) and non-motivated by learning (N=30) the appropriate non-parametric tests are selected. The reason is that non-parametric statistics does not assume normality as it use ranks of categories not a distribution of scores. The tests used to measure if the distribution for the two groups, motivated and non-motivated is normal are parametric (Kolmogorov-Smirnov K-O) and non-parametric tests (Shapiro-Wilkinson U). The significance of the association between the four variables is measured by the parametric Independent Samples *t*-test and non-parametric Mann-Whitney test.

5.5.1 Tests of normality

The two tests, Kolmogorov-Smirnov K-O and Shapiro-Wilkinson U, will determine the normality of the distribution between two groups, motivated and non-motivated. The results will determine which parametric and non-parametric test is suitable for measuring the statistical difference between the two means for four variables of authenticity.

5.5.1.1 Kolmogorov-Smirnov (K-O) parametric test of significance

The Kolmogorov-Smirnov (K-O) test of normality is the parametric statistic of significance for the interval variables which assumes that the “variables approximate a normal distribution” (de Vaus, 2003:233). It tests the null hypothesis (H_0) that there is no difference between the sample and the theoretical normal distribution. The results of Kolmogorov-Smirnov (K-O) and Shapiro-Wilkinson U tests are presented in Table 5.22.

Table 5.22: Kolmogorov-Smirnov (K-O) and Shapiro-Wilkinson U tests of significance

A12.1 To learn more about the South African history of apartheid				Kolmogorov-Smirnov		Shapiro-Wilk	
				Statistic	Sig.	Statistic	Sig.
Authenticity	Yes	371	100.0	.164	.000	.835	.000
	No	30	100.0	.179	.015	.809	.000
Attention	Yes	367	98.9	.112	.000	.934	.000
	No	30	100.0	.208	.002	.836	.000
Outcome	Yes	371	100.0	.207	.000	.843	.000
	No	30	100.0	.187	.009	.862	.001
Feelings	Yes	371	100.0	.132	.000	.907	.000
	No	30	100.0	.149	.087	.949	.154

The null hypothesis (H_0) in Kolmogorov-Smirnov (K-O) is tested against the p value > or < than 0.05. If $p \geq 0.05$ (value for p is represented in the Significance 2-tailed column) then the test should reject the (H_0) that there is no statistically significant difference between the two groups (motivated vs. non-motivated by learning). Evidently, the first three groups have the p value less than 0.05 so the null hypothesis should be rejected as it assumes that the sample of two groups is normally distributed. In the last group ('No' for Feelings) the p value is greater than 0.05 and the null hypothesis cannot be rejected. It confirms that the 'Feelings No' is the only normally distributed group in the sample.

5.5.1.2 Shapiro-Wilkinson test of significance

Since the sample distribution is not normal the non-parametric test is also required. The Shapiro-Wilkinson U test of significance is a non-parametric test equally appropriate for small and big samples such are the samples in this case. It is a non-parametric counterpart of the K-O test of normality. It also tests the null hypothesis that a distribution in the sample is normal. If $U > 0.05$, H_0 fails to be rejected and the data in the set is assumed to be normally distributed. If $U < 0.05$ H_0 is rejected assuming that data in the set is not normally distributed. The results of Shapiro-Wilkinson U test presented in Table 5.22 confirm the results of Kolmogorov-Smirnov (K-O) test of normality.

5.5.2 Independent Samples t-test for two motivational groups

The Independent Samples t-test is set to provide statistically significant evidence of the difference between the means of the two groups, motivated and not motivated by learning, for each variable of authenticity. Table 5.23 presents descriptive statistics for the Independent Samples t-test for four variables.

Table 5.23 Descriptive statistic for Independent Samples t-test

A12.1 To learn more about the South African history of apartheid.		N	Mean	Std. Deviation
Authenticity	Yes	371	4.24	.777
	No	30	4.12	.959
Attention	Yes	367	4.03	.685
	No	30	3.92	.743
Outcome	Yes	371	4.59	.448
	No	30	4.50	.514
Feelings	Yes	371	4.47	.460
	No	30	4.03	.576

The *t*-test is a parametric test of “hypothesis testing which involves small samples (less than or equal to 30)” (Antonius, 2003:190). The *t*-test is also used on very big samples thus the assumptions for the test are satisfied, given the size differences between the two samples.

Table 5.24: Independent Samples *t*-test for two groups, motivated and not motivated by learning

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Authenticity	Equal variances assumed	1.339	.248	.815	399	.416	.122	.15019	-.17287	.41767
	Equal variances not assumed			.681	32.151	.501	.122	.17964	-.24346	.48825
Attention	Equal variances assumed	.046	.830	.782	395	.434	.102	.13091	-.15495	.35978
	Equal variances not assumed			.730	33.159	.470	.102	.14026	-.18289	.38772
Outcome	Equal variances assumed	1.724	.190	1.009	399	.314	.087	.08605	-.08234	.25601
	Equal variances not assumed			.898	32.668	.376	.087	.09668	-.10993	.28360
Feelings	Equal variances assumed	1.292	.256	5.138	399	.000	.457	.08904	.28241	.63250
	Equal variances not assumed			4.245	32.061	.000	.457	.10777	.23794	.67696

The two tailed *t*-test is used for a non-directional null hypothesis H_0 which predicts that the “sample value will simply be statistically different from a particular value” (de Vaus, 2003:170). As the means between the two groups are similar (one variable is not more than about twice of the value of other variable) an equal variance is assumed for the *t*-test. The Levene’s F test for Equality of variance (refer to Table 5.24) also confirms this assumption. The results of Levene’s F test (refer to Table 5.24) show that all *p* values are greater than 0.05 therefore are not statistically significant at the 95% confidence level.

Consequently, the null hypothesis (H_0) of assumed equal variance fails to be rejected, and the assumed equal variance is reported for the t -test. In addition, if equal variance is used then the Type I error will be less likely (Antonius, 2003:281).

5.5.2.1 Independent Samples t -test for 'Authenticity'

The result of the Independent Samples t -test for Authenticity tests the difference between the means of the two groups (assuming equal variances), those motivated by learning ($N= 371$, $M= 4.24$, $SD= 0.78$) and those not motivated by learning ($N= 30$, $M= 4.12$, $SD= 0.96$) is $t(399) = 0.815$, $p = 0.416$. The null hypothesis (H_0) for the t -test states that there is no statistically significant difference in importance of the authenticity of the site for the two tourists' groups, those motivated and not motivated by learning. Since $p > 0.05$, H_0 fails to be rejected. It can be concluded that motivation for learning is not statistically significant in determining the tourist assessment of the authenticity of the site. In another words regardless of motivation for learning the authenticity of the site is of equal significance for both groups.

The Cohen's d effect size reveals there was no significant difference in scores for Authenticity for those motivated ($M= 4.24$, $SD= 0.777$) and non-motivated by learning ($M=4.12$, $SD= 0.959$; $t(399) = 0.815$, $p = 0.416 > 0.05$ two-tailed). The magnitude of the difference in the means (mean difference = 0.122, 95% SI: -0.17 to 0.42) was trivial, $d=0.157$.

5.5.2.2 Independent Samples t -test for 'Attention'

The Independent Samples t -test for 'Attention' is testing the difference between the means of the two groups (assuming equal variances), those motivated by learning ($N= 367$, $M= 4.03$, $SD= 0.69$) and those not motivated by learning ($N= 30$, $M= 3.92$, $SD= 0.74$). The value is $t(395) = 0.782$, $p = 0.434$. The null hypothesis (H_0) for the test states that there is no statistically significant difference between the two tourists' groups, those motivated and not motivated by learning regarding the amount of attention they pay to on site interpretative media. Since $p > 0.05$, H_0 fails to be rejected; it can be concluded that regardless of the motivation for learning there is no difference between the two groups in the level of attention they pay to different interpretive media such as the tour guide story, photographs, or videos.

The Cohen's *d* effect size reveals there was no significant difference in scores for Attention for those motivated ($M= 4.03$, $SD= 0.685$) and non-motivated by learning ($M= 3.92$, $SD= 0.743$); $t(399) = 0.782$, $p = 0.434 >0.05$ two-tailed). The magnitude of the difference in the means (mean difference = 0.102, 95% SI: -0.15 to 0.36) was trivial, $d=0.154$.

5.5.2.3 Independent Samples *t*-test for 'Outcome'

The Independent Samples *t*-test for 'Outcome', testing the difference the between means of the two groups (assuming equal variances), those motivated by learning ($N= 371$, $M= 4.59$, $SD= 0.44$) and those not motivated by learning ($N= 30$, $M= 4.50$, $SD= 0.51$) is $t(399) = 1.009$, $p = 0.314$. The null hypothesis (H_0) for the test states that there is no statistically significant difference in the importance in mindfulness and insightfulness between the two tourists' groups, those motivated and not motivated by learning. Since $p >0.05$, H_0 fails to be rejected, it can be concluded that motivation for learning is not statistically significant in determining the outcome of the tourist experience, both in terms of mindfulness and insightfulness of their experience. Regardless of motivation for learning there is no difference between the two groups in how mindful their learning is or how insightful their experience is.

The Cohen's *d* effect size reveals there was no significant difference in scores for Outcome for those motivated ($M= 4.59$, $SD= 0.448$) and non-motivated by learning ($M= 4.50$, $SD= 0.514$); $t(399) = 1.009$, $p = 0.314 >0.05$ two-tailed). The magnitude of the difference in the means (mean difference = 0.087, 95% SI: -0.08 to 0.26) was trivial, $d=0.186$.

5.5.2.4 Independent Samples *t*-test for 'Feelings'

Samples *t*-test for 'Feelings' testing the difference between the means of two the groups (assuming equal variances), those motivated by learning ($N= 371$, $M= 4.47$, $SD= 0.46$) and those not motivated by learning ($N= 30$, $M= 4.03$, $SD= 0.58$) is $t(399) = 5.138$, $p = 0.000$. The null hypothesis (H_0) for the test states that there is no statistically significant difference in emotional response between two tourists' groups, those motivated and not motivated by learning. Since $p <0.05$, H_0 is rejected, it can be concluded that there is a statistical significance in the means of feelings between the group motivated and not

motivated by learning. The emotional reaction of those motivated by learning is more prominent than in those tourists who are not motivated to learn.

The Cohen's *d* effect size reveals there was a significant difference in the scores for feelings, for those motivated ($M= 4.47$, $SD= 0.46$) and non-motivated by learning ($M= 4.03$, $SD= 0.576$); $t(399) = 5.138$, $p = 0.000$ two-tailed). The magnitude of the difference in the means (mean difference = 0.457, 99% SI: 0.28 to 0.63) was large, $d=0.844$. It reveals that the two means differ by almost 1SD which represents significant effect size.

The significant difference in the means between the two groups is also evident in the box plot presented in Figure 5.13.

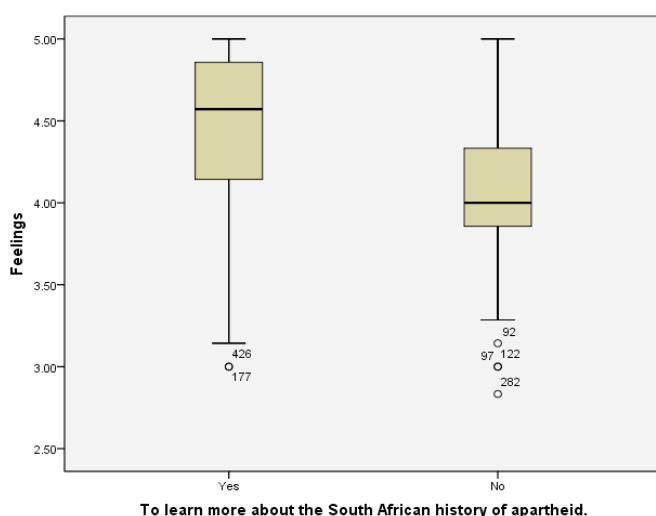


Figure 5.13: Box plot representing means' (M) difference for two groups of 'Feelings'

5.5.3 Mann-Whitney U test of significance

The Mann-Whitney U test is a non-parametric test of significance. It is used because the three groups, namely authenticity, attention and outcome are not normally distributed and the two samples, motivated and non-motivated, are not of equal size. The test is set to determine the size of the effect (Cohen's *d*) and to calculate the percentage of the effect of variance explained by the motivation of learning to measure the actual effect size (r^2).

Table 5.25: The effect size of the Independent Samples *t*-test

	Authenticity	Attention	Outcome	Feelings
Mann-Whitney U	5258.500	5250.500	5060.500	2912.500
Wilcoxon W	5723.500	5715.500	5525.500	3377.500
Z	-.505	-.423	-.853	-4.374
Asymp. Sig. (2-tailed)	.613	.672	.394	.000

The results of the test of grouped variables (authenticity, attention, outcome and feelings) presented in Table 5.25 confirm the statistical significance for the means differences in ‘Feelings’ (U= 2912.5, p= 0.000) while the test statistics for the remaining three groups fall outside the critical area of $p < 0.05$.

Calculated Cohen’s effect size (*d*) between the means of the two groups for the Independent samples *t*-test is $d = 0.062$ where 0.1 is considered small, 0.3 = moderate and 0.5 is considered a large effect. Even though the effect size is trivial it is statistically significant at $p < 0.001$ thus the Type I error is eliminated in rejecting the null hypothesis when it should be accepted (de Vaus, 2003:173). The corresponding value of the effect size for the Mann-Whitney U test is $r^2 = 0.218$. The result means that 22% of all variances in the four variables can be explained by those motivated by learning.

5.6 SPEARMAN’S RHO (r_s) TESTS OF CORRELATION

The Spearman’s rho non-parametric tests is used to measure the significance of association between objective authenticity (variable Authenticity) as an independent variable and the attentive dimensions of objective authenticity (Attention), constructed authenticity (Outcome), and existential (Feelings) authenticity as the dependent variables. The non-parametric Spearman Rho correlation coefficient (r_s) test is measuring the association between the ranking of the independent (x) and dependent (y) interval variables. It is used “when the data have violated a parametric assumption such as non-normally distributed data” (Field, 2009:179). Since the data for all variables, namely Authenticity, Attention, Outcome and Feelings are not normally distributed, the Pearson *r*

could not be used as the data violates the main assumption for r of normal distribution (Field, 2009:177).

5.6.1 Spearman's (r_s) correlation between 'Authenticity' and 'Attention'

The results of the Spearman's correlation coefficient (r_s) between Authenticity and Attention are presented in Table 5.26.

Table 5.26: Spearman's (r_s) correlation between 'Authenticity' and 'Attention'

Spearman Rho test (r_s)		14.1 Examined the photo graphs	14.2 Examined the exhibits	14.3 Watched the videos	14.4 Listened to tour guide	14.5 Read explana tions on the boards	14.6 Listened to recordings	
13.1	The prison buildings	Correlation Coefficient Sig. (two tailed) N	.179** .000 429	.198** .000 424	.104* .032 420	.228** .000 423	.186** .000 425	.071 .147 417
13.2	Photographs	Correlation Coefficient Sig. (two tailed) N	.275** .000 429	.226** .000 425	.133** .006 421	.287** .000 423	.217** .000 426	.116** .000 417
13.3	Videos	Correlation Coefficient Sig. (two tailed) N	.154** .002 420	.161** .001 415	.472** .000 415	.134** .006 414	.155** .002 417	.361** .000 412
13.4	Recordings of prisoners' singing and talking	Correlation Coefficient Sig. (two tailed) N	.186** .000 420	.194** .000 417	.436** .000 417	.162** .001 415	.153** .002 413	.532** .000 415
13.5	Sculptures made of blankets	Correlation Coefficient Sig. (two tailed) N	.200** .000 427	.270** .000 424	.270** .000 419	.161** .001 422	.201** .000 425	.255** .000 418
13.6	Other exhibits	Correlation Coefficient Sig. (two tailed) N	.272** .000 412	.387** .000 408	.253** .000 405	.172** .000 408	.227** .000 411	.281** .000 404
13.7	Constitutional Court	Correlation Coefficient Sig. (two tailed) N	.107* .028 424	.159** .001 420	.063 .202 416	.290** .000 420	.156** .001 423	.073 .136 416
13.8	The tour guide story	Correlation Coefficient Sig. (two tailed) N	.177** .000 423	.198** .000 418	.147** .003 415	.430** .000 421	.213** .000 423	.188** .000 415

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

A Spearman's Rho correlation coefficient revealed generally significant correlations between the authenticity of the site and the attention paid to different interpretive media. The Spearman's Rho correlation coefficient also revealed there is no significant correlation between the authenticity of the Constitutional Court and how carefully tourists watched the videos, $r_s(416) = .63, p = .202$. The result is expected because there are no videos in the Constitution Court. The Spearman's Rho correlation coefficient revealed no significant correlation between the authenticity of the Constitutional Court and how

carefully tourists watched the videos, $r_s(416) = .63, p = .202$. This result is expected because there are no videos in the Constitution Court. The Spearman's Rho correlation coefficient also revealed no significant correlation between the authenticity of the prison buildings and how carefully tourists listened to the recordings, $r_s(417) = .71, p = .147$. This result is also expected as the recordings were out of order for periods of time.

5.6.2 Spearman's (r_s) correlation between 'Authenticity' and 'Outcome'

The results of the Spearman's correlation coefficient (r_s) between Authenticity and Outcome are presented in Table 5.27.

Table 5.27: Spearman's (r_s) correlation between Authenticity and Outcome

Spearman Rho test(r_s)		15.1 I learned a lot from the visit	15.2 Site provoked my thoughts	15.3 I was emotionally moved	15.4 I felt empathy for the prisoners	15.5 The site was presented authentically	
13.1	The prison buildings	Correlation Coefficient Sig. (two tailed) N	.262** .000 433	.230** .000 432	.205** .000 433	.171** .000 433	.423** .000 429
13.2	Photographs	Correlation Coefficient Sig. (two tailed) N	.320** .000 433	.260** .000 432	.227** .000 433	.37** .000 434	.288** .000 430
13.3	Videos	Correlation Coefficient Sig. (two tailed) N	.194** .000 424	.217** .000 423	.191** .000 424	.167** .000 424	.60** .000 420
13.4	Recordings of prisoners' singing and talking	Correlation Coefficient Sig. (two tailed) N	.189** .000 424	.222** .000 424	.218** .000 425	.204** .000 424	.242** .000 422
13.5	Sculptures made of blankets	Correlation Coefficient Sig. (two tailed) N	.219** .000 432	.162** .000 431	.224** .000 432	.259** .000 431	.336** .000 428
13.6	Other exhibits	Correlation Coefficient Sig. (two tailed) N	.267** .000 415	.289** .000 416	.314** .000 416	.263** .000 414	.405** .000 414
13.7	Constitutional Court	Correlation Coefficient Sig. (two tailed) N	.304** .000 428	.264** .000 427	.204** .000 428	.211** .000 427	.222** .000 425
13.8	The tour guide's Story	Correlation Coefficient Sig. (two tailed) N	.349** .000 425	.269** .000 425	.296** .000 426	.271** .000 424	.286** .000 423

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

A Spearman's Rho correlation coefficient revealed significant correlations between all the variables of the authenticity of the site and variables of the outcome. It is theoretically significant as it proves the importance of objective authenticity in informing both cognitive and affective dimensions of constructed authenticity. It also implies that the objective

authenticity of the site is correlated with the mindfulness of tourist learning and the insightfulness of their experience.

5.6.3 Spearman's (r_s) correlation between 'Authenticity' and 'Feelings'

The results of the Spearman's correlation coefficient (r_s) between Authenticity and Feelings are presented in Table 5.28.

Table 5.28: Spearman's (r_s) correlation between Authenticity and Feelings

Spearman Rho test(r_s)		16.1 I could feel their pain and suffering	16.2 I wish it would never happen again	16.3 It made me more conscious of human suffering	16.4 I was shocked with the poor living conditions	16.5 I need some time to reflect	16.6 I feel like helping those less fortunate than me	16.7 I want to learn more about SA history
13.1 The prison buildings	Correlation Coefficient	.175**	.190**	.184**	.194**	.129**	.146**	.148**
	Sig. (two tailed)	.000	.000	.000	.000	.007	.003	.002
	N	429	433	432	433	427	425	418
13.2 Photographs	Correlation Coefficient	.175**	.183**	.171**	.239**	.087	.094	.133**
	Sig. (two tailed)	.000	.000	.000	.000	.074	.053	.007
	N	429	433	432	433	429	425	418
13.3 Videos	Correlation Coefficient	.132**	.120*	.144**	.183**	.170**	.189**	.181**
	Sig. (two tailed)	.007	.013	.003	.000	.000	.000	.000
	N	420	424	424	424	418	416	411
13.4 Recordings of prisoners' singing and talking	Correlation Coefficient	.213**	.136**	.216**	.201**	.161**	.229**	.171**
	Sig. (two tailed)	.000	.005	.000	.000	.001	.000	.001
	N	420	424	423	423	418	416	409
13.5 Sculptures made of blankets	Correlation Coefficient	.311**	.185**	.251**	.302**	.186**	.260**	.210**
	Sig. (two tailed)	.000	.000	.000	.000	.000	.000	.000
	N	429	432	430	431	426	424	417
13.6 Other exhibits	Correlation Coefficient	.268**	.123*	.217**	.230**	.191**	.250**	.216**
	Sig. (two tailed)	.000	.012	.000	.000	.000	.000	.000
	N	412	415	413	415	411	407	403
13.7 Constitutional Court	Correlation Coefficient	.156**	.279**	.260**	.219**	.153**	.173**	.172**
	Sig. (two tailed)	.001	.000	.000	.000	.002	.000	.000
	N	425	428	426	427	423	420	416
13.8 The tour guide story	Correlation Coefficient	.227**	.221**	.232**	.286**	.179**	.254**	.199**
	Sig. (two tailed)	.000	.000	.000	.000	.000	.000	.000
	N	421	425	423	424	419	417	413

** . Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).

A Spearman's Rho correlation coefficient revealed generally significant correlations between the authenticity of the site and the extraordinary nature of the tourist experience. The Spearman's Rho correlation coefficient revealed no significant correlation between the authenticity of photographs and both, the tourists' need to have more time to reflect on

what they experienced on the site, $r_s(429) = .87, p = .074$, and the tourists' feeling of helping people less fortunate than themselves, $r_s(425) = .094, p = .053$. The result is quite interesting because it means that the photographs are not memorable, do not provoke thinking and do not trigger empathy. Other results, even though significant at $\alpha < 0.05$, point to the same problem. Interpretive media such as videos ($r_s(424) = .120, p = .013$) and other exhibits ($r_s(415) = .123, p = .012$) are not significantly correlated at $\alpha < 0.01$ with tourists' revelation that the same thing should never happen again anywhere in the world.

The results of Spearman's Rho correlation coefficient proved a strong correlation between the authenticity of the site and all other dimensions of three types of authenticity. It is also significant that all Spearman's Rho correlation coefficients have positive associations meaning that as the independent variable increases the dependent variable also increases. The more authentic the site, as an independent variable, the more significant the linear correlation is with the following dependent variables

- level of tourists' attentiveness or learning associated with objective authenticity,
- both cognitive and affective dimensions of constructed authenticity, and
- intrapersonal dimension of existential authenticity.

The results of the Spearman's Rho correlation test proved that the authenticity value of both constructed and existential authenticity is in fact directly dependent on objective authenticity of the site.

5.7 CONCLUSIONS

The aim of this chapter was to analyse the data from the survey conducted at the Constitution Hill National Cultural Heritage Site in Johannesburg, to draw conclusions and make recommendations arising from the results of both, the literature study and the research results. The following conclusions pertaining to this research study can be drawn, namely

- The conclusions regarding the survey;
- The conclusions regarding the literature study.

The conclusions regarding the survey will be presented first as they provide new viewpoints for the conclusions arising from the literature study.

5.7.1 Conclusions regarding the survey

The research question that guided the data analysis is: How is the tourist experience formed and what constitutes the authenticity of the tourist experience for two market segments (motivated and not motivated by learning) of tourists visiting political cultural heritage sites in South Africa. The goal of the research study was to explore the internal construct of the authenticity of the tourist experience of tourists visiting political cultural heritage sites in South Africa.

The goal has been further operationalised into four objectives. Each objective will be discussed in relation to the results of the related data analysis.

The first objective was to explore the relationship between two motivational groups, motivated and not motivated by learning for objective, constructed and existential authenticity. The association between two motivational groups for all four variables, namely 'Authenticity', 'Attention', 'Outcome', and 'Feelings' is measured by the parametric Independent Samples *t*-test. The Cohen's *d* size effect is calculated for every variable and further confirmed the result of the *t*-test. The results of both, *t*-test and Cohen *d* have shown that 'Feelings' is the only variable with the significant *t* and *d* values ($t(399) = 5.138$, $p = 0.000$; $d=0.844$). It is a surprising result because it means that the motivation for learning, or lack of it, makes no difference in how tourists perceive the authenticity of the site. It also makes no difference in how carefully they examine the exhibits, how much attention they pay to the interpretive media, how mindful their learning is, and how insightful their experience is. The only effect the motivation for learning has, is on the depth of the tourist experience which is associated with the transformative, extraordinary, and highly authentic tourist experience.

The second objective was to investigate the influence of objective authenticity on constructed and existential authenticity for two motivational groups, motivated and non-motivated by learning. The Spearman's Rho correlation coefficient revealed there is a

significant correlation between all the variables of 'Authenticity' with the variables of the 'Outcome' and 'Feelings'. All the results are statistically significant at $p < 0.001$. The authenticity of the site represents the objective authenticity while the variables 'Outcome' and 'Feelings' represent the constructed and existential authenticity respectively. It is also a surprising result as it proves that the authenticity of the site (objective authenticity) is of the fundamental importance in facilitating the mindfulness and insightfulness of tourist's experiences (constructed authenticity) and in ensuing an extraordinary, life changing experience (existential authenticity).

The third objective was to explore the strength of association between objective, constructed and existential authenticity in informing the authenticity of the tourist experience for two motivational groups. The significance of association between four variables, namely 'Authenticity', 'Attention', 'Outcome', and 'Feelings' was measured by the non-parametric Mann-Whitney U test. The Cohen d test for all four variables have shown a trivial effect size ($d = 0.062 < 0.1$). As the corresponding value of the effect size for the Mann-Whitney U test is $r^2 = 0.218$ it can be concluded that only 22% of all variances in four variables can be explained by those tourists motivated by learning.

Even though the test of significance and the test of effect size were not statistically significant, the non-parametric One sample Pearson's Chi-Square (χ^2) (cf. 5.4) tested the assumption that the variables depicting the tourists' preferences (importance of having an authentic experience when visiting the historical heritage sites, and the Constitution Hill provided tourists with an authentic experience) are equally distributed. The result of Pearson Chi-Square test $\chi^2 (8, N = 410) = 36.91, p = 0.00$ is theoretically significant as 93% of tourists for whom it is very important to have an authentic experience when visiting the cultural heritage sites, 92% in fact had an authentic experience (strongly agree 56% and agree 37%). Half of the tourists (49%) gave the highest ratings (9 and 10) to the authenticity of their experience at Constitution Hill.

Further insight into the association between the three types of authenticity is presented by tourists' ranking (cf. 5.3.5) of the importance of five items in informing the authenticity of their experience. Since each item is representative of one type of authenticity, the combined results of 1 and 2 rankings showed the importance of constructed and existential authenticity in creating the authentic tourist experience. Learning as the

motivation for visiting the political heritage site was ranked the least important in both rankings (no.1 and 1&2 combined) which corroborates the results of the *t*-test.

The fourth objective was to draw conclusions and make recommendations related to authenticity of the tourist experience.

It can be further concluded that even though 92% of tourists visiting the site are motivated by learning, motivation for learning had no significant influence on the perceptual and attentive dimensions of objective authenticity as well as on the cognitive and affective dimensions of the constructed authenticity. This result warrants further investigation into what role does the motivation for learning play in cultural tourism travel in general and cultural heritage tourism in particular. It is suggested that tourists are becoming more omnivorous in their consumption patterns (Lohman & Munt, 2002:220; Richards, 2011:22; Richards & Palmer, 2010:325-326; Toivonen, 2006:39) and consequently they prefer a holistic, deeply authentic, memorable experience over simple learning. The mindfulness and insightfulness of tourists' experience proved to be the main desired outcome of tourists' experiences which provides deeper, more meaningful experiences than what learning could possibly trigger.

The results of the survey proved that the importance of authenticity of cultural heritage sites, not the motivation for learning, is strongly correlated with the authenticity of the resultant tourist experiences. Further analysis should explore the nature and direction of this correlation. Furthermore, the importance tourists give to authenticity when visiting cultural heritage sites reveals the presence of Cultural Creatives as the New Age tourists on the site. The result of the analysis that 32% of international tourists are in fact the purposeful cultural tourists is of the outmost importance as it proves that transmodern Cultural Creatives constitute one third of the international sample which is much higher than what is reported in other studies. Further research should be conducted in order to validate these results.

5.7.2 Conclusions regarding literature study

The following conclusions can be drawn from the literature study:

The postmodernist's calls to declare objective authenticity obsolete (Reisinger & Steiner, 2006a) are not applicable to cultural heritage sites of historical significance such as political cultural heritage sites in South Africa. To the contrary, the theoretical assumption of the importance of objective authenticity (Bellhassen & Caton, 2006; Lau, 2010; Mantecon & Huete, 2007; Pernecky & Jamal, 2010) in informing the intrapersonal dimension of existential authenticity is proved to be correct. The nature of the extraordinary (Arnold & Price, 1993), transformative experience (Ateljevic, 2009; Pritchard et al., 2008) is highly dependent on the authenticity of the site. The postmodernists' proposition that post-tourists accept or even seek commodified staged authenticity (Chabra, Healy & Sills, 2003:705; Cohen, 2004:111; McIntosh & Prentice, 1999:591; Waitt, 2000:836) is theoretically inaccurate and not applicable to cultural heritage tourism. The results of the literature study that purposeful cultural tourists are in search of authenticity in the pure MacCalliann sense are proved to be correct.

The motivation for learning proved unreliable in informing the authenticity of tourists' experience. The inclusion of McKercher's (2002) second dimension, depth of experience sought, in conjunction with learning is not only theoretically correct but should be conceptualised and operationalised in every future research study that deals with the motivational aspects of learning in relation to the authenticity of the tourist experience. The theoretical assumptions made in the literature review, that motivation for learning is not a determinant of the actual consumption, and even less so of the authenticity of actual tourist experience (Poria, Reichel & Biran, 2005:163; Richards, 2002:1054) proved to be theoretically correct.

Arising from the above is a conclusion about the correctness of the proposition that the new transmodernism epistemology of co-creation of the tourist experience (Ateljevic, 2006; Ghisi, 2010:40) through reconstruction of reality is the only paradigm that can explain the main tenets of *new* (hopeful) tourism (Pritchard et al. 2008:12) and the main characteristics of the *new* tourists (Poon, 2003). The validity of the new transmodern paradigm in explaining the authentic nature of the tourist experience is proven to be theoretically correct.

A proposition that the ETC and UNWTO theoretical model (2005:2) in defining cultural heritage tourism is able to integrate the horizontal and vertical axes is proven to be

correct. The proven strong correlation between objective authenticity positioned at the supply side of the Dann's model (1977) and existential authenticity positioned at the top end of the vertical axis confirms that the two axes are integrated into one unified model. The proposed definition of political cultural heritage tourism pertinent to this study should further scrutinise the role of learning as a tourist motivation. Even though the assumption that the tourists are motivated by learning proved to be correct, the role of learning in informing the authenticity of the tourist experience should be re-examined. The proposition that tourists are visiting political heritage sites in order to be enriched by an authentic experience is also proven to be theoretically correct.

The theoretical assumption related to the presence of Cultural Creatives at the sites of historical significance also proved to be correct.

The results of the SAT Global Competitiveness Study (2004:366) that South African cultural products lack authenticity (49% agreed) and that international tourist do not empathise with our cultural heritage products (42% agreed) is proven not to be applicable to the political cultural heritage sites in South Africa.

5.8 RECOMMENDATIONS

Arising from the theoretical and research results of the study recommendations will relate to the survey, to the site and to the literature study.

5.8.1 Recommendations regarding the survey

Recommendations regarding the survey can be outlined as follows:

- The data analysis should be conducted on the sample comprising of those who ranked question C19 correctly to determine if there is a statistical difference in the four attributes between those who did and did not ranked them correctly. The tests of significance should prove or disprove that those who mindfully answered the question are more attentive in their exploration of the site and therefore generated a deeper experience of authenticity from the site.

- The study should be replicated at a non-cultural historical site to determine the difference in tourist evaluation of the authenticity of their experience. The replicated study should further clarify which South African cultural heritage product/s is/are responsible for the low experiential value the international tourists attach to the cultural heritage products when visiting South Africa.
- The role of motivation for learning in informing the authentic experience should be further explored. If the results remain the same, current definitions of cultural heritage tourism have to be re-evaluated.
- Tourists' demographic characteristics should be analysed for every type of authenticity to determine if there are significant differences in the authenticity of the experience between the educational groups, professional categories, males and females and others.
- The profile characteristics of Cultural Creatives as the New Age tourists should be further analysed. The most important issue is to determine what the share is of domestic tourists as Cultural Creatives. There is no study available in South Africa which focuses on identifying the presence of domestic Cultural Creatives on the sites of historical significance. The results of this research study allow for an inference to be made that 32% of domestic tourists (the same as international tourists) are Cultural Creatives.
- It is evident that cultural heritage product development should focus on triggering the emotional response as opposed to facilitating learning in its traditional sense.
- The government should not only take cognisance of the potential of cultural heritage tourism in repositioning South Africa as unique cultural tourism destination but should also focus on developing those sites and products with a potential of providing insightful, transformatory tourists experiences which is current world trend.

5.8.2 Recommendations regarding the site

Recommendations regarding the authenticity of tourist experience at the site can be outlined as follows:

- The main reason why the exhibits and audio-visual services are perceived the least authentic by the tourists is because most of the time they were not working and tourists were even unaware that they exist. Given the importance of interpretive services in facilitating mindful learning and creating an insightful, authentic tourist experience, maintenance of interpretive infrastructure especially videos and audio recordings, should be prioritised by the site management.
- Even though the tour guide's story is perceived to be authentic, learning is the least important reason for tourists to visit the site. The self exploration of the site which enhances insightfulness of tourist experience is hampered by confusing signage and faulty infrastructure. The site management should provide options for tourist self-exploration such are self guided tours and a diversity of interpretive services which facilitates an engagement of all senses in securing more authentic tourist experience.

5.8.3 Recommendations regarding the literature study

It is recommended that instead of perpetuating an incessant debate on proving or disproving the usefulness of each theory of authenticity in explaining the authenticity of the postmodern experience in cultural heritage tourism, the focus should be turned to determine the usefulness of the new phenomenology of transmodernity in providing a much needed framework for an integration of the three authenticity theories into one theoretical model. It is recommended that the newly emerging paradigm of transmodernity provides a much better ontological fit for the phenomenology of *new* tourism than postmodernism.

The theoretical model of the authenticity of the tourist experience is proposed which should provide a theoretical framework for future research studies. Contrary to expectations, a review of the academic literature has shown that not one research attempt

has been made in applying all three theories of authenticity in one study and consequently there is no unified theoretical or operational model of authenticity of the tourist experience.

Recent research studies either employ one or two authenticity theories in exploring other relevant theoretical constructs such as for example place and identity (Buchmann, Moore & Fisher, 2010; Belhassen, Caton & Stewart, 2008; Breathnach, 2006:109; Chhabra, Healy & Sills, 2003; Chhabra 2005; Hayllar & Griffin, 2005; Jamal & Hill, 2004:369; Jia, 2009:76; McCabe & Stokoe, 2004; Olsen, 2002) or in few cases combine two of the three theories in exploring the authenticity of the tourist experiences (Kim & Jamal, 2007:195; Kolar & Zabkar, 2010:653).

In order to address the issue of authenticity in tourists' experiences a single model that encapsulates all three theories of authenticity applicable to any historical cultural heritage site (Figure 5.14) is proposed.

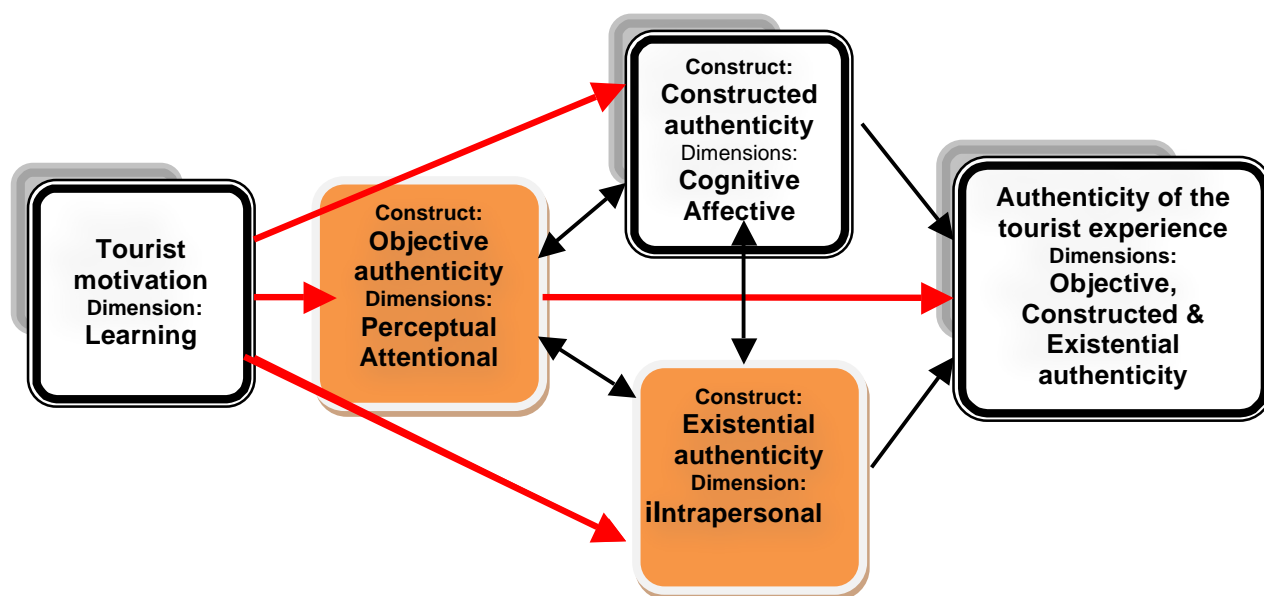


Figure 5.14: Proposed theoretical model of authenticity of the tourist experience

The proposed theoretical model incorporates the following constructs: motivation for the visit, the objective, constructed, and existential authenticity, and the resultant authenticity of the tourist experience. Firstly, the results of the survey proved that 'cultural motivation' on its own is not a good predictor (Poria, Reichel & Biran, 2006b:163) of neither consumption of cultural heritage (Goulding, 2000:268; Ivanovic, 2008:305) nor can it

explain the nature or the depth of experiences (McKercher 2002:32; McKercher & du Cross, 2002:144-147, 2003:46). It is widely accepted that besides self-discovery and exploration (Moscardo, 1996:377) the core motivation for visiting historical heritage sites and museums is learning 'something' (Jansen-Verbeke & van Rekom, 1996:367; Katz *et al.* 2006; Poria, Butler & Airey, 2004:21; Prentice, Guerin & McGugan, 1999:15; Ryan, 2000:119; Stewart, Hayward, Devlin & Kirby, 1998:258). Even though the results of the survey confirmed the assumption that learning (informal) is the main reason for the visit to Constitution Hill, it only influenced the interpersonal dimension of existential authenticity.

It is evident from the results of the survey that heritage interpretation is the main facilitator of informal learning. Interpretation is a key to all three dimensions (cognitive, affective and interpersonal dimensions) of authenticity since it is "not simply about cognition, but is fundamentally a transformative praxis in which visitors come to re-experience nature or history in a holistic manner" (Ablett & Dyer, 2009:213) According to Tilden, the 'father of heritage interpretation', this new relationship between tourists and heritage is achieved by six main principles of heritage interpretation, the most important being 'provocation' (provoke thinking, learning and emotions rather than instruct) and 'revelation' (reveal the larger truth laying behind any statement of facts) (Tilden, 1977:8-9). Provocation informs cognitive and affective dimensions of constructed authenticity while revelation informs the existential authenticity. The principle of provocation stimulates tourists' mental engagement (Goulding, 2000:263) resulting in a cognitive experience of constructed authenticity. On the other hand, the experiential qualities of the heritage interpretation have a strong influence over the affective dimension of constructed authenticity. The experiential value of the interpretation is realized through emotional and sensory engagement. The emotional engagement (affective experience) coupled with an understanding (cognitive experience) derived from learning is expected to result in revelation, which in turn informs the intrapersonal dimension of existential authenticity.

The correlation between the main constructs of the proposed model should be further tested and the theoretical assumptions embedded in the model.

LIST OF SOURCES:

ABLETT, P.G. & DYER, P.K. 2009. Heritage and hermeneutics: towards a broader interpretation of interpretation. *Current issues in tourism*, 12(3):209-233.

AKAMA, J. 2007. Efficiency of tourism as a tool for local community development: a case study of Mombassa, Kenya. (In Wishitemi, B., Spenceley, A. & Wels, H., eds. Culture and community: tourism studies in Eastern and Southern Africa. Amsterdam: Rozenberg Publications. p.63-76.)

ANTONIUS, R. 2003. Interpreting quantitative data with SPSS. London: SAGE Publications. 306 p.

APPADURAI, A. 1986. Introduction: commodities and the politics of value. (In Appadurai, A., ed. The social life of things: commodities in cultural perspective. Cambridge: Cambridge University Press. p.3-63.)

APOSTOLAKIS, A. 2003. The convergence process in heritage tourism. *Annals of tourism research*, 30(4):795-812.

APOSTOLAKIS, A. & JAFFRY, S. 2007. The effect of cultural capital on the probability to visit cultural heritage attractions. *International journal of tourism policy*, 1(2):17-32.

ARMITAGE, D., MARSCHKE, M. & PLUMMER, R. 2008. Adaptive co-management and the paradox of learning. *Global environmental change*, 18:86-98.

ARNOLD, E.J. & PRICE, L.L. 1993. River magic: extraordinary experience and the extended service encounter. *Journal of consumer research*, 20:24-45.

ASHELY, C. & ROE, D. 2002. Making tourism work for the poor: strategies and challenges in Southern Africa. *Development Southern Africa*, 19(1):61-82.

ASHWORTH, G.J. 2008. Paradigms and paradoxes in planning the past. (*In* ATLAS. Reflections: selling or telling? Paradoxes in tourism, culture and heritage. The Netherlands: ATLAS © ISBN: 978-90-75775-35-8, p.23-34.)

ASHWORTH, G.J. & TUNBRIDGE, J. E. 1994. The Tourist-historic city. England: John Wiley & Sons. 278 p.

ASHWORTH, G.J. & TUNBRIDGE, J.E. 2000. The tourist-historic city: retrospect and prospect of managing the heritage City. Oxford: Elsevier Science. 333 p.

ATELJEVIC, I. 2006. Transmodernity changing our (tourism and hospitality) world. CHME conference, Strathclyde University, Glasgow, 14-16 May, 2008.

ATELJEVIC, I. 2009. Transmodernity: remaking (tourism) world. (*In* Tribe, J., ed. Philosophical Issues of Tourism. UK: Channel View Publications. p.278-286.)

ATLAS, Association for Tourism and Leisure Education, 2001. ATLAS Cultural tourism survey: summary report. The Netherlands: ATLAS.
<http://www.geocities.com> Date of access: 20 Jan. 2010.

ATLAS, Association for Tourism and Leisure Education, 2003. ATLAS Cultural tourism survey: summary report. The Netherlands: ATLAS. Available: <http://www.geocities.com>
Date of access: 20 Jan. 2010.

ATLAS, Association for Tourism and Leisure Education. 2004. ATLAS Cultural tourism research project 2004. ATLAS, Arnhem.
<http://www.geocities.com> Date of access: 20 Jan. 2010.

ATLAS, Association for Tourism and Leisure Education, 2007. ATLAS Cultural tourism survey: summary report. The Netherlands: ATLAS.
<http://www.geocities.com> Date of access: 20 Jan. 2010.

ATLAS, Association for Tourism and Leisure Education, 2009. Experiencing difference: changing tourism and tourist experiences. ATLAS Reflections 2009 series. The Netherlands: ATLAS © ISBN: 978-90-75775-40-2.

ATO-ARTHUR, S.N. & MENSAH, J.V. 2006. Urban management and heritage tourism for sustainable development: the case of Elmina cultural heritage and management programme in Ghana. *Management of environmental quality: an international journal*, 17(3):299-312. Available: ScienceDirect.

BABBIE, E. 2004. The practice of social research. 10th ed. USA: Thompson Learning. 493 p.

BAILEY, K.D. 1987. Methods of social research. 3^d ed. New York: Free Press. 533 p.

BALLENGEE-MORRIS, C. 2002. Cultures for sale: perspectives on colonialism and self-determination and relationship to authenticity in tourism. *Studies in art education*, 43(3):232-245. Available: ScienceDirect.

BAUDRILLARD, J. 1994. Simulacra and simulation. USA: University of Michigan Press. 164 p.

BAZZANO, M. 2010. A true person of no status: notes on zen and the art of existential therapy. *Existential analysis*, 21(1):51-62. Available: ScienceDirect.

BEEHO, A.J. & PRENTICE, R.C. 1997. Conceptualising experience of cultural tourist: a case study of New Lanark World Heritage Village. *Tourism management*, 18(2):75-87. Available: ScienceDirect.

BELHASSEN, Y. & CATON, K. 2006. Authenticity matters. *Annals of tourism research*, 33(3):853-856.

BELHASSEN, Y., CATON, K. & STEWART, W.P. 2008. The search for authenticity in the pilgrim experience. *Annals of tourism research*, 35(3):668-689.

BENDIX, R. 2002. Capitalising on memories past, present, and future: observations on the intertwining of tourism and narration. *Anthropological theory*, 2(4):469-487.

BINKHORST, E. 2005. The experience economy and creativity, towards the co-creation tourist experience? Paper presented at the ATLAS Annual Conference 2005: Tourism Creativity and development, Barcelona, 2-4 November 2005.

BLAIKIE, N.W.H. 2003. Analyzing quantitative data: from description to explanation. London: Sage Publications. 352 p.

BLAKE, A., ARBACHE, J.S., SINCLAIR, M.T. & TELES, V. 2008. Tourism and poverty relief. *Annals of tourism research*, 55(1):107-126.

BLUE-IQ Investment Holding(PTY) Ltd. 2009. Annual report 2008/2009. Gauteng Provincial Government. Johannesburg.

<http://www.blueiq.co.za/BIQ-AR-2008-09.pdf> Date of Access: 04 May, 2011.

BONIFACE, P. & FOWLER, P.J. 1993. Heritage and tourism in 'the global village'. London: Rutledge. 200 p.

BOORSTIN, D.J. 1992. The image: a guide to pseudo-events in America. (first published in 1962) USA: Vintage Books. 319 p.

BOTTERILL, T.D. & CROMPTON, J.L. 1996. Two case studies exploring the nature of tourist's experience. *Journal of leisure research*, 28(1):57-82.

BRAHMAM, P. 1997. Change, postmodernism and postmodernity. *Reviewing sociology*. 10(1), e-journal: <http://www.reading.ac.uk/RevSoc/archive/volume10/number1/10-1a.htm>
Date of access: 04 April 2011.

BREATHNACH, T. 2006. Looking for the real me: locating the self in heritage tourism. *Journal of heritage tourism*, 1(2):100-120.

BREEZE, D. 1994. Marketing our past. (*In* Fladmark, J. M. ed. *Cultural Tourism*. Robert Gordon University, Aberdeen: Donhead Publishing. p.237-242.)

BREMNER, L.J. 2007. Memory, nation building and the post-apartheid city: the Apartheid Museum in Johannesburg. (*In* Murray, N., Shepherd, N. & Hall, M., eds. *Desire lines: space, memory and identity in the post-apartheid city*. Abingdon: Routledge. p. 85-104.)

BRIEDENHANN, J. & WICKENS, E. 2004. Tourism routes as a tool for the economic development of rural areas – vibrant hope or impossible dream. *Tourism management*, 25:71-79.

BRUNER, E. 1991. Transformation of self in tourism. *Annals of tourism research*, 18:238-250.

BRUNER, E. 1994. Abraham Lincoln as authentic reproduction: a critique of postmodernism. *American anthropologist, new series*, 96(2):397-415.

BRYMAN, A. & CRAMER, D. 2004. Constructing variables. (*In* Bryman, A. and Hardy, M., eds. *Handbook on data analysis*. London: Sage Publications. p. 17-34)

BUDRUK, M., WHITE, D.D., WODRICH, J. A. & VAN RIPER, C. J. 2008. Connecting visitor to people and place: visitors' perceptions of authenticity at Canyon de Chelly National Monument, Arizona. *Journal of heritage tourism*, 3(3):185-202.

BUCHMANN, A., MOORE, K. & FISHER, D. 2010. Experiencing film: authenticity & fellowship. *Annals of tourism research*, 37(1): 229-248.

BURNS, P.M. 1999. *An introduction to tourism and anthropology*. London: Routledge. 188 p.

BUTLER, S.R. 2010. Should I stay or should I go? Negotiating township tourism in post-apartheid South Africa. *Journal of tourism and cultural change*, 8(1): 15-29.

- CARR, D. 2001. A museum is an open Work. *International journal of heritage studies*, 7(2):173-183.
- CARR, N. 2002. The tourism-leisure behavioural continuum. *Annals of tourism research*, 29(4):972-986.
- CARROLL, G.R. & WHEATON, D.R. 2009. The organisational construction of authenticity: an examination of contemporary food and dining in the U.S. *Research in organisational behaviour*, 29:255-282.
- CARTER, K.A. 2008. *Volunteer tourism: an exploration of the perception and experiences of volunteer tourists and the role of authenticity in those experiences*. Published master's dissertation. New Zealand, Canterbury Plains: Lincoln University. 120 p.
- CARY, S.H. 2004. The tourist moment. *Annals of tourism research*, 31(1):61-77.
- CHAMBERS, E. 2009. From authenticity to significance. *Futures*, 41:353-359.
- CHAN, J.K.L. 2009. The consumption of museum services experiences: benefits and value of museum experiences. *Journal of hospitality marketing & management*, 18:173-196.
- CHANG, T.C. 1999. Local uniqueness in the global village: heritage tourism in Singapore. *Professional geographers*, 51(1):91-103.
- CHEN, C.F. & CHEN, F.S. 2010. Experience quality, perceived value, satisfaction and behavioural intentions for heritage tourists. *Tourism management*, 31:29-35.
- CHEN, H.J., HWANG, S.N. & LEE, C. 2006. Visitors' characteristics of guided interpretation tours. *Journal of business research*, 59:1167-1181.

- CHHABRA, D. 2001. Heritage tourism: an analysis of perceived authenticity and economic impact of the Scottish Highland Games in North Carolina. Published doctoral dissertation. USA: North Carolina State University. 187 p.
- CHHABRA, D. 2005. Defining authenticity and its determinants: towards an authenticity flow model. *Journal of travel research*, 44:64-73. Aug. 2005.
- CHHABRA, D. 2007 Exploring market influences on curator perceptions of authenticity. *Journal of Heritage Tourism*, 2(2):110-119.
- CHHABRA, D. 2010. Back to the past: a sub-segment of generation Y's perception of authenticity. *Journal of sustainable tourism*, 18(6):793-809.
- CHHABRA, D., HEALY, R. & SILLS, E. 2003. Staged authenticity and heritage tourism. *Annals of tourism research*, 30(3):702-719.
- CHRONIS, A. 2005. Constructing heritage at Gettysburg Storyscape. *Annals of tourism research*, 32(2):386-406.
- CHRONIS, A. & HAMPTON, R.D. 2008. Consuming the authentic Gettysburg: how a tourist landscape becomes an authentic experience. *Journal of consumer behaviour*, 7:111-126.
- CLARKE, R. 2000. Self-Presentation in a contested city: Palestinian and Israeli political tourism in Hebron. *Anthropology today*, 16(5):12-18.
- COHEN, E. 1974. Who is the tourist: a conceptual classification. *Sociological review*, 22(4):179-201.
- COHEN, E. 1979. A phenomenology of tourist experiences. *Journal of British Sociological Association*, 13(2):179-201.
- COHEN, E. 1984. The sociology of tourism: approaches, issues and findings. *Annual review of sociology*, (10):373-392.

- COHEN, E. 1988. Authenticity and commoditization in tourism. *Annals of tourism research*, 15:371-386.
- COHEN, E. 2002. Authenticity, equity and sustainability in tourism. *Journal of sustainable tourism*, 10(4):267-276.
- COHEN, E. 2004. Contemporary tourism: diversity and change. Oxford: Elsevier. 395 p.
- COHEN, E. 2007. From benefactor to tourist: Santa on cards from Thailand. *Annals of tourism research*, 34(3):690-708.
- COHEN, E. 2008. The changing faces of contemporary tourism. *Society*, 45:330-333.
- COHEN, E. 2011. Educational dark tourism at an in populo site: the holocaust museum in Jerusalem. *Annals of tourism research*, 38(1):193-209.
- COHEN, S. 2010. Searching for escape, authenticity and identity: experience of 'lifestyle travellers'. (In Morgan, M., Lugosi, P. & Ritchie, J.R.B., eds. The tourism and leisure experience: consumer and managerial perspectives. UK: Channel View Publications. p. 27-42)
- COHEN, E. & AVIELI, N. 2004. Food in tourism: attraction and impediment. *Annals of tourism research*, 31(4):755-778.
- COHEN, E. IFERGAN, M. & COHEN, E. 2002. A new paradigm in guiding: the madrich as a role model. *Annals of tourism research*, 29(4):919-932.
- COHEN-HATTAB, K. & KERBER, J. 2004. Literature, cultural identity and the limits of authenticity: a composite approach. *International journal of tourism research*, 6:57-73.
- COLE, S. 2007. Beyond authenticity and commodification. *Annals of tourism research*, 34(4):943-960.

- COLE, S. & SCOTT, D. 2004. Examining the mediating role of experience quality in a model of tourist experiences. *Journal of travel & tourism marketing*, 16(1):79-90.
- COLLINS-KREINER, N. 2010. Researching pilgrimage: continuity and transformations. *Annals of tourism research*, 37(2):440-456.
- CRAIK, J. 1997. The culture of tourism. (In Rojek, C. & Urry, J., eds. *Touring cultures: transforming of travel and theory*, London: Routledge. p. 113-136)
- CRANG, M. 1996. Magic kingdom or a quixotic quest for authenticity? *Annals of tourism research*, 23(2):415-431.
- CROUCH, G. & RITCHIE, J. R. 2005. Application of the analytic hierarchy process to tourism choice and decision making: a review and illustration applied to destination competitiveness. *Tourism analysis*, 10:17-25.
- CROY, G. & HEITMANN, S. 2011. Tourism and film. (In Robinson, P., Heitmann, S. & Dieke, P., eds. *Research themes for tourism*. UK: Cabi International. p. 188-204)
- CURRALL, J.E.P., MOSS, M.S. & STUART, S.A.J. 2008. Authenticity: a red herring? *Journal of applied logic*, 6:534-544.
- CUTLER, S.Q. & CARMICHAEL, B.A. 2010. The dimensions of the tourist experience. (In Morgan, M., Lugosi, P. & Ritchie, J.R.B., eds. *The tourism and leisure experience: consumer and managerial perspectives*. UK: Channel View Publications. p. 3-26)
- DAENGBUPPHA, J., HEMMINGTON, N. & WILKES, K. 2006. Using grounded theory to model visitor experience at heritage sites: methodological and practical issues. *Qualitative market research: an international journal*, 9(4):367-388.
- DANN, G.M.S. 1977. Anomie, ego-enhancement and tourism. *Annals of tourism research*, IV(4):184-194.

- DANN, G.M.S. 2002. The tourist as the metaphor of the social world. UK: CABI Publishing. 347 p.
- DANN, G.M.S. & SEATON, A.V. 2001. Slavery, contested heritage, and thanatourism. Birmingham: Haworth Hospitality Press. 221 p.
- DAVIES, S. 2001. Musical works and performances: a philosophical exploration. Oxford: Oxford University Press. 374 p.
- DE ROJAS, M.C. & CAMARRERO, M.C. 2006. Experience and satisfaction of visitors to museums and cultural exhibitions. *International review on public and non-profit marketing*, 3(1):49-65.
- DE ROJAS, M.C. & CAMARRERO, M.C. 2008. Visitor experience, mood and satisfaction in a heritage context: evidence from an interpretation center. *Tourism management*, 29:525-537.
- DE VAUS, D. 2002. Analysis in social science data. London: SAGE publication. 401 p.
- DEL BOSQUE, I.R. & SAN MARTIN, H. 2008. Tourist satisfaction: a cognitive-affective model. *Annals of tourism research*. 35(2):551-573.
- DOUGLAS, N., DOUGLAS, N. & DERRETT, R. 2001. Special interest tourism: context and cases. Australia: Wiley. 475 p.
- DRUMMOND, S. 2000. Overview of quality issues. (In Drummond, S. & Yeoman, I., eds. Quality issues in heritage attractions. Oxford: Butterworth-Heinemann. p. 5-15)
- DU CROSS, H. 2001. A new model to assist in planning for sustainable cultural heritage tourism. *International journal of tourism research*, 3:165-170.
- DUNKLEY, R., MORGAN, N. & WESTWOOD, S. 2010. Visiting the trenches: exploring meanings and motivations in battlefield tourism. *Tourism management*, doi:10.1016/j.tourman.2010.07.011. (article in press).

DUTTA, M., BANERJEE, S. & HUSAIN, Z. 2007. Untapped demand for heritage: a contingent valuation study of Prinsep Ghata, Calcutta. *Tourism management*, 28:83-85.

DUTTON, D. 2005. Authenticity in art. (In. Levinson, J. ed. The Oxford handbook of aesthetics. Oxford: Oxford University Press. p. 258-274)

ECO, U. 1998. Faith in fakes: travels in hyperreality. London: Vintage. (translated from 1967 original edition). 320 p.

ENAME CHARTER, see ICOMOS 2004.

ENEVOLDSEN, K. 2003. See no evil, hear no evil: an outsider encounter with cultural tourism in South Africa. *Cultural studies-critical methodologies*, 3:486-502.

ETC (European Travel Commission). 2005. City tourism and culture: the European experience. A Report of the research group of the European Travel Commission and United Nations World Tourism Organisation. ETC Research report N° 2005/1. Brussels, February 2005. 137 p.

EUROBAROMETER. 2007. European cultural values. Special Eurobarometer 278/Wave 67.- THS Opinion & Social. Luxembourg: European Commission. September 2007. p. 1-167.

EUROPA NOSTRA. 2006. Position paper on the encouragement of cultural tourism and the mitigation of its effects. Adopted by the Europa Nostra Council in Paris, 15 November, 2006.

EUROSTAT EUROPEAN COMMISSION. 2007. Pocket book on cultural statistics. Luxembourg: Office for Official Publications of the European Communities, 2007. ISBN 978-92-79-05547-8. p. 1-192.

<http://ec.europa.eu/eurostat> Date of access: 04 September 2011.

- FARBER, M.E. & HALL, T.E. 2007. Emotion and environment: visitors' extraordinary experience along the Dalton highway in Alaska. *Journal of leisure research*, 39(2):248-270.
- FIELD, A. 2009. 3^d ed. *Discovering statistics using SPSS*. London: SAGE Publications. 821 p.
- FINN, M., ELLIOTT-WHITE, M. & WALTON, M. 2000. *Tourism and leisure research methods: data collection, analysis and interpretation*. England: Pearson Education. 285 p.
- FRANZESE, A.T. 2009. Authenticity: perspectives and experiences. (In Vannini, P. & Williams, J.P., eds. *Authenticity in culture, self and society*. England: Ashgate Publishing. p. 87-101)
- FULLER, J. & MATZLER, K. 2007. Virtual product experience and customer participation – a chance for customer- centred, really new products. *Technovation*, 27:378-387.
- GALLUP ORGANISATION (The). 2009. Survey on the attitudes of Europeans towards tourism. Flash EB Series #258. Conducted by The Gallup Organisation, Hungary, for Eurobarometer, Directorate General Enterprise and Industry of European Commission. http://www.ec.europa.eu/public_opinion/flash/fl_328_en.pdf Date of access: 13 September, 2011.
- GARE, A. 2002. Narratives and culture: the role of stories in self-creation. *Telos*, 122:80-101.
- GARROD, B. & FYALL, A. 2000. Managing heritage tourism. *Annals of tourism research*, 27(3):682-708.
- GARROD, B. & FYALL, A. 2001. Heritage tourism: a question of definition. *Annals of tourism research*, 28(4):1049-1052.

- GAUTENG DEPARTMENT OF SPORT, ARTS, CULTURE AND RECREATION. 2007. Gauteng's creative industries: cultural tourism and heritage sector. Gauteng Provincial Government: Johannesburg. p. 1-9.
- GCP. 2004. Global competitiveness project, phase 1. Department of Environmental Affairs and Tourism (DEAT), Department of Trade and Industry (DTI) and South African Tourism (SAT). RSA: Pretoria. 476 p.
- GCP. 2005. Global competitiveness programme for the tourism industry in South Africa: executive summary. Department of Environmental Affairs and Tourism (DEAT), Department of Trade and Industry (DTI) and South African Tourism (SAT). RSA: Pretoria. November 2005. 80 p.
- GELTER, H. 2008. Interpretation and total experience management (TEM) as innovative methods for sustainable nature based tourism- A benchmark analysis. Conference paper for the 17th Nordic Symposium in Tourism and hospitality research, Lillehammer. 25-27 Sep. 2008.
- GELTER, H. 2010. Tourism and environment: climate change, sustainability and transmodernity-what does it mean for Northern tourism. 7th Circumpolar Agricultural Conference, 6-8 September 2010, Alta.
- GEMUNDEN, G. 1996. Introduction to Enzensberger's "theory of tourism". *New German Critique*. 68:113-115.
- GEORGE, R. 2008. Marketing tourism in South Africa. Cape Town: Oxford. 496 p.
- GHISI, M.L. 2010. Towards a transmodern transformation of our global society: European challenges and opportunities. *Journal of future studies*, 15(1):39-48.
- GIL, S.M. & RITCHIE, J.R.B. 2009. Understanding the museum image formation process: a comparison of residents and tourists. *Journal of travel research*, 47(4):480-493.

GLEN, M.H. 1991. If in doubt, call it heritage? (In McDowell, D. & Leslie, D., eds. Tourism resources: issues, planning and development. Jordanstown: University of Ulster. p. 73-85).

GLIEM, J.A. & GLIEM, R.R. 2003. Calculating, interpreting, and reporting Cronbach's Alpha reliability coefficient for Likert-type scales. Midwest research to practice conference in adult, continuing, and community education, 2003. p. 1-7.

<https://scholarworks.iupui.edu/bitstream/handle/1805/344/Gliem%20&%20Gliem.pdf?s>.

Date of access: 23 September, 2011.

GONZALES-VELEZ, Y. 2008. Landscape change and regional identity in the Copper Canyon region. (In Knudsen, D.C., Metro-Rolan, M.M., Soper, A.K. & Greer, C., eds. Landscape, tourism, and meaning. England: Ashgate Publishing. p. 37-50)

GOULDING, C. 1999. Interpretation and presentation. (In Leasak, A. & Yeoman, I., eds. Heritage visitor attractions: an operations management perspective. UK: Thomson Learning. p. 54-68)

GOULDING, C. 2000. The museum environment and the visitor experience. *European journal of marketing*, 34(3/4):261-278.

GRABRUN, N.H.H. 1983. The anthropology of tourism. *Annals of tourism research*, 10(1):9-33.

GRABURN, N.H.H. & BARTHEL-BOUCHIER, D. 2001. Relocating the tourist. *International sociology*, 16:146-158.

GRAHAM, B., ASHWORTH, G. & TUNBRIDGE, J. E. 2000. A geography of heritage: power, culture and economy. London: Arnold. 292 p.

GREENE, J. 2007. Mixed methods in social enquiry. USA: John Wiley & Sons. 216 p.

GREENWOOD, 1989. Culture by the pound: an anthropological perspective on tourism as cultural commoditization. (In Smith, V. ed. 1989. Hosts and guests: the anthropology of tourism. USA: University of Pennsylvania Press, Philadelphia. p. 129-138.)

HALEWOOD, C. & HANNAM, K. 2001. Viking heritage tourism: authenticity and commodification. *Annals of tourism research*, 28(3):565-580.

HALL, C.M. 2007. Response to Yeoman et al: The fakery of 'the authentic tourist'. *Tourism management*, 28(4):1139-1140.

HALL, C.M. & TUCKER, H. 2004. Tourism and postcolonialism: contested discourses, identities and representations. Oxon: Routledge. 193 p.

HAMPTON, M.P. 2005. Heritage, Local Communities and Economic Development. *Annals of tourism research*, 32(3):735-759.

HANDLER, R. & SAXTON, W. 1988. Dissimulation: reflexivity, narrative, and the quest for authenticity in "living history". *Cultural anthropology*, 3(3):242-260.

HANNABUSS, S. 1999. Postmodernism and the heritage experience. *Library management*, 20(5):295-302.

HARDING, F. 2002. The performance arts in Africa: a reader. London: Routledge. 364 p.

HARKIN, M. 1995. Modernist anthropology and tourism of the authentic. *Annals of tourism research*, 22(3):650-670.

HARRISON, J. 1997. Museums and touristic expectations. *Annals of tourism research*, 24(1):23-40.

HARVEY, D. 2001. Heritage past and heritage presents: temporality, meaning and the scope of heritage studies. *International journal of heritage studies*, 7(4):319-338.

- HAYLLAR, B. & GRIFFIN, T. 2005. The precinct experience: a phenomenological approach. *Tourism management*, 26:517-528.
- HEATH, E. & KRUGER, E. 2009. Branding and positioning an African capital city: the case of Tshwane in South Africa. (*In* Maitland, R. & Ritchie, B.W., eds. *City tourism: national capital perspective*. UK: CABI. p. 62-76).
- HEIDEGGER, M. 1975. *The basic problems of phenomenology*. Indiana: Indiana University Press. 396 p.
- HEITMANN, S. 2011. Authenticity in tourism. (*In* Robinson, P., Heitmann, S. & Dieke, P., eds. *Research themes for tourism*. Wallingford, UK: CABI International. p. 45-58)
- HERBERT, D.T. 2001. Literary places, tourism and heritage experience. *Annals of tourism research*, 28(2):312-333.
- HIGGINS-DESBIOLLES, F. 2008. Justice tourism: a pathway to alternative globalisation. *Journal of sustainable tourism*, (16):345-364.
- HILLIS, C. 2005. Talking images: museums, galleries and heritage sites. *International Congress Series*, 128:855-859. *Vision 2005 – Proceedings of the International Congress held between 4th and 7th April 2005 in London UK*. Published on 13 October, 2005.
- HOFFMANN, G. 2005. *From modernism to postmodernism: concepts and strategies of postmodern American fiction*. USA: Rodopi Editions BV. 750 p.
- HOLLINSHEAD, K. 2009. Theme parks and representation of culture and nature: the consumer aesthetics of presentation and performance. (*In* Jamal, T. & Robinson, M., eds. *The Sage handbook of tourism studies*. London: Sage Publications. p. 269-289.
- HORNBY, K., KNUCKLE, A., MAKAREM, D. & SHUGERT, M. 2003. Soweto: growth engine or explosion? An exploration of the economic rationale and social consequences of tourism to the Soweto district of Johannesburg, South Africa. *Independent Group Project: Global Initiatives in Management*, p. 1-32.

HOSANY, S. & WITHAM, M. 2009. Dimensions of cruiser's experiences, satisfaction and intention to recommend. Working Paper Series, SoMWP-0905. School of Management, Royal Holloway University of London.

HTUN, K.M.M. & CHAISAWAT, M. 2008. Marketing strategies for promoting cultural tourism in the Union of Myanmar: a case study of Taunggyi-Inlay region, Shan State. p. 1-14.

http://www.conference.phuket.psu.ac.th/PSU_OPEN_WEEK_2008/data/tourism/4_9.pdf

Date of access: 27 October 2011.

HUGHES, G. 1995. Authenticity in tourism. *Annals of tourism research*, 22(4):781-803.

HUGHES, H. L. 1996. Redefining cultural tourism. *Annals of tourism research*. 23(3):707-709, (research note).

ICOMOS. 1994. The Nara Document on Authenticity. Nara conference on authenticity in relation to the World Heritage Convention. Nara, Japan. p. 46-48.

www.icomos.org/charters/nara-e.pdf Date of access: 28 May, 2011.

ICOMOS. 1999. International Cultural Tourism Charter: Managing Tourism at Places of Heritage Significance (8th draft). Mexico: ICOMOS 12th General Assembly.

<http://www.icomos.org/tourism/charter.html> Date of access: 28 May, 2011.

ICOMOS. 2004. Ename Charter for the Interpretation of Cultural Heritage Sites (3^d draft). Ename Center: Province of East-Flanders, Belgium. p. 19.

[http://www.enamecharter.org/downloads/archives/ICOMOS_Ename_Charter_\(Draft3\)_23-08-04.pdf](http://www.enamecharter.org/downloads/archives/ICOMOS_Ename_Charter_(Draft3)_23-08-04.pdf) Date of access: 28 May, 2011.

IIPT- INTERNATIONAL INSTITUTE FOR PEACE THROUGH TOURISM. 2005. Lusaka Declaration: A 21st Century Vision for African Tourism. 3^d IIPT African Conference on Peace through Tourism; Lusaka, Zambia. p. 6.

<http://www.iipt.org/conference/africaconf2005/LusakaDeclaration.pdf> Date of access: 03 June, 2011.

INTERNATIONAL CULTURAL TOURISM CHARTER, see ICOMOS 1999.

ITB INTERNATIONALE TOURISMUS-BORSE BERLIN. 2009. Special press release: cultural tourism. ITB Berlin 02/2009, Berlin March 11 to 15 2009. p. 1-7.

<http://www.itb->

[kongress.de/media/itbk/itbk_media/itbk_image/itbk_apps/itbk_dlc/ITB_Cultural_Tourism.pdf](http://www.itb-kongress.de/media/itbk/itbk_media/itbk_image/itbk_apps/itbk_dlc/ITB_Cultural_Tourism.pdf) Date of access: 19 November, 2010.

ITB INTERNATIONALE TOURISMUS-BORSE BERLIN. 2010. IBT Berlin World travel trends report 2010-2011. Berlin: Messe Berlin GmbH, December 2010. p. 1-30.

http://www.itb-berlin.de/media/itb/itb_media/itb_pdf/worldttr_2010_2011.pdf

Date of access: 16 June, 2010.

IVANOVIC, M. 2008. Cultural tourism. Cape Town: Juta. 340 p.

JACK, G. & PHIPPS, A.M. 2005. Tourism and intercultural exchange: why tourism matters? UK: Channel View Publications. 184 p.

JACOBSEN, J.K.S. 2005. The tourist bubble and europeanisation of holiday travel. *Tourism and cultural change*. 1(1):71-87.

JACKSON, M.J. & O'SULLIVAN, D. 2002. Festival tourism: a contributor to sustainable local economic development? *Journal of sustainable tourism*, 10(4): 325-342.

JACKSON, M.S., & WHITE, G.N. & SCHMIERER, C.L. 1996. Tourism experience within an attributional framework. *Annals of tourism research*, 23(4):798-810.

JAFARI, J. 2003. Encyclopedia of tourism. Oxon: Routledge. 720 p.

JAMAL, T. & KIM, H. 2005. Bridging the interdisciplinary divide: towards an integrated framework for heritage tourism research. *Tourist studies*, 5(1):55-83.

- JAMAL, T. & HILL, S. 2002. The home and the world: (post)touristic spaces of in)authenticity. (In Dann, G. ed. *The tourist as a metaphor of the social world*. Wallingford, UK: Cabi International. p. 77-108)
- JAMAL, T. & HILL, S. 2004. Developing framework for indicators of authenticity: the place and space of cultural and heritage tourism. *Asia Pacific journal of tourism research*, 9(4):353-371.
- JAMESON, F. 1991. *Postmodernism, or, the cultural logic of late capitalism*. USA: Duke University Press. 438 p.
- JANSEN, A. 2002. Spatial phantasmagoria: the mediatization of tourism experience. *European journal of communication*. (17):429-446.
- JANSEN-VERBEKE, M. & VAN REKOM, J. 1996. Scanning museum visitors: urban tourism marketing. *Annals of tourism research*, 23(2):364-375
- JDA, JOHANNESBURG DEVELOPMENT AGENCY. 2002. HET, Feasibility study report: Constitution Hill, the history of our future. the heritage, education and tourism. [HET] Sub-Project. JDA, November 2002.
http://www.jda.org.za/keydocs/conhill/het_feasibility_study.pdf Date of access: January 2006.
- JDA, JOHANNESBURG DEVELOPMENT AGENCY. 2010. Annual Report 2009-2010. JDA, October 2011.
www.jda.org.za/pdfs/annual_report/annual_report0910_intro.pdf Date of access: 03 November, 2011.
- JIA, H. 2009. The construction of literary tourism. *Tourism case study*, 57(1):69-83.
- JOHNS, N. & HOSEASON, J. 2001. Which way for heritage visitor attractions? (In Drummond, S. & Yeoman, I., eds. *Quality Issues in Heritage Attractions*. Oxford: Butterworth-Heinemann. p. 222-242.)

JONES, R. 2010. Authenticity, the media and heritage tourism: Robin Hood and brother Cadfael as midlands tourist magnets. (*In* Waterton, E. & Watson, S., eds. *Culture, Heritage and Representation: Perspectives on Visuality and the Past*. UK: Ashgate Publishing Company. p.145-154)

JONES, P. 1992. Museums and the meanings of their contents. *New literary history*, 23(4):911-921.

KANE, M.J. & TUCKER, H. 2004. Adventure tourism: the freedom to play with reality. *Tourist studies*, 4(3):217-234.

KATZ, S., KAHANOV, Y., KASHTAN, N., & KUFLIK, T., GRAZIOLA, I., ROCCHI, C., STOCK, O. & ZANANCARO, M. 2006. Preparing personalized multimedia presentations for a mobile museum visitors' guide: a methodological approach. Paper presented at the International Conference for culture and heritage on-line: Museums and the Web. Albuquerque, New Mexico: March 22-25, 2006.

<http://www.archimuse.com/mw2006/papers/katz/katz.html> Date of access: 30 July 2010.

KELNER, S. 2001. Narrative construction of authenticity of pilgrimage touring. Cohen Center for Modern Jewish Studies, Brandeis University. Paper presented at the 96th annual meeting of the American Sociological Association, Anaheim, California. August 19, 2001. 21 p.

<http://www.policyarchive.org/handle/10207/bitstreams/10079.pdf> Date of access: May 2007.

KIDDER, L.H. & JUDD, C.M. 1987. *Research methods in social relations*. 5th ed. New York: CBS College Publishing. 563 p.

KIM, H., CHENG, C.K. & O'LEARY, J.T. 2007. Understanding participation patterns and trends in tourism cultural attractions. *Tourism management*, 28:1366-1371.

KIM, H. & JAMAL, T. 2007. Touristic quest for existential authenticity. *Annals of tourism research*, 34(1):181-201.

KING, B. 2007. Response to Yeoman et al: competitive advantage through “authenticity”: an assessment of Scotland’s tourism prospects. *Tourism management*, 28:1141-1143.

KNUDSEN, B.T. & WAADE, A.M. 2010. Performative authenticity in tourism and spatial experience: rethinking the relationship between travel, place and emotion. (In Knudsen, B.T. ed. *Re-investing authenticity: tourism, place and emotion*. Bristol, UK: Channell View Publications. p. 1-20).

KOLAR, T. & ZABKAR, V. 2010. A Consumer-based model of authenticity: an oxymoron or the foundation of cultural heritage marketing? *Tourism management*, 31(5):652-664.

KRIPPENDORF, J. 1999. *The holiday makers: understanding the impact of leisure and travel*. Oxford: Butterworth-Heinemann. 157 p.

LACY, J.A. & DOUGLAS, W.A. 2002. Beyond authenticity: the meanings and uses of cultural tourism. *Tourist studies*, 2(1):5-21.

LAU, R.W.K. 2010. Revisiting authenticity: a social realist approach. *Annals of tourism research*, 37(2):478-498.

LAU, R.W.K. 2011. Tourist sights as semiotic signs: a critical commentary. *Annals of tourism research* (2010), doi:10.1016/j.annals.2010.11.002. (article in press)

LAW, C. 2002. *Urban tourism: the visitor economy and the growth of large cities*. 2nd ed. London: Continuum Books. 217 p.

LEIPER, N. 1990. Tourist attraction systems. *Annals of tourism research*, 77(3):367-384.

LENGKEEK, J. 2001. Leisure experience and imagination: rethinking Cohen's modes of tourist experience. *International sociology*, 16(2):173-184

LENNON, J. & FOLEY, M. 2000. *Dark tourism: the attraction of death and disaster*. London: Thomson Learning. 184 p.

- LIU, J.C. 2005. Tourism and the value of culture in regions. *The annals of regional science*, 39:1-9.
- LOHMANN, M. & MUNDT, J.W. 2002. Tourism: Germany and the demand for the 'cultural' destination. (In Voase, R. ed. *Tourism in Western Europe: a collection of case histories*. Wallingford, UK: CAB International. p. 213-226)
- LORD, G.D. 1999. The power of cultural tourism. Keynote Presentation: Wisconsin heritage tourism conference, 17 Sep. 1999, Lac du Flambeau, Wisconsin.
- LUKAZ, J.Y.T. 2006. Dark tourism in Ghana: the Joseph project.
<http://www.nathanielturner.com/darktourisminghanajosephproject.htm> Date of access: 10 September 2011.
- .
- LUSAKA DECLARATION. see IIPT.
- LUXNER L. 2001. Soweto goes on the tourist map. *African business*, 265:34-35.
- MACCANNELL, D. 1973. Staged Authenticity: Arrangements of Social Space in Tourist Settings. *The American journal of sociology*, 79(3):589-603.
- MACCANNELL, D. 1976. *The tourist: a new theory of the leisure class*. 1st ed. New York: Schocken. 231 p.
- MACCANNELL, D. 1989. Introduction: Semiotics of tourism. *Annals of tourism research*, 16(1):1-6.
- MACCANNELL, D. 1992. *Empty meeting grounds: the tourist papers*. London: Routledge. 346 p.
- MACCANNELL, D. 1999. *The tourist: a new theory of the leisure class*. 3^d ed. London, England: University of California Press. 231 p.

- MACCANNELL, D. 2002. The ego factor in tourism. *The journal of consumer research*, 29(1):146-151
- MACCANNELL, D. 2008. Why it never really was about authenticity? *Society*, 45:334-337.
- MACCANNELL, D. 2011. The ethics of sightseeing. USA: University of California Press. 271 p.
- MACDONALD, M., BADGER, R. & DASLI, M. 2006. Authenticity, culture and language. *Language and cultural communication*, 6:1-12.
- MACDONALD, M.N. 2006. Authenticity, culture and language learning. *Language and intercultural communication*, 6(3&4):250-261.
- MACDONALD, S. 2006. Mediating heritage: tour guides at the former Nazi party rally grounds, Nuremberg. *Tourist studies*, 6(2):119-138.
- MACLEOD, N. 2006. Cultural tourism: aspects of authenticity and commodification. (In Smith, M. & Robinson, M., eds. *Cultural tourism in changing world: politics, participation and (re)presentation*. Clevedon UK: Channel View Publications. p. 177-190)
- MANTECON, A. & HUETE, R. 2007. The role of authenticity in tourism planning: empirical findings from southeast Spain. *Tourism review*, 55(3):323-333.
- MANWA, H.A. 2007. Is Zimbabwe ready to venture into the cultural tourism market? *Development Southern Africa*, 24(3):465-474.
- MAOZ, D. 2006. The mutual gaze. *Annals of tourism research*, 33(1):221-239.
- MARTIN, K. 2010. Living pasts: contested tourism authenticity. *Annals of tourism research*, 37(2):537-554.

- MARSCHALL, S. 2003. Mind the difference: the comparative analysis of Zulu cultural villages in Kwa-Zulu Natal. *Southern African humanities*, 15:109-127.
- MARSCHALL, S. 2004. Commodifying heritage: post-apartheid monuments and cultural tourism in South Africa. (In Hall, M.C. & Tucker, H., eds. *Tourism and postcolonialism: contested discourses, identities and representations*. New York: Routledge. p. 95-112)
- MASON, P. & KUO, I-LING. 2007. Visitor attitudes to Stonehenge: international icon or national disgrace. *Journal of heritage tourism*, 2(3):168-183.
- MASSYN, P.J. & KOCH, E. 2004. African game lodges and rural benefit in two southern African countries. (In Rogerson, C. & Visser, G., eds. *Tourism and development Issues in Contemporary South Africa*. Pretoria: Africa Institute of South Africa. p. 102-138)
- MATHIESON, A. & WALL, G. 1982. *Tourism: economic, physical and social impacts*. London: Prentice Hall. 216 p.
- MCCABE, S. 2009. Who is a tourist? conceptual and theoretical developments. (In Tribe, J. ed. *Philosophical Issues in Tourism*. UK: Channel View Publications. p.25-42)
- MCCABE, S. & FOSTER, C. 2006. The role and function of narrative in tourist interaction. *Journal of tourism and cultural change*, 4(3):194-215.
- MCCABE, S. & STOKOE, E.H. 2004. Place and Identity in Tourist Accounts. *Annals of Tourism Research*, 31(3):601-622.
- MCCAIN, G. & RAY, N. M. 2003. Legacy tourism: the search for personal meaning in heritage tourism. *Tourism management*, 24:713-717.
- MCGREGOR, J., & SCHUMAKER, L. 2006. Heritage in Southern Africa: Imagining and marketing public culture and history. *Journal of Southern African Studies*, 32(4):649-665.
- MCGUCKIN, E. 2005. Travelling paradigms: Marxism, poststructuralism and the use of theory. *Anthropologica*, 47(1):67-79.

MCINTOSH, A. J. 2004. Tourists' appreciation of Maori culture in New Zealand. *Tourism management*, 25:1-15.

MCINTOSH, A. & PRENTICE, R. 1999. Affirming authenticity: consuming cultural heritage. *Annals of tourism research*, 26(3):589-612.

MCKERCHER, B. 2002. Towards a classification of cultural tourists. *International journal of tourism research*, (4):29-38.

MCKERCHER, B. & DU CROSS, H. 2002. Cultural tourism: the partnership between tourism and cultural heritage management. USA: Haworth Hospitality Press. 262 p.

MCKERCHER, B. & DU CROSS, H. 2003. Testing a cultural tourism typology. *International journal of tourism research*, (5):45-58.

MCKERCHER, B., HO, S.Y.P. & DU CROSS, H. 2004. Attributes of popular cultural attractions in Hong Kong. *Annals of tourism research*, 34(2):393-407.

MEARNS, M.A. 2007. The Basotho cultural village: cultural tourism enterprise or custodian of indigenous knowledge systems? *Indilinga-African journal of indigenous knowledge systems*, 6(1):27-50.

MEDINA, L.K. 2003. Commoditizing culture: tourism and Maya identity. *Annals of tourism research*, 30(2): 353-368.

MEETHAN, K. 1996. Consuming (in) the civilized city. *Annals of tourism research*, 23(2):322-340

MIDDLETON, M.C. 2007. Framing urban heritage and the international tourist. *Journal of heritage tourism*, 2(1):1-13.

MILES, W.F.S. 2002. Auschwitz: museum interpretation and darker tourism. *Annals of tourism research*, 29(4):1175-1178.

- MOONEY-MELVIN, P. 1991. Harnessing the romance of the past: preservation, tourism and history. *The public historian*, 3(2):35-48.
- MORALES, C., CANO, L. & MYSYK, A. 2004. Cultural tourism, the state, the day of the dead. *Annals of tourism research*, 31(4):879-898.
- MOSCARDO, G. 1996. Mindful visitor: heritage and tourism. *Annals of tourism research*, 23(2):376-397.
- MOSCARDO, G. 1999. Building community capacity for tourism development. UK Wallingford: CABI. 184 p.
- MOSCARDO, G. 2009. Understanding tourist experience through mindfulness theory. (In Kozak, M. & Decrop, A., eds. Handbook of tourist behaviour: theory & practice. New York: Routledge. p. 99-115)
- MOSCARDO, G. & PEARCE, P. 1986. Historic theme parks: an Australian experience. *Annals of tourism research*, 13:467-479.
- MOSCARDO, G. & PEARCE, P. 1999. Understanding ethnic tourists. *Annals of tourism research*, 26(2):416-434.
- MUGERAUER, R. Jr. 2009. Architecture and urban planning: practical and theoretical contributions. (In Jamal, T. & Robinson, M., eds. The SAGE handbook of tourism studies. London: SAGE Publications. p. 290-313)
- MYBURG, E. & SAAYMAN, M. 1999. Ecotourism in action. Institute for Tourism and Leisure Studies, School for Business Management, Potchefstroom University for Christian Higher Education. 252 p.
- NAIDU, M. 2008. Creating an African tourist experience at the Cradle of Humankind World Heritage Site. *Historia*, 53(2):182-207.

NAOI, T. 2004. Visitors' evaluation of a historical district: the roles of authenticity and manipulation. *Tourism and hospitality research*, 5(1):45-63.

NARA DOCUMENT ON AUTHENTICITY (The), see ICOMOS 1994.

NASH, D. 1981. Tourism as an anthropological subject. *Current anthropology*, 22(5):461-481.

NASH, D. 1996. On Anthropologists and tourists. *Annals of tourism research*, 23(3):691-694.

NASH, J. 2000. Global integration and commodification of culture. *Ethnology*. 39(2):129-131

NDLOVU, N. & ROGERSON, C.M. The local economic impacts of rural community-based tourism in the Eastern Cape. (In Rogerson, C. & Visser, G., eds. *Tourism and development Issues in Contemporary South Africa*. Pretoria: Africa Institute of South Africa. p. 436-451)

NDT NATIONAL DEPARTMENT OF TOURISM. 2010. Proposed approach to developing a culture heritage and tourism strategy for South Africa in the context of rural development. Presentation to Parliamentary Portfolio Committee Workshop, Cape Town, July 2010. p. 1-36

<http://d2zmx6mlqh7g3a.cloudfront.net/cdn/farfuture/mtime:1279798130/files/docs/100720tourism-edit.pdf> Date of access: December, 2010.

NDT NATIONAL DEPARTMENT OF TOURISM. 2011a. National strategy of heritage tourism (draft). National Department of tourism: Pretoria. September 2011. p. 1-38.

NDT NATIONAL DEPARTMENT OF TOURISM. 2011b..National tourism sector strategy (NTSS). National Department of Tourism: Pretoria. February 2011.

NDT NATIONAL DEPARTMENT OF TOURISM. 2011c. Medium term strategic plan 2011/2012 – 2015/2016. National Department of Tourism: Pretoria. February 2011.

NEPAD NEW PARTNERSHIP FOR AFRICA'S DEVELOPMENT. 2004. Tourism action plan: phase one; preliminary report on the tourism baseline study. NEPAD, 19 January 2004. p. 1-50.

NOY, C. 2004. This trip really changed me: backpackers' narratives of self-change. *Annals of tourism research*, 31(1):78-102.

NOY, C. 2009. Embodying ideologies in tourism: a commemorative visitor book in Israel as a site of authenticity. (In Vannini, P. & Williams, J.P., eds. *Authenticity in culture, self and society*. UK: Ashgate Publishing. p. 219-240)

NOWERS, R., DE VILLERS, E. & MYBURGH, A. 2002. Agricultural theme routes as a diversification strategy: the Western Cape wine routes case study. *Agrekon*, 41(2):195-209

NTSS NATIONAL ADVISORY COMMITTEE. 2010. 3d tourism Leadership Dialogue Report. Meeting held at Emperors Palace in Johannesburg on 27 May 2010. p. 1-31.

NURYANTI, W. 1996. Heritage and postmodern tourism. *Annals of tourism research*, 23(2): 249-260.

NYAUPANE, G.P., WHITE, D. & BUDRUK, M. 2006. Motive-based tourist market segmentation: an application to native American cultural heritage sites in Arizona. *Journal of heritage tourism*, 1(2):81-89.

OAKES, T. & MINCA, C. 2004. Tourism, modernity, and postmodernity. (In Lew, A.A., Hall, C.M. & Williams, A.M.A., eds. *Companion to tourism*. Oxford: Blackwell Publishing. p. 280-290)

ODI, OVERSEAS DEVELOPEMNT INSTITUTE. 2004. Tourism routes and gateways: key issues for development of tourism routes and gateways and their potential for pro-poor tourism. Compiled by Meyer, D. April 2004. 31 p.

<http://www.odi.org.uk/resources/docs/4040.pdf> Date of access: January 2008.

- OECD, ORGANISATION FOR ECONOMIC COOPERATION AND DEVELOPMENT. 2009. The Impact of culture on Tourism. OECD ©. ISBN: 078-92-64-05648-0.
- OH, H., FIORE, A.M. & JEOUNG, M. 2007. Measuring experience economy concepts: tourism applications. *Journal of travel research*, 46(2):119-132.
- OLSEN, K. 2002. Authenticity as a concept in tourism research: the social organization of experience of authenticity. *Tourist studies*, 2(2):159-182.
- ONWUEGBUZIE, A.J. & LEECH, N.L. 2006. Linking research question to mixed methods data analysis procedures. *The qualitative report*, 11(3):474-498.
- OOI, C.S. 2002. Persuasive histories: decentering, recentering and the emotional crafting of the past. *Journal of organisational change management*, 15(6):606-621.
- PARK, H.YU. 2010. Heritage tourism: emotional journey into nationhood. *Annals of tourism research*, 37(1):116-135.
- PHASWANA-MAFUYA, N. & HAYDAM, R. 2005. Tourist expectations and perceptions of the Robben Island Museum – a World Heritage Site. *Museum management and curatorship*, 20(2):149-169.
- PEARCE, D. 2001. An integrated framework for urban tourism research. *Annals of tourism research*, 28(4):926-946.
- PEARCE, D. & BATLER, R.W. 1999. Contemporary issues in tourism development. London: Routledge. 272 p.
- PERNECKY, T. & JAMAL, T. 2010. (Hermeneutic) Phenomenology in tourism studies. *Annals of tourism research*, 37(4):1055-1075.
- PERNECKY, T. & JOHNSTON, C. 2006. Voyage through numinous space: applying the specialization concept to New Age tourism. *Tourism recreation research*, 31(1):37-46.

PINE II, B.J. & GILMORE, J.H. 1999. The experience economy: work is theatre & every business a stage. Boston: Harvard Business School Press. 258 p.

POON, A. 1997. Global transformation: New consumers. (In France, L., ed. The earthscan reader in sustainable tourism. London: Earthscan Publications. p.47-53)

POON, A. 2003. Competitive strategies for a 'new tourism'. (In Cooper, C.P., ed. Classic reviews in tourism. UK: Channel View Publications. p.130-142)

POON, A. 2010. Best practice destination management: lessons from the leaders. (In Conrady, R. & Buck, M., eds. Trends and issues in global tourism. Berlin: Springer. p. 159-172)

PORIA, Y. & ASHWORTH, G. 2009. Heritage tourism – current resource for conflict. *Annals of tourism research*, 36(3):522-525.

PORIA, Y., BIRAN, A. & REICHEL, A. 2006. Tourist perceptions: personal vs. non-personal. *Journal of heritage tourism*, 1(2):121-13

PORIA, Y., BIRAN, A. & REICHEL, A. 2007. Different Jerusalem's for different tourists: capital cities-the management of multi-heritage site cities. *Journal of travel & tourism marketing*, 22(¾):121-138.

PORIA, Y., BIRAN, A. & REICHEL, A. 2009. Visitors' preference for interpretation at heritage sites. *Journal of travel research*, 48(1):92-105.

PORIA, Y., BULTER, R. & AIREY, D. 2001. Clarifying heritage tourism. *Annals of tourism research*, 28(4):1047-1049.

PORIA, Y., BULTER, R. & AIREY, D. 2003. The core of heritage tourism. *Annals of tourism research*, 30(1):238-254.

PORIA, Y., BUTLER, R. & AIREY, D. 2004a. Tourism, religion and religiosity: a holly mess. *Current issues in tourism*, 6(4):340-363.

- PORIA, Y., BUTLER, R. & AIREY, D. 2004b. Links between tourists, heritage, and reasons for visiting heritage sites. *Journal of travel research*, 43(1):19-28.
- PORIA, Y., BUTLER, R. & AIREY, D. 2006. Tourist perception of heritage exhibits: a comparative study from Israel. *Journal of heritage tourism*, 1(1):51-72.
- PORIA, Y., REICHEL, A. & BIRAN, A. 2006a. Heritage site perceptions and motivation to visit. *Journal of travel research*, 44(3):318-326.
- PORIA, Y., REICHEL, A. & BIRAN, A. 2006b. Heritage site management: motivations and expectations. *Annals of tourism research*, 33(1):162-178.
- PRENTICE, R. 1993. *Tourism and heritage attractions*. London: Routledge. 253 p.
- PRENTICE, R. 2003. Revisiting 'Heritage: a key sector of the (then) "new" tourism' – out with the new and out with 'heritage'? (In Cooper, C.P., ed. *Classic reviews in tourism*. UK: Channel View Publications. p. 164-191)
- PRENTICE, R. 2004. Tourist motivation and typologies. (In Lew, A.A., Hall, M., & Williams, A.M., eds. *A companion to tourism*. Oxford: Blackwell Publishing. p. 261-279)
- PRENTICE, R., GUERIN, S. & MCGUGAN, S. 1998. Visitor learning at a heritage attraction: a case study of discovery as a media product. *Tourism management*, 19(1):5-23.
- PRENTICE, R., WITT, S. & HAMER, C. 1998. Tourism as experience: the case of heritage parks. *Annals of tourism research*, 25(1):1-24.
- PRETOS, M. 1995. Postmodern tourism: the Santa Claus industry. *Annals of tourism research*, 22(1):1-15.
- PRICHARD, A., MORGAN, N. & ATELJEVIC, I. 2008. Hopeful tourism a new transformative perspective. *Annals of tourism research*, 38(3):941-963.

PRICHARD, A., MORGAN, N. & ATELJEVIC, I. 2011. The critical turn in tourism study. Oxon: Routledge. 238 p.

PRIDEAUX, B. 2003. The role of visitor attractions in peripheral areas. (In Fyall, A., Garrod, B. & Leask, A., eds. *Managing Visitor Attractions: new directions*. Oxford: Butterworth-Heinemann. p. 80-94)

PRIDEAUX, B. & KININMONT, L.J. 1999. Tourism and heritage are not strangers: a study of opportunities for rural heritage museums to maximise tourism visitation. *Journal of travel research*, 37:299-303.

PRO-POOR TOURISM. 2004. Background information for the PPT pilots project in Southern Africa: township tours. http://www.suedafrika.net/imizamoyethu/index_d.html (Date of access: 23 Aug. 2006)

QUAN, S. & WANG, N. 2004. Towards a structural model of the tourist experience: an illustration from food experiences in tourism. *Tourism management*. 25(3):297-305.

RAMCHANDER, P. 2007. Township tourism - blessing or blight? the case of Soweto in South Africa. (In Richards, G., ed. *Cultural Tourism: Global and Local Perspective*. New York: Haworth Hospitality Press. p. 39-67).

RAMUTSINDELA, M. 2007. Transforming landscapes of pain to landscapes of leisure: reflections on the Cape to Cairo tourism route. (In Wishitemi, B., Spenceley, A. & Wels, H., eds. *Culture and community: tourism studies in Eastern and Southern Africa*. Amsterdam: Rozenberg publications. p.10-24)

RAY, P.H. & ANDERSON, S.R. 2000. *Cultural Creatives: how 50 million people are changing the world*. New York: Three Rivers Press. 370 p.

REDFOOT, D.L. 1984. Touristic authenticity, touristic angst, and modern reality. *Qualitative sociology*, 7(4):291-309.

- REISINGER, Y. 2009. International tourism: cultures and behavior. Oxford, UK: Elsevier. p.429.
- REISINGER, Y. & STEINER, C.J. 2006a. Reconceptualizing object authenticity. *Annals of tourism research*, 33 (1):65-86.
- REISINGER, Y. & STEINER, C.J. 2006b. Reconceptualizing interpretation: the role of tour guides in authentic tourism. *Current issues in tourism*, 9(6):481-498.
- RELPH, E. 1976. Place and placeness. London: Pion. 156 p.
- RETOSA .2011..Tourism investment opportunities in Southern Africa. INVESTOUR conference, Madrid, 20 January 2011. (Presented by Francis Mfunne, executive director of Regional Tourism Organisation of Southern Africa). p. 1-25.
www.africa.unwto.org/en/.../tourisminvestment-forum-africa-investour
Date of access: 14 October, 2011.
- RICHARDS, G. 1996a. Cultural tourism in Europe. London: CAB International. 347 p.
- RICHARDS, G. 1996b. Production and consumption of European cultural tourism. *Annals of tourism research*, 23(2): 261-283.
- RICHARDS, G. 2002. Tourism attraction systems: exploring cultural behavior. *Annals of tourism research*, 29(4):1048-1064.
- RICHARDS, G. 2003. What is cultural tourism? (In van Maaren, A., ed. Efgoed voor Toerisme. National Contact Monument: www.docstoc.com/docs/2554594/what-is-cultural-tourism. Date of access: 30 June 2010.)
- RICHARDS, G. 2007. Cultural tourism: global and local perspective. New York: Haworth Hospitality Press.
- RICHARDS, G. 2011. Globalisation, localisation, and cultural tourism. Tram-research. www.aumed.net/richards.pdf Date of access: 27 Aug. 2011.

RICHARDS, G. & MUNSTERS, W. 2010. Cultural tourism research methods. UK: CABI International. 228 p.

RICHARDS, G. & PALMER, R. 2010. Eventful cities: cultural management and urban revitalisation. Oxford: Elsevier. 534 p.

RICHARDS, G. & WILSON, J. 2006. Developing creativity in tourist experience: a solution to the serial reproduction of culture. *Tourism management*. 27(6):1209-1223.

RICHARDS, G. & WILSON, J. 2007. Tourism development trajectories: from culture to creativity. (*In Richards, G., & Wilson, J., eds. Tourism, creativity and development. New York: Routledge. p 1-34*)

RIFKIN, L. 2005. The European dream: how Europe's vision of the future is quietly eclipsing the American dream. New York: Penguin. 448 p.

RITCHIE, B.W., CARR, N. & COOPER, C.P. 2003. Managing educational tourism. Clevedon, UK: Channel View publications. 283 p.

RITZER, G. 1998. The McDonaldization thesis: explorations and expectations. London: Sage Publications. 212 p.

RITZER, G. & LISKA, A. 2000. Postmodernism and tourism. (*In Benyon, J. & Dunkerley, D., eds. Globalization: the reader. New York: Routledge. p.152-155*)

ROBINSON, M. 2008. Culture beyond heritage: the experience of cultural tourism. (*In ATLAS Reflections: Selling or telling? Paradoxes in tourism, culture and heritage. The Netherlands: ATLAS © ISBN: 978-90-75775-35-8. p.19-22*)

ROBERSON, M. & NOVELLI, M. 2005. Niche tourism: an introduction. (*In Novelli, M., ed. Niche tourism: Contemporary issues, trends and cases. Oxford: Butterworth-Heinemann. p. 1-14*)

- RODRIGUEZ, R.M.M. 2008. Globalisation as transmodern totality. Translated from Chapter 1, Rosa María Rodríguez Magda, 2004. Transmodernidad, Barcelona: Anthropos. 51 p.
- ROGERSON, C. M. 2002. Urban tourism in the developing world: the case study of Johannesburg. *Development Southern Africa*, 19(1):169-190.
- ROGERSON, C. 2007. Creative industries and tourism: South Africa. (In Richards, G. & Wilson, J., eds. *Tourism, creativity and development*. UK: Routledge. p. 215-252).
- ROGERSON, C. 2009. Local economic development and tourism planning in Africa: evidence from route tourism. (In Hottola, P., ed. *Tourism strategies and local responses in Southern Africa*. UK: CABI. p. 27-40)
- ROGERSON, C. & VISSER, G., eds. 2004. *Tourism and development Issues in contemporary South Africa*. Africa Centuries Publication Series no. 19. Pretoria: Africa Institute of South Africa. 494 p.
- ROGERSON, C. & VISSER, G. 2005. Tourism in urban experience: the South African experience. *Urban forum*, 16(2-3):63-87.
- ROJEK, C. & URRY, J. 1997. Transformation of travel and theory. (In Rojek, C., & Urry, J., eds. *Touring cultures: transformation of travel and theory*. London: Routledge. p. 1-22)
- RUSSO, A. P. & VAN DER BORG, J. 2002. Planning considerations for cultural tourism: a case study of four European cities. *Tourism management*, 23:631-637.
- RYAN, C. 1997. *The tourist experience: a new introduction*. London: Cassell. 192 p.
- RYAN, C. 2000. Tourist experiences, phenomenographic analysis, post-positivism and Neural network software. *International journal of tourism research*, 2:119-131.
- RYAN, C. 2002. *The tourist experience*. 2nd ed. UK: Thompson Publishing. 233 p.

RYAN, C. 2011. Ways of conceptualising the tourist experience: a review of literature. (In Sharpley, R. & Stone, P.R., eds. *Tourist experience: contemporary perspectives*. Abingdon: Routledge. p. 9-23)

SAAYMAN, M. & DU PLESSIS, A. 2003. Competitiveness of South Africa as tourist destination. *South African journal for research in sport, physical education and recreation*, 25(2):57-65.

SAAYMAN, M. & SAAYMAN, A. 2004. Economic impact of cultural events. *SAJEMS*, 7(4):629-641.

SAAYMAN, M. & SLABBERT, E. 2004. A market analysis of visitors to the Pretoria National ZOO. *South African journal for research in sport, physical education and recreation*, 26(1):89-96.

SAHRA (South African Heritage Resource Agency). 1999. National heritage resource act. Republic of South Africa. 45 p.

<http://www.dac.gov.za/acts/a25-99.pdf> Date of access: March 2005.

SAT, SOUTH AFRICAN TOURISM. 2007a. 2006 Annual tourism report. South African Tourism Strategic Research Unit. South Africa: Pretoria. October 2007. 121 p.

SAT, SOUTH AFRICAN TOURISM. 2007b. Tourism growth strategy 2008-2010. 3^d ed. South African Tourism Strategic Research Unit. South Africa: Pretoria. 112 p.

SAT, SOUTH AFRICAN TOURISM. 2008. 2007 Annual tourism report. South African Tourism Strategic Research Unit. South Africa: Pretoria. July 2008. 115 p.

SAT, SOUTH AFRICAN TOURISM. 2009. 2008 Annual tourism report. South African Tourism Strategic Research Unit. South Africa: Pretoria. Aug 2009. 148 p.

SAT, SOUTH AFRICAN TOURISM. 2010a. 2009 Annual tourism report. South African Tourism Strategic Research Unit. South Africa: Pretoria. July 2010. 156 p.

SAT, SOUTH AFRICAN TOURISM. 2010b. The marketing tourism growth strategy for South Africa 2011-2013. South African Tourism Strategic Research Unit. South Africa: Pretoria. 93 p.

SAT, SOUTH AFRICAN TOURISM. 2011a. 2010 Annual tourism report. South African Tourism Strategic Research Unit. South Africa: Pretoria. July 2011. 142 p.

SAT, SOUTH AFRICAN TOURISM. 2011b. Overview of the domestic holiday and business market 2007-2010. South African Tourism Strategic Research Unit. South Africa: Pretoria. September 2011. 81 p.

SAT, SOUTH AFRICAN TOURISM. 2011c. Highlights of tourism's performance in 2010. South African Tourism Strategic Research Unit. South Africa: Pretoria. May 2011. 58 p.

SATHER-WAGSTAFF, J. 2008. Picturing experience: a tourist centered perspective on commemorative historical site. *Tourist studies*, 8(1):77-103.

SCHEUREN, F. 2004. What is a survey? American Statistical Association (ASA) series: What is a survey. http://www.whatisasurvey.info/downloads/pamphlet_current.pdf Date of access: 20 Oct. 2011.

SCHUDSON, M.S. 1979. Review: on tourism and modern culture. *The American journal of sociology*, 84(5):1249-1258.

SELBY, M. 2004. Understanding urban tourism: image, culture and experience. London: Tauris. 228 p.

SELSTAD, L. 2007. The social anthropology of the tourist experience. exploring the "middle role". *Scandinavian journal of hospitality and tourism*, 7(1):19-33.

SELWYN, T. 1996. The tourist image: myths and myth making in tourism. New York: John Wiley. 270 p.

- SHACKLEY, M. 1994. When is the past? authenticity and commoditization of heritage. *Tourism management*, 15(5):396-397.
- SHARPLEY, R. 2009. Shedding light on dark tourism: an introduction. (In Sharpley, R. & Stone, P., eds. *The dark side of travel: the theory and practice of dark tourism*. Bristol: Channel View Publications. p. 3-22)
- SHARPLEY, R. & JEPSON, D. 2011. Rural tourism: a spiritual experience. *Annals of tourism research*, 38(1):52-71.
- SHARPLEY, R. & STONE, P.R. 2011. Introduction: thinking about the tourist experience. (In Sharpley, R. & Stone, P.R., eds. *Tourist experience: contemporary perspectives*. Abingdon: Routledge. p. 1-9)
- SHAW, G. & WILLIAMS, A.M. 2000. *Critical issues in tourism: a geographical perspective*. Oxford: Blackwell Publishers. 371 p.
- SHAW, G., & WILLIAMS, A.M. 2004. *Tourism and tourism spaces*. UK: Sage Publications. 311 p.
- SHEPHERD, R.J. 2010. Historicity, fieldwork, and the allure of the post-modern: a reply to Ryan and Gu. *Tourism management*, 32(1):187-190.
- SHINER, L. 1994. "Primitive fakes," "tourist art," and the ideology of authenticity. *The journal of aesthetics and art criticism*, 52(2):225-234.
- SHOKEID, M. 1992. Exceptional experiences in everyday life. *Cultural anthropology*, 7(2):232-243.
- SEATON, T. 2009. Thanatourism and its discontents: an appraisal of decade's work with some future issues and directions. (In Jamal, T. & Robinson, M., eds. *The sage handbook of tourism studies*. London: Sage Publications. p. 521-542).

- SILBERBERG, T. 1995. Cultural tourism and business opportunities for museums and heritage sites. *Tourism management*, 16(5):361-365.
- SILVER, I. 1993. Marketing authenticity in third world countries. *Annals of tourism research*, 20:302-318
- SMITH, M. 2003. Issues in cultural tourism studies. London: Routledge. 251 p.
- SMITH, M. 2009. Issues in cultural tourism studies. 2nd ed. London: Taylor and Francis. 251 p.
- SMITH, V.L. 1989. Hosts and guests: the anthropology of tourism. USA: University of Pennsylvania Press, Philadelphia. 341 p.
- SMITH, M. & DUFFY, R. 2003. The ethics of tourism development. London: Routledge. 195 p.
- SMITH, M. & KELLY, C. 2006. Wellness tourism. *Tourism recreation research*, 31(1):1-4.
- SMITH, M., MACLEOD, N. & ROBERTSON, M.H. 2010. Key concepts in tourist studies. London: Sage Publications. 216 p.
- SNEPENGER, D., KING, J., MARSHALL, E. & UYSAL, M. 2006. Modeling Iso-Ahola's motivation theory in the tourism context. *Journal of travel research*, 45:140-149.
- SPLITTER, L.J. 2009. Authenticity and conservatism in education. *Studies in philosophy & education*, 28:135-151.
- STAMBOULIS, Y. & SKAYANNIS, P. 2003. Innovative strategies and technology for experience-based tourism. *Tourism management*, 24:35-43.

- STATS SA, STATISTICS SOUTH AFRICA. 2009. Domestic tourism survey 2008. PO352.1. Statistics South Africa: Pretoria 69 p.
<http://www.statssa.gov.za/publications/P03521/P035212008.pdf> Date of access: January 2010.
- STEBBINS, R.A. 1996. Cultural tourism as serious leisure. *Annals of tourism research*, 23:948:950.
- STEBBINS, R.A. 2007. Serious leisure: a perspective for our time. New Brunswick, New Jersey: Transaction Publishers. p. 156.
- STEINER, C.J. & REISENGER, Y. 2004. Enriching the tourist and host intercultural experience by reconceptualising communication. *Journal of tourism and cultural Change*, 2(2):118-137.
- STEINER, C.J. & REISINGER, Y. 2006a. Understanding existential authenticity. *Annals of tourism research*, 33(2):299-318.
- STEINER, C.J. & REISINGER, Y. 2006b. Replay to Belhassen and Caton. *Annals of tourism research*, 33(2):856-858.
- STENNING, A., CHARLESWORTH, A., GUZIK, R. & PASZKOWSKI, M. 2008. A tale of two institutions: shaping Oswiecim- Auschwitz. *Geoforum*, 39:401-413.
- STEWART, E., HAYWARD, B., DELVIN, P. & KIRBY, V.G. 1998. The “place” of interpretation: a new approach to the evaluation of interpretation. *Tourism management*, 19(3):257-266.
- STIEBEL, L. 2004. Hitting the hot spots: literary tourism as a research field with particular reference to KwaZulu – Natal, South Africa. *Literary tourism*, 18(2):21-50
- STONE, P.R. 2006. A dark tourism spectrum: towards a typology of death and macabre related tourist sites, attractions and exhibitions. *Tourism*, 54(2):145-160.

- STONE, P.R. & SHARPLEY, R. 2008. Consuming dark tourism: a thanatological perspective. *Annals of tourism research*, 35(2):574-595.
- STONE, P.R. & SHARPLEY, R. 2009. The darker side of travel: the theory and practice of dark tourism. UK, Bristol: Channel View publications. 275 p.
- STRANGE, C. & KEMPA, M. 2003. Shades of dark tourism: Alcatraz and Robben Island. *Annals of tourism research*, 30(2):386-405.
- STYLIANOU-LAMBERT, T. 2011. Gazing from home: cultural tourism and art museums. (2010), doi:101016/j.annals.2010.09.001. (article in press).
- SWARBROOKE, J. & HORNER, S. 2007. Consumer behaviour in tourism. 2nd ed. Oxford: Elsevier. 428 p.
- TASHAKKORI, A. & TEDDLIE, C. 1998. Mixed methodology: combining qualitative and quantitative approaches. USA: Sage Publications. 185 p.
- TAYLOR, J.P. 2001. Authenticity and sincerity in tourism. *Annals of tourism research*, 28(1):7-26.
- TEO, P. & HIONG-LI, H. 2003. Global and local interactions in tourism. *Annals of tourism research*, 30(2):287-306.
- TEO, P. & YEOH, B.S.A. 1997. Remaking local heritage for tourism. *Annals of tourism research*, 24(1):192-213.
- TILDEN, F. 1977. Interpreting our heritage. 3^d ed. Chapel Hill: University of North Carolina Press. 138 p.
- TIMOTHY, D.J. 1997. Tourism and the personal heritage experience. *Annals of tourism research*, 24(3):751-754.

- TIMOTHY, D.J. & BOYD, S.W. 2006. Heritage tourism in the 21st century: valued traditions and new perspectives. *Journal of heritage tourism*, 1(1):1-16.
- TIVERS, J. 2002. Performing heritage: the use of live 'actors' in heritage presentation. *Leisure studies*, 21:187-200.
- TOIVONEN, T. 2006. Happy time- three papers on international and national trends in leisure tourism. Turku School of Economics: Series discussion and working papers 5/2006. ISSN 1459-7632. p. 1-90.
- TOWSE, R. 2011. Handbook of cultural economics. Cheltenham, UK: Edward Elgar Publishing. 456 p.
- TRAN, X. & RALSON, L. 2006. Tourist preferences: influence of unconscious needs. *Annals of tourism research*, 33(2):424-441.
- TRAUER, B. & RYAN, C. 2005. Destination image, romance and pleasure experience: an application of intimacy theory in tourism. *Tourism management*. 26:481-491.
- TRIBE, J. 2009. Philosophical issues in tourism. (*In* Tribe, J., ed. Philosophical Issues in Tourism. London: Channel View Publications. p.3-23)
- TRIBE, J. & AIREY, D. 2007. A review of tourism research. (*In* J. Tribe, & D. Airey., eds. Developments in tourism research, volume 7. Netherlands: Elsevier. p. 1-14)
- TRIBE, J. & XIAO, H. 2011. Editorial: developments in tourism social sciences. *Annals of tourism research*, 38(1):7-26.
- TUFTS, S. & MILNE, S. 1999. Museums: a supply side perspective. *Annals of tourism research*, 26(3):613-631.
- TURNER, L. & ASH, J. 1975. The golden hordes: international tourism and the pleasure periphery. London: Constable.

- TURNER, P., TURNER, S. & CARROLL, F. 2005. The tourist gaze: towards contextualized virtual environments. (*In* Turner, P. & Davenport, E., eds. Spaces, spatiality and technology. Berlin: Springer-Verlag. p. 281-298)
- UNWTO, UNITED NATIONS WORLD TOURISM ORGANISATIONS. 2004. Tourism market trends 2003. Madrid, Spain: WTO.
<http://pub.unwto.org/WebRoot/Store/Shops/Infoshop/Products/1353/1353-1.pdf>
- UNWTO, UNITED NATIONS WORLD TOURISM ORGANISATION. 2005. Cultural tourism and poverty alleviation: The Asia-Pacific perspective. Madrid, Spain: WTO. 257 p.
- URIELY, N. 1997. Theories of modern and postmodern tourism. *Annals of tourism research*, 24:982-984.
- URIELY, N. 2005. The tourist experience: conceptual developments. *Annals of tourism research*, 32(1):199–216.
- URIELY, N., ISRAELI, A. & REICHEL, A. 2003. Religious identity and residents' attitudes towards heritage tourism development: the case of Nazareth. *Journal of hospitality and tourism research*, 27(1): 90-83.
- URRY, J. 1996. Tourism, culture and social inequalities. (*In* Apostolopoulos, Y., Leivadi, S. & Yiannakis, A., eds. The sociology of tourism: theoretical and empirical investigations. London: Routledge) p. 115-133.
- URRY, J. 2002. The tourist gaze. 2nd ed. London: Sage. 183 p.
- USA OFFICE OF TRAVEL & TOURISM INDUSTRIES. Reports 2008, 2009 and 2010 US Citizen air travel to overseas regions, Canada & Mexico. US Department of Commerce.
<http://tinet.ita.doc.gov> Date of access: November 2011.

UZZELL, D. 1998. Interpreting our heritage: a theoretical interpretation. (In Uzzell, D. & Ballantyne, R., eds. Contemporary issues in heritage and environmental interpretation. The Stationary Office: London. p. 11-25).

VAN DEN ABEELE, G. 1980. Sightseeres: the tourist as theorist. *Diacritics*, 10(4):2-14.

VAN DER ARK, L.A. & RICHARDS, G. 2006. Attractiveness of cultural activities in European cities: a latent class approach. *Tourism management*, 27:1408-1413.

VAN DER BORG, J., COSTA, P. & GOTTI, G. 1996. Tourism in European heritage cities. *Annals of tourism research*, 23(2):306-321.

VAN DER DUIM, 2007. Performing African tourism. (In Wishitemi, B., Spenceley, A. & Wels, H., eds. Culture and community: tourism studies in Eastern and Southern Africa. Amsterdam: Rozenberg Publications. p. 35-48)

VAN DIJK, P.A., SMITH, L.DG. & COOPER, B. 2011. Are you for real? An evaluation of the relationship between emotional labour and visitor outcome. *Tourism management*, 32:39-45.

VAN VEUREN, E.J. 2004. Cultural village tourism in South Africa: capitalizing on indigenous culture. (In Rogerson, C. & Visser, G., eds. Tourism and development issues in contemporary South Africa. Pretoria: Africa Institute of South Africa. 139-160)

VITTERSO, J., VORKINN, M., VISTAD, O.I. & VAAGLAND, J. 2000. Tourist experience and attractions. *Annals of tourism research*, 27(2):432-450

VOASE, R. 2002. Rediscovering imagination: investigating active and passive visitor experience in the 21st Century. *International journal of tourism research*. 4:391-399.

VOLO, S. 2009. Conceptualizing experience: a tourist based approach. *Journal of hospitality marketing & management*, 18:111-126.

- WAITT, G. 2000. Consuming heritage: perceived historical authenticity. *Annals of tourism research*, 27(4):835-862.
- WALLER, J., & LEA, S.E.G. 1998. Seeking the real Spain: authenticity in motivation. *Annals of tourism research*, 25(4):110-129.
- WALLS, A.R., OKUMUS, F., WANG, Y.R. & KWUN, D.JW. 2011. An epistemological view of consumer experience. *International journal of hospitality management*, 30:10-21.
- WANG, N. 1999. Rethinking authenticity in tourism experience. *Annals of tourism research*, 26(2):349-370.
- WANG, N. 2003. Authenticity. (In Jafari, J., ed. *Encyclopedia of tourism*. London: Routledge. p. 43-45)
- WANG, N. 2006. Itineraries and the tourist experience. (In Minca, C. & Oakes, T., eds. *Travels in paradox: remapping tourism*. Lanham USA: Rowman & Littlefield Publishers. p. 65-76)
- WATSON, G.L. & KOPACHEVSKY, J.P. 1994. Interpretations of tourism as commodity. *Annals of tourism research*, 21(3):643-660.
- WEARING, S. & WEARING, B. 2001. Conceptualising the selves of tourism. *Leisure studies*, 20:143-159.
- WEILER, B. & HALL, M. 1992. *Special interest tourism*. The University of Wisconsin, Madison: Belhaven Press. 214 p.
- WESTERN CAPE TOURISM BAROMETER. 2010 & 2011. Western Cape Tourism. Produced by Cape Town Routes Unlimited. www.ctru.co.za/ctru/content/en/research
Date of access: 20 October 2011.
- WHITE, R., FOUNTAIN, J. & HORN, C. 2008. Tourists' participation and interest in cultural heritage tourism activities on Banks Peninsula. Landcare Research: Lincoln, New

Zealand. (Landcare Research Contract Report LC0708/075)

<http://www.landcareresearch.co.nz> Date of access: 05 September 2011.

WICKENS, E. 2002. The sacred and the profane: a tourist typology. *Annals of tourism research*, 29(3):834-851.

WITT, C.A. & WRIGHT, P. 1994. Tourist motivation: life after Maslow. (In Johnson, P. & Thomas, B., eds. Choice and demand in tourism. London: Mansell. p. 33-56)

WITZ, L., RASSOOL, C. & MINKLEY, G. 2001. Repackaging the past for South African tourism. *Daedalus*, 130(1):27-91.

WORLD FORUM. 2011. Cultural Creatives - overview.

<http://www.worldforum.org/creatives-overview.htm> Date of access: 20 July 2011.

YALE, P. 1991. From tourist attraction to heritage tourism. London: ELM Publications. 378 p.

YAMANE, T. 1967. Statistics, an introductory analysis. 2nd ed. New York: Harper and Row. 476 p.

YEOMAN, I. 2008. Tomorrows tourist: scenarios and trends. Oxford, UK: Elsevier. 357 p.

YEOMAN, I., BRASS, D. & McMAHON-BEATTIE, U. 2007. Current issues in tourism: the authentic tourist. *Tourism management*, 28(4):1128-1138.

YU PARK, H. 2010. Heritage tourism: emotional journeys into nationhood. *Annals of tourism research*. 37(1):116-135.

YUN, D., HENNESSEY, S., MACDONALD, R. & MACEACHERN, M. 2007. Typology of cultural tourists: an Island study. Refereed papers from the 3rd International Small Island Cultures Conference, Institute of Island Studies, University of Prince Edward Islands, Charlottetown, Canada. June 29 - July 2, 2007. (<http://www.sicri.org>).

ANNEXURE A: Constitution Hill questionnaire

CONSTITUTION HILL SURVEY

The North West University in collaboration with the University of Johannesburg are doing this survey to determine how tourists experience the Constitution Hill heritage site. Please answer the following questions about your personal experience from the visit to the Constitution Hill.

SECTION A

1. Gender

M	1
F	2

2. In which year were you born? 19

3. Home language?

Afrikaans	1
English	2
Other	3
If other, specify	

4. English is not your first language, how EASILY do you:

NOT so easily | Easily

Speak	1	2
Understand	1	2
Read	1	2
Write	1	2

5. What is your occupation?

Professional	1
Management	2
Self-employed	3
Technical	4
Sales	5
Administrative	6
Civil service	7
Education	8
Pensioner	9
Student	10
Unemployed	11
Other (Specify)	12

6. Is your current or former occupation connected with culture? (eg. Theatre, government, education, art...)

Yes	1
No	2

7. Were you born in South Africa?

Yes	1
No	2

8. Are you a South African resident?

Yes	1
No	2

8a. If YES in what province do you reside?

Western Cape	1
Gauteng	2
Eastern Cape	3
Free State	4
KwaZulu-Natal	5
Mpumalanga	6
Northern Cape	7
North West	8
Limpopo	9
Outside RSA borders	10

8b. If NO, in what country do you reside?

9. What is your highest level of education?

No school	1
Matric	2
Diploma, degree	3
Post-graduate	4
Professional	5
Other, specify	6

10. Are you visiting the Constitution Hill as?:

Part of the organized tour?	Yes	1
	No	2
Individual visitor?	Yes	1
	No	2

11. Were you accompanied by a Constitution Hill tour guide?

Yes	1
No	2

12. What is the main reason for your visit to Constitution Hill?

To learn more about the South African history of apartheid.	Yes	1
	No	2
To experience the authentic site	Yes	1
	No	2
As part of a visit to other historic sites in this region	Yes	1
	No	2

SECTION B: THE AUTHENTICITY OF THE SITE

By the authenticity of the site we mean how genuine are all the elements of the site (buildings, exhibits, interpretation)

Q13. How authentic did each item appear to you?

IT APPEARED HIGHLY AUTHENTIC TO ME	DID NOT SEE	STRONGLY AGREE	AGREE	UNDECIDED	DISAGREE	STRONGLY DISAGREE
The prison buildings	0	5	4	3	2	1
Photographs	0	5	4	3	2	1
Videos	0	5	4	3	2	1
Recordings of prisoners' singing and talking	0	5	4	3	2	1
Sculptures made of prison blankets	0	5	4	3	2	1
Other exhibits	0	5	4	3	2	1
Constitutional Court	0	5	4	3	2	1
The tour guide's story	0	5	4	3	2	1

Q14. How much attention did you pay to each of the listed media?

I CAREFULLY	DID NOT NOTICE	STRONGLY AGREE	AGREE	UNDECIDED	DISAGREE	STRONGLY DISAGREE
...examined the photographs	0	5	4	3	2	1
...examined the exhibits	0	5	4	3	2	1
...watched the videos	0	5	4	3	2	1
...listened to the tour guide	0	5	4	3	2	1
...read the explanations on the boards	0	5	4	3	2	1
...listened to the recordings (Prisoners' singing and talking)	0	5	4	3	2	1

SECTION C: THE AUTHENTICITY OF THE EXPERIENCE

By authenticity of experience we mean how unique and special your experience was.

Q15. Thinking about your experience, how much do you agree or disagree with the following statements?

THE OUTCOME OF MY EXPERIENCE	STRONGLY AGREE	AGREE	UNDECIDED	DISAGREE	STRONGLY DISAGREE
I learned a lot from the visit	5	4	3	2	1
The site provoked my thoughts	5	4	3	2	1
I was emotionally moved	5	4	3	2	1
I felt empathy for the prisoners	5	4	3	2	1
The site was presented authentically	5	4	3	2	1

Q16. Thinking of how you felt today, to what extent do you agree or disagree with the following statements?

HOW IT MAKES ME FEEL	STRONGLY AGREE	AGREE	UNDECIDED	DISAGREE	STRONGLY DISAGREE
I could feel their pain and suffering	5	4	3	2	1
I wish it would never happen again anywhere in the world	5	4	3	2	1
It made me more conscious of human suffering	5	4	3	2	1
I was shocked with the poor living conditions and lack of dignity	5	4	3	2	1
I need some time to reflect on what I have learned and experienced today	5	4	3	2	1
I feel like helping those less fortunate than me in future	5	4	3	2	1
When I get back home I want to learn more about the history of South Africa	5	4	3	2	1

Q17. How important it is for you to have an authentic experience when visiting historical heritage sites?

Very important	1
Somewhat important	2
Not so important	3
Not at all important	4

Q18. To what extent do you agree or disagree with the following options?

MY EXPERIENCE WOULD BE MORE AUTHENTIC	STRONGLY AGREE	AGREE	UNDECIDED	DISAGREE	STRONGLY DISAGREE
If I could spend some time alone in the prison cell	5	4	3	2	1
If I sampled the prison food	5	4	3	2	1
If I could talk to a former prisoner	5	4	3	2	1
If I learned about the life stories of not so well known prisoners	5	4	3	2	1
If I knew what happened to those prisoners	5	4	3	2	1
If the guided tour was longer	5	4	3	2	1
If I was given more time to explore on my own	5	4	3	2	1
If the signage was better	5	4	3	2	1
If exhibitions were more interesting	5	4	3	2	1
If displays were more interactive	5	4	3	2	1
If I had a guided tour	5	4	3	2	1
If I visit the site on my own	5	4	3	2	1

Q19. Rank the listed item from 1-5 based on how important each was in creating your experience. 1 is the MOST IMPORTANT and 5 is the LEAST IMPORTANT.

The AUTHENTICITY of the site	
How much the visit increased my UNDERSTANDING of the South African history of apartheid	
What I LEARNED	
How the whole experience made me FEEL	
What the experience made me THINK about	

Q20. Constitution Hill provided me with an authentic experience of the freedom struggle in South Africa.

Strongly Disagree	1
Disagree	2
Uncertain	3
Agree	4
Strongly Agree	5

Q21. On the scale from 1 to 10 how authentic was your experience?

Least Authentic | 1 2 3 4 5 6 7 8 9 10 | Most Authentic

Q22. How many people are travelling in your group (including yourself)?

Number

Q23. How many people are you paying for to visit this site(including yourself)?

Number

Q24. Estimate how much did you spend on the following items during your visit to Constitution Hill.

Entry fee	R
Transport	R
Food and restaurants	R
Beverages	R
Other specify	
a)	R
b)	R

Q25. Any recommendations?
