

**CULTURAL TOURISM AS A DEVELOPMENT VEHICLE
IN ULUNDI: PERCEPTIONS AND PROSPECTS**

BY

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Thank you very much.

DECLARATION

I declare that this research study entitled: *Cultural Tourism as a Development Vehicle in Ulundi: Perceptions and Prospects*, presented in subsequent pages is my own work both in conception and execution. Except where specifically indicated to the contrary in the text, all the theoretical information and related sources that have been used or quoted have been acknowledged by means of complete references.

By

Penelope Lulu Dlomo

DEDICATION

I wish to dedicate this piece of work in its entirety to my beloved grandmother Rose Themba Gumede (1927-2001). This study is also dedicated to my loving husband Njabulo and the whole family. To my mom, Manoe and my sisters, Thabisile, Zodwa, Zanele and Nomagugu who never lost faith in me. Thanks guys. The aforementioned relations have been my backbone in encouraging me to work far harder than I have worked.

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ABSTRACT

Increasingly, at the international as well as in South Africa, tourism is viewed as the largest industry in the world. It is believed that tourism offers enormous opportunities for the creation of growth, development and wealth to destinations and its local communities. Clearly South Africa certainly has many features which make it attractive to international tourists- game reserve, good weather, geography and even its political history. It is also clear that one of South Africa' most abundant resources are the people and their diverse cultures. It is only recent that people's cultures have begun to be appreciated and acknowledged for their true tourism potential. So cultural tourism is gradually gaining widespread acceptance as a true tourist attraction and also emerging as one of the most promising areas of economic development in South Africa.

On the basis of this background, this study examines how cultural tourism can be seen as a development vehicle in Ulundi and how its local communities can benefit from it. The study further investigates the community's perceptions and expectations of cultural tourism in the area.

In order to put the investigation in its proper perspective, the following objectives were formulated:

- To investigate and identify community based cultural tourism activities in the study area that could promote tourism.

- To reveal perceptions and expectations of Ulundi community towards cultural tourism.
- To determine the level of understanding that Ulundi community has towards the meaning of cultural tourism.
- To assess the extent to which cultural tourism benefits the community within the study area.
- To examine the importance and value of conserving culture for future generations.
- To establish the level of participation by Ulundi community in cultural tourism activities.

These objectives were analysed on the basis of hypotheses, which were structured in such a way that they were equivalent or somewhat similar to the objectives. These hypotheses were intended to assist in asking questions and providing educated answers to the questions.

The collection of data for this study was done through the use of the questionnaire, which had both open-ended and closed ended questions. It was therefore analysed through the use of computer programme, Statistical Package for Social Sciences. This programme was used to formulate frequency tables and graphs to reflect responses of the subjects interviewed.

The main findings of the study revealed that there exists positive perception towards cultural tourism in the study area. The community also had a variety of expectations as cultural tourism has not brought any remarkable improvements in their area. It was again discovered that the community was aware of cultural tourism benefits. The only setback was that they have long been excluded from

enjoying such benefits so they tend to be sceptical where there are no visible and tangible improvements. Although this community was aware of tourism benefits but they seemed to know very little about what is happening in the area, hence their minimal participation in local tourism and its activities.

In order to address the raised concerns of the respondents, various recommendations were suggested. These included tourism awareness initiatives, easy access to finance by prospective entrepreneurs, community development programmes and adequate dissemination of cultural tourism information. It is without doubt that once the Ulundi community is constantly exposed and involved in tourism matters, they will begin to see and enjoy more benefits of this industry.

CHAPTER 1

ORIENTATION TO THE STUDY

1.1 INTRODUCTION

A lot has been said about South Africa's natural beauty and its wildlife parks. This has been at the expense of the rich diversity of cultural and historical experiences that could also become a unique selling point internationally. South Africa is very fortunate in that, she is a multicultural country and therefore has a rich and diverse culture. South Africa is also well endowed with historical and natural heritage. South Africa's culture still needs to be popularised throughout the world, for its distinctive South Africanness. By focusing on the cultural aspects of the country as well, rather than just flora, fauna and beautiful beaches, South Africa will be able to transform the tourism industry for the better (Tourism Workbook for educators, 2005).

1.2 BACKGROUND TO THE PROBLEM

There are many reasons that prompted a scientific enquiry into the study area selected for investigations. Some may be said to be educational trends, others are social concerns, while others may be unresolved issues. In essence this research study is a result of underlying problems that raised more questions than it provided answers for in the researcher's mind. The background of the

research problem emanates from previous research, everyday observation and philosophical theories specifically in the field of tourism, more specifically cultural tourism.

The researcher believes that Ulundi has a potential to attract a number of visitors due to its rich cultural heritage, battlefields and world-renowned game reserves. The researcher observed that communities in this area tend not to actively show interest in cultural tourism related issues. Perhaps this lack of interest in cultural tourism related issues could be as a result of complete lack of knowledge and understanding of what cultural tourism really is.

It is historically true that Black communities in particular during the apartheid era in South Africa, were denied equal opportunities to participate in the tourism industry due to previous government policies. As a result tourism industry ended up servicing the needs and aspirations of only a small section of the population (i.e. Whites). Therefore most Black communities do not really know what the concept tourism embodies and also do not appreciate opportunities offered by tourism not to mention cultural tourism and its importance (DEAT, 1996).

The causes of limited involvement of Ulundi community in cultural tourism and the tourism industry has dominated the researcher's mind, but without providing any clear answers to the problems. This is what inspired the researcher to undertake a study of this nature, which seeks to investigate whether cultural tourism is a development vehicle in Ulundi for the benefit local community whilst looking at community perceptions, perspectives and prospects.

1.3 STATEMENT OF THE RESEARCH PROBLEM

The South African Government recognizes that the development and promotion of culture and the arts as tourism resources could in addition enhance a wide range of tourism products in the country, contribute towards optimizing the economic benefits of tourism to the local population. This approach is indeed consistent with community-based tourism development strategy adopted under the country's Reconstruction and Development Programme (RDP). Giving emphasis on culture and the arts as tourism products, it was felt that it would help to promote a distinct brand of tourism to reflect values consonant with the South African image and identity (ANC, 1994). Cultural tourism also enhances local community esteem and provides the opportunity for greater understanding and communication between people of diverse backgrounds. It is envisaged that the exposure of these assets to the tourism market would lead to an upsurge of creativity and innovation, skills development and local entrepreneurship.

Today it is necessary to justify the arts in terms of their economic impact, their ability to generate income and to create jobs, and their capacity to contribute to social reconstruction and development. In other words, the more functionalist value of the arts has now become the primary basis on which the arts will need to struggle to survive into the future. It is as a result of the above discussion that this research is undertaken. The researcher regards it vital to investigate and identify community-based cultural tourism activities and cultures present in the study area and what benefits it holds for the individuals as well as the local community and what prospects cultural tourism might have for them.

1.4 PRESENTATION OF THE PROBLEM

Based on the literature and preliminary observation, it is unfortunate that Ulundi is not being visited as a cultural tourist destination by local South Africans in general as well as international tourists. It is undisputed that tourism plays an important role in the economic development of KwaZulu-Natal and the country as whole. This therefore implies that tourism fruits are only enjoyed by small percentage of people in small communities. The problem as stated earlier is now presented in terms of research study objectives and hypotheses. These objectives and hypotheses are presented in a systematic and synchronized manner in the next following subheadings.

1.5 OBJECTIVES OF THE STUDY

A study with no clear objectives is doomed to fail because it will lack direction. This may appear to be an insignificant statement, but could be a fatal weakness to a research study without objectives. It is therefore the reasons why this study purports to outline objectives clearly, that are expected to give guidance to the entire study. From the above-mentioned background of the problem, objectives can be generated. Generally, this study can be said to be based on economic, infrastructural, marketing and educational objectives and objectives of substance. Nonetheless, the fundamental objectives of this study are as follows:

- To investigate and identify community based cultural tourism activities in the study area that could promote tourism.
- To reveal perceptions and expectations of Ulundi community towards cultural tourism.

- To determine the level of understanding that Ulundi community has towards the meaning of cultural tourism.
- To assess the extent to which cultural tourism benefits the community within the study area.
- To examine the importance and value of conserving culture for future generations.
- To establish the level of participation by Ulundi community in cultural tourism activities.

The objectives of the study are going to be captured when the hypotheses of this study are tested and evaluated in Chapter 4. The realisation of the objectives of this study is also going to be of paramount importance in the drawing up of conclusions and recommendations. It is therefore necessary to make an estimated finding or guess some of the anticipated outcomes of this investigation by postulating some hypotheses.

1.6 HYPOTHESES

In order to make an educated foundation for the analysis and conclusive interpretation under this study it is vital to postulate some hypotheses. These hypotheses are intended to assist in asking questions and providing educated answers. Therefore the following hypotheses are postulated. It is hypothesized:

- That there is no community based cultural tourism activities in the study area that could promote tourism.
- That Ulundi community perceives cultural tourism as a vehicle which does not meet their expectations.

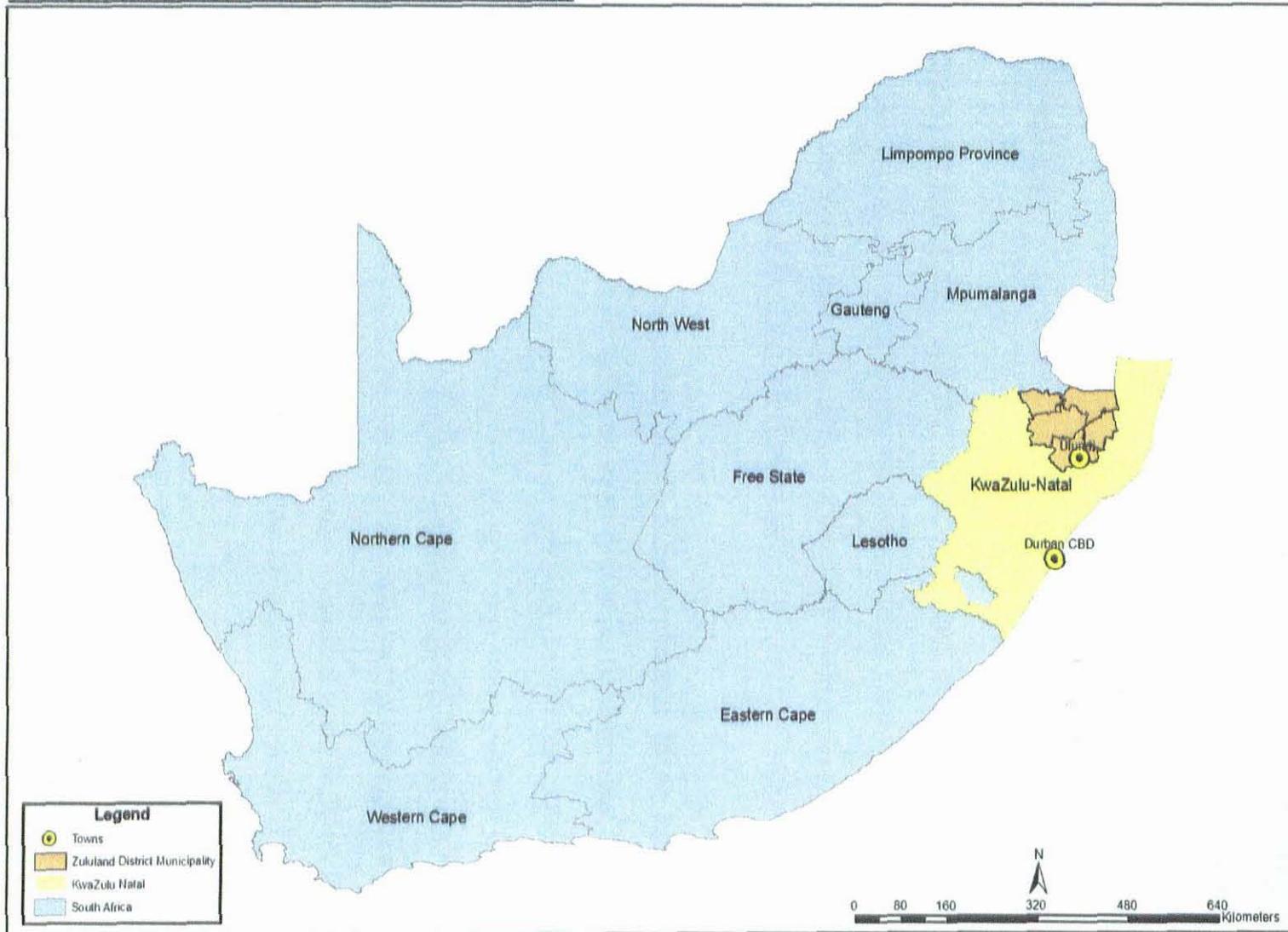
- That there is high level of understanding of what cultural tourism entails.
- That cultural tourism benefits do enhance the livelihood of the Ulundi community in a sustainable manner.
- That Ulundi community does not conserve culture for future generations.
- That Ulundi community do not participate actively in cultural tourism activities.

The above hypotheses guide the remaining chapters of the study and in the end are used to reflect on the results of the study so as to guide the findings. In addition, the hypotheses are generated for the purpose of heightening the understanding of the stated objectives of the study.

1.7 DELIMITATION OF STUDY AREA

The study area is under Ulundi Magisterial District. It consists mainly of Black people constituting 99, 4 percent of the population, most of which are Zulus (ULCM, 2002). Ulundi is found in the Northern part of KwaZulu-Natal about 250 km from Durban [See Figure 1.1]. The blend of tranquillity, friendly people, modern and traditional infrastructure and relatively safe environment are unique to the home of amaZulu (ULCM, 2002). In the deep rural areas of Ulundi, the people live by the traditional Zulu customs that have remained unchanged for centuries. These realistic traditional practices offer a substantial amount of what is called authentic recreation and tourism experiences, suggesting that many tourism service providers do not have to generate bogus or heavily acted recreation experiences.

FIGURE 1.1: RELATIVE MAP OF THE STUDY AREA



[GIS, ZULULAND DISTRICT MUNICIPALITY (2006)]

1.8 DEFINITION OF TERMS

In this section the researcher aims at giving clarity of the operational terms that are central to the study in order to eliminate the elements of subjectivity. A diversity of definitions exists and has been used in a number of ways. In the following section several concepts that are used in the study are defined.

1.8.1 Tourism

According to Mathieson and Wall (1987) tourism is defined as the temporary movement of people to destinations outside their normal places of work and residence, the activities undertaken during their stay in those destinations, and the facilities created to cater for their needs.

Holloway (1998) on the other hand defines tourism more broadly and has included many aspects of what tourism really is, it comprises the activities of tourists, that is persons travelling to staying in places outside their usual environment for not more than one year or less than 24hours for purposes of leisure, business or other activities such as religion, health etc. For tourism purposes much can be done to create a cultural identify through the adaptive use of our traditional artefacts and handicrafts. Cultural tourism has many aspects, which involve different forms or purposes of visits by tourists.

In this study tourism is used as a temporary movement of people to destinations outside their normal residence to experience other people's cultures. This movement also includes visiting places of traditional, historical and cultural

significance for leisure, recreations and educational purposes. The notion of traditional culture also includes heritage tourism, experienced by the tourists.

1.8.2 Culture and heritage

Culture, perhaps even more than tourism, is an extremely difficult term to define. The term is generally used in two main ways (Tomlinson, 1991, Richard, 1996). First, culture as a process, refers to the designation of the social field of the means production (Clarke, 1990). In other words, this refers to the manner in which people make sense of themselves and their identity in terms of social groupings as nation, ethnicity and community. Second, culture is seen as a product which is consumed by humans, for example tourism products.

While there is substantial overlap between the two concepts, much of what is regarded as cultural tourism is aligned more closely to the latter meaning. However, culture contains several elements, all which may contribute to the touristic attractiveness of a destination. The three major components of culture which are commodified into tourism product: 'high culture', e.g. performing arts and heritage attractions such as museums and art galleries. Second component of culture is 'folk and popular culture', e.g. gastronomy, crafts, sport and architecture. The third component is 'multiculturalism', which refers to cultural and racial diversity and language. All three dimensions of culture can be packaged as tourism products. Heritage does not just refer to buildings. At its most heritages represent the things we want to keep. Therefore, heritage is the things of value which are inherited. More often than not, heritage is thought of in terms of acknowledged cultural values. Indeed, the emergence of multiple

perspectives on heritage has led to an expanded meaning of heritage beyond simply the things we want to keep (Hall and McArthur, 1998).

Turnbridge and Ashworth (1996) identified five different aspects of the expanded meaning of heritage:

- a synonym for any relict physical survival of the past;
- the idea of individual and collective memories in terms of non physical aspects of the past when viewed from the present;
- all accumulated cultural and artistic productivity;
- the natural environment; and
- a major commercial activity, for example the 'heritage industry'

Undoubtedly, there is significant overlap between the concept culture and heritage. In the context of this study heritage is taken to mean history, culture, and the land on which people live. It includes both tangible and intangible elements and therefore includes the following:

- historic buildings and monuments;
- sites of importance past events like battles;
- traditional landscapes and indigenous wildlife;
- language, literature, music and art

Swarbrooke (1997) argues that heritage is not homogenous. It exists at different levels, namely, global, national, regional and local. Because it is a personal, subjective and emotional concept as well as an objective and functional one, each individual views heritage in a different way. Culture and heritage are used interchangeably in this research study. Even though these terms are

interchangeably and synonymously used, heritage tourism is usually considered to be part of cultural tourism.

1.8.3 Cultural tourism

Defining what cultural tourism constitutes is a continuing debate. As Williams (1983: 122) points out 'culture is one of the two or three most complicated words to define in English language'. The majority of definitions suggest learning about others and their way of life a major element. Learning about self is a second common thread that runs through many explanations on cultural tourism. Adams (1995) simply defines cultural tourism as 'travel for personal enrichment'. Kneasfsy (1994) reflect and expands on this idea of a search of knowledge. . Further they express the ideas of development, presentation and interpretation of cultural resources as an essential element of tourism.

In short cultural tourism can be defined broadly as the commercialized manifestation of the human desiring to see how others live. It is based on satisfying the demand of the curious tourist to see other peoples in their 'authentic' environments of their lives as expressed in arts and crafts, music literature, dance, food and drink, play, handicrafts, language and ritual.

One definition suggests that: "cultural tourism involves customized excursions into other cultures and places to learn about their people, lifestyle, heritage and arts in an informed way that genuinely represents those cultures and their historical context." On the other hand cultural tourism is defined as travel to experience and in some cases, participate in vanishing lifestyles that lie within human memory. The picturesque setting or "local colour" of tourist destination

constitutes the main attractions associated with culture and heritage. Destination activities, typically, include meals in rustic inns, costume festivals, folk dance performances, and arts and crafts demonstration in ‘old style’ fashion.

According to Richard (1996), cultural tourism refers to a segment of the industry that places special emphasis on cultural attractions. Cultural tourism can be defined as ‘the movement of people to cultural attractions away from their normal places of residence with the intention to gather new information and experiences to satisfy cultural needs’ (Richard, 1996:24).when considered in terms of tourism policy and uses, these areas of creative public life are very closely related. In the context of this study cultural tourism is used mainly to mean tourists travelling to Ulundi for purposes of experiencing other people’s cultures and also visiting places of cultural and historical importance such as Emakhosini –Ophathe Heritage Park.

1.8.4 Perceptions

The term “perception” refers to the way in which humans receive and interpret information from the world around them. Various factors influence what and how we perceive the world around us (World Book Encyclopaedia, 1996). According to Morgan, *et al.* (1986) perception refers to the way the world looks, sounds, feels, tastes or smells. It can be defined as whatever is experienced by a person.

In the context of this study perception is used as tool for analyzing the judgments, attitudes, goals, feelings, and beliefs towards the understanding and use of cultural tourism. Furthermore perception refers to the opinions and

attitudes Ulundi community shaped by past and present experiences with regard to cultural tourism. According to Pearce (1994) as cited in Sharpely (1999) states that it is essential that local people are favourable towards tourism, if not, the possibility of a community backlash may arise, leading to negative attitudes, such as an unwillingness to work in the tourism industry or even demonstration of unruly behaviour towards tourists. In this regard perceptions play an important role in predetermining human behaviour (Magi, 1986, 1989a and 1989b).

1.8.5 Development

Torado (2003) defines development as the process of improving the quality of all human lives. Three equally important aspects of development are

- Raising people's living levels- their incomes and consumption levels of food, medical services, education etc., through relevant economic growth processes.
- Creating conditions conducive to the growth of people's self esteem through the establishment of social, political and economic systems and institutions that promote human dignity and respect.
- Increasing people's freedom by enlarging the range of their choices variables, as by increasing varieties of consumer goods and services.

The World Bank (1991) in its report asserted that the challenge of development is to improve the quality of life. Especially in the world's poor countries, a better quality of life generally calls for higher incomes – but in it involves much more. It encompasses as ends in themselves better education, higher standards

of health and nutrition, less poverty, a cleaner environment, more equality of opportunity, greater individual freedom, and a rich cultural life.

In the context of the study development is used to mean raising the Ulundi people's living levels and their income through their involvement in cultural tourism related activities.

1.8.6 Community

Community refers to a group of people who share similar beliefs and customs and who may live in the same area. Emotional bonds link members of a community. They share a sense of belonging and feel an obligation toward other members of the group. (World Book Encyclopaedia, 1996). This concept is defined by Stoddart (1993) as a social organization based on (a) shared values and beliefs by the individuals; (b) direct and many-sided relations between individuals and (c) on the practice of reciprocity.

On the other hand Murray, *et al.* (1994), community refers to the idea that there is something common to a group or section of population. Communities may be based on geographical areas or localities ranging in size from a single street through estates, neighbourhoods, and wards, other smaller administrative areas such as school. catchment areas and parishes, villages, towns, districts, counties to nations and even groups of nations. In this study community refers to the local people who come into contact with tourists, as workers and as attractive curiosities for tourists.

1.8.7 Prospects

According to World Book Dictionary (2000) prospects refers to probabilities of success or profit or a thing expected or looked forward to. Prospects also refer to the possibility of future success in the provision of the tourism experience and recreation facilities. Prospects are what the host community would like to see happen to themselves, to the larger environment and to the tourist. They are influenced by our perception and this means that we weigh the various outcomes by their likelihood of occurring. If tourism were perceived to be beneficial, the host community would, therefore, reflect their expectations since "a small chance of a highly desirable outcome might be equally attractive to a much better prospect of a less desirable outcome" (Colman, 1994: 123).

In the context of this investigation the term 'prospect' refers to the possibilities of success that could be imminent because of cultural tourism development in Ulundi. The development of cultural tourism poses a challenge to the local authorities to initiate and also implement strategies that will focus on the promotion and development of cultural tourism in the area in order to bring substantial benefits for Ulundi communities on both macro-and local level.

1.8.8 Black

According to Mwandla (1998) the term refers to the indigenous dark-skinned inhabitants of South Africa. The terms African and black are used synonymously to refer to the indigenous people of South Africa, excluding those of Western and Asian extraction. It also relates to *aBantu abansundu*, (people of the darker colour) a term used in African communities.

For the purpose of this study the term 'African' is the most preferred and is used exclusively not to include other population groups that were discriminated against during the *apartheid* era in South Africa.

1.9 SIGNIFICANCE OF THE STUDY

It is expected that this study will make significant contribution to the development of cultural tourism around Ulundi/Ulundi. This study also forms the basis for further research about cultural tourism development in Ulundi. The study further provides scientific facts pertaining to the perceptions and expectations of the community towards cultural tourism as development vehicle in promoting tourism in the area. Finally, the researcher hopes that the findings of this study will contribute to the marketing and promotion of cultural tourism in Ulundi.

1.10 METHODOLOGY

This study seeks to investigate whether cultural tourism is a development vehicle in Ulundi for the benefit local community whilst looking at community perceptions, perspectives and prospects. It also assesses the attitudes of people in relation to cultural tourism benefits. Existing literacy sources are used as complementary sources to strengthen the authenticity of the study. The methodology of this study deals with the selection of the sample, instruments for data collection and method of data collection. To achieve the objectives of the study the following method is used to collect data.

1.10.1 Sample

Taking into consideration the demographics of the study area, the researcher found it impractical to study the whole population of Ulundi area due to underlying cost implications. The total population of Ulundi/ Ulundi is 212970. The selection of the sample from the population was done. The following formula for estimating a randomly selected sample from the given population has been applied:

$$S = \frac{X(NP)(1-P)}{D(N-1) + XP(1-P)}$$
$$S = \frac{(3,941)^2(212970 \times 212970)(1-212970)}{(1,96)^2(212970-1) + (3,941)^2(212970)(1-212970)}$$
$$S = \frac{-26\,654\,366}{215262}$$
$$S = 123,9$$
$$S = \underline{124}$$

The study had sample size of 125 respondents and stratified random sampling was utilized. The respondents differ widely with regards to personal attributes such as age, sex, educational background and socio-economic status. The study was piloted with ten respondents who formed part of the sample in order to determine possible difficulties in the questionnaire.

1.10.2 Research instrument

The type of instrument the researcher intended using in collecting data is the questionnaire. The researcher took into consideration the set objectives of the study when questions were formulated. Both closed-ended and open-ended

questions were asked. The research instrument was chosen because according to Neuman (2000) the questionnaire is:

- A relatively direct method of collecting data.
- Cheapest and can be conducted by a single researcher.
- Questionnaires can be sent to wide geographical area.

For the purpose of collecting data the interview and other related techniques were used. Two sets of interview schedules were used: the semi-structured interview schedule and structured interview schedule. The analysis and interpretation of data collected is presented in detail in chapter 4 in this study.

1.10.3 Collection of data

Without doubt the methods and procedures of inquiry are fundamentally important for achieving valid and reliable mechanisms of data collection, analysis and interpretation. These procedures are important for validating the process and actual empirical analysis. The study was collected using questionnaires as the main tool of data collection. The questionnaire consisted of open ended and closed ended questions. Open-ended questions were mainly used to acquire the perceptions and expectations of respondents. On the other hand closed ended questions were used to focus on the specific responses.

1.10.4 Method of data analysis

Data collected was analysed using the Statistical Package for Social Sciences (SPSS) for MS Windows available in the Centre for Recreation and Tourism at the University of Zululand. Computer program known as Statistical Package for

Social Sciences (SPSS) was used mainly for processing data using frequency tables and graphs.

1.11 STRUCTURE OF RESEARCH

Like most scientific studies, this study consists of five chapters, introduction chapter, literature review chapter, physical setting chapter, data analysis and interpretation chapter, and a summary and conclusion chapter.

Chapter 1 serves as a prelude to other chapters. In this chapter a tentative orientation of the study is revealed. Terminology which is prevalent in this study is explained and contextualised. It also deals with the orientation to the study. Furthermore it introduces concepts that are central to the study and these terms are defined and contextualised. One of the most important components of this chapter is the statement of hypotheses, which is a projection of the possible outcomes of the research.

Chapter 2 (theoretical framework) reflects what other scholars/ researchers in the tourism field have written in relation to the topic. It provides a conceptual framework for purposes of generating hypotheses for the study. It actually looks at the existing literature works and investigates how previous scholars addressed the concepts that are covered by this study. It is upon the basis of these literary works that authentic generalisations can be made.

Chapter 3 provides the actual map location of the study area which is Ulundi District. Geographical features in Ulundi such as geomorphological landscape, climate conditions and vegetation are also highlighted and discussed.

Infrastructural features in Ulundi are also highlighted. This includes roads, educational facilities, recreation facilities, tourism facilities and cultural tourism facilities.

Chapter 4 gives the detailed analysis and interpretation of the data gathered from the subjects through appropriate methods. Statistical tables and graphs were used analysis and representation of data. The analysis helped us in the assessing the objectives and hypotheses, from which some conclusions were drawn. It is from the processing of data and the conclusions drawn that recommendations were made.

Chapter 5 closes the study by reflecting on the conclusions and recommendations, which provide the precautionary measures and generalisations of the study. The conclusion chapter gives an overview of the whole study, highlighting only the important features of the study.

The study also contains a comprehensive bibliography of the literature reviewed, also including the books, journals and websites consulted during the theoretical framework investigation of the study. Also included are the questionnaires and transmittal letters used for purposes of collecting data.

1.12 CONCLUSION

The researcher hopes the study will be effective in investigating whether cultural tourism is an adequate development vehicle in Ulundi for the benefit of the local community whilst looking at community perceptions, perspectives and prospects. Taking into consideration the perceptions of Ulundi community

towards cultural tourism will help determine whether tourism authorities in the study area should offer basic support for them to actively participate and be important stakeholders instead of just being passive beneficiaries in the tourism industry. It also hopes to provide basis for proper and effective planning for any tourism development to be introduced.

CHAPTER 2

THEORETICAL BACKGROUND

2.1 INTRODUCTION

It is close on a decade since the official death of apartheid and the coming of majority rule to South Africa. In this time, there have been impressive achievements in redefining a set of culture and heritage principles for the 'Rainbow Nation'. A new canon has begun to emerge, but has not yet acquired fixed dimensions: there is still debate over what should be included and what omitted. In the same period, a major initiative to reopen the 'new South Africa' for international tourism business has resulted in vastly increased numbers of foreign visitors - over six million annually in the early years of the 21st Century.

The two developments are linked: rethinking culture and heritage has in part occurred because the state has placed tourism at the centre of economic development strategies, and enthusiasm for 'community tourism' is the means by which culture, heritage and tourism have been linked. This study looks at cultural tourism as a development vehicle in Ulundi and also attempts to establish community's perception and expectations of cultural tourism. The stipulated broad aims of the research study suggest that the study seeks to concentrate on analysing the infrastructural development of cultural tourism attractions in the area. In addition, it seeks to analyse the extent to which the local community is aware and is utilizing the recreation and tourism facilities towards improving their wealth and quality of living in the area.

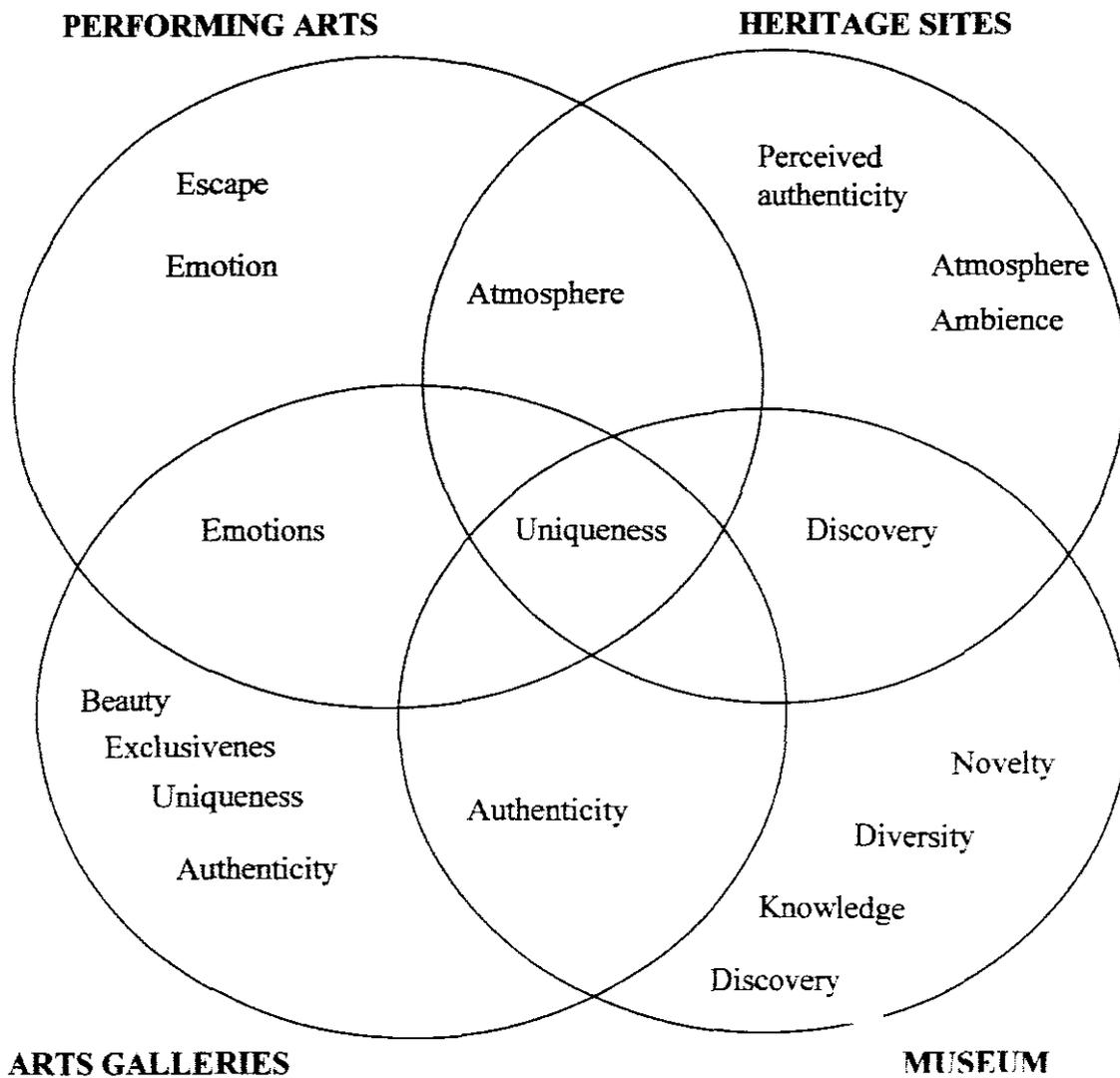
2.2 WHAT IS CULTURAL TOURISM?

Hall (1998) defines 'Cultural tourism' as 'tourism that focuses on the culture of a destination, the lifestyle, heritage, arts industries and leisure pursuits of the local population'. The term 'culture tourism' encompasses historical sites, arts and craft fairs and festivals, museums of all kinds, the performing arts and the visual arts and other heritage sites which tourists visit in pursuit of cultural experiences (Tighe, 1985). Cultural tourism includes 'movements of persons for essentially cultural motivations such as study tours ,performing arts and other cultural tours , travel to festivals and other cultural events, visits to sites and monuments, travel to study nature ,folklore or art or pilgrimages (WTO, 1985). Cultural tourism is experiential tourism based on being involved in and stimulated by the performing arts, visual arts and festivals. Heritage tourism, whether in the form of visiting preferred landscape, historic sites, buildings or monuments, is also experiential tourism in the sense of seeking an encounter with nature or feeling part of the history of a place (Hall and Zeppel, 1990).

There are a number of aesthetic, intellectual, emotional and psychological factors motivating tourists to seek out and enjoy cultural experiences (Figure 2.1). Four broad categories of heritage tourism can be identified in Table 2.1 below. Visitors to art galleries are seeking to encounter beauty, authenticity uniqueness, and exclusiveness. In contrast, visitors to museums are seeking discovery, novelty, diversity and knowledge. However, visitors to performing arts events are seeking a more emotional experience and an escape from the everyday world. Hughes (1987) states that audiences seek to satisfy many needs in part at least through consumption of these cultural products, special cultural

and artistic experiences are sources of arousal to compensate for the deficiencies of ordinary life.

FIGURE 2.1: MOTIVATING FACTORS IN CULTURAL AND HERITAGE TOURISM



[Source: Hall and Zeppel (1990: 88)]

Broken and Guldborg as cited in Hall (1998) state that the growth in cultural tourism can be attributed to an increasing awareness of heritage, greater

affluence, more leisure time, greater mobility, increased access to the arts and as a reaction to the demands of modern society.

TABLE: 2.1. CATEGORIES OF HERITAGE TOURISM

CATEGORY	EXAMPLE
Museum galleries and art	Open air museums, special exhibitions, regional museums, sculpture gardens
Arts and festivals	Adelaide Festival, Theatre, dance, opera, and music festival
Heritage sites: Natural	Scenic landscape, botanic gardens, national parks and reserves, designated outdoor recreation areas, historic gardens.
Heritage sites: Cultural	Historic buildings, sites and monuments, heritage theme parks, architecture, archeological sites, cultural lands, cultural landscapes.
Folklore	Ethnic and indigenous cultural traditions, handicrafts, cultural centres, dances performances and ceremonies, folk festivals and other community celebrations

[Source: Hall, (1998: 308)]

More recently, a survey of cultural tourism activities of international tourists to Australia in 1995 noted that museums and art galleries, national parks, historic sites or homes and cinemas were all high ranking entertainment venues for international venues (Hall, 1998). For example, 31 per cent of United States visitors went to a museum or art gallery. Such tourists have a desire to be involved in cultural experiences in order to learn and be enriched by heritage encounters on their travels.

The Secretary General of the WTO cited in Hall (1998) commented that ‘the increasing emphasis on cultural travel and communication between cultures’ and that ‘the integration of tourism with the social and cultural environment and the promotion of an ‘adult tourist’ more interested in cultural values, seems likely to lead to a climate in which the cultural content of most forms of tourism will increase’ In keeping with this international trend, it is without doubt that that growth in cultural tourism will be imminent in Ulundi if its cultural and heritage assets are increasingly being recognized and promoted as enriching and educational tourism experiences.

2.3 ASPECTS OF CULTURAL TOURISM

The plurality of communities and cultures, particularly indigenous communities/culture has be given so much colour to the South African scene- the rich array of living patterns, music , songs, dances, festivals, artefacts for the tourist to see and experience. It is cultural diversity, which contributes towards cultural tourism, which today is one of the most attractive and remuneration sectors of the tourism industry. Cultural tourism has been the backbone of the European tourism industry and is now being used to advantage by a number of Asian and African countries (Tourism Workbook for Educators, 2005). To the tourist our cultural and arts tourism are rich, exotic, and existing and we should therefore take advantage and utilize and fully exploit them for the purpose of tourism promotion. It is a fact that cultural identity sells. For tourism purposes much can be done to create a cultural identity through adaptive use of our traditional artefacts and handicrafts. Cultural tourism has many aspects, i.e. different forms or purposes of visits by tourists. The following is just a few identified form of special tourism as a result of cultural practices as cited in the Tourism Workbook for Educators (2005):

- **Heritage tourism:** refers to tourists visiting places of traditional, historical and cultural significance with the aim of learning, paying respect to recreational purposes.
- **Village tourism:** refers to tourists staying in or near villages, often traditional villages in remote areas, learning about the village way of life. The village may also serve as a base from which tourists explore nearby areas.
- **Farm and rural tourism:** referring to functioning of farms (ranches or plantations) that supplement their income with some form of tourism business, usually providing accommodation, meals and the opportunity for learning about farms activities.
- **Residential tourism:** refers to development of second homes used for vacation purposes and retirement homes purchased or leased by retirees originating from other places. This type of tourism occurs in environmentally interesting and climatically desirable places.
- **Youth tourism:** is being encouraged in many countries so that young people and students have opportunities for learning and recreational through travel.
- **Camping and caravan tourism:** refers to provision of campgrounds and caravan parks for use by tourists travelling through or staying in the area. This kind of tourism is popular in some places; it can bring benefits to local communities through rental of the camping and caravan sites as well as sales of supplies, services and handicrafts.
- **Sex tourism:** refers to the provision of organised prostitution that becomes a tourist attraction in its own right. Prostitution values are culturally based and are not universal. In some countries it is viewed as a

social problem. It is important to note that tourism may not necessary cause prostitution, but does contribute to it.

- **Urban tourism:** is the tourism activity that takes place in large cities where tourism may be important but is not a primary activity of the urban area.
- **Resort- based tourism:** can be defined as a tourism activity found in destination area that is relatively self-contained and typically provides a wide range of tourist facilities and services including those designed for recreation and relaxation. Different cultural groups may have their unique and special forms of cultural attraction. It does not mean that what is tourist attraction in Thailand like sex tourism is an attraction in South Africa. As culture is neither common nor universal so is cultural tourism. The cultural tourism aspects cited above do not have any significance for this research.

2.4 WHO ARE CULTURAL TOURISTS?

When people travel they are interested in something different whether it is flora, fauna or architectural terms or an identity, character, food, history, customs, language and expressions. If they want what they get at home, then they would not bother leaving home. These characteristics are visible and recognizable signs of a living community and these signs are authentic, original and firmly rooted in the experience of the people. For cultural tourists to South Africa, it might be the markets, music of Ladysmith Black Mambazo, it might be an honest appraisal of history expressed as much through Robben Island, it might be in the rhythm and dancing available in public life or indeed it might be visit to any seven World Heritage Sites in our country.

According to the definition cited in *Tourism Workbook for Educators (2005)* defines cultural tourism as travel to experience the way other people live in areas other than their own. It is clear that cultural tourists seek the exotic- what is different from what they are used to. The more different the lifestyle of the people, the more attractive it is to tourists. According to *KZNTA Training Manual cited in Tourism Workbook for Educators (2005)* three types of cultural tourists can be distinguished:

- a) Those seeking authentic experience-become participants
- b) Those seeking distant experience-become observers and need privacy
- c) Those who have their own expectations-observe from a distant and seek extreme privacy

Research suggests that cultural tourists are likely to be middle class, well educated and interested in enhancing both their education and personal growth through longer trips. They are likely to be Europeans and North Americans mainly through the work of the 'not for profits' travel sector. Essentially cultural tourists see themselves as voyagers, adventurers and non tourists.

2.5 CULTURE AS A TOURIST PRODUCT

The term 'culture' refers to the general symbol system of society. However, 'culture' contains several related elements, all of which may contribute to the touristic attractiveness of a destination. Figure 2.1 illustrates the three major components of culture which are commodified into tourism product: 'high culture', for example, the performing arts and heritage attractions such as museums and art galleries, 'folk and popular culture', for example, gastronomy, crafts, sport and architecture, and multiculturalism, which refers to cultural and racial diversity and language.

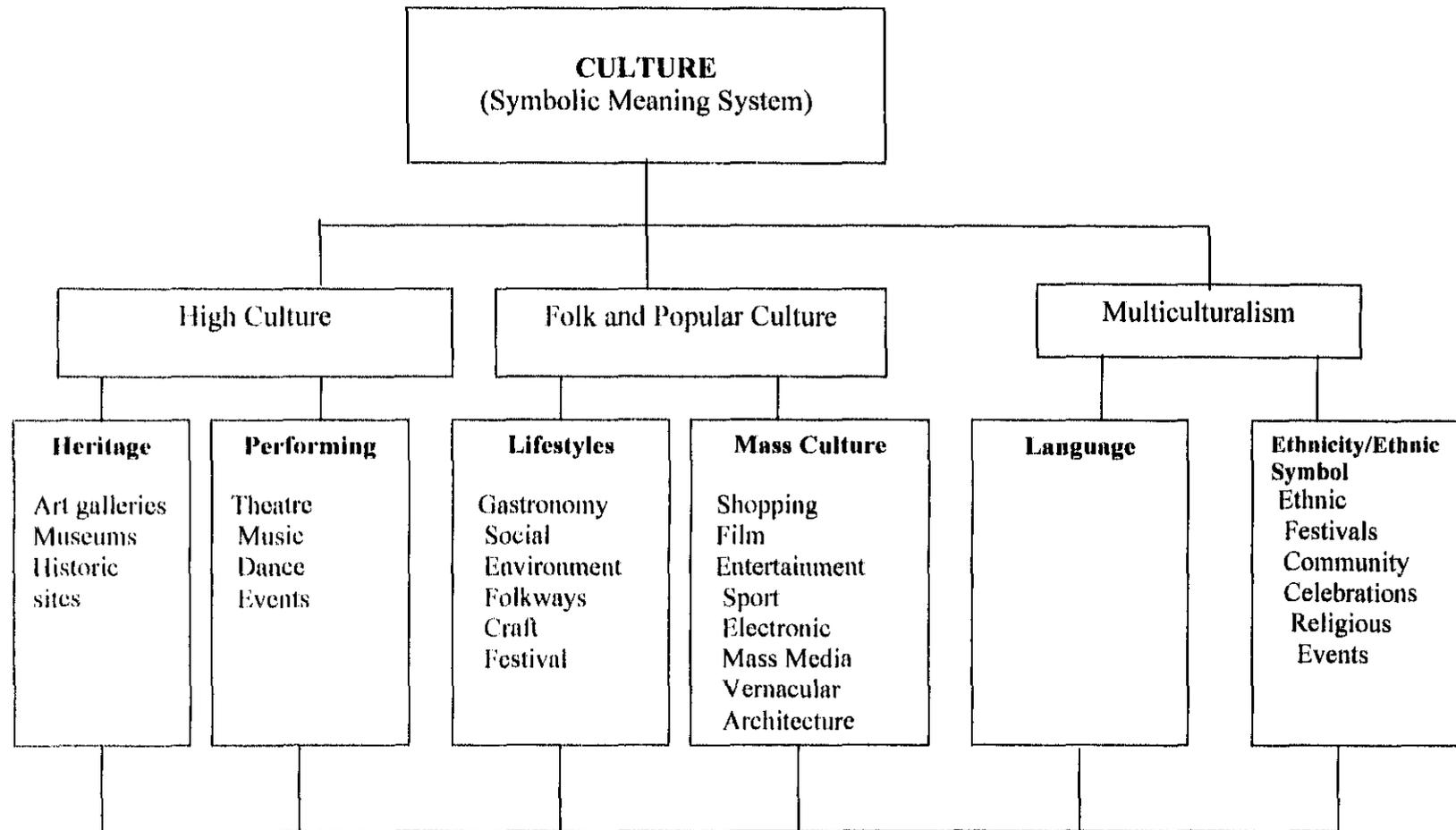
Although all three dimensions of culture can be packaged as tourism products, the touristic element is greatest in high culture which can be located in specific sites and multiculturalism. Ritchie and Zins (1987) developed a list of twelve elements of culture that could be seen as attractive to tourists: handicrafts; language; traditions; gastronomy; art and music, including concerts, painting and sculpture; the history of the region, including its visual reminders; architecture giving the area a distinctive appearance; religion, including its visible manifestations; educational systems; costume and dress; and leisure activities.

The extent to which these components of culture are adapted by the local population and offered to tourists for consumption is likely to be framed by at least two factors (Smith, 1989). First, the relative difference and thus the relative novelty between cultural components of the visitors and the visited, secondly, by the type and number of visitors.

While these themes by Smith (1989) about types of contact are useful they seem to imply certain homogeneity among tourist types. For instance, the 'rarely seen' 'explorer' might, at a superficial level, 'accept fully' the local condition, and will not demand 'Western amenities'; however, the personality, obsessions and motivations of an individual tourist (in this micro scenario) might have a dramatic effect- disrupting norms and causing tensions and jealousies within a village setting.

Relative to Smithian ideals, are those by Hall (1997), which advocate for the division of culture into three symbolic meaning: (a) High culture as the main. (b) Folk and popular culture, and finally (c) multiculturalism (*refer to Figure 2.2*).

6FIGURE 2.2 THE THREE COMPONENTS OF CULTURE



[Source: Hall (1997: 214)]

The three clusters of culture are further categorised to include heritage and performing arts; lifestyle and mass cultures; and finally language and ethnic symbols. Despite the undoubted significance of cultural artefacts, behaviour, social relations and traditions for the attraction of tourists, the possibility exists that tourism will destroy the cultural resource on which it is based. When two cultures come into contact for a period of time an exchange of ideas will occur. It can therefore be concluded that the three components are equally important and likely to manifest themselves in the study area.

2.6 CULTURE AND HERITAGE IN SOUTH AFRICA

In order to the study in perspective, it is crucial at the stage of the discussion to trace back the history of South Africa in as far as culture and heritage is concerned, and also establish what approach has been adopted towards redefining culture and heritage in this country. Hughes and Vaughan (2000) states that rethinking a sense of popular and culture and heritage radically different to the official apartheid version began in the anti- apartheid movement, particularly through the 1980's a time of enormous creativity in response to violence and oppression. There were a few attempts inside the country to experiment with revisionist interpretations, such as the KwaMuhle Museum in Durban, a local government initiative dedicated to the history of African people in the city.

However, the struggle itself demanded new ways of presenting images and meanings, to be used as sharp rebuttals of government propaganda, and a consolidation, such as the Culture and Resistance Symposium in Botswana in 1982. However, like many anti-apartheid organizations and projects, the nascent cultural thinking suffered something of a crisis of identity when political

transformation ended the frenetic activities so many had been engaged in for so long. Debates have continued through 1990s and into the millennium, and many exciting projects have been born to redefine culture and heritage in this South Africa. Hughes also states that despite the overwhelming difficulties of poverty and out-of-control AIDS pandemic, South Africa is experiencing a period of intense vibrancy in its cultural life.

According to Fowler (1992), cultural policy- conscious intervention in process of deciding what to remember and celebrate, and what to let slip into the crevices of half-forgetting- entails a complex institutional framework of laws, states commissions, policy-making bodies, funding policies, and end users (museums, theatres, festivals, archaeological sites) whose personnel must themselves demonstrate sensitivity to new policies in order to attract funding in the first place.

Graham *et al* (2000) argue that funding is basic to what constitutes the culture and heritage “plant”. They further state that every cultural and educational organizations in the country eligible for state grants has actively engaged in the process of considering what appropriate responses to and presentations of cultural life and memory in post-apartheid South Africa and how the distorted bequest of the past might be dealt with. Presiding over all this, the government has been an enthusiastic shaper of culture and heritage meanings in pursuit of its nation –building project-even (or perhaps especially) in a deeply divided society like South Africa, this is an important mechanism in presenting a vision to which all may subscribe as their common inheritance.

Tourism has become deeply embedded in this effort: it can provide jobs and therefore hope for the future, based on the one resource that poor communities such as one under study are thought to possess in abundance: their past and present culture. The irony is that while substantial funding has gone into the promotion of community tourism, it has been exceedingly difficult for communities themselves to access funding for new initiatives.

2.7 TOURISM AND THE FREEDOM STRUGGLE

It has been observed that the freedom struggle itself has been at once the most urgent and in many ways least problematic subject for the ANC government's 'nation-building' efforts. The flagship project-'the first official heritage institution of the new democracy' according to the website (www.mayibuye.org) has been the Robben Island Museum. Situated just in Cape Town, Robben Island served as apartheid's maximum security prison for political offenders, was declared a National Monument in 1997 and a World Heritage Site in 1999, and houses the Robben Island Museum. Figures from the Robben Island website (www.robben-island.org.za/news/view.asp), the Museum now receives over 300 000 visitors every year, many of the guides are themselves ex-prisoners. The Museum also possesses explicitly educational and research functions, including a travelling exhibition for schools and undertaking the training of heritage professionals. The Museum has also hosted a number of widely publicised and nationally symbolic spectacles, such as the announcement of Cape's Town's bid for the 2004 Olympic Games, and hosting South Africa's premier Millennium Party, attended by Nelson Mandela and many other luminaries.

Another means by which the freedom struggle is remembered is by incorporating its story into existing collections. Perhaps the most striking example has been the National Military Museum in Johannesburg, with its comprehensive displays of heavy weaponry and strongly ideological narrative of 'fighting the terrorists'. The Museum has now not only recognized the historic role of black soldiers in South Africa military service, but has modified existing displays and added several new ones, recounting the history of this country. In cultural and heritage terms, the task of remembering South Africa outside of and beyond the struggle-apartheid itself and further back through colonial and pre-colonial times has proved far more problematic than creating a memory of the struggle, particularly with growing importance accorded to tourism viability. It can be argued that the manner, in which government had presented popular culture and heritage, is to a large extent shows ambiguity. According to Deacon cited in Davison (1998), before the change in government, less than one percent of some 400 monuments related to the pre-colonial period of the region's habitation. Attempts to redress this imbalance have reinforced a sense of ethnic particularity, such as the restoration of the Venda walled settlement at Thumela (Davison, 1998). According to Jansen (2001) many of the so-called 'cultural villages' that have sprung up in recent years would consider that they are adding to our knowledge of the past. At the heart of all these recovered memories is a conviction of ethnic uniqueness.

It cannot be denied that the goal of apartheid was of course to foster ethnic identity in pursuit of the 'separate but equal' fiction. Yet in the dramatically altered political climate, ethnic identity, certainly for tourists consumption-and it is argued in this study that tourists viability is becoming a significant criterion of the very existence of many cultural sites-has found new life. President Thabo

Mbeki might wish for a vision of South African culture that avoids ‘the notion of an Africa slowly condemned to remain a curiosity’ (Mbeki, quoted in Witz *et al* 2001) but the message from below is more ambiguous. Ethnic cultures continue to define themselves in competition with other ethnic cultures, through a stress on uniqueness, rather than revealing the features they share in common or their interdependence. As Davison (1998) observes, ‘accommodating ethnic differences without resorting to essentialist notions of race and culture remains a challenge’.

There has been much opportunity for community representatives, sometimes democratically elected but more self-appointed, to initiate new community tourism ventures. Two main kinds have emerged: cultural villages in the countryside and township tours in urban areas. Both instances reveal that the target market is international. While some domestic tourists go on townships tours and visit cultural villages, as part of a supposed learning experience about how other South Africans live, or to learn more about their own culture, the real demand for such products is from foreign visitors, especially on all –inclusive tours (Koch and Massyn, 2001). However, a researcher feels that much work still needs to be done to empower communities in the area under study, through education and training so as to expose them to tourism opportunities discussed above.

2.8 ETHNICITY REINVENTED: CULTURAL VILLAGE

Typically, a cultural village will be sited on or near to an established tourist route in rural area, and will consist of a homestead to show living arrangements, an arena for dance, music and other live cultural displays, a restaurant and of course a craft/souvenir outlet. There might be add-on features, such as a game

enclosure, museum display, historical video, or a visit to a 'real homestead nearby. Some have separate sections showing different 'traditions', so visitor can take their pick: Lesedi cultural village near Johannesburg and the Shagaan village in Mpumalanga are examples (Witz *et al* 2001). Research into cultural villages has focused on the extent to which they represent new patterns of ownership and employment opportunities in deprived areas (Jansen Van Vuuren, 2001). The picture that emerges is that while a few have been initiated by small business people and are yielding modest returns, most have required levels of investment far beyond the reach of local communities. Perhaps the pre-eminent cultural village in KwaZulu-Natal, the land of cultural villages, is Shakaland. Of all the pre-colonial leaders, the first Zulu king Shaka's name has most resonance in the minds of an international audience, not least because of the mythology that grew up around his state-building conquests and of the Zulu as a 'proud, warlike' nation (Hamilton, 1998). Shakaland offers visitors an insight into Zulu cultural practices in way 'that was more concentrated than the real thing, it more perfect.'

It is also important to note the manner in which the provincial tourism authorities have chose to represent their region provides strong support to this essentialist notion of ethnic culture. Tourism KwaZulu-Natal, for example is marketing its region as 'The Kingdom of the Zulu' and has accorded the current Zulu king, Goodwill Zwelithini, a central role in the marketing strategy (Bass 2002). Historians would be the first to point out that the present day province was never wholly incorporated into the Zulu kingdom , and there are many in the province who feel that their own histories and contributions to culture and politics have been marginalized as a result. The Bacha, for example, are people living in the southern parts of the province who strenuously resisted

incorporation into the Zulu polity for decades through the 19th century, only to find themselves labeled as belonging to it in the new South Africa. It is also of interest that the province of KwaZulu-Natal is the only province to have enacted its own legislation concerning heritage. In 1997, the provincial council passed the KwaZulu-Natal Heritage Act, in terms of which a statutory body, Amafa, was established 'to administer heritage conservation' (KwaZulu-Natal Heritage Act: 94). Amafa is in effect the Heritage Council in the province.

It must be understood that the cultural villages are likely to be faced with challenges. One of the difficulties that cultural villages are likely to face is too much chasing too little demand. While it is clear that such attractions are popular for foreign visitors, in reality they are popular with a small proportion of foreign visitors. While this idea of cultural village does sound like the sort of response some tourism analysts cry out for, and does articulate a fresh approach to the representation of culture all too absent in tourism development, it is likely that Ulundi community may reject the notion of a cultural village arguing that there could be a possibility of their culture being altered or rather distorted.

2.9 CULTURAL TOURISM: PROBLEMS AND OPPORTUNITIES

Economic scientists as well as cultural, geographical and sociological scholars have been involved in a debate for at least two decades that seeks to clarify the relation between destinations development and the use management-production of the assets on which such development is originally based. In the case of cultural tourism, the issue is that of the "wise exploitation" of the heritage for tourist use. In the plethora of issues, methods, recommendations, and caveats generated by such discussion, two themes emerge as particularly fertile for practical policy developments:

- the compatibility between the development of a tourism industry and preservation of the heritage “out of the market”;
- the existing and potential synergies and tensions between the “global” tourism system and the “local” socio-economic development.

Cultural heritage may be conceived as a precious resource for the community, rather than a financial burden for the local economy. It therefore requires balanced utilization, according to the general principles and practice of sustainability, or less abstractly of the optimal use of non-reproducible resources. By this is generally meant: the exploitation of many opportunities offered by heritage while simultaneously respecting the ethical features and integrity of the heritage itself.

However, there is an important economic focus that threatens to undermine the viability of this process: namely that tourist demand directed towards a locality is generally not constrained by the capacity of the site to meet given functionality standards (Costa and Van der Borg, 1998) Therefore, it is likely that problems of mismatch in the production tourist services emerge at the heritage site itself (Fossati and Panella, 2000) and may result in a reduction of the quality experienced by visitors (Keane, 1997).

In particular circumstances (Russo, 2002), this implies a certain difficulty for cultural cities to maintain their attraction capacity over time. Additionally, the valorization process occurs within a well –defined socio-cultural context that of the transition towards “post modern” forms of organization of the society and economy-that influence its structure and outcome. The cultural experience becomes a holistic approach, where producer and consumer cohere in a “gazer

who “identifies” a symbolic significant. The barrier between the heritage and the scenario that shapes the heritage experience becomes increasingly blurred.

2.10 BENEFITS OF CULTURAL TOURISM TO LOCAL COMMUNITIES

The South African Government recognizes that the development and promotion of culture and Arts as tourism resources could in addition to enhancing a wide range of tourism products in the country, contribute towards optimizing the economic benefits of tourism to the local population. This approach is indeed consistent with community-based tourism development strategy adopted under the Reconstruction and Development Program (RDP). Giving emphasis on culture and the arts as tourism products, it was felt that it would help to promote a distinct brand of tourism to reflect values consonant with the South African way of life and create a unique South African image and identity. Cultural tourism also enhances local community esteem and provides the opportunity for greater understanding and communication between people of diverse backgrounds. It is envisaged that the exposure of these assets to the tourism market would lead to an upsurge of creativity and innovation, skills development and local entrepreneurship (Tourism Workbook for educators, 2005). Other benefits associated with cultural tourism include the following:

- The provision for income generation, which sustains other aspects of developmental work incapable of generating its own financial resources.
- Provision of a dynamic opportunity for including disadvantaged communities in the tourist industry.
- The development of the arts and entertainment events, and sites that would stimulate a youth tourist market from local and overseas places.

- Negation of the seasonality of tourism. It would create a different market which is not summer dependent and is an all-year-around activity.
- Assisting in minimizing negative social impacts and potential community backlash by decreasing social distance between tourists and the hosts.
- Rarely requiring of massive infrastructure as it is organised around existing resources.
- Creation of a wide range of jobs, from full- time to part-time, from semi-skilled to unskilled within the tourism industry and outside of these two sectors.
- Development of infrastructure e.g. roads, telephone water, power, etc.
- Improvement of general living standards for all communities.
- Gaining of usable skills by local people.
- Community/Individual awareness of cultural tourism.
- Encouragement of the regeneration and restoration of historical sites degraded sites and museums.

Benefits such as these will only work in Ulundi area if they are authentic, and are driven by people within the community who can ensure that long term community benefits are retained and cultural aspects also respected.

2.11 COMMUNITY PARTICIPATION IN TOURISM DEVELOPMENT

Community participation in tourism development has long become an established practice. Successful tourism calls for a “people –centred” approach by which the voices of local people are being heard when making decision about the scale and type of development. Community participation is of course at the heart of any approach that aims to disperse economic benefits of tourism to

marginalized rural communities. Community participation thus ideally incorporates both, the participation of the local community in decision making about the type and scale of development and the participation in economic benefits. The former is particularly relevant when discussing the development of, for example, cultural resources, while the latter should ideally be the ultimate outcome in cultural resource development.

When planning to develop cultural resources in Ulundi area, it is essential for tourism authorities to take into account the wide scale of cultural heritage available in the area. Here community participation in the interpretation of heritage and the development of the products offers the potential to create a unique and authentic experience, one that is carried by all involved and thus given a substantially greater chance to succeed. While it is important that local communities are the key participants in tourism development but there are a number of factors that are hindering the effectiveness of the tourism industry in South Africa as discussed below.

2.12 LIMITED INVOLVEMENT OF LOCAL COMMUNITIES IN CULTURAL TOURISM.

Encouraging communities to participate in the development of cultural tourism is the pillar of integrated tourism development but does not always come easy. In some instances the culture of a local community is often an important factor in attracting tourists to a particular destination. However their culture becomes not only something for the host community alone, but also a form of tourist attraction which can undergo extreme alterations. Some of the effects on culture are beneficial, but most are judged to be harmful. The latter is likely to manifest itself in the study area when local communities begin to adopt Western style of

dress. Furthermore community members who work in the historic sites or buildings may be expected to speak the tourists' language. There is often a view that speaking tourists' language makes them feel comfortable in a foreign land but may be viewed as a threat to the existence of local languages in favour of a tourist' friendly language.

Although cultural tourism can help in preserving the culture of host communities, more often than not effects may be negative. One such possible negative effect on culture is when aspects of the local culture are degraded and commercialised. For example when tourists purchase artefacts as souvenirs changes begin to occur in the way in which they are made. Quantity rather than quality becomes the artist's main concern. There are many other problems that can be associated with cultural tourism development and these include the following:

- The low level of education, hence inadequacy of skilled people.
- Inability to understand the opportunities related to cultural tourism.
- Lack of funds to start any cultural tourism related venture.
- Inadequate knowledge of cultural tourism, which forms the basis for decision-making.
- Putting emphasis on benefits at the expense of sustainability.

It is evident that cultural tourism can bring about development in the Ulundi area, which would maximize the potential job creation. Local tourism authorities ought to encourage the participation of the communities in planning and policy formulation.

2.13 SOCIAL AND CULTURAL IMPACTS

The tourism related social and cultural impacts are thought to have come as early as mass tourism became a reality in developing countries. The development and awareness of the social and cultural impacts can be illustrated through the following example. The Kenya Government, in their 1974-1978 Integrated Development Plan stated the problem as follows:

The impact of tourism is not beneficial on a large-scale, tourism brings serious social and cultural problems to a country whose people suddenly come into contact with large numbers of persons whose standards of living is significantly higher than their own (Bregha, 1996; 223).

Some communities are affected by the influx of visitors that come from socially and culturally diverse countries. Accordingly Bennet (1995: 339) had identified this phenomenon as the "demonstration effect", where tourism related social and cultural impacts lead to social change within the host community. The example of a more sophisticated culture impacting on a less sophisticated culture seems to suggest that the culture in a developing mode is the culture that is negatively affected. It has further been observed that, whereas tourism has developmental advantages for less affluent communities, tourism does also bring serious social and cultural problems to the host community. For example, local communities especially females are unable to do their usual chores, such as carrying water on their heads, they instead insist on using wheelbarrows to carry water.

The "demonstration effect" has been seen as the cultural equivalent of the spread of marketing and commoditisation of cultural activities and symbols into less

authentic practice. The modernisation and internationalisation of tourism undoubtedly reinforces the transference of unusual western values and pattern of behaviour to members of the host community. This form of acculturation often subsumed under the term “demonstration effect”. It was observed, however that the extent of social change depends on several variables, such as the size of tourist traffic in proportion to the local population. According to Bennet (1995) many tourists present a typical picture of their own culture during their vacation period. They portray a frivolous, free spending caricature of their more sedate selves when visiting foreign places. In an effort to understand the implications of the cultural tourism phenomena, researchers have thus concentrated on documenting the status of cultural tourism and its impacts.

2.14 CULTURAL IMPACTS

Tourism may generate social costs, often difficult to estimate but which are no less serious for that reason. An example is the threat to traditional customs specific to each country and sometimes to particular regions. However, tourism may become the guarantor of the maintenance of certain original traditions which attract the holidaymaker. It is important to protect and maintain the cultural heritage and deal with connected problems: the illegal trade in historic objects and animals, unofficial archaeological research, erosion of aesthetic values and of a certain technical know-how, disappearance of high-quality crafts skills, etc.

The commercialization of traditional cultural events may lead to the creation of pseudo-culture, ersatz folklore for the tourists, with no cultural value for the local population or the visitors. The same applies where the craftsman is concerned. The issue is the potential conflict between the economic and cultural

interests, leading to culture being sacrificed for reasons of promoting tourism, that is, creating an additional economic value at the price of losing a cultural value. However, the exposure of resident populations to other cultures due to tourism would appear to be an irreversible process. On a social level, well-organised tourism can favour contacts between holidaymakers and the local population, will encourage cultural exchanges, will lead to friendly and responsible enjoyment and finally, will strengthen links between countries.

2.15 SOCIO-CULTURAL TOURISM PROFILE IN SOUTH AFRICA

South Africa abounds with a wide variety of heritage resources. These resources manifest the variety of groups that make up South Africa's rich culture, heritage and diverse political scenery. According to South African legislation, historical and cultural resources fall within the scope of the natural environment for the purposes of environmental law. A comparison will furthermore be drawn between relevant conservation legislation before and after 1996 (DEAT, 1996). The practice and desire to conserve the aforementioned are sensitive political considerations. A sensible rationale for the protection of heritage resources may arguably be to foster a sense of national pride, unity and identity. This is a theme that is prevalent in the National Heritage Resources Act, prevailing recognized international law and the 1996 Constitution. The following conclusions are reached: a three tier system of heritage resource management is provided for that results in effective protection and conservation on national, provincial and local government levels. Through a national strategy employed by enabling legislation, heritage resources are adequately protected. Present legislation successfully promotes good management of the national estate without being

mutually exclusive, enabling communities to conserve their legacy (www.criticalmethods.org 2005).

South Africa can justifiably be called the museum country of Africa. Nearly half of the approximately 1000 museums in Africa are situated here, with the earliest dating back to the middle of the 19th century. They range from museums of geology, natural history, archaeology, history and art to mining, agriculture and many other disciplines. As in Europe, the biggest museums in South Africa are situated in major cities such as Johannesburg, Pretoria, Cape Town, Durban, Pietermaritzburg and Bloemfontein. Each has museums documenting South African natural history, culture and art. Many of these institutions, given the long history of white minority rule, do not cover the full range of this country's heritage. However new efforts are being made to correct this imbalance and the museum collections that do exist are generally well managed (www.chico.mweb.co.za/mg/saarts/museums1.htm 2005).

The oldest museum in the country, the South African Museum in Cape Town, is housed in a magnificent old building to which modern facilities have been added. It showcases the natural history of South Africa, as well as the early human inhabitants of the sub-continent. It is noted particularly for its collection of Bushman rock art, including the important Linton Panel. This is the only museum in South Africa with an adjoining planetarium.

In total, there are approximately 30 museums in Pretoria, including the nine satellite museums which constitute the National Cultural History Museum. They range from hands-on living farms to Victorian house museums, museums housing indigenous art and even a crater museum. In the context of this study museums are regarded as the important aspect of cultural heritage.

2.16 THE SOCIO-CULTURAL IMPACTS

The Southern Africa region is rich in this aspect. There are various resources that are found in Southern Africa that are of interest to tourists. These include historic building, sites, monuments, shrines, cuisine, ethnic cultures, anthropological resources, as well as local celebrities. All these socio-cultural features and artifacts contribute towards attracting tourists from afar.

2.16.1 Positive socio-cultural impacts

It is worth noting that it is easy to exaggerate impacts arising from tourism. For example, certain areas of a country may never be visited by tourists. Tourist visits to very large countries such as India tend to be concentrated in certain areas or tourist circuits. Tourism tends to be localized and therefore impacts tend to be localized initially. Whether impacts cause changes, and whether these changes spread through society, will be influenced by a wide range of factors such as the size of country, general spread of tourism activity, and basic cultural and religious strengths.

2.16.2 Preservation of customs and crafts

Tourism sometimes contributes to the preservation of the host population's cultural traditions. Modern life has marginalized many cultural traditions, such as farming or dance, and these ways of life can be lost. The interest of visitors can instil local people with pride in their own culture. Many tourists seek the 'cultural product' offered by different regions, for instance festivals, carnivals, food and drink, language or locally produced goods.

2.16.3 Provision of community facilities and public services

On a national level, the beneficial social effects of the travel and tourism industry are:

- A country is provided with a variety of resources to entertain its population
- People's lives are enriched by access to culture, entertainment and the opportunity to enjoy different parts of the country
- People can use their spare time productively and enjoyably

Locally, the effects of the tourism industry include:

- People having a choice in how to spend their spare time
- Work in facilities which make a positive contribution to the community

The involvement of government and communities and the private sector which forms part of public-private partnerships (PPT) can help in the provision and maintenance of tourists' services, for example, historical buildings theatres, museums etc. can improve people's lives economically and socially. The involvement of communities in planning and decision-making should result in them taking ownership of the resources provided. As a result they would then protect and preserve the resources for future generations to use.

2.17. LOSS OF CULTURAL IDENTITY

Too many tourists in a small area can be overwhelming to local people, having a negative effect on the culture of their community. Facilities may be mass marketed in order to appeal to a wide range of visitors, thus detracting from an area's uniqueness. For example, international fast food chains cater to tourists who prefer a familiar menu in their foreign surroundings. However, the presence of these chains reduces the integrity of an area's cultural identity by

substituting local cuisine with generic, mass-produced food more familiar to the tourists.

2.18 CULTURAL AND SOCIAL ENVIRONMENT

The cultural and social environment affects the way people live and behave, and some of the variable associated with it are the languages people speak, the type of education they have, their religious beliefs, the type of food they eat, the style of housing they have, their views about marriage, family and a multitude of other aspects.

2.18.1 Religious and cultural differences

Amongst each of the race groups including black people, whites, Indians and coloureds, various sub-groups can be identified. In the Indian community one finds Muslims and Hindus, and in the white population there are Afrikaners, English, Portuguese, Greeks, Jews and many others, many of which have their own language and religion. This makes for a very complex market to cater for. For the travel and tourism marketer it is imperative to identify as many differences as possible, as this will enable him to better satisfy the needs of the various groups. In terms of a marketing strategy, the marketer must not only decide on the language and media (e.g. radio, television, magazine, newspaper or outdoor advertising) to use when promoting his product, but differences in religion and culture must also be acknowledged.

In this regard there is an even greater variety to be considered: Christian, Hindus, Muslims, combinations of Christian and traditional African beliefs and various others are found throughout Southern Africa. Experienced marketers will realise that these differences extend to almost every sphere of daily life.

When considering the diversity of cultural groups visiting the country from abroad (e.g. American, German, French and so forth) it becomes obvious that the task becomes even more daunting.

2.19 MANAGEMENT STRATEGY FOR THE IMPACTS

There are three aspects to developing a management strategy. First, the sounding of representative opinion at the location of any proposed development should be incorporated into the planning process. Secondly, representative opinions on the current impacts of tourism should be surveyed on a continuing basis. Thirdly, other countries' experiences in these aspects of tourism should be studied for longer term guidance. In developing countries, societal structures may be quite distinct from those existing and functioning in developed countries. Access to radio, television and the press may be limited in some countries, and participative democracy might not exist. In these circumstances it may not be possible to introduce a representative consultative process.

It is good planning practice to try to obtain the views of a community before development takes place. It will provide tourism planners with information about the likely acceptability of any proposed development, what views are held by the local community, and whether or not any fears can be allayed by the development of an appropriate management strategy. As a continuing exercise, they can produce a stream of data, perhaps qualitative but nevertheless, important, as a means of trying to harmonize tourism development within a community. The basis for any management strategy is information. Measures should be taken to introduce preplanning and monitoring surveys.

2.20 KEY PLAYERS IN CULTURAL TOURISM

It has been argued that in the pre-democracy period in South Africa, the tourism industry was in favour of the private sector and the White population group, while local rural communities were not benefiting from the tourism industry. According to the Tourism White Paper (DEAT, 1996) communities in South Africa are expected to play a vital role in the development of cultural tourism. Many communities and previously neglected groups, particularly those in rural areas such as in Ulundi, have not actively participated in the tourism industry. In order to promote cultural tourism as a vehicle for development in the study area, stakeholders such as authorities, service providers and tourists have to participate in the improvement of tourism activities.

2.20.1 The Role of Government

The government has a major role to play in the development of tourism industry. For the tourism industry to flourish, the government must establish a safe and stable political environment, which is one of the indirect demands of the tourist and cultural tourism development. Legally speaking the government in South Africa has a responsibility to facilitate, coordinate, regulate, monitor and develop the promotion of cultural tourism (DEAT, 1996).

A successful tourism industry depends on the construction of partnership between government private sector and local communities who play a hosting role to tourists. It is the responsibility of the government to provide a range of infrastructural support, such as roads, electricity, water and sewerage disposal facilities, to the industry as a whole. The provision of the infrastructure does not only benefit the tourists, the local communities also benefit in a sense that they

make use of the facilities provided. This is fundamentally relevant to the subject matter of this research inquiry. Seaton *et al* (1994) believes that worldwide the government plays an important role in land ownership, development and management of tourism. Through the government policies cultural tourism can become a sustainable phenomenon.

2.20.2 **The Non-Governmental Organisations (NGO's)**

Throughout the world, the voluntary, non-profit making or non-governmental sector has become a major stakeholder in cultural tourism development. The functions performed by the NGOs are put forward in the Tourism White Paper (DEAT, 1996:57) as follows:

- a) They develop policies and plans for tourism industry, which bind the government, local communities and private sector.
- b) They assist community and community group in organizing themselves, preparing them to implement tourism projects.
- c) They educate, train facilitate and bridge community on the content of White Paper.
- d) Assist the government by conducting tourism and environmental awareness programmes and tourism industry.

The above-mentioned functions are rendered by the NGOs to develop, spread and facilitate the development of cultural tourism. The NGOs also assist the local community by attracting donor agencies to boost the projects that are developed by the community. Invariably the donors have their own "ideologies" or system that may conflict with the perceptions of the rural community. For example, the accounting procedure and managerial requirement of donors may

differ from the one of the local community or maybe way ahead of the community capacity. As for the NGOs, a tendency may easily creep in where they cease to be facilitators and assume the role of “people spokesperson” (Chinhoy, 1997).

The NGOs help the local community by providing the skills such as bookkeeping, management procedures and project development cycle. These management techniques are vitally important and needed by the various stakeholders in the ULundi study area. The local regional governmental organisations and municipalities have to participate in the education and training of emerging tourism service providers.

2.20.3 **The private sector**

There is no business that can function successfully without capital. Therefore the private sector is also in the development of cultural tourism because most of the time the local communities lack capital. The private sector, as is the responsibility of the public sector, plays a crucial role in the development and promotion of cultural tourism.

According to the White Paper on tourism (DEAT, 1996) the private sector provides amenities that are required in order to satisfy the tourist. The delivery of quality tourism services and providing of customer with value for money are largely private sector responsibilities. The functions performed by the private sector are put forward by the White Paper on tourism (DEAT, 1996). In essence, the role of the private sector in cultural tourism can be seen as a two-fold process: to be involved as a donor or as profit making agent. It is important to note that the Ulundi community needs more assistance from the private sector than should it expect extensive profit from the community.

2.20.4 **The Community**

The people who enjoy or suffer the main impact of cultural tourism are local communities in the tourist destination. Tourism should involve and allow local communities to participate in cultural tourism development and ensure that they are given a fair opportunity to compare (De Kadt, 1997). As the tourism industry depends greatly on the goodwill and cooperation of host communities, there is no amount of attraction that can compensate for rudeness or hostility that the tourist can experience from host communities (Murphy, 1985). In order to develop this goodwill, host communities need to be involved in the cultural tourism development decision-making process in relation to tourism development. The community must be able to identify tangible benefits from the arrival of tourist in their destination or environment.

Local communities must practice responsible tourism so as to attain cultural tourism sustainability. The main objective of responsible tourism is to bring the benefit to all stakeholders of cultural tourism, such as the tourist, the local community, and the private sector without causing any damage that can affect those involved in cultural tourism. It is evident that cultural tourism developers and promoters should consider the interest of all parties involved in developing and marketing of tourism destination (Bennet, 1995). This is a kind of practice that is highly desirable in the study area.

The involvement of local communities in cultural tourism can lead to community development and awareness of the value associated with tourism. This involvement is an important benefit because it accommodates the interest

and needs of the local community. Furthermore, involvement also encourages local communities to practice and participate in cultural tourism as tourists. The value of cultural tourism would be better understood in the Ulundi community also makes an effort to visit other destinations similar to theirs.

2.21 RELATIONSHIP BETWEEN CULTURE AND TOURISM

Investigating the social impacts of tourism focuses on three areas: the tourist, the host and the tourist-host relationship. This takes account of the two-way social and cultural implications arising from visiting and being visited (MacCannell 1992). In the context of tourism, an understanding of cultural process is important in two ways. First, culture (especially unique or unusual culture) is seen by tourism producers as a commercial resource, an attraction. Secondly, such comprehension might help deflect or ameliorate unwanted change to a host culture occurring through the act of receiving tourists.

The interaction between tourism and the inhabitants of Brisbane in Australia, Orlando (site of Disney world) in Florida, London, England, Paris, France and so on is perhaps a little short of dramatic, but important none the less. Tourism affects the lives of people by the way in which it shapes employment patterns, transport systems, national image and even skyline and cityscapes. The effect is especially forceful if the receiving society is not economically advanced. Wolf (1997) termed the notion of socio-cultural influence of tourism “people impact”. Such impacts are hard to measure. It is especially difficult to sort out the general impact on people of the process of so-called modernization from the specific impact of tourism and tourists upon culture. Given the widespread

growth of global broadcast media, it could be argued that the social effect of tourism is becoming more difficult to disaggregate.

2.22 INFORMATION AND PROMOTION OF CULTURAL TOURISM

It is common knowledge that many of the prime cultural or heritage attractions are not located in the city centres but in rural areas. It is therefore appropriate to ensure that these attractions are well marketed and promoted. Inskip (1991) places great emphasis on the marketing and promotion with the objective to attract more people to the area, make them stay longer, and also make them come back more often.

A study in Dunedin, New Zealand, found that while there were around 100 different hiking and biking routes around town, residents were hardly aware of them. Information on routes was neither publicised nor developed in any coherent manner. Successful promotional practices, like the more general marketing practices, are those tools that effectively ensure or create a stable tourist demand while meeting, and not overburdening, current resource supply. Who takes the responsibility for promotion may vary from region to region.

Tourism is often developed because it promises to generate employment, enhance community infrastructure and assist in revitalizing the flagging economies in rural areas. Declining economic activity, restructuring of the agricultural sector, dwindling rural industrialisation and out-migration of higher educated youth have led to the adoption of tourism as an alternative development strategy for the economic and social regeneration of rural areas. In Eastern Europe, for example, tourism has been identified as a catalyst to stimulate economic growth, increase the viability of underdeveloped regions and

improve the standard of living of the local people. However, tourism as a development option is also increasingly criticised for the alleged insufficiency of revenues, the inequity of benefit distribution, and the perceived social costs for residents, which seem to undermine the very objective for which the development of tourism is initiated.

Tourism development is often concentrated in a small number of key destination leaving limited opportunities for marginalized areas to benefit. In less developed countries of sub-Saharan Africa afflicted by debilitating rural poverty, tourism is increasingly seen as one of the few feasible options for economic development (Britton, 1991). General observation indicates the area under study the latter is still a key challenge towards making cultural tourism as a development vehicle. Drake (1991) suggests that the dispersal of tourism's economic benefits to marginalized areas coupled with a more integrated product development and promotion can deliver the following benefits:

- spreading the economic benefits more widely
- providing employment and income, both directly and indirectly, through local facilities and services required
- expanding the tourist markets and extending the average length of stay of tourists by providing a variety of attractions and activities

However, in order to achieve this, the following key ingredients are needed:

- cooperation networks, regional thinking and leadership
- product development, infrastructure and access
- community participation, micro-enterprise development and innovation
- information and promotion

It is against this background that Ulundi tourism authorities and other stakeholders are faced with a mammoth task of creating a better image of Ulundi as a cultural tourism destination. While it is important for provinces and regions in South Africa to take over the responsibility for marketing and promotion of tourism in their areas, it is also without doubt that various levels of government, tourism agencies and private sector organizations to work collaboratively in marketing and promotion of South African cultural and heritage assets.

2.23 CULTURAL HERITAGE AND DEVELOPMENT

In a presentation by Luigi Cabrini, Regional Representative for Europe, World Tourism Organisation (International Conference on “Heritage, New technologies and Local Development” Ghent, Belgium, 11-13 September 2002), it emerged that cultural tourism is growing faster than most other tourism segments and at higher rate than tourism worldwide. This accelerated growth means that cultural sites, monuments and museums are becoming heavily congested. It is recognized that tourism presents opportunities, if properly managed, to achieve a mutually sustainable and beneficial relationship with cultural heritage. WTO, an intergovernmental institution representing 144 States and territories, and with over 350 affiliate members from private sector, pays increasing attention to issues related to cultural heritage and sustainable tourism. Luigi further revealed that the basic principle that tourism is a user of the cultural heritage of mankind and a contributor to its enhancement, is reflected in the “Global Code of Ethics for tourism” adopted by WTO members on October 1999 and endorsed by the General Assembly of the United Nations on December 2001.

Evolution in tourism patterns shows a clear tendency toward shorter stays and a greater fragmentation of holidays. These trends already identified in recent years have been further accelerated by the crisis which followed the tragic events of 11 September 2001. This element together with a growth in demand for cultural tourism results in a higher frequentation of urban areas and monuments. On the one side a positive effect is the reduction of seasonality, on the other hand the multiplication of shorter stays aggravate the problem of pollution and congestion, since these visits are usually carried out with cars and buses.

Cultural heritage and sustainable development have been in the agenda of WTO since the early seventies. The theme of the World Tourism Day in 1999 was: *“Tourism: preserving world heritage for the new millennium”* and the same year a declaration was adopted in Khiva (Uzbekistan) jointly with UNESCO, Council of Europe, ICOMOS and the Organisation of the World Heritage Cities on *“Tourism and preservation of the cultural heritage”*. The Conference’s participants stated: *“Considering that international tourism, by offering a unique opportunity for mutual influence, enrichment and the dissemination of the complete set of historical, spiritual and cultural values, constitutes a powerful factor for dialogue between civilizations,*

- Express the conviction that the demand for cultural tourism, which is constantly increasing and whose growth rate exceeds the world average tourists flow, should be recognized and taken into account;
- Accept the importance of enhanced segmentation of tourist supply and the need to generate a greater variety of cultural tourism products, so as to control pressure on heritage sites and to reduce the constraints that weigh heavily over visited sites and those that receive excessive media attention;

- Agree that culture should be brought closer to the life of individuals, particularly by stressing the complementarity between cultural visits and education concerning culture heritage;
- Underline the need to promote fully integrated conservation of monuments, museums and sites visited by tourists;
- Express the conviction that conservation alone is not sufficient but that it is necessary also to manage and to enhance, in a dignified way, museums and cultural heritage sites.

An international conference on cultural tourism organized by WTO in Cambodia on December 2000 adopted the following conclusion and recommendations as guiding principles in the development of sustainable cultural tourism:

- Priority should be given to the preservation of the cultural heritage, implementing the principles embodied in various international convictions.
- The partnership between the public and the private sector should be strengthened;
- Civil society in tourist destination countries and tourist generating countries must be committed to cultural tourism as a policy;
- Cultural tourism must benefit the local people living around the heritage or cultural site. Therefore, local people must participate in formulating tourism policies and plans;
- Community awareness programs must be conducted to educate the public about the benefits of tourism and how they can effectively participate in tourism programs as well as their responsibilities as tourism hosts;
- A tourism Master Plan must be prepared for the destination to ensure that sustainable tourism practices are observed;

- Very high standards of interpretation should be applied so that the visitors leave the place with a real understanding and appreciation of the site's cultural values;
- Appropriate mechanisms must be established to ensure that a significant proportion of tourism earnings revert to conservation purposes;
- Revenues from tourism-related activities such as hotel room taxes, duty free shopping, and gaming are possible sources of funds which may be used to protect and conserve cultural resources for tourism purposes;
- Education and training of tourism personnel, especially, those involved in interpretation must be given great importance and priority.

Some basic principles on the relation between cultural sites and tourism, like the ones adopted in the conclusions of events mentioned above are generally accepted and rarely challenged. The real challenge however lies in their implementation. Without doubt, the study area boasts of a number of sites of great value, for example, Spirit of eMakhosini, King Mpande's monument which would greatly benefit from the input brought by tourism. There are certainly several measures that the Ulundi authorities should put in place to ensure implementation of the WTO recommendations mentioned above.

2.24 CONCLUSION

Consideration of what might best work as a tourist attraction has become an important determinant of what culture and heritage should be remembered and celebrated, what is likely to be forgotten. Yet there are some qualifications to be made to this argument. Debates about culture, heritage and the role of tourism go on; this is after all a time of transition and fluidity, as noted at the beginning.

Addison (2001) describes tourism as 'anarchic'. It is more than that, however, it is about contests between old guard and new arrivals, what will survive for presentation as a result of such contests. Perhaps a recent definitive guide book to South Africa, endorsed by SATOUR (the national marketing body), is an indication of how difficult it will be to reorient the culture and heritage of the country. It manages to reproduce deeply traditional activities and sites for international visitors and fails even to mention Robben Island, let alone the many community initiatives that had already sprung up to capitalize on increased international numbers.

Despite these obvious and available opportunities in culture and heritage, many factors may still be limiting the meaningful involvement of Ulundi community in cultural tourism and thus any future prospects in cultural tourism cannot fully enjoyed by the community. So a great deal of work still needs to be done by local tourism authorities to demonstrate wider opportunities in cultural tourism and that it can also be a tool for development and therefore benefit all.

CHAPTER 3

THE PHYSICAL SETTING OF THE STUDY

3.1 INTRODUCTION

It is vital at this stage to include the detailed geographical information of the area under study. This kind information helps the reader to have a clear understanding of physical features and cultural tourism facilities and attractions in the study area.

The study area is situated in a valley surrounded by hills which were used as defence mechanism by King Cetshwayo kaMpande. It is here where seven Zulu kings reigned and their remains are found. The last Anglo-Zulu war in 1879 was fought in Ulundi after the famous Isandlwana war. Ulundi is a link to Nongoma, Pongola, Swaziland on the North and Empangeni, Richards Bay on the east, Vryheid on the west, Inkandla, Babanango, Nquthu on the south. Ulundi is the gateway to Mfolozi – Hluhluwe Game Reserve, Ophathe Game Reserve and to King Zwelithini's Palaces. Hence the motto "City of Heritage", there is no other place that is rich in Zulu Cultural Heritage like Ulundi and no doubt a true tourist destination, its valleys and mountains sing a song.

3.2 THE LOCATION OF THE STUDY AREA

Ulundi is found in the northern part of KwaZulu Natal, 265km from Durban. It is situated amidst the rolling hills and meandering valleys of Zululand on the

banks of Umfolozi River [See Figures 3.1 and 3.2]. A number of tourism, it is a place of tradition and custom- where in one of the modern and sophisticated legislative complexes in Southern Africa. The study area is under the Zululand District Municipality which includes the towns of Ulundi, Babanango, Mpungamhlophe, and the Traditional Authorities. The Ulundi Municipality was constituted from the former entities, Ulundi TLC, Zululand Regional Council, Ulundi Advisory Town Committee and Babanango Advisory Town Committee. These entities were constituted in 1995, after the first democratic national elections in 1994 and local government elections in 1995.

3.3 POPULATION OF ULUNDI

Ulundi town represents the only urban area in the municipal area and therefore plays an important role in the provision of social and economic facilities to the total population of Ulundi. This places an enormous pressure on the urban area for the delivery of services. ([http://www.kzntopbusiness.co.za/2005/KZN Municipalities_/ULUNDIIndex.htm](http://www.kzntopbusiness.co.za/2005/KZN_Municipalities_/ULUNDIIndex.htm)).

Ulundi consists of a large rural population (83%) and the settlement pattern reveals a high concentration of people in and around Ulundi's peri-urban areas and along the main routes R66 and P700. Nearly half the area of the municipality consists of commercial farms that are sparsely populated. A significant number of households in the area are headed by females who are usually more disadvantaged in terms of resources and education. More than half the population (59%) is younger than 19 years of age, placing pressure on the need for social facilities. A significant number of these children will be

orphaned through the impact of HIV/AIDS on their parents. Due to the impact of HIV/AIDS, population growth is expected to decline over the next 20 years.

This population decrease must be taken into account in planning for new services and facilities. Education levels are very low and 25% of households have no income. A further 10.5% has an annual income of below R2400.00 per annum-Less than R200.00 per month. The rural areas are the most severely affected by poverty. Unemployment levels are very high with only 6.4% of the total population being formally employed. 60.6% work in the public sector, indicating the lack of diversity in the economy. Private households employ the second highest number of people (9.86%)

In respect of the socio-economic situation, 44% of people is currently of school-going age. The rural communities have lower income levels and are more severely affected by circumstances of poverty than the urban community. The low levels of education have an impact on the types of job opportunities that can be obtained and therefore also potential income generation.

The population of the entire Municipal area and some adjacent rural areas depend on Ulundi for most basic services. A large number of people reside in Melmoth and Vryheid and commute to Ulundi town on a daily basis due to the limited residential opportunities and accommodation. They earn their money within the Municipal area but spend outside the area, indicating a possible leak in the economy. The drastic changes in the number of the population within the municipal area of Ulundi, is possible going to affect the delivery of recreation services in the entire area.

FIGURE 3.1: RELATIVE MAP OF THE STUDY AREA

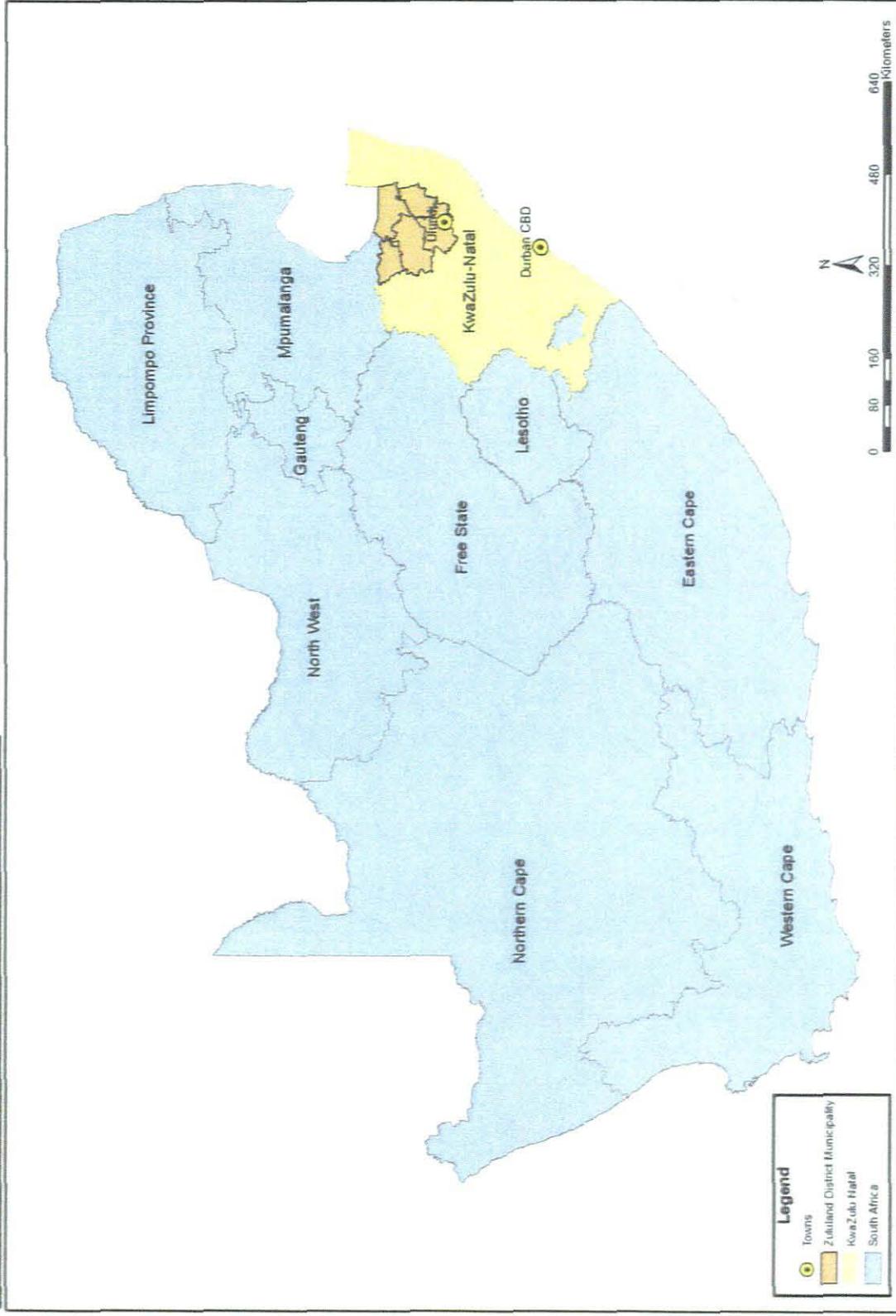
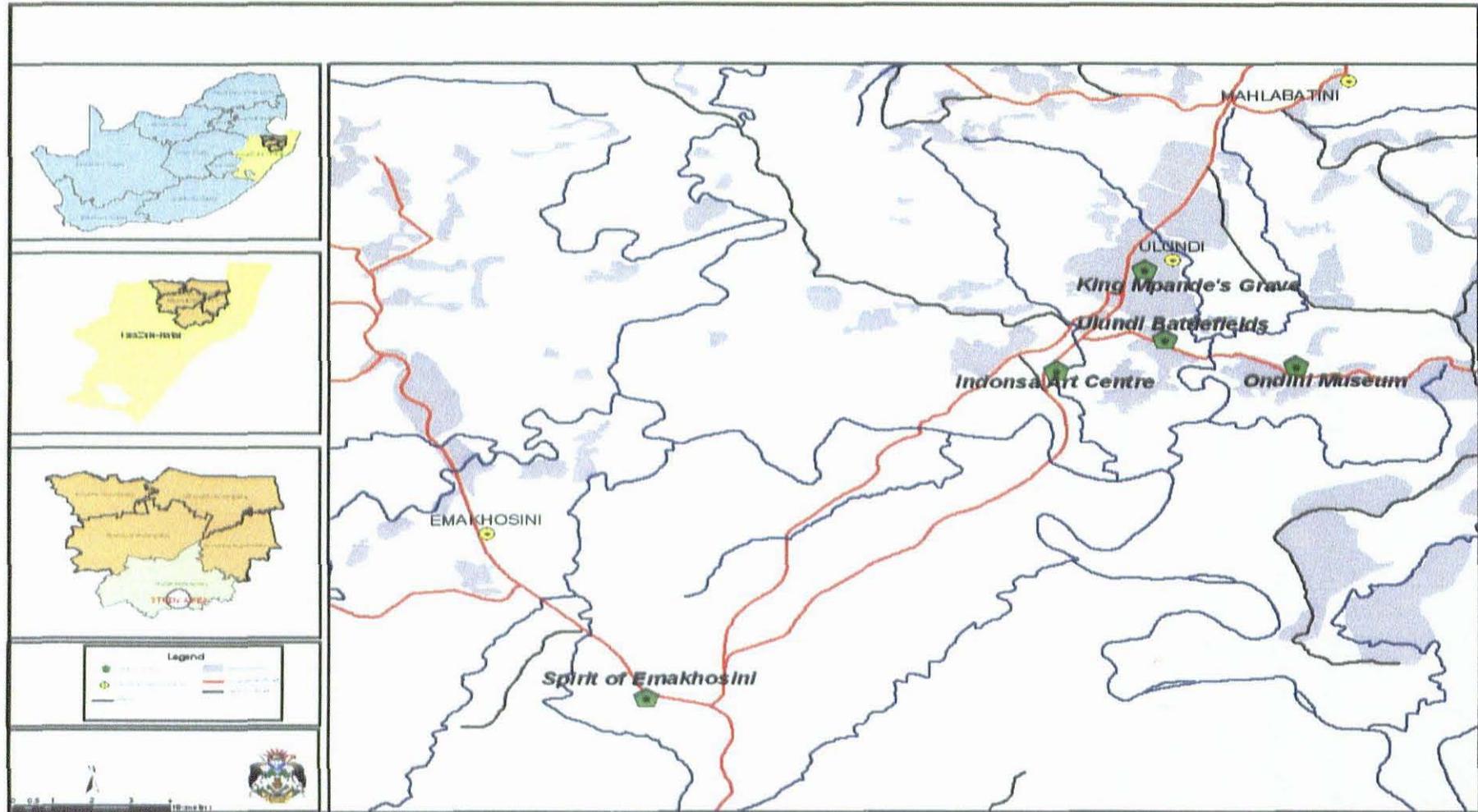


FIGURE 3.2: ABSOLUTE LOCATION OF THE STUDY AREA



[Source: GIS Zululand District Municipality (2006)]

3.4 HISTORY OF ULUNDI

Ulundi became the Zulu capital in 1873 when, shortly after his accession to the throne, King Cetshwayo established his kraal just northeast of the present town. In 1879 it was the site of the final battle of the Anglo-Zulu war, a defeat that resulted in the slaughter of 1,500 Zulus (13 Britons were killed) and the burning of the town by the British. A silver-domed stone temple at the battlefield now serves as a memorial. In the 1970s, South Africa built the new capital of the bantustan of KwaZulu there. Located in Ulundi is the KwaZulu Cultural Museum–Ondini, the restored site of the original royal kraal along with a museum of Zulu history and culture (Ulundi Tourism Association: 2003).

During the apartheid years, Ulundi was the capital of the homeland Zululand, which was spread out over the map in a number of spots. Ulundi, the seat of the Zulu Chief, King Goodwill Zwelithini, has one of the most modern and biggest administration complexes in the country. Otherwise, the infrastructure of Ulundi is limited to a shopping centre, a big hotel and a modern museum dedicated to the history and culture of the Zulus.

Today it is a multi-cultural town nearby the mythological 'Valley of the Kings'. Zululand is not only a land of conflict; it is also steeped in the fascinating culture of the people who call it home. Rich in symbolism and tradition, here the heartbeat of Africa throbs with an almost mystic vitality.

3.5 CULTURAL AND HERITAGE TOURISM ATTRACTIONS

It is noteworthy that a number of tourism activities are located in and around Ulundi. These include game reserves, historical/ cultural sites, cultural events and guest lodges. Historical /cultural sites include Nodwengu (King Mpande's residence and grave), Ulundi Battlefield, Ondini KwaZulu Cultural Museum and Dingaana Stat/Piet Retief's grave etc. Game reserves in the area include Hluhluwe –Umfolozu Park, Ophathe and Game Reserve, Emakhosini (Valley of the Zulu Kings).

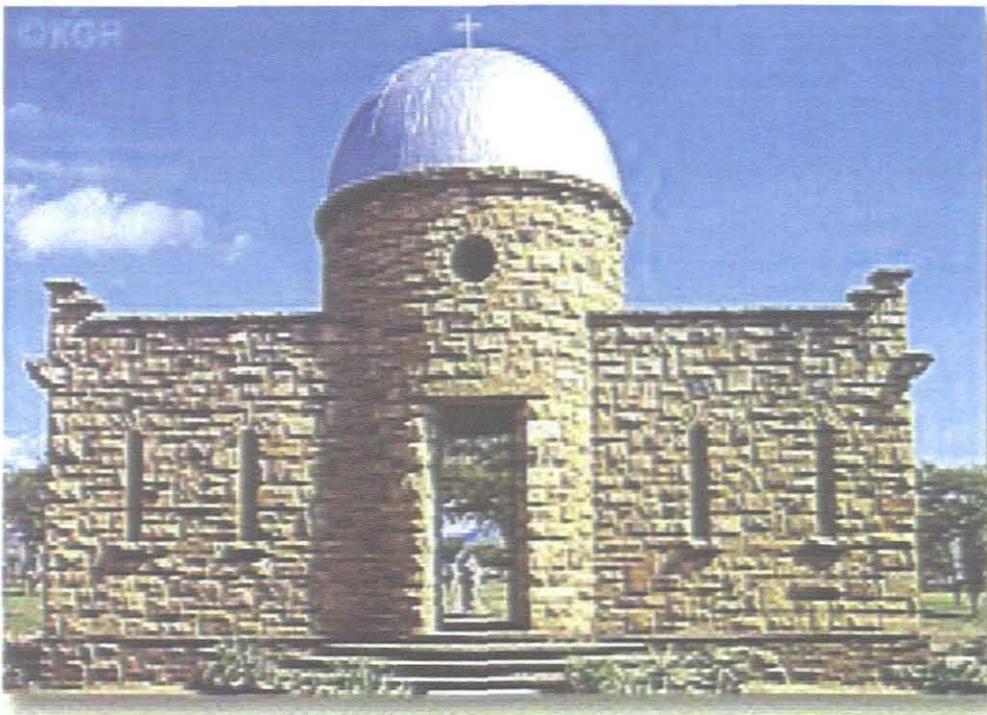
According to the KwaZulu-Natal Tourism Authority, approximately 25% of all foreign tourists who visit the province visit a Zulu cultural village (Ulundi Integrated Development Plan, April 2002). The concentration of historical sites in and around Ulundi as well as its central location in relation to pristine game reserve provides the opportunity for the area to become the tourist gateway to the Zululand region.

The area has suitable accommodation which offers quality accommodation for upper income tourists. A tourism authority is positioned at Ulundi and is co-ordinated by the Zululand District Municipality. The intention of the authority is to establish a common marketable product for the area. The main focus to date is the cultural significance of the area, with a homogenous population (Zulu culture), which consists of a number of monuments and historic trails. The area has become an important tourism centre, owing to the traditional significance of the area and the role played by local amaKhosi in the organisation.

3.5.1 Battles and Sites

Ulundi is an ideal stepping off point for a visit or an exploration of the battlefields of KwaZulu Natal. The area has numerous battlefields attractions such battle sites and related monuments. For an example, the Ulundi Battlefield is where on the 4th of July 1879 the cream of the Zulu Nation faced the classic British infantry square, supported by artillery and cavalry.

FIGURE 3.3: ULUNDI BATTLEFIELD MONUMENT



[Source: www.heritagekzn.co.za (2006)]

Ulundi is an ideal base from which to explore the rich cultural heritage of the Zulu, the battlefields and the world-renowned game reserves of KwaZulu Natal. Ulundi proudly retains its cultural heritage, and visitors find an exploration of

the royal city and surrounding areas a fascinating experience (Ulundi Tourism Association, 2003).

Ulundi became the Zulu capital in 1873 when, shortly after his accession to the throne, King Cetshwayo established his kraal just northeast of the present town (Ulundi Tourism Association; 2003).

In 1879 it was the site of the final battle of the Anglo-Zulu war, a defeat that resulted in the slaughter of 1,500 Zulus (13 Britons were killed) and the burning of the town by the British. A silver-domed stone temple at the battlefield now serves as a memorial. In the 1970s, South Africa built the new capital of the bantustan of KwaZulu there. Located in Ulundi is the KwaZulu Cultural Museum–Ondini, the restored site of the original royal kraal along with a museum of Zulu history and culture. Ulundi is not only a land of conflict; it is also steeped in the fascinating culture of the people who call it home. Rich in symbolism and tradition, here the heartbeat of Africa throbs with an almost mystic vitality.

The Ulundi battlefield monument can have positive spin-offs if properly managed. If the authorities can be able to get every communities surrounding the monument to catch the excitement of having ‘their’ monument recognised, this can help to protect the monument in the long term. This can easily be done through zoning and people management. This can help in the creation of jobs and improved cash flows into rural areas around Ulundi area, an effort should be made to ensure that the monument do attract a good share of our foreign visitors to increase the economy of Ulundi for the betterment of the community.

3.5.2 Battles of KwaGqokli Hill

One of the most interesting sites which of interest to historians and tourists is that of KwaGqokli Hill located in Ulundi. The Battle of KwaGqokli was fought between King Shaka against the Ndwandwe in 1818. Located on the R66 at a lay-by +/- 10km before Ulundi, south of the White Imfolozi River. This area is a potential site for cultural tourism because of the simple reason that people travel because they want to learn about other people's cultures and to learn about their history. There are so many tourists visiting the area because of the historical significance of the site to both locals and internationals.

FIGURE 3.4: KWAGQOKLI HILL



[Source: researcher's digital camera (2006)]

In April 1818, through astute strategy by Shaka, the numerically superior Ndwandwe were lured into the battle advanced towards KwaBulawayo. Shaka had however left troops hidden in reserve at the summit of Gqokli Hill (1km to the west of this layby). The returning Ndwandwe tired by battle were routed. This battle marked King Shaka's first major victory. Historically, it is so important for the people to be reminded of the victory during the ancient times, hence it is also educational to the up and coming generations to preserve their history. It also important to the development of the area because it serves as a sense of pride to the nation as a whole.

3.5.3 Battle of Ophathe

This deep gorge was the site of an ambush in 1838. After the battle of Blood River on 16 December 1838, the victory commando of Boers pushed on to Mgugundlovu, which was found in flames. The commando laagered on Mthonjaneni ridge, from where they ventured down on the Ophathe Gorge on 27 December 1838 to raid livestock. A Zulu named Bongoza led them into an ambush in the Ophathe Gorge, from which the Boers extracted themselves with some losses. Ophathe streams, 8kms south of Ulundi.

Battle of Ophathe has economic benefits in a sense that tourists visit the area and as a result the surrounding communities receive benefits such as employment opportunities and also the infrastructural development because of the investment gained through tourism.

3.5.4 Monuments of Zulu Kings

The monuments and memorial symbols of Zulu Kings are not only important cultural and heritage features to the local communities and domestic tourists, but

also to the international tourists and visitors, who have an ‘adversarial relationship’ with the kings that fought their forebears. Some of these monuments have a strong tourist attraction in this respect.

FIGURE 3.5: ZULU KINGS MONUMENTS



[Source: researcher’s digital camera (2006)]

The picture (Figure 3.5) above shows the monument built to honour the Zulu Kings. This site has trails and pathways leading to this monument, which enables tourists to visit the monument

It is important to note that the Zulu Kings’ monuments have both cultural and historical importance/ significance to attract growing numbers of local and international visitors. The area is seen as a potential for tourism growth since

this area is being eyed to be one of the recognised heritage sites. (South African Geographic Council, 2006)

3.6 HISTORIC SITES IN THE EMAKHOSINI VALLEY

Ulundi has an abundant supply of historical and archaeological sites, evoking both the recent and more distant past of this heritage – rich area. Here tourists can visit the graves of the forbears of the great line of Zulu Kings on the sacred land of Emakhosini, the Valley of the Kings. These Kings left a mark in the history of the Zulu nation.

- (a) *Grave of Zulu*
- (b) *Grave of Phunga*
- (c) *Grave of Mageba*
- (d) *Grave of Ndaba*
- (e) *Grave of Jama*
- (f) *Grave of King Senzangakhona*
- (g) *Grave of King Dinizulu*
- (h) *Grave of King Mpande*

Inkosi Zulu was the founder of the Zulu clan. He was born in 1600. He and his family settled on the banks of the White Mfolozi near present-day Ulundi. Inkosi Phunga was Inkosi Zulu's eldest son and successor. He was born in 1640. Mageba was the brother of Phunga, who took over the chieftainship of the Zulu. He was born in 1657 and ruled until 1745. Ndaba was the son of Mageba. He ruled the Zulu until 1763. He was born in 1680. Ndaba's son Jama was born in 1720. He was the Inkosi of the Zulu until 1781. Senzangakhona, was the father of King Shaka and eldest son of Inkosi Jama. He was born in 1760 and led the Zulu until 1861. The Zulu king Dinizulu was

historically identified with the Bhambatha rebellion. Heir of Cetshwayo, he is buried beneath a granite slab in the Makhosini area, several kilometers west of the tarred road to Vryheid. The period of his reign was 1884 to 1888 and 1898 to 1907. King Mpande was born in 1798 near to present –day Babanango. He was the son of Inkosi Senzangakhona, 9th wife, Songiya KaNgotsha of the Hlabisa clan. Mpande became king in 1840 after overthrowing Dingane at the battle Maqongqo with Boer assistance. Kwa Nkatha is a cliff on the south bank of the white Umfolozi River, which was used by Cetshwayo as a place of execution. Kwa Nkatha is 6kms below the Melmoth-Ulundi road bridge.

FIGURE 3.6: KING MPANDE’S GRAVE



[Source: researcher's digital camera (2006)]

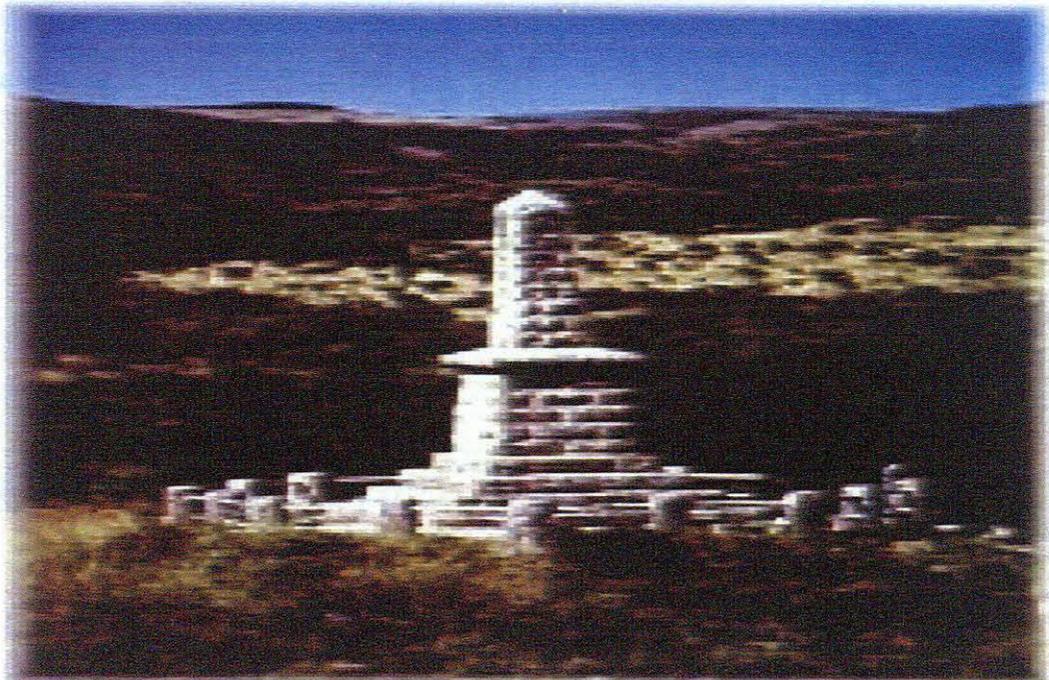
Mpande King was proclaimed king on 10 February 1840 and reigned until his death in 1872. He is buried at Nodwengu Kraal, where there is a grave as well as a monument to the king. It is for the reason that the tourism developers in Ulundi saw a potential and built a museum just next to the grave of King

Mpande as a way of preserving and honouring the culture and heritage. Hence it has economic benefits to the surrounding communities because tourists come and invest in the economic development of the area.

3.5.5 Monument of Piet Retief

The site is located near to the Mgungundlovu site museum and is marked by a monument erected in 1922. In 1838, the Boer leader Piet Retief was killed at Kwamatiwane (the Hill of Execution) at the command of King Dingane, following the signing of a controversial land treaty. The treaty was then proclaimed a monument by the Historical Monuments Commission; it has a historical importance in educating people about the treaty that caused a lot of controversial debate in the history.

FIGURE 3.7: PIET RETIEF MONUMENT

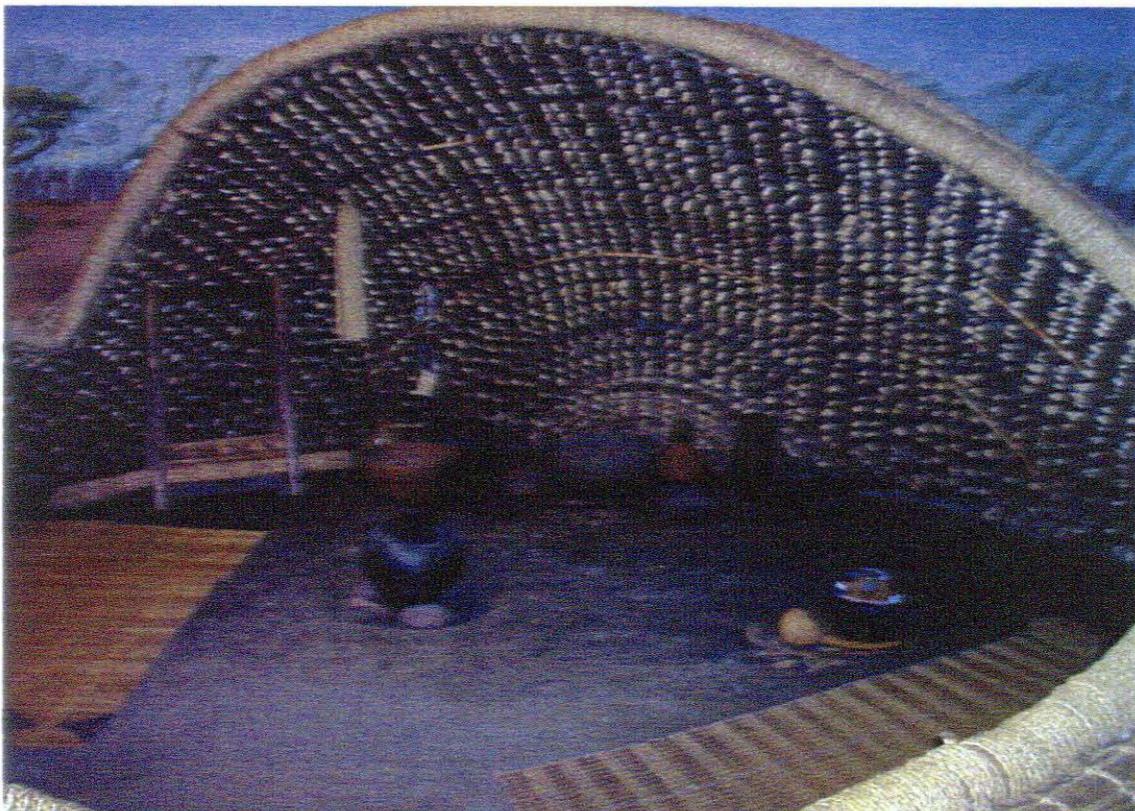


[Source: www.heritagekzn.co.za (2006)]

3.5.6 Museums

KwaZulu cultural museum is built at the reconstructed royal residence of King Cetshwayo, and provides in depth information about the history and culture of the region. It is approximately 3kms east of Ulundi. The main focus of this museum is exhibiting the Zulu culture and province's archaeological heritage. A visit to the museum provides tourists with insight into traditional lifestyle of the Zulu people (see figure 3.8).

FIGURE 3.8: KWAZULU CULTURAL MUSEUM



A cross section of a hut (figure 3.8) enables you to sneak into a Zulu home and see how it could have been laid out. You learn about the different areas in a hut and their meaning and the uses of different items found in that hut. Visitors can

actually learn how Zulu people used to live then and now. It is so significant because it relates to the Zulu culture.

The museum houses one of the best Zulu beadwork collections in the country (see figure 3.9). The emphasis on culture in attracting tourists has begun to thrive because of general positive perceptions of culture by local communities. People in the study area are beginning to pride themselves of their culture; it is therefore without doubt that cultural tourism is viewed as a development vehicle and likely to play a vibrant and dynamic role in the economy of the study area.

FIGURE 3.9: DISPLAY AT MUSEUM



The identity of the Zulu nation emerged only in comparatively recent times, when Shaka conquered the many different clans North and South of the Tugela and united them into a single Nation under his rule. Soon after glass beads were introduced into Zululand by white traders, different patterns and colour combinations of bead work emerged in various regions. The figure above shows part of a woman's outfit from Msinga-area. Like the Swazi, Xhosa and Ndebele the Zulu belong to the Nguni.

FIGURE 3.10: KWANODWENGU MUSEUM



The Nodwengu Museum was built in memory of King Mpande who reigned over the Zulu Kingdom from this site from 1840-1872. It was officially opened by his descendant, the reigning monarch, His Majesty king Zwelithini Goodwill KaBhekuzulu on August 20, 1983 during the celebrations to commemorate King Cetshawayo, Son and successor of King Mpande. Lambongwenya was the name of the umuzi built by MPande in 1826. It was at this homestead that

Ngqumbazi, the eldest wife of Mpande, gave birth to Cetshwayo. It is here, too, that Sir Theophilus Shepstone crowned Cetshwayo. It is 3kms north east of Ulundi.

3.5.7 Other Cultural Attractions

A number of initiatives have contributed to growth of cultural tourism in Ulundi area Indonsa arts and crafts centre shows how government and private industry can come together to promote and develop cultural tourism in the area. The centre was established not only to benefit people from Ulundi but all people within Zululand boundaries. The centre provides skills training; arts and craft market for the community crafters and also uplift the standard of living for people, mainly those who are unemployed.

FIGURE 3.11: INDONSA ARTS AND CRAFTS CENTRE



Indonsa is Zulu for ‘a bright shining star that appears just before dawn’. The centre was born from an initiative between the Zululand District Municipality and the Provincial Department of Education and Culture in August 2001. It provides arts training in Visual arts, Sewing and Drama, for community members and neighbouring school learners. It also co-ordinates cultural music competitions and has art staff shop where crafts and students’ works are exhibited.

It is clear that the professional support and training facilitated by the centre, has helped empower the people of Ulundi and its surroundings in the field of art. Local arts organisations and cultural institutions bring samples of their artworks and projects to the centre for exhibition for a variety of groups of tourists, sometimes members of the public and sometimes school groups that make class tours.

FIGURE 3.12 EXHIBITION AT ART CENTRE



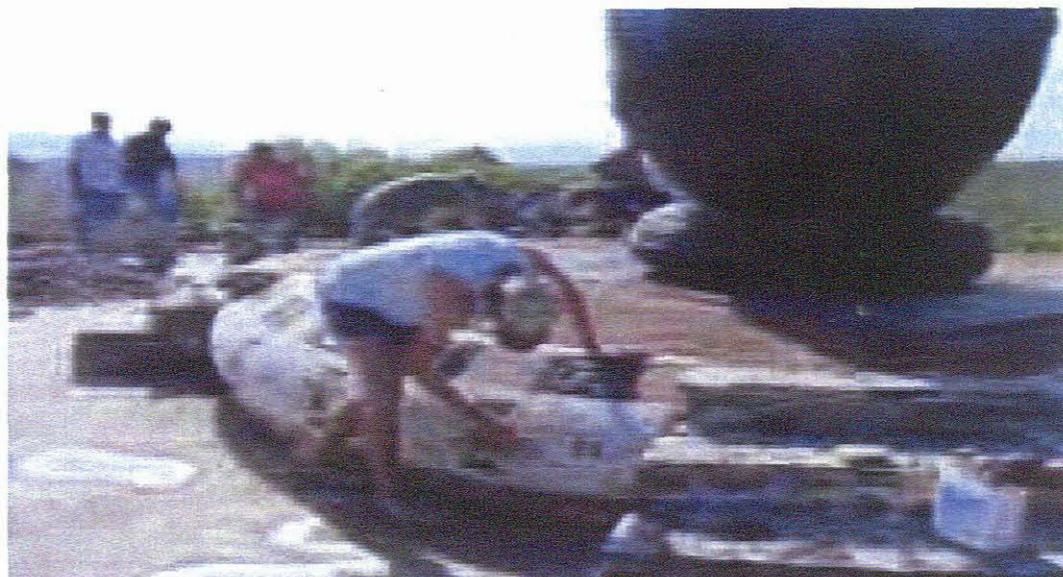
The figures 3.12 and 3.13 show the form of artwork produced by Indonsa trainees.

This all supports the goal of promoting the importance of arts and culture in the area. Below are some of the art and crafts produced by local artist and sculptors exhibited for sale at the centre.

FIGURE 3.13: EXHIBITION AT ART CENTRE



FIGURE 3.14: EMAKHOSINI CULTURAL HERITAGE PARK



The eMakhosini Valley, is birthplace of the Zulu Nation, is one of the richest and most cultural and historic sites in Africa. It was here that the legendary King Shaka grew up and established his Royal Residence. It is here that he first overcame the Ndwandwe people in the battle of KwaGqokli. This set in motion a chain of events which was to profoundly affect the history of South East Africa. Later his successor, King Dingane had the Trekker leader, Piet Retief, put to death outside his uMgungundlovu Residence. Still later, King Cetshwayo finally succumbed to the might of the British Empire at the battle of Ulundi, on the eastern periphery of the eMakhosini.

3.6 NATURAL TOURIST ATTRACTIONS

The eMakhosini is not only a place rich in history and of great natural beauty, but it is an area of great ecological diversity, ranging from highveld grassland to Valley Bushveld. These habitats support a variety of wildlife, such as Mountain

Reebuck, Steenbuck, Impala and unique Grey Duiker. Rare birds such as the Ground Hornbill, Secretary Bird and Bald Ibis have made their homes here. In the valley one will find stone tools left behind by Stone-Age hunter-gatherers who were probably of the valley's earliest inhabitants. 15th century stone-walled structures on the hillsides bear testimony to the formative settlements of the forefathers of the great Zulu Kingdom.

The park lies along the banks of the Umfolozi River, is a magnificent asset. The park is attracting many visitors and a full time tour is stationed at the memorial. The park combines a beautiful and historic Zululand valley and stories of great kings. The park has a huge, bronze beer pot as shown above as the centre piece. This pot is surrounded by friezes depicting everyday Zulu life. On the outer edge of the memorial are seven large animal horns, symbolizing the seven kings who lie buried in the valley. eMakhosini is a 'Must See' tourist destination incorporating historic sites, wildlife and living cultures be established.

3.8 MILITARY TOURIST ATTRACTIONS

It is difficult to imagine that scenic and tranquil landscape of central and northern KwaZulu-Natal was once the focal point of major military engagements, where Boer, British and Zulu forces clashed in bloody conflict that shaped the course of South Africa and rocked the pedestal of the British Empire. Ulundi is still blessed to have preserved the most important forts that were used by the British Army as campsites. These two interesting forts are situated on the R66 towards Ulundi. These forts are: Fort Nolela and Fort Victoria.

Fort Nolela also called fort Ulundi, it was built by men of 1/24th overlooking the camp of Lord Chelmsford's fling column during the two days before the battle of Ulundi. It is about a kilometre south of white Umfolozi River, 5kms south of Ulundi. The small stone enclosure marks the British campsite from which Ulundi was attacked on 4 July 1879. Because the fort carries historical significance to both locals and internationals, it is therefore has a potential to be viewed as a major selling point of cultural tourism in the area.

Fort Victoria was built on the 9th August 1879 by the 58th regiment, whose headquarters and three companies remained there until 26 August, when the garrison was reduced to one company. 16 kilometres south-west of Ulundi at the junction of the Melmoth, Vryheid, Ulundi roads.

3.9 PLACES TO STAY AT ULUNDI

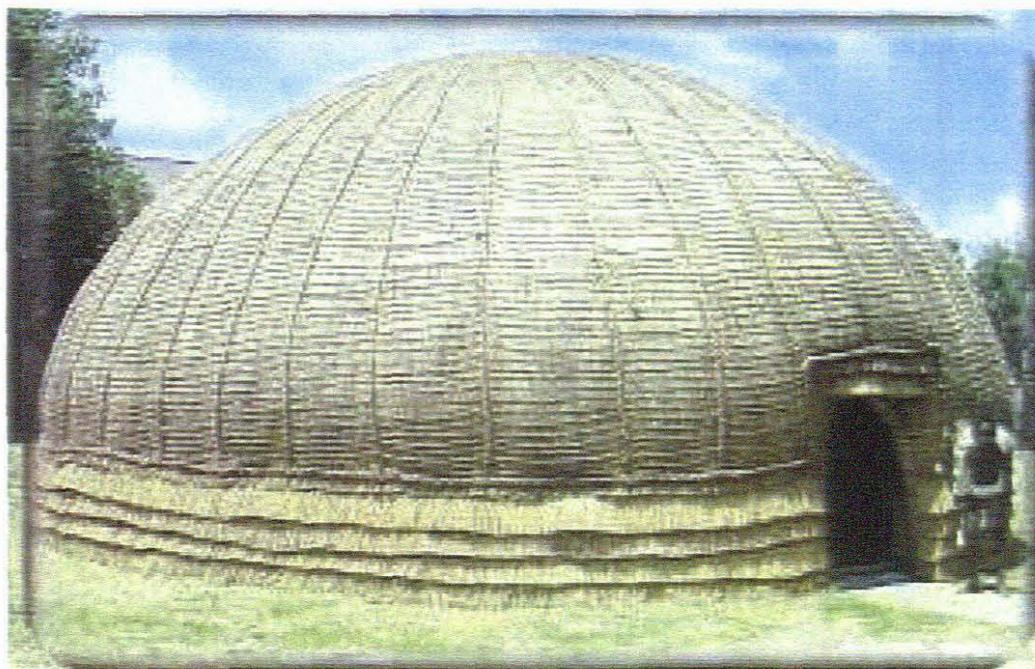
Visitors to the area can choose from a variety of places to stay at. The Holiday Inn Garden Court offers a luxury accommodation and a fine menu. It is set in a large garden with indigenous trees which attract a variety of bird species. It is situated in the Ulundi CBD.

The *Umuzi* is self-catering and offers rustic accommodation in traditional Zulu huts. The *Umuzi* is located at Ondini, King Cetshwayo's royal homestead. A homely pub and a country craft shop are added attractions. A number of historic sites are within walking distance. The huts at the uMuzi have been named after rivers in Zululand where the different building styles occur. It is built in the true traditional beehive style.

The uMuzi Bushcamp is in Ulundi, near Ondini, the site where the Zulu monarch, King Cetshwayo, built his royal residence which was destroyed by the British forces under Lord Chelmsford in 1879 during the Anglo-Zulu war. Offering comfortable accommodation, four of the huts have en suite shower and toilets while the rest share modern ablution facilities. The huts showcase diverse current styles of building used by traditional Zulu people throughout KwaZulu-Natal.

Each hut is unique façade, but within, modern accommodation conveniences make your stay a comfortable and a memorable one with the security available 24 hours around the clock.

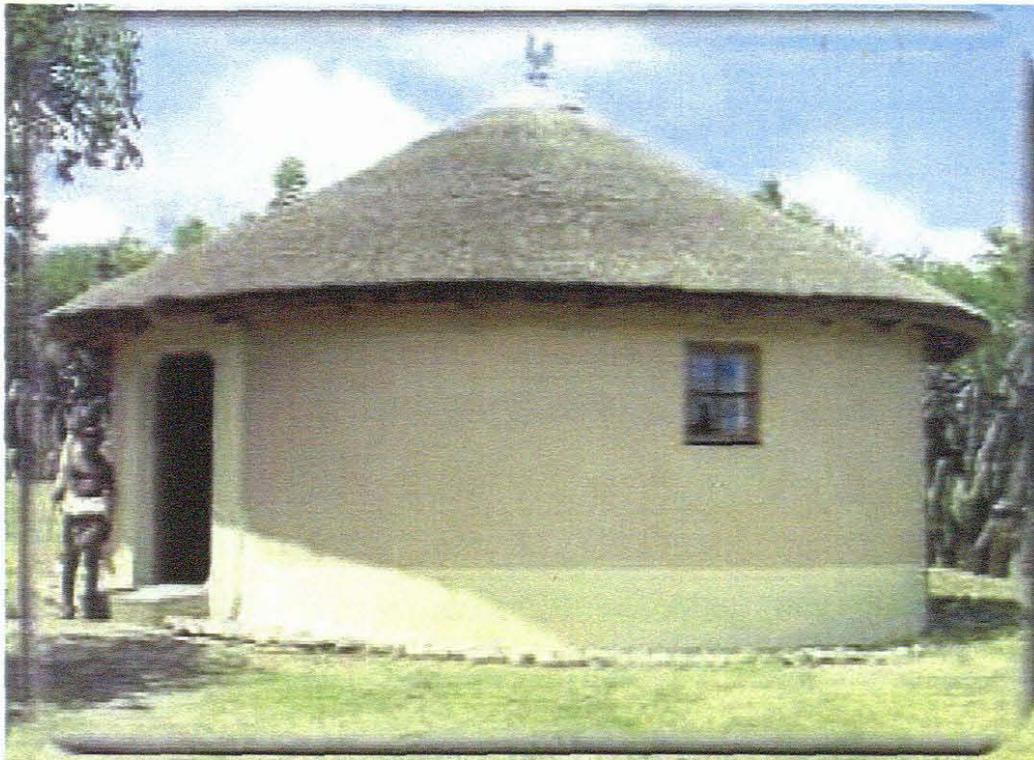
FIGURE 3.15: MAGOGO HUT



(Source www.tintasafaris.co.za)

Magogo hut is built in the traditional beehive style. It can accommodate about 20 people (sharing), it has about 10 beds and is ideal for school groups. It was named after Princess Magogo.

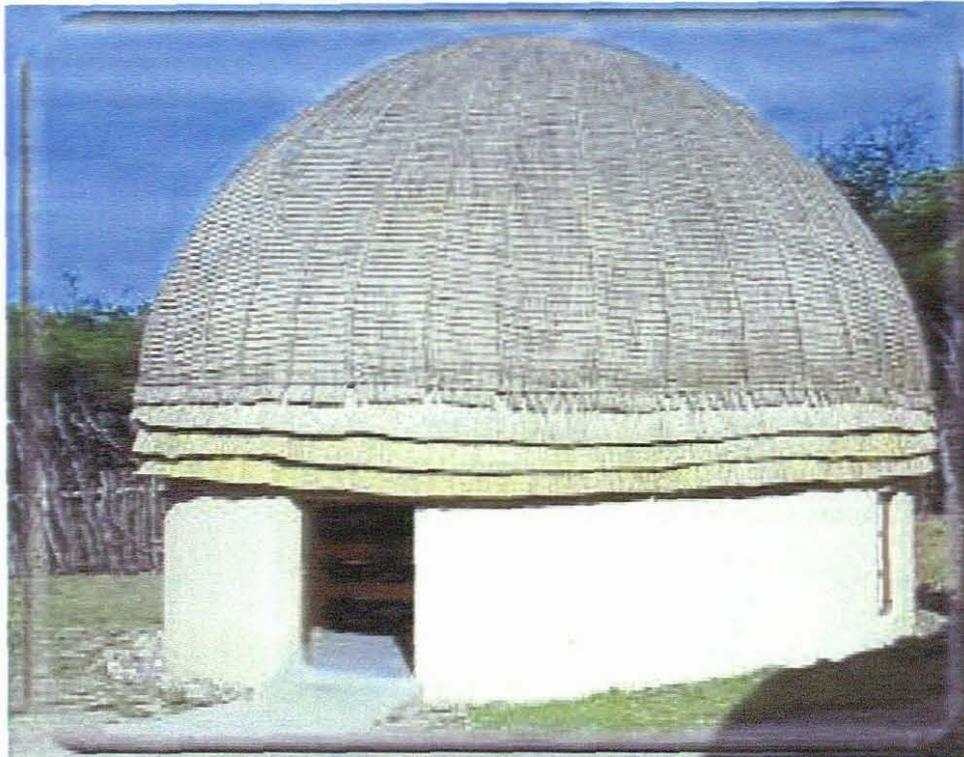
FIGURE 3.16: TUGELA HUT



(Source www.tintasafaris.co.za)

Tugela hut is often seen in the Msinga area near the mighty Tugela River. This is a mixture of the traditional beehive hut (the roof) and the more modern rondavel. It has an ensuite, twin single beds, overhead fan, TV (local channels and shared satellite dish).

FIGURE 3.17: UMZIMVUBU HUT:

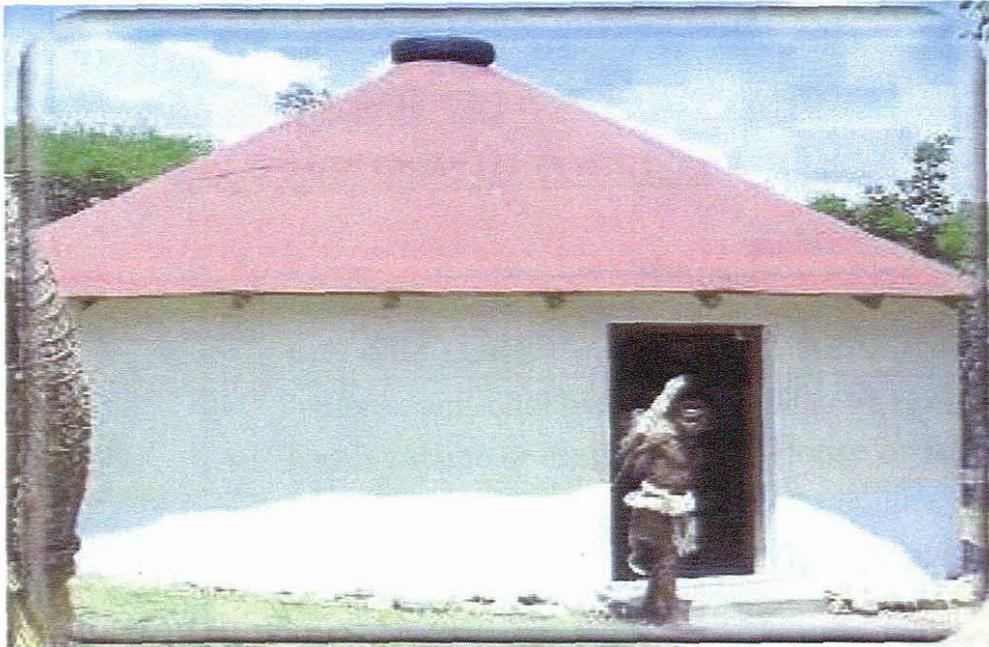


(Source www.tintasafaris.co.za)

Umzimvubu hut (refer to Figure 3.17) is a type of hut which can be seen all over Zululand. This hut is modelled according to a hut close to Kokstad environment, a typical admixture of hut-types from various areas of KwaZulu-Natal. Different styles of painting are used in different areas. It also has an ensuite, twin single beds, overhead fan, TV (local channels and shared satellite dish).

In the shade of huge Amarula trees the hut is laid out in true traditional Zulu fashion with a prominent surround, which describes what is called a cattle enclosure. At this enclosure is found a fully licensed and well stocked bar, which forms the counter piece of the entertainment area, for the Zulu, man of the house.

FIGURE 3.18: UMGENI HUT



(Source www.tintasafaris.co.za)

Umgeni hut is the most used style of rondavels in Zululand with its corrugated iron roof, which has been painted. This type of hut is a modernised version of the Tugela Hut, since the material used in its construction is relatively more technological advanced. For example, the roof is made of corrugated iron, supported with wooden rafters. The doors and windows are made of wood and at times include glass panes. The tyre that is placed on top of the roof is believed to protect the house from lightning. Some of the Umgeni Huts have modern features such as the en-suite, twin single beds, and overhead fan, television with local channels and a shared satellite dish. It is a common feature to find electricity and electrical appliances installed in such huts.

In an attempt to make a closer comparison between the development, design and evolution of the various huts, towards contributing to cultural tourism, it is necessary to give a summary of their distinguishing features.

**TABLE 3.1 SUMMARY OF TYPES OF HUTS AND
RELATIONSHIP TO TOURISM**

TYPE OF HUT	DISTINGUISHING FEATURE	TOURISM APPLICATION
<u>Magogo Hut</u>	<ul style="list-style-type: none"> • Typical traditional hut • Beehive shape or design • Houses about 20 people • Was named after Zulu royalty. 	<ul style="list-style-type: none"> • May be used as a Guest House or B&B, or as a Museum. • Appropriate to be used as accommodation for groups of tourists.
<u>Tugela Hut</u>	<ul style="list-style-type: none"> • Modern variation of Zulu hut • Rondavel type of design • May have an en-suite or other housing features 	<ul style="list-style-type: none"> • The Tugela hut has been tourist resorts where they are regarded as round chalet, lodge or cottage.
Umzimvubu Hut	<ul style="list-style-type: none"> • Combination of the Zulu Traditional hut and the Modern Zulu hut • Hybrid of Magogo hut and the Tugela hut. • May have electronic gadgets and equipment 	<ul style="list-style-type: none"> • Appropriate to be used as accommodation for groups of tourists. • Such as Guest house, B&B, chalet, cottage, etc.
<u>Umgeni Hut</u>	<ul style="list-style-type: none"> • It is a Modern Zulu hut • Most used rondavel type hut in Zululand • Technologically advanced features - corrugated iron. 	<ul style="list-style-type: none"> • This hut has been used as tourist resorts in the form of round chalet, lodge or cottage.

3.9 CONCLUSION

“Tourism should not be manufactured for an external market. It should start with what’s legitimate – or right – for its own people. If it does this, the destination will be distinctive” (Tourism South Australia, 1992)

Ulundi as the study area of inquiry has a potential to develop through cultural tourism development thus empowering the local communities economically and socially. It is also important to note that Ulundi is being eyed for a huge development plans on the pipeline, that include the creation of the media centre, filling station and accommodation establishment at Emakhosini valley.

The above discussion concentrated on the physical features and cultural tourism facilities and attractions in the study area. It was intended to give the reader a clear perspective upon which to understand this project and where it is located. Some of the figures and illustrations were taken using the researcher’s digital camera so as to achieve desired results.

Ulundi as an area under study is the meeting place of cultures and a good place to stop and ponder because of its clean and fresh. Visitors will find an exploration the Zulu culture and history. Ulundi has many historical sites that make this area a tourist destination. Because of its unique cultural heritage, Ulundi has a potential to attract tourists from all over the world.

CHAPTER 4

ANALYSIS AND INTERPRETATION OF DATA

4.1 INTRODUCTION

Analysis and interpretation of research data are important components of the research process. According to Magi (2005), on the one hand, analysis means the breakdown, categorization and ordering of data so as to get answers to research questions. In other words analysis is to reduce data into intelligible and interpretable chunks, which can be achieved through the process of description, explanation and prediction. On the other hand, interpretation of data suggests the explanation of the outcome of analysis so as to find meaning in the data. Essentially, interpretation converts the results of analysis, and makes inferences about the various sections of research design, that is, research objectives, hypotheses, theory and the actual research experiment.

The purpose of this chapter is to analyse and present data that were acquired between July and August 2005 in Ulundi and its surrounding areas. The responses of subjects are interpreted so as to give meaning to outcomes of analysis. The analysis of cultural tourism in this study, whether experienced or anticipated, refers to the way in which respondents conceive or 'make judgements' about cultural tourism. The findings reported in this study are not in anyway conclusive, but represent some emerging patterns of on-going research.

4.2 RESTATEMENT OF OBJECTIVES AND HYPOTHESES

It is important at this stage to restate objectives and hypotheses, as these provide direction for the analysis and eventual conclusions of the study. Objectives give guidelines and focus to the interpretation of the data process. To achieve its targets, the study, therefore has been narrowed down into the following objectives and hypotheses:

Objective 1: To investigate and identify community based cultural tourism activities in the study area that could promote tourism.

Hypothesis 1: That there is no community based cultural tourism activities in the study area that could promote tourism.

Objective 2: To reveal perceptions and expectations of Ulundi community towards cultural tourism.

Hypothesis 2: That Ulundi community perceives cultural tourism as a vehicle which does not meet their expectation.

Objective 3 To determine the level of understanding that Ulundi community has towards the meaning of cultural tourism.

Hypothesis 3: That there is a high level of understanding of what cultural tourism entails.

Objective 4: To assess the extent to which cultural tourism benefits the community within the study area.

Hypothesis 4: That cultural tourism benefits do enhance the livelihood of the Ulundi community in a sustainable manner.

Objective 5: To examine the importance and value of conserving culture for future generations.

Hypothesis 5: *That Ulundi community do not conserve culture for future generations.*

Objective 6: To establish the level of participation by Ulundi community in cultural tourism activities.

Hypothesis 6: *That Ulundi community do not participate in cultural tourism activities.*

In an attempt to achieve the abovementioned objectives and related hypotheses a questionnaire was distributed to communities in and around Ulundi to gather relevant information. What follows is the analysis and interpretation of data gathered from one hundred twenty five (125). The information gathered is therefore presented in tables and graphs as it emerged from the responses of subjects. The interpretation process tries to give justification for the analytic findings of data. Since the study dealt with finding out whether cultural tourism is a development vehicle around Ulundi, looking at people's perceptions and expectations, the results are presented into two parts, demographic related information and information related to cultural tourism as a development resource.

4.3 ANALYSIS OF DEMOGRAPHIC AND ECONOMIC VARIABLES

The information gathered is therefore presented in tables and graphs as it emerged from the responses of subjects. The interpretation process will be trying to give some justifications for the analytic findings of data. Since the

study deals with the perceptions and expectations, the results are subdivided into two parts, demographic related information, and cultural tourism perceptions and expectations of the Ulundi community.

4.3.1 Demographic Variables

Demographic information reflects the personal attributes of respondents. These respondents differed widely with respect to personal attributes, age, gender, marital status and level of education.

TABLE 4.1 DEMOGRAPHIC CHARACTERISTICS OF RESPONDENTS

[n=125]

VARIABLE	SUB-VARIABLE	ABSOLUTE FREQUENCY	FREQUENCY PERCENTAGE
Age	21-30	68	55
	31-40	24	19
	41-45	14	11
	46-55	09	07
	65 Above	10	08
	TOTAL	125	100
Gender	Male	66	53
	Female	59	47
	TOTAL	125	100
Education	Uneducated	14	11
	Below Grade10	12	09
	Grade 10-12	57	46
	Tertiary Educ.	42	34
	TOTAL	125	100
Marital Status	Single	92	74
	Married	25	20
	Widowed	05	04
	Divorced	03	02
	TOTAL	125	100

The information gathered here was instrumental in the interpretation of the data and study at large. Responding to the topic “Cultural tourism as development vehicle 53 percent of the respondents were males and 47 percent were females. The total number of respondents was 125. In Table 4.1, female respondents make the majority of respondents and males [47%] the minority. There was no large margin between males and females. A possible reason why there is no remarkable difference between males and females is that the area is largely rural; the ratio of higher males to females could be viewed as a rural phenomenon. Generally, such a ratio could also be aggravated by the fact that males have been retrenched in the developed areas therefore return home. This socio-economic status could impact on the social wellbeing of the area because of the increased burden on women to head households, because of being disadvantaged in terms of education and income level. As a corrective response, therefore, any tourism development project should consider both men and women and take their special socio-economic circumstances into consideration. One immediately thinks of art and crafts centres as obvious examples.

With regard to the distribution of respondents by age, a majority [55%] of respondents were between the ages 21 to 30 years, while 19 percent fall into the age group of 31 to 40 years. The 21-30 age-category was the majority probably because it was the age-group that was available and willing to respond to the questionnaires. One observes an enormous contribution of tourism to human resource development as many of these young people can contribute greatly in the development of the country as they still have many years to live.

Table 4.1 also indicates that the largest percentage of respondents [46%] has some form of secondary education, whilst a fewer [34%] have formal tertiary training. This could also be attributed to the fact that high school going learners are currently doing tourism as a subject, therefore were willing to respond to the questionnaire. Most significant is the fact that eleven 11 percent are illiterate. The latter implies that respondents in the study area lack financial support to further their studies because of the unemployment rate in the area. So the development and promotion of cultural tourism in the area can therefore be of help in creating job opportunities for the community of Ulundi/Ulundi.

Respondents were asked to reveal their marital status. In Table 4.1 above it is evident that the largest percentage [74%] of respondents was single. This is even confirmed by the ages of respondents who were between 21 and 30 as shown in Figure 4.1. Majority of respondents were in high school which is also confirms their marital status. The respondents who were married constituted only 20 percent while 4 percent were widowed, and only 2 percent were divorced.

4.3.2 Economic Variables

The economics related information also reflects the personal attributes of respondents in as far as their earning power is concerned. In this situation the respondents differed widely with respect to personal attributes such as demographic characteristics. The analysis in this category was restricted to the employment characteristics and income levels of respondents within the study area.

A relative large number of respondents, who are working, belong to the public sector. Most of them work either as teachers or government personnel. The respondents from this sector constituted about 18 percent. The respondents, who are self-employed, are either street-vendors, selling anything from fruits and vegetables to second-hand clothes, they constituted 14 percent. A sum of 18 percent of respondents is unemployed, and 10 percent is employed in the private sector. (Table 4.2) This shows that cultural tourism can create opportunities for those who are unemployed and it can also develop Ulundi as a cultural tourist destination.

Unemployment is a serious problem in South Africa, particularly affecting rural areas, unskilled and illiterate people, and Ulundi is no exception. This implies that the respondents are not engaged in gainful employment. If many people are not educated, employment opportunities are limited for people. In other words the education level of the community influences the rate of employment. Another contributing factor to this unemployment standard in the area is that there are no factories or industries where locals can be employed. There are also no training centres, and no empowerment programmes that are designed for the community members.

It is evident that the unemployment is clearly very high in the area of Ulundi. This can be ascribed to the fact that the community in the study area has inadequate information about cultural tourism and how it can help towards improving their socio-economic status. The employment status of respondents clearly indicates that the Ulundi community is largely constituted of low-income individuals. Given the high rate of unemployment in the area, it can be concluded that Ulundi community needs tangible socio-economic improvements

to stabilise the prevailing scenario. To the local community, tourism is one of the rare income earners that are likely to improve their living conditions. Although this community has very limited information about cultural tourism, they still hope for the better life which was promised.

TABLE 4.2 SOCIO-ECONOMIC CHARACTERISTICS OF RESPONDENTS [n=125]

VARIABLE	SUB-VARIABLE	ABSOLUTE FREQUENCY	FREQUENCY PERCENTAGE
Employment Status	Self employed	17	14
	Public sector	23	18
	Private sector	13	10
	Unemployed	18	14
	Pensioner	11	9
	Student	43	34
	TOTAL	125	100
Level of Income	<R1000	83	66
	R1001-R5000	21	17
	R5001-R10000	12	10
	R10001-R25000	4	3
	>R25000	5	4
	TOTAL	125	100

It becomes evident therefore that the economic status of Ulundi communities can only be improved, if they are motivated and encouraged to enter into formal education. Such education programmes should be based on the utilisation and preservation of available tourism resources in the area. Such initiatives could hopefully reverse the rate of unemployment in the community. If cultural tourism benefits had not remarkably improved lives of Ulundi community, it could be stated without any argument that the standard of living of Ulundi community would take some time improve.

As indicated in Table 4.2 above, one can notice that the level of income is in consonant with the level of employment which reflects that 18 percent of the sample is unemployed and only 23 percent is employed in the public sector while 34 percent are students. Significant percentages (66%) of respondents earn less than R1000. per month. General observation for this minimum was that respondents depended on social grants and street vending (self-employment) as their source of income hence this low income. Other respondents work as domestic workers and earn a minimum of R500. This seems to be consistent with the level of unemployment reflected earlier on. This high level of unemployment shows that the population of the area under study is adversely affected by poverty. It is upon these issues that hypothesis 2 which states "*that Ulundi community perceives cultural tourism as a vehicle which does not meet their expectations*" is accepted. It is also aggravated by the fact that the majority of respondents are high school students and those that have finished Matric and have no jobs. They wait a long time before they find employment and only require minimum training to equip them with necessary skills to work in the tourism industry.

Such low monthly income is also indicative of the fact that most respondents are unskilled and many of them are unemployed. A further 17 percent of respondents earns between R 1001 and R 5000. Only 4% of respondents earn more than R 25000. The latter amount is unreliable because it is mostly based on the monthly remuneration from the public and private sector. From this information, it emerged that the community of Ulundi is undoubtedly a low-income society and tourism has not yet improved the social condition of people.

It is for this reason that the community seems not to understand the value of cultural tourism, but would embrace any development initiative that would create employment for them. It was anticipated that the community feel it is not necessarily harvesting the fruits of cultural tourism. Hence, the tourism industry in this context is perceived not providing the expected job opportunities to the local community members. The cultural tourism concepts and how the community could benefit from it, is still hidden from them. It is undoubtedly true that Ulundi community still awaits tangible improvements such as jobs, development of infrastructure and many other developments.

4.4 AWARENESS AND UNDERSTANDING OF CULTURAL TOURISM

In order that the cultural tourism can be seen as a development vehicle in Ulundi and beneficial to the local people it has to be understood by them, which in any case they are expected to benefit from it. One of the objectives of the study was to reveal the level of understanding of cultural tourism within the study area.

Respondents were asked to indicate their understanding of the concept cultural tourism. On the basis of a standard definition of cultural tourism emphasising “travel to experience art and crafts, music, literature, dance, and theatre”, it emerged that 47 percent of respondents displayed a clearer understanding of the concept cultural tourism. Less than a quarter (18%) of respondents had an incorrect or narrow understanding of the concept.

From the analysis of respondents’ understanding of the concept ‘cultural tourism, it seemed to be in agreement with the respondents’ level of education which indicated that the largest percentage of respondents had some form of secondary education (46%), whilst few have formal tertiary training (34%)

therefore, were able to display a clearer understanding of the concept. Therefore hypothesis 3: “*that there is a high level of understanding of what cultural tourism entails*”, is accepted.

Respondents were also asked to rank statements on cultural tourism meaning in order of preference using the scale of 1-5. The responses were found to be interesting as indicated in Table 4.3.

TABLE 4:3 CULTURAL TOURISM STATEMENTS

RANK	STATEMENTS	FREQ.	%
1	All nature related tourist activities	11	9
2	Most activities related to the heritage	21	17
3	Travel to experience art and crafts, music, literature, dance and theatre	55	44
4	Travelling to religious and health related facilities	20	16
5	All history is cultural tourism	18	14

The ranked statements revealed that 44% of the respondents showed a fair understanding of what cultural tourism is all about. This viewpoint is in agreement with earlier findings identifying the respondents’ level of education. Majority (80%) of the respondents were better able to relate to the concept cultural tourism because of their higher educational and socio-economic level.

On the other hand, the reasons for the lack of understanding were attributed to the history of apartheid, inaccessibility of tourism facilities, absence of tourism education, and financial constraints. From this analysis and interpretation it is evident that Hypothesis 3, which states that: “*that there is a high level of understanding of what cultural tourism entails* is accepted. Nonetheless about 68 percent of the respondents thought that education and training were vital for

the development of cultural tourism in the area. Respondents repeatedly cited two main reasons for education and training:

- The possibility of attracting foreign capital and related job creation.
- Development of infrastructure and educational value.

In the case of Ulundi it is important to ensure that there is adequate education and training towards improving cultural tourism issues and opportunities.

Finally, respondents were asked to indicate who they thought should be responsible for providing education and training with regard to cultural tourism. The government sector was seen by 75 percent of the subjects as the main responsible authority. The reason is government are the main controllers of funding for community projects. Community organizations were perceived [22%] as the second most responsible authority

TABLE 4:4: CULTURAL TOURISM STATEMENTS REFLECTING PERCEPTIONS AND EXPECTATIONS (%)

PERCEPTUAL STATEMENTS	SA 1	A 2	U 3	D 4	SD 5
Cultural tourism is clearly understood in Ulundi	13	22	27	16	22
Cultural tourism is not really important in the Ulundi area	15	17	21	17	30
Cultural tourism activities are many in Ulundi	12	27	29	20	12
Cultural tourism is perceived as a vehicle which meets community's expectations	13	20	22	30	15
There are many benefits which results from cultural tourism in Ulundi	15	20	22	25	18
The community is involved in cultural tourism related tourism	11	23	22	23	20
The community has adequate information about cultural tourism	10	17	24	26	23
Many job opportunities have become available because of cultural tourism in Ulundi	11	20	27	25	17
Cultural tourism lessens the rate of unemployment in Ulundi	22	19	22	22	15

N= 125 Each respondent chose a single alternative from each category.

It is important to note that other structures such as non-governmental organisations and the media were considered as less responsible for providing education and training. The respondents in the area indicated a variety of expectations and perceptions about cultural tourism. The varying perceptions can be attributed to the number of factors such as inaccessibility of facilities, absence of tourism education, and financial constraints.

Other contributing factor stems from the legacy of apartheid. During those days facilities were set aside for specific populations groups. Table 4.4 shows a list of statements, which allowed respondents to express their perceptions and expectations towards cultural tourism. These statements also evaluated their opinions towards cultural tourism. The Likert scale was used for this purpose and statements weighed as follows: Strongly Agree-1; Agree-2; Undecided-3; Disagree-4; Strongly Disagree-5. The responses are in percentages.

Respondents were asked to express their degree of agreement or disagreement with the statements on five response categories. Nine statements were used to determine a number of factors. Firstly, how well Ulundi community understood cultural tourism. Secondly, their involvement in cultural tourism related matters.

Thirdly, the benefits acquired by the local community. Lastly, the cultural tourism activities available in the study area. Many respondents believed that social economic and infrastructure will improve because of tourism. The improvement in terms of proper tarred roads and basic services were a major concern to the majority of local people. From the afore-mentioned responses

it is clear that cultural tourism is still seen as the beacon of hope by Ulundi community towards improving the quality of life.

In as far as the cultural tourism benefits are concerned, it emerged that the community is relatively aware of tourism benefits. The only shortcoming is that they have not directly enjoyed those benefits for a long time. More than half of respondents agreed that there could be many benefits, which can be accrued from tourism in the study area. Nevertheless, the Ulundi community still remained positive about the future prospects of cultural tourism. In this regard, the outcomes show that Hypothesis 2, which states: *That the Ulundi community perceives cultural tourism as a vehicle which does not meet their expectation*, is therefore not supported.

4.5 PARTICIPATION IN COMMUNITY BASED CULTURAL TOURISM ACTIVITIES THAT PROMOTE TOURISM.

Relatively little information is available about cultural participation by communities in Ulundi. The lack of local market research is such that no comprehensive data had been collected on domestic tourist attendance at cultural facilities, nor information on their interests, motivation or other characteristics. In order to correct this situation in the area, it is recommended that Local tourism Authorities in the area have a body responsible for the collection of statistics on products and services provided by culture-leisure industry in Ulundi.

There are many factors that can limit the meaningful involvement of communities cultural tourism related activities. Some of these factors are stated

in the White Paper on tourism (DEAT, 1996). These include a complete lack of knowledge and misunderstanding of what tourism really is, past inequalities, and lack of involvement in planning, decision-making, promotion and development of tourism. These factors also emerged from the respondents in the study area.

TABLE 4.5 PARTICIPATION IN COMMUNITY BASED CULTURAL TOURISM ACTIVITIES THAT PROMOTE TOURISM

VARIABLE	FREQUENCY	PERCENTAGE
Yes	19	10%
No	94	75%
Not Sure	12	15%
TOTAL	125	100%

Respondents were asked to state and rate their participation in local tourism activities. The majority of the respondents (75%) disagreed that the community participates in cultural tourism activities. Possible reason for this viewpoint lies in the fact that during apartheid days you had to be white to gain access to tourism facilities. Only 10 percent agreed that the community does participate in tourism related activities. About 15 percent of the respondents were not sure whether the community participates or not in tourism related issues.

Respondents were therefore asked to give reasons for not participating in recreation activities. Approximately 58 percent of the respondents lacked information about cultural tourism and its related activities. Respondents indicated that they would like to know more about cultural tourism and how they can benefit from it. About 3 in 5 of the respondents (60%) attributed their

reason for not participating to lack of time because they are out of the area in search of employment and also lack of time due to family related commitments. On the other hand 26 percent indicated interest in cultural tourism related activities only that there are not aware of any existing cultural tourism development initiatives or programmes going on the area which are likely to present them with opportunities to participate.

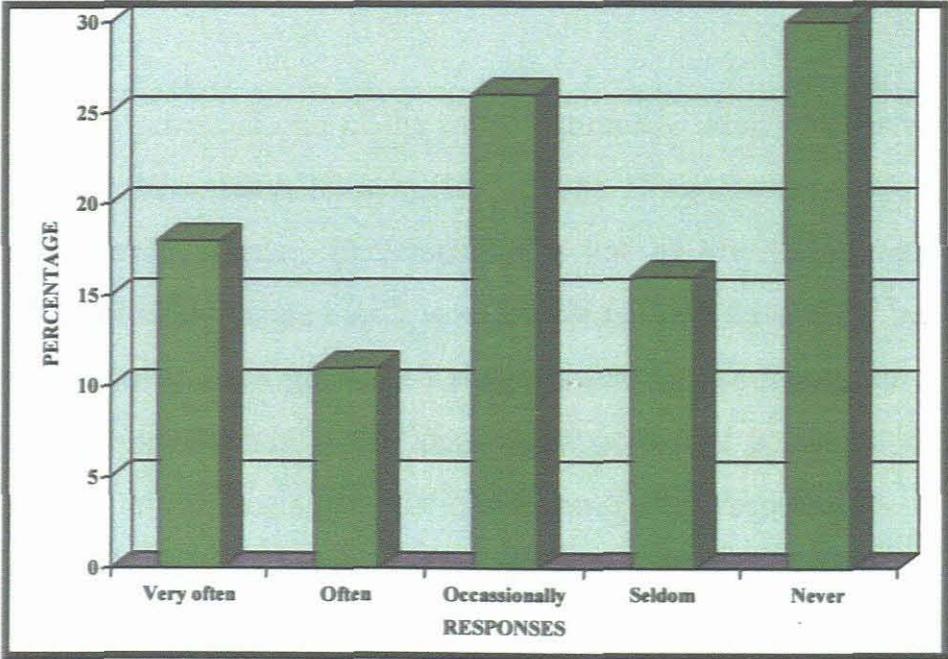
From the above findings it can be concluded that if Ulundi people are not involved in cultural tourism-related matters, it is without doubt that they are also not involved in decision-making concerning the promotion and development of cultural tourism and in the area. In this regard it would be reasonable to support Hypothesis 6, which states: “*that Ulundi community do not participate in cultural tourism activities*”.

A further analysis about the importance of visiting tourism attractions, with a view of addressing Hypothesis 6 which states that the community in the study area do not participate in cultural tourism activities. As such, in order to understand the rate at which respondents visit local tourism attractions, respondents were asked to rate their visit to local cultural tourism attractions using the following ratings Very often-1, Often-2, Occasionally-3, Seldom-4, Never-5 as shown in Figure 4.1.

For this study to be a success it is important to find out how often local people visit cultural attractions in the study area. This information is of utmost importance especially when tourism related decisions have to be taken. It is also crucial to involve people when you are informed about the perceptions towards a particular issue, which in this case cultural tourism. Studies have shown that

the behaviour of people is determined by their underlying perceptions towards a certain issue. The research undertaken in this present study area does not differ significantly from what has been suggested by the theoretical discussion engaged pursued in the previous two chapters.

FIGURE 4.1 VISIT TO LOCAL CULTURAL TOURISM
ATTRactions BY COMMUNITY MEMBERS



It was noticeable that 30 percent of respondents felt that they have never visited the local cultural tourism attractions. Such attractions include Ondini Cultural museum, Ulundi battlefield, King Mpande’s grave, Nodwengu museum etc. This viewpoint is in agreement with the findings made earlier that Ulundi community is not involved in cultural tourism-related matters. It is not surprising that Ulundi community members have no idea of what cultural tourism is. It must also be noted that 66 percent of respondents earn less than R1000 and depend greatly on social grants, therefore are poor and cannot afford

spend money visiting the local attractions. To some local members do not mean much them, so it still going to take great effort to conceived them about the importance of visiting such attractions. Hypothesis 6, which states: “*that Ulundi community does not participate in cultural tourism activities*”. In this regard it would be reasonable to support this hypothesis.

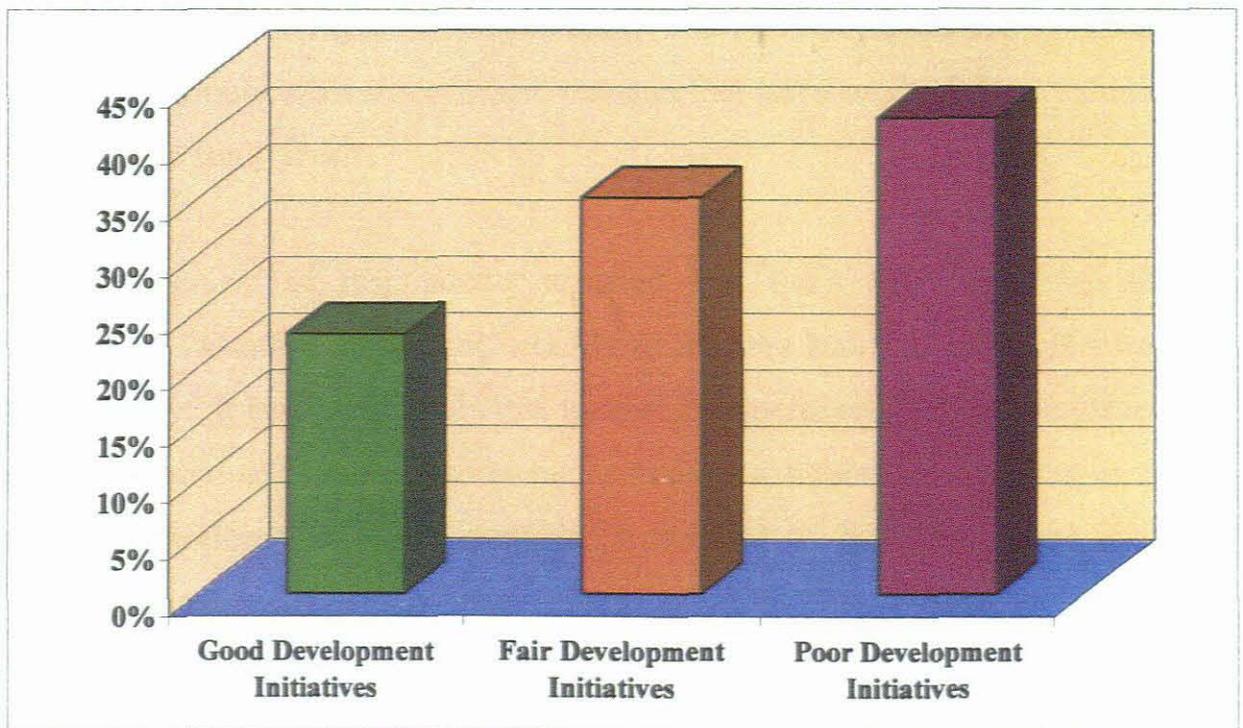
4.6 PERCEPTIONS OF CULTURAL TOURISM DEVELOPMENT INITIATIVES.

Tourism development is one of the most commonly used, but least understood expressions in the tourism lexicon (Hall 1998). Development means different things to different people. Development is one of the slippery terms in our tongue. It is often associated with words such as under or over or balanced, too little, too much, or just right which suggests that development has a structure, and that the speaker has some idea about how this structure ought to be developed. On the basis of this background, the respondents were asked whether there is any cultural tourism development initiative taking place in their area.

As shown in Figure 4.2, less than half [42%], though a sizable number of the respondents in the study area indicated that there are poor cultural tourism development initiatives. These respondents perceived a poor state of cultural tourism development initiatives because they are not personally involved in the planning and management of these development initiatives. Very few respondents [23%] consider the tourism development initiatives and facilities as being good for the area. About 35 percent of the respondents thought that the developmental situation is fair and perhaps does not require improvement. The

main reason for this response is that some of the existing cultural and heritage facilities are not in good condition and also are inaccessible. The local Ulundi cultural heritage authorities need to encourage more local people to participate in the usage and promotion of the various cultural tourism facilities in the area.

FIGURE 4.2: PERCEPTION OF CULTURAL TOURISM DEVELOPMENT INITIATIVES IN ULUNDI



Some of the noticeable tourism development initiatives indicated by respondents were the introduction of the Ulundi tourism office, Indonsa Arts and Craft Centre, the growing number of accommodation establishments, the improvement of Ulundi regional stadium and the upgrading of road P700 connecting Ulundi with the Hluhluwe/Umfolozi Game reserve.

In another related analysis, most respondents felt that tourism development in the study area is stagnant. Up to now it is evident that tourism has not lived up

the expectations of the local communities. A significant number of the respondents (64%) indicated that employment and infrastructural development as their most important spin-off to result from cultural tourism related activities. It is an undeniable truth that people in rural areas are desperately looking for employment in order to better their lives. From these findings it is reasonable not to support Hypothesis 4, which states: *“that cultural tourism benefits enhance the livelihood of Ulundi community in a sustainable manner”*. There have not been noticeable direct improvements that have resulted from cultural tourism in the study area.

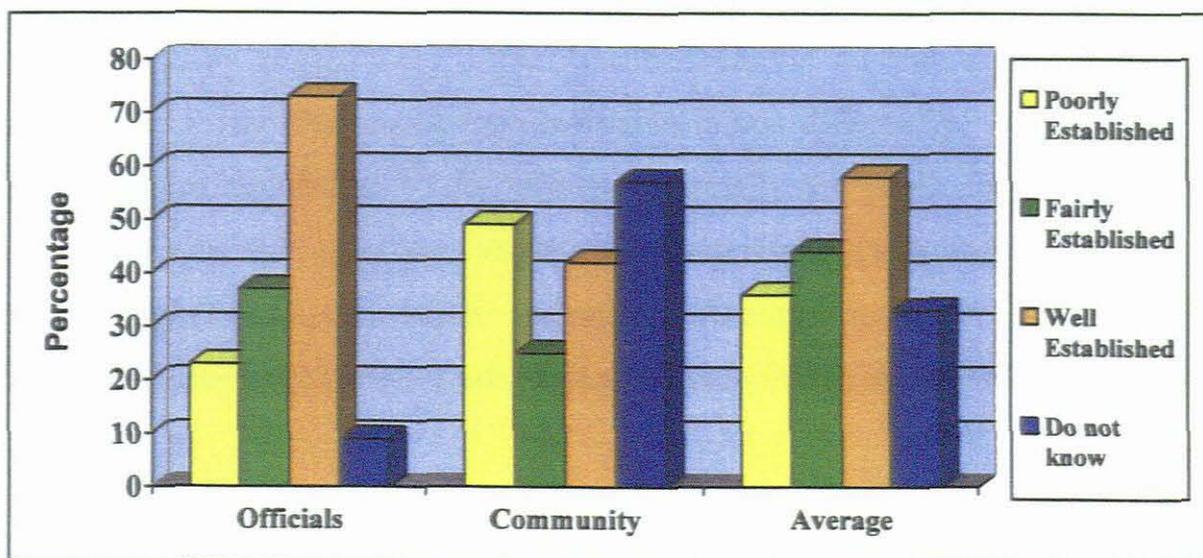
About 15 percent of respondents reported that there are visible tourism development initiatives happening steadily in the area however they still await more delivery. It is without doubt that tourism has increasingly been recognised by all provincial and local governments as making a substantial contribution to economic development. For example, a number of European cities have selected tourism as the strategic sector for local development. Tourism is often developed because it promises to generate employment, enhance community infrastructure and assist in revitalizing the flagging economies in the rural areas. From these findings it is important to reject Hypothesis 2 which states: *“That Ulundi community perceives cultural tourism as a vehicle which does not meet their expectations”*. The potential for tourism to contribute to the Ulundi economic development was echoed by the majority of respondents in the study area. Many still hoped that tourism can alleviate poverty and also curb out-migration of youth and other community members. An additional support for the finding described above, come from the responses to the question where respondents were to indicate who they thought was responsible for educating and promoting the local community about cultural tourism. What emerged was

that more than 50 percent of the respondents felt that the government was firstly responsible, and secondly the local community organisations, for educating and promoting cultural tourism in the study area.

4.7 COMMUNITY PERCEPTIONS ON CONSERVATION OF CULTURE

The encouragement of the community to sustain the conservation of culture as an aspect of ecotourism and sustainable development is a well recognised tourism practice. The notion of sustainable development, aims at meeting the needs of the present communities “without compromising the ability of future generations to meet their own needs” (WCED, 1987:8). Responding to the question of sustainability and about the importance of cultural conservation, respondents were asked to express their views with regard to the sustainability of cultural tourism in the study area.

FIGURE 4.3 PERCEIVED SUSTAINABILITY OR CONSERVATION OF CULTURE AMONG RESPONDENTS



[N = 125. Some of the subjects gave more than one response for each sub-variable]

A majority of the respondents [58%] on average, consisting of 73 percent of the officials and 47 percent of the community revealed that they thought the conservation of culture and heritage was well established in the study area. This view is supported by the abundant heritage sites, museums, monuments, arts and crafts available in the study area. It is significant to note that the majority of community members [57%] indicated that they were not sure or do not know about the existence of the conservation of culture and heritage in the study area. On the whole, the officials were more positive about the conservation of culture, whereas the community members were less positive about this matter of sustainability.

In other words, about 58 percent of the respondents thought that cultural conservation was vital for the promotion and development of cultural identity. On the contrary, about 36 percent and 33 percent of the respondents were negative and not sure, respectively about the establishment of the conservation of culture in the Ulundi area. Flowing from the analyses above, it is reasonable to reject Hypothesis 5, which states: “*That Ulundi community does not conserve culture for future generations.*” The possible reasons for this differentiated viewpoint lie in the fact that people perceive things differently. There is a general concern that Black South Africans especially the youth are gradually becoming Westernised and do not value culture and heritage substantially. In an effort to fight the latter, some respondents thought that there must be programmes aimed at promoting arts, culture and tourism in the Ulundi area.

It is envisaged that cultural and heritage tourism programmes would empower communities in Ulundi to utilize and fully exploit their creativity and innovative ideas in arts and culture. This situation is expected to promote tourism and also

contribute towards optimizing the economic benefits of cultural tourism to the local community. When respondents were asked about the importance of conserving culture, a significant majority [73% + 37% and 47% + 25%] was by implication, able to indicate that culture and heritage will enhance the expression of their cultural identity and revive a sense of pride especially to the youth in the area. Thus hypothesis 5 which states: “*That Ulundi community does not conserve culture for future generations,*” is rejected.

It is a fact that cultural identity sells among visitors. Tourists are seeking authentic cultural products. They do not want to find that the calabash they buy in Ulundi was made in China. Indigenous arts and crafts sold to tourists need to be genuine and must provide a fair return and due acknowledgement to those who created them. For tourism purposes much can be done to create a culturally identity through the adaptive use of traditional artefacts and handicrafts.

Recognising the importance of cultural conservation, respondents further stated that Ulundi communities would also have a strong sense of place. A sense of place arises where people feel a particular attachment or personal relationship to an area in which local knowledge and human contacts are meaningfully maintained. People demonstrate their sense of place when they apply their moral or aesthetic discernment to sites and locations (Hall 1998). Hall further states that people may only consciously notice the unique qualities of their place when they are away from it or when it is being rapidly altered. It is without doubt that traditional communities in the study area have an intense attachment to Ulundi area as it is the home of their ancestors, and bears unchanging aspects of historical significance to the local communities.

Some respondents out of desperation envisaged that the conservation and promotion of arts and culture in the area could provide them with jobs and therefore could improve their socio-economic status. The preceding discussions highlighted the broad range of effects that conservation of culture can have on local communities and tourism in the area. It is virtually impossible to entirely shut out tourism, culture from conservation. Therefore, the task that faces both tourism planners and tourism industry in Ulundi is the design of forms of tourism development that are accepted by the host communities and are appropriate to their social, economic and physical setting.

4.8 CONCLUSION

This chapter has attempted to analyse and interpret cultural tourism as perceived and outlined by local residents of Ulundi. From the reported findings it can be concluded that there are positive signs towards embracing cultural tourism as a development vehicle despite the respondents' varied personal attributes and perception of the concept.

The findings indicated that the local community had somehow have been exposed to the concept 'cultural tourism' and have developed interests; however had an incorrect or narrow understanding of the concept which was mainly attributed to the history of apartheid government in South Africa. Majority of respondents recommended that tourism education and training will help create awareness about cultural tourism and its prospects and will cause them to appreciate its benefits even more. It is without doubt that education and training poses a serious challenge for the authorities in order for the area to fully maximise its tourism potential.

CHAPTER 5

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 INTRODUCTION

This chapter concentrates on the findings that have arisen from analysis and interpretation of data. The information at hand was primarily assembled through sets of questionnaires that were delivered personally to respondents. The questions were structured in relation to the objectives of the study, so as to achieve desired results. The respondents remained anonymous to observe the ethics of research and to honour the promise between the interviewee and interviewer.

This chapter intends giving a summary of the whole study. Some valid conclusions are drawn from the findings and recommendations are made thereafter. The purpose of the study has been to investigate the perceptions and expectations of the community in Ulundi with regard to cultural tourism as a development vehicle in the area.

5.2 SUMMARY OF THE STUDY

The study has attempted to give a reasonably well-argued presentation of the research problem. The study has presented theoretical framework analysis

through to an empirical analysis of the study, ranging from chapters 1 to chapter 5. The summary of these chapters is presented below:

Chapter 1 highlighted the orientation of the study. It did this by introducing the concepts that would be dealt with in the study. The concepts that were prevalent in the study were defined and contextualized to study. Such concepts included cultural tourism, prospects, perceptions, development, community etc. The chapter also represented objectives of the study which served as guidelines of how the study should be conducted and also provided the statements of hypotheses upon which most findings of the study were based.

The chapter further provided the methodology of data collection and analysis. The designed questionnaire proved to be effective when data was collected, and the computer program Statistical Package for the Social Science (SPSS) was used when data was analysed. Frequency tables and graphs were used to show the responses of subjects from a questionnaire administered.

Chapter 2 is the main theoretical framework section, which reviews the literature studied. The chapter reflected what scholars or researchers in the tourism field have written in relation to the topic. It provided a framework for purposes of generating hypotheses for the study. Among other important issues this chapter looked at were the perceptions of various communities and their expectations in cultural tourism.

Furthermore, chapter 2 explored factors which caused the existence of such specific perceptions on cultural tourism. These factors include the lack of understanding towards the term of cultural tourism, the expectations that people

have about the benefits which results from cultural tourism and the perceptions that the Ulundi community has on the issue of preserving cultural tourism resource base in the study area. Such information was quite relevant to this study, because Ulundi community has little or no knowledge about the importance of cultural tourism, and they seem to have been less involved in cultural tourism development.

It was noticeable from the responses that such factors were as result of limited involvement of local communities in planning, decision-making and promotion of cultural tourism in the area. Another noticeable factor was inadequate information and awareness of cultural tourism issues. The findings of the study indicated that the majority of respondents highlighted that there is a need for cultural tourism awareness programmes in order to encourage active participation and contribution of Ulundi community in cultural tourism related matters.

The study would not have been complete without the physical setting chapter (Chapter 3), which gave the actual map location of the study area, which is Ulundi. This area is situated at latitude 28°00'-28°25'S and longitude 32°25'-32°30'E. The temperature in this area ranges from 12-21°C minimum to 20-30°C maximum. The annual rainfall is about 2000mm. Such temperature is ideal for enjoying the stay in the area.

Chapter 4 is one of the most important chapters of the study. It deals with the presentation of data collection, data analysis and data interpretation. Data collected was presented in both qualitative and quantitative forms. Tables and figures were used to clarify data collected. First data presented was the

demographic information of the respondents so as to provide the reader with background information of the respondents. In as far as this section is concerned; data presented a wide variety of personal attributes. Although the respondents differed widely with regards to personal attributes, they still had different perceptions and expectations towards cultural tourism and its benefits.

Largely people expect to see tangible improvements such as provision infrastructure, job opportunities, and many other developments. So far cultural tourism has not met community's level of expectations. This chapter also served as a basis upon which the hypotheses were tested.

The study ends with a closing chapter (Chapter 5) which gave a summary of what the study was about and what it had achieved. It also gave general conclusions of the study and also suggested recommendations where possible.

5.3 GENERAL CONCLUSIONS

In order to make an educated foundation for the analysis and conclusive interpretation it is necessary to design some statements of hypotheses. Such statements intend to assist in asking questions and providing educated answers. All the hypotheses in this study sought to identify perceptions, levels of participation, awareness and expectations of Ulundi community towards cultural tourism and its prospects.

The results of the study supported or rejected some of the specific hypotheses with varying degrees of strength. A variety of these hypotheses, which were narrowed down to achieve objectives, are now presented in the next section.

5.3.1 Cultural tourism perceptions and expectations

The community of Ulundi displayed a variety of perceptions and expectations about cultural tourism. This varying perceptions stemmed from the fact that cultural tourism concept is relatively new to the community of Ulundi. The results of the study showed a positive perception of cultural tourism within the study area. Many of them believe that socio-economic status and infrastructure will certainly improve because of tourism.

The community is well aware of tourism benefits, but the only limitation is that they have been excluded from these benefits for a long time, in a sense that they are not involved in decision-making process. As a result of this exclusion in tourism the community still lacks knowledge about tourism issues. From this discussion it is clear that cultural tourism is still viewed as a beacon of hope by Ulundi community.

5.3.2 Participation in community based cultural tourism activities that promote tourism

It had been hypothesised that there Ulundi community do not participate actively in cultural tourism activities. The majority of the respondents (75%) disagreed that the community participates in cultural tourism activities and only 10 percent agreed that the community does participate in tourism related activities. About 15 percent of the respondents were not sure whether the community participates or not in cultural tourism related activities. The findings revealed that the participation of Ulundi community in cultural tourism was found to be minimal. This may be as result of inadequate exposure to the activities of this nature. Another important factor behind this low level of

participation identified from the findings was limited number and access to cultural tourism resources and facilities.

It is also important to mention that local community has not been presented with opportunities to participate in cultural tourism activities. Also not to be overlooked is the issue of disposable income due to the low levels of income of the respondents. It can therefore be concluded that if people are not involved in tourism-related matters it stands to reason that they are also not involved in decision-making process and they do not participate in matters concerning tourism in their area. Based on the findings of the study regarding community participation in cultural tourism, it would be reasonable to support Hypothesis 6, which states: “*that Ulundi community do not participate in cultural tourism activities*”.

5.3.3 Utilisation of cultural tourism resources

Cultural tourism resources are available in Ulundi area, the only challenge facing the community is lack of information and exposure on how these resources can be accessed. Respondents admitted to having not visited cultural tourism facilities that are found in the area. This could be attributed to the fact that the community is not familiar with the tourism facilities that are available in their area. Inability to access these attractions has resulted from the community devaluing these attractions.

5.4 RECOMMENDATIONS

The study revealed a substantial amount of facts about the perceptions, and expectations about cultural tourism in the study area. It showed that there exist

a general positive perception about tourism but is faced with a number of challenges limiting the effective growth and development of the tourism industry in the area of Ulundi. In any given problematic situation, the elementary step towards reaching a successful resolution is to first understand the cause and nature of the problem. Therefore Ulundi community's perceptions towards cultural tourism cannot be studied in isolation but should be understood within the context of historical disadvantaged communities. In order to redress these imbalances it is important to consider governmental initiatives already in place to encourage active involvement of communities in the tourism industry.

5.4.1 Cultural tourism awareness

One of the objectives of the study was to reveal the level of understanding of cultural tourism within the study area. It emerged from the findings that 47 percent of respondents displayed a clearer understanding of the concept cultural tourism and less than a quarter (18%) had a limited knowledge of the concept. It was on the basis of such information that hypothesis 3: "*that there is a high level of understanding of what cultural tourism entails*", was accepted.

The majority of respondents felt it was necessary for the community to be empowered with cultural tourism knowledge. This means the local authorities in the area create platforms aimed at educating the community with cultural tourism knowledge.

Key actions in this regard are the development of various awareness programmes using a wide range of tools. For instance, the use of local radio station "Radio Zululand". Locals can be made aware of cultural tourism issues

happening around them. Cultural tourism articles must be published in the local newspaper called “Ezasekhaya”. These articles should be written in Zulu, the language the majority of local communities understand. This newspaper is free of charge and should be readily available in public places like bus ranks, banks and local supermarkets etc. Another tool would be to organize tourism workshops and symposiums to provide information and assistance required by prospective entrepreneurs in the tourism industry. Furthermore with the recent development in the education system of this country, travel and tourism has been introduced to high schools as a subject.

A relative number of schools in the area have incorporated travel and tourism in the existing curriculum. With regard to the majority of respondents in the area who were high school students, it is undoubtedly true that this will serve as a developmental tool to facilitate entry into the tourism industry and also bring awareness to the benefits of tourism. It is also interesting to note that this will lead to self-sufficiency and therefore reduce reliance on imported skills as stated in the White Paper (The Development and Promotion in Tourism in South Africa, 1996). Another area of equal importance is to encourage the Ulundi community to seek partnership with the well established tourism private sector.

Such partnerships will facilitate a direct community involvement in the industry and raise awareness of the product requirements of this industry and help them network with companies which are already active in this sector. It is at this level that the benefits of tourism should be fully experienced by the community. It is also recommendable that there should be Ulundi tourism information service centre which will provide a comprehensive information service to both visitors and local community. The information centre will act as a key mechanism for

the distribution of tourism information through the selective use of the media such as brochures, newsletters and pamphlets etc. In conclusion it is clear that tourism education and training can contribute immensely to the development and promotion of tourism in the area of Ulundi.

5.4.2 Promotion of cultural tourism activities

Ulundi is an ideal base from which to explore the rich culture of the Zulus, and a place of tradition and customs. To ensure that the locals participate in local cultural tourism activities, it is important that the local community be encouraged to organise an annual cultural event where locals will be given a platform to showcase their customs and traditions. Such an event will not only draw locals to participate, even foreign visitors could make it their habit to visit this part of the country annually. And this in turn leads to the renewed pride of the Zulu culture. It can also be recommended that local tourist attractions have discounted fares as a means to make tourism facilities accessible to the local people.

As the area of Ulundi is mostly rural, a relative number of women in this area are involved in arts and crafts projects which are likely to play a significant role in the promotion and development of cultural tourism. These women should be encouraged to take advantage of entrepreneurial opportunities provided by the tourism sector.

5.4.3 Provision of infrastructure for cultural tourism development

To achieve the true potential of tourism in Ulundi, provision of facilities and infrastructure seem critical. It is true that a number of prime tourism attractions are not located in Ulundi CBD but in the rural areas. Continuous maintenance

and upgrading of roads and provision of basic services such water and electricity will improve accessibility and mobility to those tourism attractions. With an improved infrastructure, it would become easier for businesses to invest in Ulundi and with proper roads and basic services, hotels can be built and shopping and leisure centres provided in the area of Ulundi. These will not only stimulate further growth of tourism, but can also be used by local people. In addition to improved infrastructure, a proper tourism signage must be displayed to ensure clear visibility and branding of tourism attractions and facilities in a manner in which they are attractive tourists. It is without doubt then, tourism in Ulundi will improve once they have reliable tourism infrastructure and can therefore engage in an extensive marketing and promotion of the area as a tourist destination.

5.4.4 Marketing and promotion of Ulundi

George (2001) defines marketing as being about consumers-how to find them, satisfy them and how to keep them. The White Paper on Tourism (DEAT, 1996) states that an important success factor in the development of tourism is effective and creative promotion of the destination, Ulundi is no exception. The potential of Ulundi tourism lies heavily on how effective the area is marketed and promoted. As part of the marketing and promotion efforts emphasis should be placed on promoting historical cultural attractions found in the area. Even local people should be encouraged to visit tourism attractions among them. Such promotion can only be performed effectively through an all-inclusive approach, involving all stakeholders- that is the business sector local government authorities, labour and urban and rural communities. It is common knowledge that the through effective marketing and promotion of Ulundi as a tourist destination, the rate of visitors will surely increase.

It is an undeniable fact that concerns over visitors safety will therefore be of utmost importance. It is quite crucial that the message of safety and security of visitors becomes part of the marketing and promotion of tourism in Ulundi. Well defined safety and security measures are likely to be the major draw card to visitors. So through coordinated efforts, Ulundi community can work together to ensure maximum safety of visitors. Local community should be encouraged to get involved in policing their area. If the community policing structures can be put in place, they could assist in identification of any criminal activity that may targeted at tourists.

5.4.5 Access to finance

It is common knowledge that finance is the core for every business. The availability of finance to develop and promote the tourism industry is also critically important for the industry's further development and growth. Lack of access to finance has been generally viewed as one key challenge restricting tourism development in Ulundi. Historically Black people have only been involved in the tourism industry as workers and not as owners of tourism businesses. Continuous efforts are therefore needed to cultivate a culture of entrepreneurship among Black communities in the area.

Limited access to finance by black communities could be attributed to a number of factors. Such factors may include the lack of assets in the form of land or home ownership that would act as security for loans, requirement of substantial security and collateral, request for submissions such as business and marketing plans and little 'technical assistance' or guidance in the preparation of such, lack of localised institutions that provide funding (White Paper: The Development

and Promotion of Tourism in South Africa, 1996). It is therefore advisable for local communities to form consortiums in order for them to successfully tackle any entrepreneurial opportunity that comes along.

Another alternative could be for Ulundi community to seek partnership opportunities with existing tourism private enterprises to assist them in securing financial assistance without difficulty. It is also recommendable that business skills training programmes be put in place to assist emerging local tourism entrepreneurs in operating their businesses in a viable and sustainable manner.

5.4.6 Youth development programmes

The findings of the study indicated that the majority of respondents were relatively young and literate. This implies that that they can be a reliable resource for sustainable tourism development. Young people still have a critical role to play in the growth and development of the tourism.

The government should consider establishing special programmes aimed at addressing the needs of the youth, in particular to address backlogs in training, job creation and recreation. Such programmes include the encouragement and development of youth travel where young people should be encouraged to travel. Young people could be offered special fares for travel and accommodation. Furthermore, they can be empowered through the creation of summer jobs in the tourism industry so as to expose them at an early age to the travel and tourism industry. This could include for example internships at the local accommodation establishments and restaurants, tour guides, trackers, and hospitality ambassadors at airports, points of interest and tourist attractions.

It is important, however that all stakeholders in the area work collaboratively to ensure that these government programmes are implemented within stipulated parameters. The encouragement of youth tourism will not only benefit the local community but the country at large.

5.5 CONCLUSION

The study revealed a substantial amount of evidence about the perception and expectations about tourism and the tourism industry. Although the cultural tourism concept was still ideological, Ulundi community still expects to see great improvements. From the responses given, it was evident that tourism is viewed as a beacon of by the majority of respondents. Generally, employment featured prominently among the expectations respondents had from tourism.

The participation of the community in local cultural tourism was found to be minimal. This was a result of limited exposure to local tourism activities taking place around them. It was evident that the majority still lack basic tourism knowledge, so their participation will surely be minimal. Until the period when the Ulundi community will have sound knowledge about cultural tourism and also become part of the decision-making process, this will surely manifest itself through maximum participation and involvement of the local community.

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APPENDICES

Appendix-A:	A questionnaire to the local communities
Appendix-B	Transmittal Letter

APPENDIX – A

QUESTIONNAIRE TO THE LOCAL COMMUNITIES



**UNIVERSITY OF ZULULAND
CENTRE FOR RECREATION AND TOURISM
RESEARCH PROJECT QUESTIONNAIRE**

**TOPIC:
CULTURAL TOURISM AS DEVELOPMENT VEHICLE
IN ULUNDI: PERCEPTION AND PROSPECTS**

Dear Respondent-

Please read the questions carefully and respond honestly and to the best of your feeling. I pledge as a researcher that the information will be treated with strictest confidentiality. For this reason *do not* write anything that will reveal your identity, e.g. name or surname etc.

This questionnaire *does not* elicit any **right** or **wrong** answers. It all depends on **how** the questions or statements apply to you personally.

Thanking you in advance for your willingness to participate.

APPENDIX A

An interview questionnaire on:

CULTURAL TOURISM AS DEVELOPMENT VEHICLE IN ULUNDI: PERCEPTIONS AND PROSPECTS.

Please use a cross to answer the following questions.

SECTION A: BIOGRAPHIC INFORMATION

1. Gender

Male	01	
Female	02	

2. Age

21-30	01	
31-40	02	
41-45	03	
46-55	04	
>65	05	

3. Marital status

Single	01	
Married	02	
Widowed	03	
Divorced	04	

4. Level of education

Uneducated	01	
Grade 10	02	
Grade 10-12	03	
Tertiary education	04	

5. Income level

Less than R1000	01	
R 1001 to R 5000	02	
R 5001 to R 10000	03	
R 10001 to R25000	04	
More than R25000	05	

6. Employment

Self-employed	01	
Public sector	02	
Private sector	03	
Unemployed	04	
Pensioner	05	
Student	06	

SECTION B: PERCEPTIONS AND EXPECTATIONS

7. Do you understand what cultural tourism means?

Yes	01	
No	02	
Not sure	03	

8. To me cultural tourism means:

[Rank statements below in order of preference using 1-5]

1. All nature related touristic activities.	
2. Most activities related to the heritage.	
3. Travel to experience art and crafts, music, literature, dance and theatre	
4. Travelling to religious and health related facilities.	
5. All that is history is cultural tourism.	

9. Rate your level of understanding of the following cultural tourism aspects.

Mark using the following ratings: Excellent=1, Very good=2, Good=3, Fair=4, Poor=5

	1	2	3	4	5
Concept of cultural tourism					
Nature of cultural tourism					
Advantages of cultural tourism					
Disadvantages of cultural tourism					
Cultural attractions					

10. Do you think it is important for Ulundi community to be educated about cultural tourism issues

Yes	01	
No	02	
Not sure	03	

11. If yes, state why?

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.....

12. Who do you think should be responsible in educating the local community about cultural tourism?

Government officials	01	
Community organisations	02	
Media	03	
Other	04	

13. What do you expect to gain from cultural tourism related activities in Ulundi?

Employment	01	
Infrastructural development	02	
Cultural awareness	03	
Education	04	
Other	05	

14. Is there any cultural tourism development initiatives/strategy taking place in your area?

Yes	01	
No	02	
Not sure	03	

15. If yes, state those initiatives/strategies

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16. Do you participate in any community based cultural activities that promote tourism?

Yes	01	
No	02	
Not sure	03	

17. If yes, specify

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18. How often have you visited any of use the following local cultural attractions?

Mark using the following ratings: **Very often=1, Often=2, Occasionally=3, Seldom=4, Never=5**

	1	2	3	4	5
Ondini Cultural Museum					
Spirit of Emakhosini-Ophathe					
Ulundi Battlefield					
Dingaanstaat					
King Mpande's grave					
Gqokli Hill					

19. Do you think it is necessary to conserve culture for future generations?

20. If yes, state why?

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.....

21. Do you know any household in your area that depends on cultural tourism for survival?

Know several	01	
Know very few	02	
Do not know any	03	
None existent at all	04	

22. Use the ratings to evaluate the statements given below: Strongly Agree=1, Agree=2, Disagree=3, Undecided=4, Strongly Disagree=5

	1	2	3	4	5
Cultural tourism is clearly understood in Ulundi					
Cultural tourism is not really important in Ulundi					
Cultural tourism activities are many in Ulundi					
Cultural tourism is perceived as a vehicle which meets community's expectations					
There are many benefits which result from tourism related in Ulundi					
The community has adequate information about cultural tourism					
Many jobs opportunities have become available because of cultural tourism in Ulundi					
Cultural tourism has lessened the rate of unemployment in Ulundi					

23 What do you think is the future of cultural tourism in Ulundi?

The future is not good	01	
Cultural tourism has a potential for development	02	
Cultural tourism has no potential for development	03	
The future is bright/good	04	

24 General comment

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APPENDIX – B

**University of
Zululand:**

**CENTRE FOR RECREATION
& TOURISM**



**Private Bag X1001
KwaDlangezwa 3886
South Africa
Tel: 035 902 6719
Fax: 035-902 6073**

Ref:

22 November 2005

To whom it may concern

Dear Sir /Madam

RE: REQUEST TO CONDUCT RESEARCH

Ms Dlomo Penelope Lulu is part-time student at the University of Zululand doing a degree of Masters in Recreation and Tourism [MRT]. The attached questionnaire is part of her research project seeking to establish how cultural tourism portrays itself as a medium for community development in the study area, the Mahlabathini Magisterial District. The title of the research project is:

***Cultural Tourism as a Development Vehicle in Ulundi:
Perceptions and Prospects***

This research is undertaken mainly for academics purposes in Ulundi. It is hoped that the findings of the study will make a meaningful contribution to the

fields of tourism and understanding of tourism among local people and KwaZulu-Natal as a whole.

All information collected from you through this questionnaire will be kept in strict confidence.

Your assistance in this regard will be highly appreciated.

Yours faithfully

L.M Magi (Prof.)

Co-ordinator MRT-PDRT Programme
Centre for Recreation and Tourism
University of Zululand

cc. Ms P.L. Dlomo (Researcher)