

# **Cultural Heritage Tourism Strategy and Action Plan for Cape Town**

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**City of Cape Town**

**PHASE 3: Policy principles**

**PHASE 4: Strategy**

**PHASE 5: Action Plan**

**FINAL REPORT**

**Prepared by:**

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## 1 Introduction

### 1.1 Background

The City of Cape Town has formulated a Tourism Development Framework that focuses on key tourism areas essential to the future development and positioning of Cape Town as a world-class tourism destination with a competitive edge.

Recognising that Cape Town's attraction as a visitor destination is largely based on its unique cultural and heritage resources, and that the diversity of cultures, lifestyles, heritage and environments sets it apart from many other cities, the Tourism Development Framework identified culture and heritage as one of the five key niche markets for Cape Town.

EDGE Tourism Solutions has been appointed by the City of Cape Town to prepare a Cultural Heritage Tourism Strategy and an Action Plan.

### 1.2 Purpose of the report

The project consists of five phases, being:

- Phase 1: Project initiation
- Phase 2: Status quo
- Phase 3: Policy Principles and guidelines
- Phase 4: Cultural Heritage Tourism Strategy
- Phase 5: Action Plan

This report reflects the output of Phase 3 to 5.

## 2 Situational analysis: a summary of key points

### 2.1 Cultural heritage

The Situational Analysis included in the Phase 2 Report provides a detailed definition of the term 'cultural heritage' to encompass **places**, including buildings, structures, streetscapes, and cultural landscapes; **artefacts** and; the **oral traditions, rituals, performances and social practices** that individuals, communities and groups recognise as part of their cultural heritage.

### 2.2 Relevant policies and strategies

The Situational Analysis outlines key policies and strategies which have informed the development of this strategy. These are listed below:

**Table 1 Relevant policies and strategies**

• ICOMOS International Cultural Tourism Charter, 1999	• White Paper on the development and promotion of tourism in South Africa,
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<ul style="list-style-type: none"> <li>• National Heritage Resources Act, No 25 of 1999</li> <li>• The City of Cape Town's Integrated Metropolitan Environmental Policy (IMEP) Cultural Heritage Strategy 2005</li> <li>• The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2003</li> <li>• The ICOMOS International Cultural Tourism Charter, 1999</li> <li>• The Convention Concerning the Protection of the World Cultural and Natural Heritage, 1972</li> <li>• Operational Guidelines for the Implementation of the World Heritage Convention, 2008</li> </ul>	<p>1996</p> <ul style="list-style-type: none"> <li>• Cape Town Declaration, 2002</li> <li>• National Responsible Tourism Guidelines, 2002</li> <li>• National Tourism Sector Strategy, 2011</li> <li>• National Minimum Standard for Responsible Tourism, 2011</li> <li>• Tourism Development Framework for Cape Town, 2005</li> <li>• City of Cape Town Responsible Tourism Policy, 2009</li> </ul>
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### 2.3 Cape Town's cultural heritage and cultural heritage tourism resources

The Situational Analysis details cultural heritage tourism resources including:

- Cultural heritage sites, landscapes, precincts, ensembles, buildings, archaeological sites and burial grounds;
- Sites of interpretation including museums, monuments, memorials and interpretive centres;
- Sites associated with intangible heritage;
- Contemporary events and activities that draw on or reflect elements of Cape Town's cultural and regional heritage and;
- Guided, self-guided or interpreted routes and tours.

These resources cover diverse themes or episodes in the story of Cape Town. These are covered in depth in section 2.4.2 of the Situational Analysis.

Cultural heritage resources and sites encompass a broad range of themes including:

- Sites associated with the struggle for democracy/apartheid legacy;
- Sites associated with slavery;
- Scenic landmarks including iconic sites of cultural significance;
- Architecture of interest in both urban and rural environments;
- Areas and precincts of character
- Military, fortifications, battles and other military sites;
- Industrial history and industrial architecture and design;
- Places of worship and holy sites;
- Marine and port history, coastal and fishing;

- Labour including labour hostels, prisons and racially-based labour compounds;
- Science, medical history;
- Sport sites;
- Transport and historical transportation routes including rail routes and scenic drives and;
- Sites where environmental and cultural identity combine.

One of the key challenges addressed in the Situational Analysis is how to transform or develop a cultural heritage site into a tourism destination in a way that enhances visitor experience without compromising the integrity or authenticity of the heritage resource.

## **2.4 Constraints and opportunities**

The City of Cape Town is characterised by an extraordinary cultural diversity arising from its history as a port city at the southernmost tip of Africa; and its remarkable scenic landscape. This has resulted in a unique cultural environment which is demonstrated in all aspects of Cape Town life, from local cuisine to music and from street culture to art and architecture.

This vibrant diversity has been masked and constrained by the unequal distribution of resources and opportunities that result from a long history of racially-based and apartheid legislation which favoured the cultural history of some and marginalised the cultural history and practices of others.

The cultural heritage sector is fragmented; and institutions and organisations have little contact with each other. This hampers creative interaction and the development of a shared vision.

The Situational Analysis includes a detailed description of constraints and opportunities associated with this characterisation of the City.

## **2.5 Conclusions arising from the Situational Analysis**

The Situational Analysis concludes that Africa has a long history of multicultural influences shaping societies along the coastline of the continent. To the north, southern European and Arabic cultures have shaped and formed the landscapes, architecture and settlement patterns of the region. To the west, European colonists have left their mark upon the countries situated on the Atlantic coastline; on the east coast the Arabic and Asian traders have influenced cultural patterns.

Cape Town, at the southernmost tip of Africa, is unique in that it has served as the crossroads for all of these nations, and the city and its surrounds bears testimony to having been moulded by the influences of these diverse peoples and the impact of these people on the indigenous inhabitants.

This story is not adequately reflected in the way in which the history of the City is told in its heritage sites and places of interpretation. There are opportunities to refocus the City's

identity as a port city at the tip of Africa, promote and celebrate regionalism and the region's powerful sense of place, which demonstrates a unique culture, and way of life in an extraordinary natural setting and its contemporary character as a modern, vibrant urban environment.

The challenge of the strategy that follows is to identify the strategic interventions and processes that will unlock the City's potential as a vibrant cultural heritage tourism destination.

### **3 REFLECTION: "Our city is a big interactive museum without a curator"**

In their column, "Men About Town" published in the *Cape Times* on 11 July 2011, Mokena Makeka and Rory Williams described the City of Cape Town as a "big interactive museum without a curator" adding that:

*"Cape Town as a museum is bequeathed with an incredible wunderkammer in the guise of Table Mountain and the beaches, rivers, land and sea. To this cabinet we have added all manner of commercial, cultural and sporting wonders. We have added sub-texts and plot twists to the narrative that began long before the arrival of humans. We are not sole authors, but we are contributors of character, conflict, humour and despair. Collaborators with nature, and our work is far from done.*

*We observe the story, but we are immersed in it, telling it through our actions and passing it on through generations of residents. In this story, the city preserves memory in its buildings and spaces, but also erases and adds to it. There are creation and decay and burial of the things we prefer to forget,*

*Each chapter is an opportunity to take the plot forward and to curate another addition to the city as a growing gallery of memories, dreams, defeats and successes."*

This statement spells out some of the challenges and opportunities of working with diverse communities with different histories and traditions played out across a specific geographic area: the City of Cape Town.

Other challenges addressed broadly in the strategy are to:

- embrace diversity, accommodate the complex multi-layered character of the City, its people and places, and the story they tell, and to facilitate interaction between visitors and local people in ways that offer authentic experiences and insights without compromising the cultural heritage resource;
- think creatively and enrich the tourism product by working closely with the City's citizens to deepen their understanding of the past, celebrate their heritage and communicate it through appropriate tools, mechanisms and technologies and;
- overcome the legacy of an inequitable distribution of cultural resources, including museums and places of interpretation, resulting from apartheid planning and racially-based legislation.



- enhance the strong regional characteristics of the place - based on regional scenic qualities, a strong sense of place and a unique and diverse culture
- undertake and encourage urban regeneration, adaptive re-use of cultural resources and restoration as both a catalyst for and a by-product of cultural heritage tourism
- develop vibrant and people friendly city spaces, historic and cultural precincts of interest and enhance defined characters of spaces.
- build on and enhance existing private and public heritage and tourism initiatives in city spaces. These may be linked to large events, sporting events, markets, fairs, exhibitions and local celebrations.
- build on and enhance links with the sea, and linkages within spaces of character in order to develop a network of linked cultural tourism sites and enhance the sense of place.
- build on the internationally recognised image of Cape Town as one of the most attractive long haul destinations world wide and to market accordingly
- provide authentic tourism sites and experiences
- tie interpretation to real places for greater authenticity
- upgrade existing infrastructure and improve urban quality to enhance visitor experience and to find and design distinctive experiences that fit tourism requirements; and
- prioritise tourism development as an important part of economic and planning strategy

#### **4 A people centred, place based, narrative rich, approach to heritage tourism**

##### **4.1 Putting people first**

***“Cape Town has always been an attractive tourist destination. Our city boasts a magnificent natural landscape, a fascinating and complex history and a vast array of unique tourist activities. But at the centre of the appeal of Cape Town are the people of this city”.*** Councillor Grant Pascoe, Mayoral Committee member on Tourism, Events and marketing in the City of Cape Town. (Cape Times 8 December 2011 page 9)

Cape Town's cultural heritage has to do with its people: their lifestyles, diverse customs, traditions and histories – the places they have built and settled in, and the city they have shaped at the southernmost tip of Africa.

Situated at the southernmost tip of Africa, and used historically as a stopover on the sea route between the east and the west, Cape Town is a city which reflects the complex mix of the cultures, traditions and belief systems of the diverse people who have lived in, passed through or settled in it over time:

- The early indigenous people who made their home along the coast;
- Explorers and colonists from Europe;
- Travellers, prisoners and slaves from the East Indies and Asia;

- Black South Africans, whose exclusion during the apartheid era and inclusion in more recent years has profoundly shaped the city.
- Migrants from other parts of Africa and the world

As Mokeka and Williams note, citizens play twin roles in the interactive museum that is the City; they are both actors and observers. In a city as diverse as Cape Town, roles change from viewer to viewed, as people move across the landscape interacting with each other and with visitors.

Museums and historic precincts that put people at the heart of their activities have two features in common. Firstly, they pay careful attention to the way in which visitors experience their exhibits and facilities, and to their expectations and requirements. Secondly, especially if they deal with cultural heritage or local histories, they take care to acknowledge multiple interpretations and many voices; to be inclusive rather than exclusive; to avoid undue valorisation or wilful neglect and; to involve individuals and groups whose stories are told in every aspect of activity, from planning to interpretation and presentation.

A cultural heritage tourism strategy that claims to be *people-centred*, needs to be rooted in a deep understanding of its target market and their requirements and expectations as well as the expectations and experiences of those whose histories and traditions are woven into the overarching narrative and spelled out in more nuanced interpretations of its elements and, it also needs to respond to the need for local residents and visitors to reside, work and interact in a safe, secure and people-friendly environment.

A strategy that puts people first celebrates diversity, acknowledges common bonds, encourages interaction, builds social cohesion and promotes civic pride. Citizens who feel valued and 'at home' in their City are likely to be more open to welcoming others into it.

## **4.2 A place-based strategy**

***Cape Town is a unique tourist destination, a palimpsest of diverse cultural influences - evident in its architecture, music, lifestyle, arts and crafts and cuisine, and set within a spectacular biodiversity and a scenic environment. It has a strong sense of place, and an internationally recognisable image.***

***Such a diverse and multi-faceted culture is a result of its many historical influences as a sea port, a destination from the north east and west, a place of slavery, a place of struggle and dispossession, and a place which retains strong evidence of colonial settlement patterns and of the inequalities of the past.***

Every place in the City has a story that contributes to the City's multi-layered narrative. Implementing a place-based cultural heritage tourism strategy that reflect the City's diverse history and heritage, regional character, sense of place and identity and the role this plays in contemporary life means that all planned interventions should build on the regional character of the City and celebrate and embrace the particular qualities, cultural resources and traditions that give Cape Town its unique identity and sense of place.

A place-based cultural heritage tourism strategy has the advantage of encouraging financial investment, contributing to the upgrading and regeneration of the historic environments of Cape Town, developing areas of character, and the creating of further work opportunities in the tourism sector.

### **4.3 Giving voice to a rich multi-layered narrative**

**Two critical questions:**

- ***Do the stories we tell about our city challenge the dominant meta-narrative, welcome loose threads and create space for the play of sub-narratives and counter-narratives?***
- ***Do we decide for citizens which stories should be told (and therefore, which ones are not told) and decide for visitors which stories they should listen to, or do we broker opportunities for citizens to tell their multiple stories so that visitors can construct experiences that fit their interests?***

A strategy that puts people first acknowledges that the stories of Cape Town are carried by its residents – past and present - embedded in their histories, customs and traditions and reflected in the history of its places. The stories are carried too in the names that are given to natural features, roads, suburbs, buildings and institutions. But, in the absence of a voice, these stories are eventually lost to memory.

Narrative-rich interpretive intervention provides a platform for the memories which reside in the minds of the City's people, and the stories that are passed on from generation to generation, as well as those that are captured in more conventional accounts of the time or histories. Importantly, stories bring the past to life, allowing visitors to imagine parts of the City as they once were and are experienced by its residents.

Narratives enhance a strong sense of place and illuminates and explains its regional qualities. Without a rich narrative to support them, the places of Cape Town are as silent as a stage set!

## **5 A Cultural Heritage Strategy and Action Plan for Cape Town**

### **5.1 Preamble**

Cape Town is a historic and diverse city. It derives its character from its multi-faceted history, dramatic scenic setting, historical townscapes and cultural landscapes; its cultural and heritage diversity and the traditions and memories that arise from its past and give life to it in the present. (IMEP 2005)

### **5.2 Vision**

All Capetonians have the right and responsibility to celebrate and care for the city and its heritage, and to communicate its significance to each other, and the world.

### **5.3 Policy principles**

The following policy principles underpin the strategy:

Table 2 Policy principles

<b>Access</b>	Facilitate <b>physical and intellectual access</b> by the public
<b>Alignment</b>	<b>Integrate cultural heritage tourism</b> into economic, environmental and planning <b>processes</b>
<b>Authenticity</b>	Safeguarding the <b>integrity of cultural places and practices</b> by respecting their authenticity
<b>Community</b>	<b>Participation and involvement of local people</b> in decision-making about cultural heritage tourism
<b>Conservation</b>	Conserve and <b>enhance cultural heritage resources and practices</b> for the ongoing enrichment of the city's cultural life
<b>Development</b>	<b>Encourage responsible development</b> that does not compromise the city's places and traditions
<b>Diversity</b>	<b>Facilitate the appreciation of evolution of Cape Town's diverse culture</b> , and the role it plays in contemporary city life
<b>Economic benefit</b>	<b>Optimise local economic benefit</b> of cultural heritage tourism
<b>Quality experiences</b>	Ensure that the <b>visitor experience is informative, satisfying and enjoyable</b>
<b>Regionalism</b>	<b>Celebrate Cape Town's particular qualities, cultural resources and traditions</b> that give it its unique identity and sense of place
<b>Significance</b>	Highlight <b>cultural significance as the basis for the management</b> of cultural heritage tourism sites
<b>Sustainability</b>	<b>Foster social, financial and environmental sustainability</b> in the development of cultural heritage tourism
<b>Urban regeneration</b>	<b>Use cultural heritage tourism as a catalyst for urban regeneration</b>

#### 5.4 Strategic outcomes

The strategy is built around a set of outcomes related to each of the four agreed upon strategic focus areas namely:

- **Experience development:** Visitors encounter experiences that are 'true to place', innovative and memorable.
- **Interpretation and presentation:** The stories of Cape Town engage and enlighten the minds and souls of visitors.
- **Marketing:** Cape Town captures market attention as a historically and culturally distinct, intriguing, high quality destination.
- **Leadership, resources and partnerships:** Cultural heritage tourism in Cape Town thrives with and through skilled people, enough money and capable organisations.

The remainder of the document deals with actions required to achieve the four outcomes.

## 6 Outcome area 1: Experience Development

### 6.1 Introduction

The development of place based cultural heritage tourism products will require investment in upgrading and revitalising areas of cultural/historic interest. Urban regeneration, adaptive reuse of cultural resources, and restoration; act as both a catalyst and a by-product of cultural heritage tourism. Issues relating to appearance of place, security and maintenance are significant, as visitors, whether local or international, are attracted to vibrant city spaces; and places to which authentic local qualities are attached. This carries with it a strong imperative for the City of Cape Town to develop active city edges, historic precincts of interest with a clearly defined character, pedestrian areas of interest and places where visitors and local may meet. It also carries a strong imperative for the City to maximise opportunities around existing heritage tourism nodes, develop linkage between such nodes and encourage tourism use of areas of potential.

### 6.2 Outcome statement

Visitors encounter experiences that are 'true to place', innovative and memorable.

### 6.3 Indicators

The strategic indicators listed below indicate a 'desired state' and provide the benchmarks against which implementation can be assessed.

- **Spatial framework:** Destinations are organised within a framework of gateways, precincts, nodes and scenic or thematic routes.
- **Alignment:** Planning priorities, policies and principles are aligned with relevant City guidelines and programme policies including the Sectoral Policy on Cultural Heritage and the Responsible Tourism Policy.
- **Conservation:** The development of cultural heritage tourism products acts as a catalyst for conservation, urban regeneration and adaptive reuse of historic properties.
- **Product mix:** A range of cultural heritage tourism products offers visitors experiences that are informed and enjoyable and facilitate local economic benefit.
- **Diversity and regionalism:** Cultural heritage tourism products reflect the City's diverse cultural history and attractions, regional character, sense of place and identity.
- **Access and sustainability:** Cultural heritage tourism products are physically and intellectually accessible and socially, economically and environmentally sustainable.
- **Community:** the relevant people are involved in the creation, compilation and enactment of experiences

## 6.4 Strategic approach: place-based tourism products

Cape Town is a unique tourist destination, a palimpsest<sup>1</sup> of diverse cultural influences - evident in its architecture, music, lifestyle, arts and crafts and cuisine, and set within spectacular biodiversity and a scenic environment which has a strong sense of place and an internationally recognisable image.

The *place-based* – as opposed to the *attractions-based* - approach provides an opportunity to build on the City's unique identity, cultural character and sense of place.

The diverse history and heritage of the City is embedded in:

- **Heritage sites, places and cultural landscapes** including the formally declared World Heritage Sites, national (Grade 1), provincial (Grade 2) and local (Grade 3) heritage sites and areas as defined in the National Heritage Resources Act 25 of 1999 and included in the South African Heritage Resources Agency (SAHRA) database and local registers, monuments and memorials and other places deemed to be significant by communities and interest groups. In addition there are areas in the metropolitan area that are not formally identified as heritage sites but combine creative use, architecture or places of interest and local involvement, resulting in experiential tourism qualities not found elsewhere
- **Places of interpretation and presentation** including national, provincial, province-aided, local, community-based, private, academic and other museums, interpretation or information centres, visitor attractions and sites with interpretive signage.
- **Intangible elements**, i.e. "the practices, representations, expressions, knowledge, skills and traditions – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage as may be expressed in, but not limited to, the following domains: oral traditions, local histories as well as language; rituals, performances and social practices; indigenous and local knowledge concerning nature, the universe and human environment, and traditional craftsmanship". Intangible elements contribute significantly to Cape Town's identity and sense of place.
- **Contemporary events and activities** that draw on or reflect elements of Cape Town's cultural and regional heritage, including festivals, performances and other contemporary interpretations or representations of the past.

Generally, successful cultural heritage tourism sites and events combine a number of criteria. They may provide experiential layers, the ability to demonstrate an aspect of history, recreational activity and traditions, and regional scenic context. It should be

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<sup>1</sup> A manuscript written over a partly erased older manuscript in such a way that the old words can be read beneath the new

noted that the significance of cultural sites is not always self-evident and needs to be appropriately interpreted to be understood and appreciated by visitors.

Some sites have powerful iconic significance, both in terms of the regional and national history, or powerful dramatic landscapes or significant architectural sites. Others may be of specialist interest. These may include military sites, sites associated with railway history or sports history; or sites of specific architectural and urban interest. However, because of the nature of the environment in places, such specialist sites may also be within the context of scenic environments or environments of human interest.

Heritage sites may be closely associated with event based tourism. Cape Town successfully hosted a World Cup event in 2010, and developed the "Fanwalk" linking the City with the Stadium as a pedestrian walkway. Other sporting events maximise the power of place and sport such as the Argus cycle tour, What has been less explored are the opportunities of creating tourism nodes in precincts which combine tourism interest, events and heritage. Newlands for example is the home of rugby and cricket in the Western Cape, has heritage sites associated with the history of brewing and possesses strong scenic qualities. This creates opportunities linking historic interpretation, sporting events and tourism not only at the Newlands Brewery but throughout the precinct.

While cultural heritage tourism seeks out sites, narratives, traditions and events which combine the criteria of regionalism and authenticity, it is also true that excessive exposure, marketing and commercialism of such sites generated by tourism activity may eventually diminish and reduce their significance.

Sites of cultural tourism significance should therefore be carefully managed to ensure that development which ensues is appropriate to the significance of the site.

It must be noted that:

- Many heritage sites which may be of interest in terms of specialist themes (i.e. In architecture) are privately owned and are not open to the public nor are likely to be (e.g. various privately owned historical buildings in City centre)
- Some cultural sites which may be of interest to tourism carry cultural sanction which should be respected. These relate to dress code, codes of behaviour and gender issues (e.g. Kramats, Mosques)
- Routes may link heritage sites (i.e. through historical walks) but may also form the backdrop for traditions and festivities
- Sites may have little physical evidence of cultural tourism value but may nevertheless be of significant cultural value
- Local traditions in relation to cultural environment, particularly cultural landscapes, form a significant component of local identity and should not be overlooked as part of the city's tourism offer. These include picnics, walks and promenades.

In regional environments such as Cape Town, with a strong scenic and unique environmental component, the lines between cultural and natural heritage sites are seldom clear.

A place-based approach to cultural heritage tourism development builds on, and is aligned with, the initiatives of the City of Cape Town to preserve and develop significant sites as places of interpretation for visitors.

## **6.5 STRATEGY 1.1: Establish a spatial framework for place-based cultural heritage tourism**

Moekaka and Williams make the point that the city is a “museum without a curator”, implying that not everything is on display, and not everything is ordered for ease of viewing. Museum planners typically begin their task by creating a number of different activity zones. While these differ in conception from place to place, they might typically include zones for public activities including exhibitions and programmes, or non-public activities such as research, administration or conservation. Collections may be displayed in areas that are publicly accessible or housed in storage areas that are not accessible to the public. Sensitive or fragile material may be made publicly accessible subject to strict conditions or be kept securely in storage. Displays are broken down into theme- or collection-based rooms that enable visitors to make sense of the often vast holdings; routes plotted to take visitors from one end of the museum to the other; and rest, refreshment and ablution facilities – and souvenir shops – are plotted along the route to ensure that guests feel well cared for. This stresses the need for the theming of products and displays, visual material and artefacts.

Principles applying to the formulation of a spatial framework for the development of a place-based cultural heritage tourism framework that builds on Cape Town's scenic qualities, sense of place and regional identity, differ from museum planning in that the areas are dynamic spaces requiring service and careful urban management. Many heritage sites are in the public domain and subject to the vicissitudes of public use and inappropriate development which may adversely affect their cultural tourism potential. Heritage resources may be privately owned and a balance needs to be sought between property rights and the enhancement of the heritage domain.

However, certain principles are the same. The City manages its heritage resources according to a Cultural Heritage Strategy, which guides and informs attitudes to heritage sites; including those of tourism interest. Issues around cultural heritage sites and tourism, authenticity and urban regeneration are managed within the ambit of this Strategy.

Heritage planners may also identify precincts of character where streetscape and architectural qualities may be managed to ensure a degree of coherence. Throughout the metropolitan area certain areas have been identified as conservation or heritage areas. Very often such areas become tourism attractions. Regional qualities are identified and mechanisms may be set in place to ensure that ad hoc development does not adversely affect such qualities.

### **6.5.1 ACTION: Reinforce identified gateways and information points**

These are points at which visitors enter the City and where they may gather information about its attractions. Entrances and gateways associated with transport include Cape



Town International Airport, Cape Town Railway Station and the adjacent bus terminus and taxi rank.

Cape Town's gateways generally do not convey a strong sense of place. The large expanses of double and triple volume overhead and wall space, courtyards and plazas in contemporary transport terminals are largely still 'blank canvasses' that can be more effectively used to envelop visitors with subtle and overt objects, sounds, symbols, and images of Cape Town's heritage. The installation of public art reflecting Cape Town's naissance and eras at some of the MyCiti stations is a step in the right direction. **A programme of work with the relevant authorities, e.g. PRASA, Intersite, ACSA, Metrorail, is required to activate the opportunity presented by gateways.**

### **6.5.2 ACTION: Strengthen identified information hubs**

Cape Town Tourism has established an extensive network of Visitors Information Centres across the City, in places as diverse as Blaauwberg, Gugulethu, Cape Town City Centre, Hout Bay, Khayeltisha, Kirstenbosch, Langa, Muizenberg, Table Mountain Lower Cableway, Somerset West, the V&A Waterfront, Willowbridge and Canal Walk shopping centres, and the Cape Town International Convention Centre.

Tourists planning a visit to Cape Town are likely to make use of 'virtual' information points such as websites or cellphone applications.

**While the network for disseminating information is well established, the key is to ensure that appropriate information is available about the City's diverse cultural heritage products.** (See Section 7 of this document which focuses on interpretation and presentation and Section 8 which focuses on marketing)

### **6.5.3 ACTION: Capacitate key cultural heritage tourism precincts**

Areas in which a number of places or a key attraction is located may be developed as precincts.

Cape Town's top attractions - often referred to as the 'big six' - include Table Mountain, Kirstenbosch National Botanical Garden, Robben Island, Cape Point, the V&A Waterfront and the Constantia Valley vineyards. Both the Table Mountain chain and Robben Island are proclaimed World Heritage Sites. While tourism is well established in these areas, they do not fully reflect Cape Town's diverse history and geographic spread or its potential cultural heritage offering. Popular visitor attractions or facilities can serve as hubs from which information about cultural heritage tourism products are distributed.

Cultural tourism does also not fully maximise the historic links of Cape Town to the sea. Places such as Kalk Bay, Blaauwberg and Muizenberg have not fully realised their cultural heritage tourism potential. The integration of the Blaauwberg Nature Reserve and environs, the Mamre Mission Village, the coastal route between Muizenberg and Simon's Town, the False Bay Ecology Park and the areas of Langa and Gugulethu adjacent to the N2 would provide opportunities to cover a fuller spectrum of Cape Town's cultural history.

This study has identified **nine key cultural heritage tourism precincts**, each anchored by a significant cultural heritage site or cluster of sites which presents opportunities to tell the

story of the City and its diverse residents across time; to enhance regionalism and regional experiences, maximise scenic and “sense of place” opportunities and to create memorable experiences for visitors and benefit local people.

The nine key **cultural heritage tourism** precincts are:

- The Central Business District and environs
- Robben Island
- Blaauwberg Nature Reserve and the West Coast environs
- Mamre Mission Village
- Athlone/Langa/Gugulethu/Khayelitsha and the N2 link to Lwandle Museum
- The Constantia Valley including the vineyards and homesteads
- False Bay Ecology Park
- The coastal route between Muizenberg and Simon's Town
- Helderberg (XXXX)

**Table 3 Precinct actions**

***Short-term actions for all precincts***

- Identify key stakeholders and establish a small steering committee and/or management team) for each precinct. This should comprise representatives of relevant City departments or branches, key institutions, cultural organisations, tourism forums and heritage organisations.
- Establish precinct boundaries.
- Establish mechanisms for access
- Audit service requirements
- Audit cultural heritage tourism resources, including sites, events, attractions, activities, routes and tours offered within each precinct. Identify features or products that are unique to the area as well as those that link to the broader city story themes outlined in this document. Identify opportunities and gaps.
- Audit opportunities for visitors to enjoy regional, place-specific activities. This might be associated with culinary experiences, festivals and events, or daily life.
- Audit visitor-readiness of facilities and identify requirements.
- Identify public spaces and identify upgrading actions needed to enhance these.
- Identify a range of experiential qualities and opportunities at each precinct
- Audit directional and interpretive signage – identify existing signage, gaps and opportunities.
- Audit information, in print and electronic format, available to visitors. This may include marketing/ promotional and interpretive material.

***Medium-term actions for all precincts***

- Prepare phased development plan for each precinct. This should include the upgrading or extension of existing products, infrastructure and signage as well as

the preparation and production of appropriate marketing and interpretive materials.

#### **Long-term actions for all precincts**

- Implement phased development plan

#### **6.5.4 ACTION: Promote relevant destinations**

Destinations may be promoted as individual attractions, or included in precincts and themed or geographic routes.

Cultural heritage tourism destinations may include:

- **Streets** including Long Street, Church Street, Somerset Road, Heritage Square, Parliament Street, and Lower Main Road Observatory;
- **Squares and open spaces** including Greenmarket Square, Makana Square, Church Square, St Stephens Square, Company Gardens, Grand Parade, Langa Freedom Square, Green Point Common, Rondebosch Common, Wynberg Park, Maynardville, Kirstenbosch, periphery of Zeekoeivlei and Sandvlei etc.; precincts including Loader Street, Bo-Kaap, Wynberg Village, Strand Jetty, historic cores such as Muizenberg, St James, Kalk Bay, Salt River, CBD historic core, Langa, Simon's Town, Mamre, Philadelphia, Blaauwberg historic core, Parliamentary Precinct, and the Castle Precinct;
- **Historic wine farms/cultural landscapes** including Vergelegen, Lourensford, Meerlust, Morgenster, Meerendal, Durbanville Hills, Groot Constantia, Klein Constantia, Buitenverwachting Tokai, Steenberg, Vergenoeg and others;
- **Sites where regional cuisine is offered**
- **Individual sites** of particular interest to cultural heritage tourists, including Gugulethu (Mzoli's), and Somerset West Lwandle Museum, St George's Cathedral, St Mary's Cathedral, Metropolitan Methodist Church, Old Town House, City Hall, Cape Town Castle, Sheik Yusef's Kramat, Macassar and **sites of interpretation** including the City's many museums.
- **Apartheid townships** along the N2 including Langa, Gugulethu towards Lwandle, Somerset West and;
- **Coastal settlements** with a sense of regional cultural identity and unique history including Kalk Bay, Muizenberg, Macassar, St James, Hout Bay, Simon's Town, Boulders, Cape Point, Gordon's Bay, Strand and Seal Island
- **Markets of cultural interest** including Greenmarket Square and the Parade
- **Creative precincts**

The City and peripheral areas also possess thriving design, lifestyle, art and craft industries. Cape Town was recently named the Design Capital of the World for 2014. Existing creative industries occupy areas of architectural and historical interest in the East City – The Fringe area, and the Salt River Woodstock area in the vicinity of the highly successful Biscuit Mill precinct and Twin Palms Centre.

Local food markets and craft markets have responded to a demand for local produce and for locally made products. Such markets include the Biscuit Mill, and the occasionally held craft markets including that at Kirstenbosch.

As a general rule, creative industries seek out areas of character, which gradually become regenerated as further investment follows. Tourists are attracted to such precincts because they are authentic and offer regional qualities and experiences lacking elsewhere. The City's cultural heritage tourism initiatives should build on the lead set by the creative industries - and investigate enabling mechanisms for tourism use and urban regeneration.

#### **6.5.5 ACTION: identify and develop themed or geographic routes**

Routes may be developed for visitors wishing to walk short distances through a particular area or for those wishing to drive, or travel by public transport over a more extensive area. Routes may be geographical or theme based, and link significant precincts or destinations.

*Slave Heritage Walks of Cape Town*, a pamphlet produced by the Heritage Resources Section of the City of Cape Town, is an excellent example of a thematically based route development. The pamphlet includes detailed information about the history of slavery in Cape Town on one side. Visitor destinations including museums, public institutions and other places accessible to the public are described and ordered into four short routes on the other. This pamphlet provides visitors with the information required to contextualise the destinations included on the routes and to locate them, and the events and personalities associated with them, within the broader story of Cape Town. While this map is only available in printed format it is understood that it will be digitised and included on the City's heritage and tourism websites.

A similar publication, *The Islamic Cape Town Map*, compiled by the Muslim Students Association of the Cape, is available in print format and on the organisation's website. This product, which covers attractions in the City Centre and other areas, is an excellent example of a private sector / interest groups initiative.

Some places are important for their scenic interest as well as their cultural heritage significance. These include scenic routes and viewpoints such as Table Mountain, Baden Powell Drive, the coastal route between Muizenberg and Simon's Town and from Simon's Town, around Cape Point and along the Atlantic Seaboard, Sir Lowry's Pass and Gordon's Bay coastal route..

It should also be noted that routes and linkages other than pedestrian routes are strongly dependent on public transportation. Access to sites particularly those close to public transportation routes is dependent on adequate and safe public transportation.

The train route between Muizenberg and Simon's Town is a particularly scenic one, combining links to the sea, access to the historic Kalk Bay harbour and shops and restaurants along the St James - Kalk Bay spine. The route is a tourism destination within itself - particularly when travelled by steam train.

## 6.6 STRATEGY 1.2: Turn heritage sites and places into tourism-friendly destinations

While the definitions of cultural heritage included in the Situational Analysis suggest that the cultural heritage resource base include both tangible and intangible elements of cultural heritage sites, places of interpretation and cultural practices, the key challenges of this study have been to differentiate between cultural heritage resources and cultural heritage *tourism* resources and to respond to the question, *what is it that turns a cultural heritage resources into a tourism resource or attraction?*

In summary, our team has concluded that a cultural heritage resource or activity may be considered to be a cultural heritage *tourism* resource if:

- It is, or could be, situated in the public domain
- If it is 'visitor ready' or if sufficient resources are available to make it so;
- It presents sufficient opportunities to justify an investment in visitor facilities, where these are lacking;
- It is accessible to visitors physically and or visually, and if there are no cultural sanctions affecting entry;
- Its significance is or can be interpreted or presented in a way that improves or enhances visitor understanding;
- It is significant because of its regional/national qualities, its heritage value, iconic and scenic value and its ability to add value to visitor experience of the City's cultural heritage;
- It is linked to a wider spatial context or social narrative either through its part within a spatial hierarchy or a narrative or theme-based experience;
- It reinforces notions of regionalism or global trends and understanding.

Destinations, routes, viewpoints, hubs, gateways (including to and from structures, sites, precincts, beaches landscapes) exist within the spatial hierarchy of the Cape Town region. Such places and experiences are embedded within its history, and a contemporary understanding and perception of place on the part of the viewer.

Some such sites may be identified as areas of potential strategic intervention because their potential as cultural heritage tourism sites may not have been fully realised. This may be for a variety of reasons including urban decay, lack of investment and upgrading, lack of profile and marketing, lack of transport access, or because they are not on the mainstream tourism map. Such sites require a variety of interventions to recognise their tourism potential.

### Table 4 Converting heritage sites and places into tourist destinations

Interventions may range from safety and security management, access, signage, adequate and appropriate transportation and parking; cleaning and upgrading; the restoration and regeneration of heritage structures and buildings, investment in neglected 'downtown' areas; the development of linkages between resources and sites, improvement of pedestrian access and pedestrianisation, the greening of areas for

community and visitor comfort, establishment of visitor infrastructure, and the improvement of commuter links without sacrificing the urban qualities of the heritage site or precinct.

Place-based interventions tie into local economic development initiatives and have the advantage of encouraging financial investment, contributing to the upgrading of the historic environments of Cape Town, developing areas of character and the creation of further work opportunities in the tourism sector and associated industries.

### **6.6.1 ACTION: Strengthen cultural heritage tourism experiences throughout the city**

While specific actions for tourism development areas are detailed in Appendix B, the following broad strategies could usefully be applied:

- Link cultural heritage tourism product development to urban regeneration initiatives. Current developments along Albert and Victoria Roads in Woodstock, in Long Street, Loader Street and the Bo-Kaap, Roeland Street and the East City precinct, Strand Jetty precinct, District Six and the Main Road between Kalk Bay and Muizenberg present interesting opportunities to develop cultural heritage tourism products. Similarly, the renovation of important and well situated buildings such as the Granary may stimulate the regeneration of the surrounding area.
- Take advantage of places with attractive settings and urban qualities by conserving and utilising peripheral buildings and improving on-site landscaping. This may include underperforming areas such as the Grand Parade, Church Square and Greenmarket Square.
- Where possible, encourage the City planners to create pedestrian-friendly environments. The success of areas such as St George's Mall and the Fan Walk demonstrates the catalytic effect that pedestrianisation has on urban life and the degree to which it enhances the urban experience.
- Follow the creative industries and activities. Cape Town's vibrant creative industries are making a marked impression on the character of the City!
- Identify and promote under-exposed areas with strong regional qualities that demonstrate authentic cultural diversity. The working harbours of Kalk Bay, Gordon's Bay and Hout Bay, the eateries and the Museum of the Bo-Kaap, or the area of Gugulethu that is thriving in the shadow of Mzoli's successful eatery.
- Reinforce and celebrate cultural diversity by promoting place-based festivals – the annual procession of the Night Choirs through the City Centre, the Minstrel's Carnival, the "blessing of the fleet" in local harbours.
- Re-inforce and celebrate regionalism and regional products through local food and craft markets

Tourism development should never compromise the integrity or authenticity of heritage resources. It is important that developments such as those outlined above are undertaken within the frameworks of existing City strategies and policies aimed at protecting the

environment, cultural heritage resources – and the diverse cultural practices of the City's residents.

## 7 Outcome Area 2: Interpretation and Presentation

### 7.1 Introduction

Interpretation is aimed at promoting a broadly inclusive narrative that spells out Cape Town's unique identity, encompasses the rich and multilayered story of the City and the diverse histories, memories, cultural traditions, practices and belief systems of its residents; conveys significance appropriately; and encourages research into neglected areas of the city's history.

The strategy for the interpretation of Cape Town's rich and multilayered narrative – as detailed in the strategic interventions and actions below – aims to respond to the following key questions:

- **WHY:** what are the objectives of interpretation?
- **WHO** is the audience or the target market?
- **WHAT** are we going to interpret?
- What **THEMES** or **MESSAGES** do we want to communicate?
- **HOW** or what media do we want to use to communicate?
- **WHERE** do we want to make interpretive interventions?
- How do we **EVALUATE** the success of our interpretation strategies?

Together, the responses to these questions should provide the framework for interpretation. In order to action this we need to ask two more critical questions.

- What **RESOURCES** do we need to implement this strategy?
- What **ACTIONS** do we need to take to implement this strategy?

### 7.2 Outcome statement

The stories of Cape Town engage and enlighten the minds and souls of visitors.

### 7.3 Indicators

The strategic indicators below indicate a 'desired state' and provide the benchmarks against which implementation can be assessed.

- **Storyline:** The story of Cape Town is told through a broadly inclusive narrative which incorporates key themes and messages that tells the story of Cape Town, over time.
- **Participation and interaction:** Interpretive interventions are planned through participatory processes that facilitate engagement with local people.
- **Visitor experience:** Interpretive programmes and interventions are accessible and informative, communicate significance and enhance visitors experience and enjoyment of the city.

- **Authenticity and respect:** Interpretive interventions are sensitive to context, do not compromise cultural values and engender respect for diversity.
- **Diversity and regionalism:** Interpretive interventions reflect the City's diverse history, regional character, sense of place and identity.
- **Modes of communication:** Interpretation is facilitated through a variety of channels, materials and media and is accessible to diverse audiences.

#### **7.4 Strategic approach: narrative rich interventions**

Narrative-rich interpretive intervention should be aimed at ensuring that the multi-layered stories of Cape Town engage and enlighten the minds and souls of visitors, and deepen and broaden their experiences of the City, its people, places and history by:

- Providing a platform for visitors and local people to understand and appreciate the diverse history and heritage of the city and the forces that have shaped its unique character.
- Facilitating processes of engagement so that visitors and local people take responsibility for the safe custody of the City's heritage resources – tangible and intangible - and for ensuring that its special qualities are conserved and made evident to future generations.

#### **7.5 STRATEGY 2.1: One City, Many (hi)stories – the stories of Cape Town**

The complex multi-layered story of Cape Town has been and continues to be told by different voices and from different perspectives. But, at any point in history one set of voices dominates the story; some histories are valorised, others neglected and uncomfortable or shameful histories are kept secret.

As democracy dawned and previously marginalised histories came under the spotlight, interest in the subject of slavery at the Cape intensified rapidly in the public domain, and valiant, but largely unsuccessful attempts were made to foreground the stories of the City's pre-colonial inhabitants. In more recent years the City's story has been shaped to fit the 'rainbow nation' narrative, the 'triumph of the human spirit over oppression' narrative and now the story of the 'liberation struggle'.

The story and cultural landscape of Cape Town encompasses all these elements – and more.

In keeping with the people-centred approach, this intervention aims to uncover the stories of the people of Cape Town and raise awareness of the City's multiple histories.

The story of the City should be told through a broadly inclusive narrative which incorporates key themes and messages that have to do with the multifaceted history of the City and its complex political, social and spiritual make-up. This means that:

- The story should explore the City's multifaceted historical, political, spiritual and social contexts as well as its surrounding landscape, natural environment and geographical setting.



- It should cover successive and overlapping influences on the evolution of the City.
- All the diverse peoples and influence that have shaped its unique character should be acknowledged, and the significance of their contribution communicated.
- The often conflicting or entangled stories that form part of the story of the City must be acknowledged, accommodated and shared.
- The narrative should embrace different viewpoints and perspectives well as a wide range of interpretations – oral and written, scholarly research, ancient records and living traditions.

The story should be developed through a participatory process that facilitates and allows for all citizens to contribute.

Key elements of the story include:

#### **Table 5 Themes**

- |   |   |
|---|---|
| • Agriculture                           | • Medical history                         |
| • Architecture                          | • Military history                        |
| • Cultural Landscape                    | • Mission settlements and their influence |
| • Cape Dutch colonial history           | • Settlement patterns                     |
| • Early history / archaeology           | • Slavery                                 |
| • English colonial history              | • Spirituality and belief systems         |
| • Fishing and settlements               | • Sport history                           |
| • Industrial history                    | • Liberation struggle                     |
| • Islamic culture                       | • Transport and transportation routes     |
| • Labour and migrant history            | • City development                        |
| • Major historical and political events | • Viticulture and wine-making             |
| • Maritime history                      | • Rites and rituals                       |

#### **7.5.1 ACTION: Document and share the stories of 25 iconic Cape Town personalities**

Identify 25 iconic Cape Town personalities from a cross section of occupations and heritages. These may include leading public figures including: the mayor, religious leaders, business people, performers, artists, writers, etc., and ordinary people: flower sellers, shopkeepers, teachers, nurses reflecting the demographics of gender, race and language of Cape Town's residents and the geographic spread of the City.

Ask each of the personalities to share their stories. Some may choose to do this in writing; others may prefer to be interviewed.

Prepare the stories for distribution in various formats and media. They may, for example, be included on a website, distributed via social media platforms, form the basis for a travelling exhibition or posters that could be mounted at libraries and information centres

around the city, or an audio-visual presentation or television production, if sufficient funding is available.

A project of this nature would add value not only to the cultural heritage tourism offering, but also to the City's broader initiatives to promote heritage and build social cohesion.

### **7.5.2 ACTION: Invite Capetonians to share their stories**

Using the dissemination of the stories of the 25 iconic Cape Town personalities, as described above, as a springboard, invite ALL Capetonians to share their stories with their fellow citizens and the world.

Set up a digital platform through which stories could be submitted via a website, or other social media platforms, and subject to moderation before being 'opened to the public'. The stories of those not able to access the necessary technology could be gathered through oral interviews at City facilities, transcribed and loaded onto a website. Submissions could also be captured on video and uploaded via YouTube.

See the Apartheid Archive Project, [www.apartheidarchive.org](http://www.apartheidarchive.org) as an example of a local life-story collecting processes and Durban Sings, [www.durbansings.wordpress.com](http://www.durbansings.wordpress.com) as an example of a local digital oral history archive.

### **7.5.3 ACTION: My Cape Town: a personal view of the City**

The actions described above allow for Capetonians to share their stories at a distance, through a variety of media.

If the cultural heritage tourism strategy is to be truly people-centred, narrative rich and place based, opportunities must be created for residents and visitors to interact and engage 'face to face'. The success of ventures such as the District Six Museum and the Heritage Museum in Simon's Town is to a large extent attributable to the opportunities both institutions offer visitors to engage with local residents and hear their stories at first hand.

"My Cape Town" tours could provide a unique experience for visitors, introducing them to the parts of the City generally 'hidden' from view.

Institutions and organisations could be encouraged to adopt this approach and offer narrative rich tours of collections and neighbourhoods.

### **7.5.4 ACTION: Gather and collate the stories being told**

There are many organisations engaged in researching and telling the story of Cape Town. These include formal heritage institutions such as museums and archives; history departments at the City's tertiary institutions; special interest groups such as military historians; community based heritage groups; family history groups, etc., and individuals who have made the study of the City, or a part of it, their life's work. Countless books and other publications have been published over the years and information about the City is housed in national, provincial, local and organisational archives.

These stories, and those gathered through the processes described earlier in this document could be linked to the 'virtual museum' described below. Imagine, if you could

sit at your desk, move your cursor over a map of the City, and be able to access all the stories about a particular place!

As with other interventions proposed in this document, this process could be built incrementally and could be developed online with input from local institutions, organisations or individuals.

An online timeline, indicating broad developments could be used as the framework to gather information, link diverse elements to key themes and position individual stories within the broader narrative.

## **7.6 STRATEGY 2.2: Sharing our story with the world: the virtual museum of Cape Town**

Many Cities have museums dedicated to preserving and presenting their history and the idea has long been mooted for Cape Town. But, in an economy where health, housing, education and security are prioritised and where existing heritage institutions are crippled by insufficient resources, is a 'traditional' Museum of Cape Town feasible? Probably not! Makeka and William's description of Cape Town as a "big interactive museum without a curator" suggests more creative possibilities. What if we were to consider the City, in its entirety as a 'museum'? How might this change the way in which we collect, shape and present the story of Cape Town? New technologies described in section 8 of this document pose new options for the way in which information is curated and communicated to visitors.

In the light of the above we propose a 'virtual museum of Cape Town, made up of three related components:

- Firstly, a virtual presence, a web-based museum that tells the story of Cape Town to visitors in any part of the world
- Secondly, a centrally located physical visitor hub where visitors can access information and be directed to the sites and institutions where elements of the story are told.
- Thirdly, an integrated information communication system that will allow visitors to access information about specific places as they travel through the City

### **7.6.1 ACTION: Develop a 'virtual' museum of Cape Town**

The 'virtual' museum of Cape Town is envisaged as a geo-referenced information system covers the multiplicity of cultural heritage sites which tell the story of Cape Town – essentially an interactive web-page and map, as described in section 8 of this document.

The Heritage Resources Section of the City of Cape Town has undertaken an extensive survey of heritage resources. To date, over 30171 heritage resources have been mapped including 492 provincial heritage sites and 36 urban conservation areas have been designated. This information has been digitised and is viewable as GIS layers at the City of Cape Town. This information would form the basis of the 'virtual museum'.

Information about the history, people and events associated with the site as well as artefacts, documents, photographs, festivals, events, ceremonies, podcasts, film footage,

etc could be linked to each site allowing visitors to access precisely the kind of information that they require.

While the 'virtual museum' may attract visitors to sites such as museums that are visitor ready, it has the advantage of providing the means to share information about sites which no longer exist or are inaccessible, do not have the necessary infrastructure to accommodate visitors; or are considered to be too environmentally or culturally sensitive to accommodate visitors.

A project of this nature should be undertaken in partnership with the Heritage Resources Section.

See the projects of the Visual History Archive, <http://www.visualhistoryexplorer.com/> for an example of a local application of this nature.

### **7.6.2 ACTION: Develop a Story of Cape Town hub**

A basic 'virtual museum' could be established relatively quickly and within a reasonably modest budget, and it could grow incrementally over time.

Ideally though, a physical space which would perform the same functions should be established to create a "Story of Cape Town" hub. This hub could house the same basic information as the 'virtual museum', supplemented by temporary exhibitions created by the various organisations or institutions that tell the story of the City, a programme of relevant events – film festivals, performances, concerts art exhibitions, etc, that extend the narrative in creative ways. It could also, like similar facilities in other parts of the world, offer a "Cape Town" experience, audio visual show.

Ideally a hub such as this should house the offices of the tourism authority as well as a general tourism information office, and be located at a central location.

See for example, The Museum of London <http://www.museumoflondon.org.uk/>

## **7.7 STRATEGY 2.3: Develop an integrated communication and interpretation plan**

In an era where information can be made available in electronic format to anyone, anywhere in the world, the distinction between marketing and the information provided to potential visitors to assist them in destination selection and trip planning and the type of information offered to enhance destination experience and/or interpret the cultural heritage significance of a destination or site overlaps.

Section 8 of this document outlines a portfolio of creative marketing tools including maps, audio-guides, pod-casts and a variety of other applications that communicate information to visitors to replace or supplement traditional interpretive interventions such as guided tours, self-guided walking tours, pamphlets, maps, brochures and interpretive signage.

Interpretation interventions, no matter what form they take must be accessible and informative, communicate significance and enhance experience and enjoyment of the City.

This means that:

- All interventions should be physically and intellectually accessible to local residents and visitors.
- Interpretation should enhance personal experience, increase public respect and understanding, and communicate the significance of the City and its history and heritage.
- Individuals and communities should to reflect on their own experiences and perceptions of the City and be assisted to establish a meaningful connection to it in order to stimulate further interest, learning, and a offer deeper, more satisfying and enjoyable experience.
- The City's history, heritage and significance should be communicated to varied audiences. It is important to know and understand the needs and interests of visitors and to shape interpretive interventions appropriately.
- Interpretive interventions should take into account the diversity of language among visitors and associated communities
- Interpretation should be provided off-site in cases where physical access to a specific cultural heritage site is restricted due to conservation concerns, cultural sensitivities, adaptive re-use, or safety issues,
- Interpretive interventions must also be are sensitive to context, so as not to compromise cultural values and engender respect for diversity.
- Interpretive interventions should contribute to the conservation of the authenticity of a place by communicating its significance without adversely impacting its cultural values or irreversibly altering its fabric.

What is central to the effective application of new and traditional means of interpretation is solid, reliable, consistent and creative content.

### **7.7.1 ACTION: Work with the heritage authorities and communities to develop a sound information data-base**

The foundation for an integrated communication and interpretation plan lies in the identification and mapping of heritage resources. The work done by the Heritage Resources Section provides a sound foundation to which other elements, such as festivals, events, etc., and information, could be added.

Each place or site mapped should be 'labelled' with basic information that explains its history and or significance. Members of the public should be able to add information to the data-base – as in Wikipedia.

Sites or places can be clustered into precincts or grouped in themed or geographic routes or walking tour, with additional contextual information.

This information could be used across all media platforms.

### **7.7.2 ACTION: Create heritage site signs**

Basic information could be included on heritage signs marking significant buildings or sites across the City – like the labels in a museum.

Basic information could also be used on annotated maps and pamphlets – electronic or print, and or other guiding devices or applications.

More detailed information could be used as the basis for brochures, audio tours or interpretive signs or in augmented reality guides.

### **7.7.3 ACTION: Facilitate creative interpretive opportunities**

Information should be made available for the development of interpretive opportunities in a wide variety of media including printed pamphlets, cell phone and tablet applications, audio tours, etc. See Section 8

See for example, “Graphic novel app by Museum of London brings Dickensian London to life”. [http://articles.economictimes.indiatimes.com/2011-12-10/news/30502092\\_1\\_charles-dickens-graphic-novel-interactive-media](http://articles.economictimes.indiatimes.com/2011-12-10/news/30502092_1_charles-dickens-graphic-novel-interactive-media)

## **7.8 Priority Actions**

### **7.8.1 Short term actions**

- Document and share the stories of 25 iconic Cape Town personalities
- Develop the software and systems necessary to establish the virtual “Museum of Cape Town”
- Develop and integrated communication and interpretation plan and map resources

### **7.8.2 Medium term actions**

- Invite Capetonians to share their stories
- Gather other stories
- Encourage institutions and organisations to develop ‘My Cape Town’ tours, and establish the structures and mechanisms to implement these
- Develop and install signage and other information/interpretive materials and applications

### **7.8.3 Long term actions**

- Establish the Story of Cape Town Hub

## **8 Outcome area 3: Marketing**

### **8.1 Introduction**

The strategy for the marketing of Cape Town's rich and multilayered narrative – as detailed in the strategic interventions and actions below – aims to respond to the following key questions:

- **WHO** is the audience or the target market?

- **WHAT** are we going to market?
- What **THEMES** or **MESSAGES** do we want to communicate?
- **HOW** or what media do we want to use to market?
- How do we **EVALUATE** the success of our marketing actions?

Together, the responses to these questions should provide the framework for marketing. In order to action this we need to ask two more critical questions.

- What **RESOURCES** do we need to implement this strategy?
- What **ACTIONS** do we need to take to implement this strategy?

## 8.2 Outcome statement

Cape Town captures market attention as a historically and culturally distinct, intriguing, high quality destination.

## 8.3 Indicators

The strategic indicators below indicate a 'desired state' and provide the benchmarks against which implementation can be assessed.

- **Intelligent marketing:** a rigorous understanding of markets and their preferences and activities in relation to cultural and heritage tourism experiences underpin marketing
- **Modes of communication:** Marketing is facilitated through a variety of materials and media and is accessible to diverse audiences.
- **Local ambassadors:** Capetonians and South Africans are Cape Town's most enthusiastic marketers through their knowledge of and appreciate of the city's cultural heritage tourism experiences
- **Storyline:** the unique elements of Maori culture are reflected in the way New Zealand's brand is positioned internationally, and in national and regional product development.

## 8.4 Strategic approach: People-centered, on demand marketing

The market for cultural and heritage tourism depends on the definition used, however it is clearly large and fast growing. The World Tourism Organisation claims that Cultural Tourism represents between 35 – 40% of all tourism worldwide, and that it is growing at 15% per annum – three times the rate of growth of general tourism.

Research also shows that 'cultural and heritage tourism' is being "practiced" by most tourists to a greater or lesser extent. As a consequence, cultural and heritage tourism should not be seen as a niche product targeted specifically at a limited niche market. Cultural and Heritage Experience Seekers cross the age spectrum and source markets. Within this segment there are commonalities in attitude to income levels, education, travel, personal development and everyday life that exist across countries. The following general observations about this segment are important:

- they tend to be **more affluent and more educated** than the average tourist and can therefore more positively impact the local environment and economy
- they are **generally older and most live in adult only households**, where there are no family members under the age of 18
- they are generally **more active consumers of destination activities** than the average leisure tourist
- **unique experiences** (e.g., to see or do something new and different), **intellectual stimulation and learning opportunities** (e.g., enrich your perspective on life, gain knowledge of history and other cultures or places) **typically appeal to this market**. However, some segments also look to their holiday experiences to strengthen relationships and create lasting memories
- although a particular activity may be the main focus of their trips, they usually **participate in a wide range of cultural activities** including performing arts, museums and local culinary attractions
- their activities are not limited to cultural activity types – in fact, they tend to **be relatively keen participants in outdoor activities**. The nature of the activities engaged in is generally related to their age profile, with younger segments taking part in more extreme activities
- the **Internet is generally an important tool to plan and book trips**, and they are generally above average consumers of travel-related media

Cultural and Heritage Experience Seekers are demographically diverse, but on the whole economically attractive, with income levels in advance of the average for the broader population, and a bias towards individuals in professional or managerial positions. They seem to demonstrate higher-than-average spending while on holiday.

## **8.5 STRATEGY 3.1: Understand and keep track of cultural and heritage tourism markets**

Different audiences seek different experiences, behave differently in the destination and use diverse channels to get information about destinations. Understanding their characteristics, media use patterns, and desired experiences is key to using appropriate marketing channels and pitching the right messages that will attract their attention and convert 'interest' to purchase. Ongoing cultural and heritage tourism research is also required to provide the necessary insight into what visitors enjoy or would like to enjoy more when they visit Cape Town. Understanding the reasons for visitor satisfaction and opportunities to improve will ensure that we make the most of the opportunities presented by Cape Town's cultural and heritage tourism experiences.

### **8.5.1 ACTIONS**

- Mine existing market information to **deepen understanding of markets**
- **Build capacity to systematically collect and analyse information** from a diverse set of sources on customer segmentation, segment size and growth rates together with key drivers, and evolving segment needs and preferences on an ongoing basis



- **Establish a research partnership** with universities, schools and research institutions to further research and develop cultural and heritage stories and conduct market research
- **Implement a cooperative market research programme** to provide annual perspectives on visitor satisfaction levels, interest and participation levels, sources of information and improvement opportunities.
- **Facilitate operator training and capacity building workshops** to develop heritage tourism research skills
- Publish **annual profile of cultural and heritage tourism experience** seekers
- **Publish annual review of trends** in cultural heritage tourism in Cape Town
- Initiate and maintain a **regular dialogue with industry and other stakeholders** that is based in facts and insight about customers, customer demand, and industry best practice

## **8.6 STRATEGY 3.2: Develop a portfolio of creative marketing tools**

ICT and social media have resulted in a blurring between marketing and interpretation. We have to ensure that visitors can access information when they want to, and at the level of detail they require. This requires a portfolio of marketing tools.

### **8.6.1 ACTIONS**

- **Convert existing heritage walks route maps into digital formats** on existing social media and digital mapping platforms
- Develop an **interactive webpage for the CTT website** focussing on thematic experiences, key routes and precincts
- Develop **simple collateral with itineraries that link the key precincts with supporting maps** eg. downloadable maps
- Develop an **interactive map** for the CTT website
- Develop **audioguides** (iPod; MP3 player; smartphone) for key precincts and routes
- Create **'You Tube' short stories** through a local event / competition for learners or filmmakers
- Investigate **pod-casting of local oral history**
- Develop **schedule of cultural heritage storylines for incorporation into portfolio media communications**
- Develop **partnerships with media** to further promote the Cape Town Story

## **8.7 STRATEGY 3.3: Build advocacy amongst locals and the domestic market**

The domestic market is a major source of visitors for Cape Town. South Africans and Capetonians act as influential referrers for many international visitors – particularly those staying with them during their trip to South Africa.

The situation analysis points out that domestic visitor participation levels in cultural and heritage activities are significantly lower than that of international visitors. If domestic visitors are not engaging with Cape Town's cultural and heritage experiences they are less likely to promote it. Likewise, if Capetonians only know what is in their own backyard, they are not able to direct visitors. Potential exists to educate Capetonians about the wealth of cultural tourism experiences available and relevant to them and their visitors.

The cultural and heritage tourism sector must work to create more compelling reasons for domestic visitors and locals to enjoy what the cultural and heritage sectors have to offer.

An on-going local awareness programme promoting cultural and heritage tourism experiences may be required to influence local perceptions. Encouraging domestic visitors and locals to take pride in getting to know Cape Town better as a visitor destination will mean that more people can become passionate advocates for cultural tourism. Capetonians and South Africans need to be educated and inspired by the wealth of cultural tourism experiences available.

#### **8.7.1 ACTIONS: Cultivating local ambassadors**

- **Improve Capetonians's own awareness** of and interest in cultural and heritage tourism activities through existing campaigns such as "My Cape Town"
- Implement a "**cultural and heritage tourism challenge**" in schools and tertiary institutions in Cape Town and key domestic target markets to reward students for their knowledge of local cultural tourism operations and leading examples in Cape Town.

### **8.8 STRATEGY 3.4: Market integrated destination experiences**

Market insights reveal a high preference for and level of participation in cultural heritage tourism activities amongst some markets, juxtaposed with low level of participation despite high levels of interest in other markets. Cultural and Heritage Experience Seekers already participate in a wide range of tourism experiences. It is necessary to respond to market behaviour by presenting more compelling, joined-up and consumer needs-focused destination experiences in our marketing campaigns. The Tourism Department should take a proactive role in shaping destination brand strategies and marketing campaigns to increase the fit between destination messages and the cultural and heritage tourism "agenda".

#### **8.8.1 ACTIONS**

- **Review existing marketing campaigns and collateral** & identify opportunities to introduce cultural heritage component
- Build **heritage messaging into future marketing campaign design and execution**
- **Monitor marketing campaigns & activities** and communications to ensure consistent inclusion of cultural heritage messaging

## **8.9 STRATEGY 3.5: Include cultural heritage component in all tourism programmes**

### **8.9.1 ACTIONS**

- Review existing tourism programmes & identify opportunities to introduce cultural heritage component
- Ensure cultural heritage aspects are built into future programme design and execution
- Monitor tourism programmes to ensure consistent inclusion of cultural heritage aspects

## **9 Outcome area 4: Leadership, resources and partnerships**

### **9.1 Introduction**

The stakeholder landscape of cultural and heritage tourism in Cape Town is diverse and complex. Members of this system range from institutions involved with tangible facilities (e.g. museums, theatres) to others involved in the organisation and delivery of festivals, events and activities (e.g. Minstrel Carnival, , etc.), from not-for-profit institutions (e.g. District Six Museum) to large commercial or semi-commercial institutions (e.g. Cape Town International Jazz Festival), from individual owners of heritage tourism experience to tourism marketing organisations (e.g. Cape Town Tourism).

The system also includes some stakeholders whose primary interest lies outside tourism – for example in the heritage or the performing arts – and others for whom tourism development and marketing is the sole purpose – for example tourism agencies. This diversity is important to acknowledge as it results in vastly different attitudes towards, interest in, and objectives for tourism that pervade across the spectrum of institutions involved.

The skills base and resources of the various organisations is equally diverse. Generally speaking though, the vast majority function with limited budgets and resources – culture and heritage may be a priority in Cape Town, but does not necessarily receive funding commensurate with the professed significance.

### **9.2 Outcome statement**

Cultural heritage tourism in Cape Town thrives with and through skilled people, enough money and capable organisations.

### **9.3 Indicators**

The strategic indicators below indicate a 'desired state' and provide the benchmarks against which implementation can be assessed.

- **Skills:** Competent , motivated people work in Cultural and Heritage tourism in Cape Town
- **Partnerships & co-operation:** Stakeholders work together to pool resources and achieve destination objectives

- **Financial resources:** Cultural and Heritage tourism initiatives receive relevant and adequate funding

#### **9.4 STRATEGY 4.1: Lay institutional foundations**

##### **9.4.1 ACTIONS**

- Establish COCT working group
- Establish city-wide destination working group

#### **9.5 STRATEGY 4.2: Build capacity**

##### **9.5.1 ACTIONS**

- **Conduct research into visitor satisfaction levels** as they relate to authentic delivery of cultural and heritage experiences in order to improve the quality of front line staff training, technology and business processes and interpretation resources.
- **Distribute research results** to key agencies able to advocate for change if required

#### **9.6 STRATEGY 4.3: Foster partnerships & co-operation**

- **Engage with schools, clubs, events, NGOs and CBOs and arts facilities to develop heritage stories** through their work. This could include the development of competitions, dedicated events or performances and printable and audio-visual material and displays.
- Provide an **online “tourism contacts and resources kit”** relevant to arts, cultural and heritage organisations so that these organisations have a much clearer idea of the structure of the tourism industry, possible solutions for product development and contacts of other organisations they could link with in tourism in their local area
- **Initiate and maintain a regular dialogue with industry and other stakeholders** that is based in facts and insight about customers, customer demand, and industry best practice

#### **9.7 STRATEGY 4.4: Supplementary and creative resourcing**

- Identify and **pursue sources of funding to supplement City budgets**

## 10 Action Plan overview

### 10.1 The Department's roles

Depending on the size, nature, context and scope of the strategies and programmes proposed, the Tourism Department will work through three roles to implement the recommendations of the Cultural and Heritage Tourism Strategy.

- **Lead and Deliver** - These are programmes that the **Tourism Department initiate, fund, design, implement and project manage**.
- **Partner and Promote** - These programmes are not necessarily directly implemented or funded entirely by the Directorate. The Tourism Department will have a direct impact with resources **working in close collaborative partnership with key players**.
- **Influence and Integrate** - These programmes are definitely not funded or implemented by the Directorate. They are to be **planned, funded, designed, implemented and managed by the other state bodies or the private sector**. These programmes fall outside the mandate of the Tourism Department but will probably have an influence on the development and management of cultural heritage tourism. The Department's role in these programmes is one of monitoring, integrating actions if necessary and coordinating the functioning of these with activities within the business plan of the Department.

## 10.2 Overview of outcomes and strategies

<b>OUTCOME 1: Visitors encounter experiences that are 'true to place', innovative and memorable</b>
Strategy 1.1: Establish a spatial framework for place-based cultural heritage tourism
Strategy 1.2: Take action to turn heritage sites and places into tourism friendly destinations
<b>OUTCOME 2: The stories of Cape Town engage and enlighten the minds and souls of visitors</b>
Strategy 2.1: Voices of the City: stories from the people of Cape Town
Strategy 2.2: One City many Histories
Strategy 2.3: A 'museum' of Cape Town
Strategy 2.4: Develop and integrated communication and interpretation plan
<b>OUTCOME 3: Cape Town captures market attention as a historically and culturally distinct, intriguing, high quality destination</b>
Strategy 3.1: Understand and keep track of cultural and heritage tourism markets
Strategy 3.2: Develop a portfolio of creative marketing tools
Strategy 3.3: Build advocacy amongst locals and the domestic market
Strategy 3.4: Market integrated destination experiences
Strategy 3.5: Include cultural heritage component in all tourism programmes

**OUTCOME 4: Cultural heritage tourism in Cape Town thrives with and through skilled people, enough money and capable organisations.**

Strategy 4.1 Build capacity

Strategy 4.2 Foster partnerships & co-operation

Strategy 4.3 Supplementary and innovative resourcing

**APPENDIX A: DETAILED ACTION PLAN**

Action	Department role	Partners	Priority	Y1	Y2	Y3	Y4	Y5	Y5 +
<b>OUTCOME 4: Cultural heritage tourism in Cape Town thrives with and through skilled people, enough money and capable organisations.</b>									
<b>Strategy 4.1: Build Capacity</b>									
4.1.1 Establish COCT working group	Lead & deliver	CTT, COCT: TEAMS, Heritage Resources, Roads & Transport							
4.1.2 Establish destination working group	Lead & deliver	SAHRA, SANPARKS, Heritage WC, etc.							
<b>Strategy 4.4 Supplementary and innovative resourcing</b>									
4.4.1 Identify and pursue sources of funding to supplement City budgets	Lead & deliver								
<b>OUTCOME 1: Visitors encounter experiences that are 'true to place', innovative and memorable</b>									
<b>Strategy 1.1: Establish a spatial framework for place-based cultural heritage tourism</b>									
<b>1.1.1 Reinforce identified gateways and information points</b>	<b>Lead &amp; deliver</b>	<b>CTT, COCT Heritage Resources, ACSA, PRASA, CTICC</b>							
Prioritise gateways for action (concurrent with 1.1.2)									
"Audit" current cultural heritage displays/information/elements									
Identify relevant cultural heritage themes									
Develop materials/displays/exhibits									
<b>1.1.2 Strengthen identified information hubs</b>	<b>Lead &amp; deliver</b>	<b>CTT, COCT Heritage Resources</b>							
"Audit" current cultural heritage displays/information/elements									
Identify relevant cultural heritage themes									
Develop materials/displays/exhibits									
Develop calendar of historical events for display									



Action	Department role	Partners	Priority	Y1	Y2	Y3	Y4	Y5	Y5 +
<b>1.1.3 Capacitate key cultural heritage tourism precincts (Big 6 +)</b>									
<b>1.1.4 Strengthen cultural heritage tourism experiences throughout the city</b>	<b>Refer Appendix B</b>	<b>Refer Appendix B</b>							
<b>1.1.5 Identify and develop themed or geographic routes</b>	<b>Lead &amp; deliver</b>	<b>CTT, COCT Heritage Resources</b>							
Document current cultural heritage routes									
Determine routes for development or improvement (concurrent with 1.1.1)									
Delineate routes - pathways and sites									
"Audit" current cultural heritage displays/information/elements along routes									
Develop materials/displays/exhibits									
<b>OUTCOME 2: The stories of Cape Town engage and enlighten the minds and souls of visitors</b>									
<b>Strategy 2. 1: One City many (hi)stories</b>									
<b>2.1.1 Document and share the stories of 25 iconic Cape Town personalities</b>	<b>Lead &amp; deliver</b>	<b>Arts and culture, print and broadcast media, community organisations</b>							
Establish criteria for inclusion on list									
Identify, longlist and short list personalities									
Document stories									
Convert into media suitable for public sharing									
<b>2.1.2 Invite all Capetonians to share their stories</b>	<b>Lead and deliver</b>	<b>CTT, Arts and culture, print and broadcast media, community organisations</b>							
Identify and investigate digital platform alternatives									
Create digital platform									
Invite, moderate and disseminate contributions									
<b>2.1.3 My Cape Town: a personal view of the City</b>	<b>Partner &amp; promote</b>	<b>CTT, local tour guides</b>							
<b>2.1.4 Gather and collate the stories being told</b>	<b>Partner &amp; promote</b>	<b>Arts and Culture, tertiary institutions, IT</b>							

Action	Department role	Partners	Priority	Y1	Y2	Y3	Y4	Y5	Y5 +
Identify and investigate digital platform alternatives									
Create digital platform									
Identify contributors									
Invite and collate contributions into database format									
<b>Strategy 2.2: A 'museum' of Cape Town</b>									
<b>2.2.1 Develop a 'virtual museum' of Cape Town</b>	<b>Partner &amp; promote</b>	<b>COCT Heritage Resources &amp; Arts and Culture, community heritage organisations</b>							
Establish working group									
Identify and investigate digital platform alternatives									
Create museum "architecture" - including themes, collections, permanent exhibitions, phased build-out, schedule of temporary exhibits									
Create digital platform									
Set up collections as a base for permanent exhibits									
Establish permanent exhibits									
Create first temporary exhibit									
<b>2.2.2 Develop a Story of Cape Town Hub</b>									
Scope specifications									
Identify and source suitable location									
Equip with required infrastructure and equipment									
Develop schedule of events and temporary exhibits									
<b>Strategy 2.3: Develop and integrated communication and interpretation plan</b>									
<b>2.3.1 Work with the heritage authorities to develop a sound information data-base</b>	<b>Partner &amp; promote</b>	<b>COCT Heritage Resources</b>							
<b>2.3.2 Create heritage site signs</b>	<b>Partner &amp; promote</b>	<b>COCT Heritage Resources</b>							
<b>2.3.3 Facilitate creative opportunities for interpretation</b>	<b>Lead and deliver</b>	<b>CTT, COCTY Arts and Culture and Heritage Resources, private sector entrepreneurs</b>							

Action	Department role	Partners	Priority	Y1	Y2	Y3	Y4	Y5	Y5 +
<b>OUTCOME 3: Cape Town captures market attention as a historically and culturally distinct, intriguing, high quality destination</b>									
<b>Strategy 3.1: Understand and keep track of cultural and heritage tourism markets</b>									
3.1.1 Mine existing market information to deepen understanding of markets	Lead & deliver	CTT							
		SAT							
3.1.2 Build capacity to systematically collect and analyse market information from a diverse set of sources on an ongoing basis	Partner & promote	Universities							
		Research institutions							
3.1.3 Establish a research partnership with universities, schools and research institutions	Partner & promote	Universities							
		Research institutions							
3.1.4 Implement a cooperative market research programme to provide annual perspectives on visitor satisfaction levels, interest and participation levels, sources of information, improvement opportunities.	Partner & promote	Universities							
		Research institutions							
		Visitor attractions							
		Wesgro							
3.1.5 Facilitate operator training and capacity building workshops to develop heritage tourism research skills	Lead & deliver	CTT							
3.1.6 Publish annual profile of cultural and heritage tourism experience seekers	Lead & deliver	CTT							
3.1.7 Publish annual review of trends in cultural heritage tourism in Cape Town	Lead & deliver	CTT							
<b>Strategy 3.2: Develop a portfolio of creative marketing tools</b>									
3.2.1 Convert existing heritage walks route maps into digital formats on existing social media and digital mapping platforms	Lead & deliver	COCT: Heritage Resource Management							
		Heritage community							
		Residents							
3.2.2 Develop an interactive webpage for the CTT website focussing on thematic experiences, key routes and precincts	Lead & deliver	CTT							
3.2.3 Develop simple collateral with itineraries that link	Lead &	CoCT: Arts & Culture							

Action	Department role	Partners	Priority	Y1	Y2	Y3	Y4	Y5	Y5 +
the key precincts with supporting maps eg. downloadable maps	deliver	COCT: Heritage Resource Management CTT							
3.2.4 Develop audio-guides for key precincts and routes	Lead & deliver	CoCT: Arts & Culture COCT: Heritage Resource Management CTT Film/Media training institutes							
3.2.6 Create 'You Tube' short stories through a local event / competition for learners or filmmakers	Partner & promote	Schools Universities Film/Media training institutes							
3.2.7 Investigate pod-casting of local oral history	Lead & deliver	CTT							
3.2.8 Develop schedule of cultural heritage storylines for incorporation into portfolio media communications	Lead & deliver	COCT: Arts & Culture COCT: Heritage Resource Management CTT							
3.2.9 Develop partnerships with media to further promote the Cape Town Story	Lead & deliver	Print & electronic media Journalists							
<b>Strategy 3.3: Build advocacy amongst locals and the domestic market</b>									
3.3.1 Improve Capetonians's own awareness of and interest in cultural and heritage tourism activities through existing campaigns such as "My Cape Town"	Partner & promote	CTT Tourism businesses							
3.3.2 Implement a "cultural and heritage tourism challenge" in schools and tertiary institutions in Cape Town and key domestic target markets to reward students for their knowledge of local cultural tourism operations and leading examples in Cape Town	Partner & promote	Schools and tertiary institutions							
<b>Strategy 3.4: Market integrated destination experiences</b>									
3.4.1 Review existing marketing campaigns and collateral & identify opportunities to introduce cultural heritage component	Lead & deliver	CTT							

Action	Department role	Partners	Priority	Y1	Y2	Y3	Y4	Y5	Y5 +
<b>3.4.2</b> Ensure heritage messaging is built into future marketing campaign design and execution	Lead & deliver	CTT							
<b>3.4.3</b> Monitor marketing campaigns & activities and communications to ensure consistent inclusion of cultural heritage messaging	Lead & deliver	CTT							
<b>Strategy 3.5: Include cultural heritage component in all tourism programmes</b>									
<b>3.5.1</b> Review existing tourism programmes & identify opportunities to introduce cultural heritage component	Lead & deliver	CTT							
<b>3.5.2</b> Ensure cultural heritage aspects are built into future programme design and execution	Lead & deliver	CTT							
<b>3.5.3</b> Monitor tourism programmes to ensure consistent inclusion of cultural heritage aspects	Lead & deliver	CTT							
<b>OUTCOME 4: Cultural heritage tourism in Cape Town thrives with and through skilled people, enough money and capable organisations.</b>									
<b>Strategy 4.2 Build capacity</b>									
<b>4.2.1</b> Develop a Story Telling training program to encourage locals to become ambassadors for heritage tourism within their area	Lead & deliver	Tour operators							
		Training institutions							
<b>4.2.2</b> Provide an online “tourism contacts and resources kit” relevant to arts, cultural and heritage organisations	Lead & deliver	CTT							
<b>Strategy 4.3 Foster partnerships &amp; co-operation</b>									
<b>4.3.1</b> Engage with schools, clubs, events, NGOs and CBOs and arts facilities to develop heritage stories through their work	Partner & promote	Schools, clubs, events, NGOs and CBOs and arts facilities							
<b>4.3.2</b> Initiate and maintain a regular dialogue with stakeholders	Lead & deliver	CTT							

**APPENDIX B: TOURISM DEVELOPMENT AREA INVESTMENT FRAMEWORK**

<b>CITY BOWL</b>			
Issue	Key action	Lead agency	Partners
Creating identity	Attention to conserving significant architecture (i.e. Art Deco, Victorian, Edwardian), and future enhancement through adoption of interpretive signage and architectural walks in order to reinforce the character of the city.	CoCT: Heritage Resource Management CoCT: Tourism Development	SAHRA Cape Town Heritage Trust Cape Town Tourism
	Showcase the facades of heritage buildings and key public spaces at night through strategically placed uplighting. Examples include Moscow, St Petersburg, San Francisco.	CoCT: Land Use and Building Management	
	Develop a collaborative City-property owner's interpretive signage programme for significant buildings and spaces as the base for thematic heritage walks.	CoCT: Tourism Development CoCT: Heritage Resource Management	CoCT: Transport – Road Signage CoCT: Spatial planning & Urban design
	Improve the visibility and prominence of the City's museums through the creation of a Cape Town 'Museum Mile' designated by special pavement plaques, (e.g. Melbourne Golden Mile) and packaged with other attractions		Cape Town Heritage Trust Iziko Museums SAHRA

	<p>Improve directional signage: Tourists exploring the CBD are often at the mercy of poor or missing street signage which makes the City difficult to navigate. The following would improve the situation: An audit of missing street signage; An audit of poor directional signage; An audit of the top cultural tourism sites in the CBD. Such sites to receive directional signage from within tourism routes if they do not already have them; An identification of required signage to sites of historic interest i.e. museums galleries markets and other places of tourism interest; Clearly identified branding and design for sites of tourism interest.</p>	<p>CoCt Tourism Development CoCT: Transport – Road Signage Cape Town Partnership</p>	
	<p>Lend interest to the city's fabric and informing residents and visitors of Cape Town's historical development as a port city by indicating the former shoreline of Table Bay (before the reclamation of the Foreshore) by means of signage, custom-designed bollards or pavement markers used in conjunction with a series of historical photographs of the City Bowl and shoreline activities</p>	<p>CoCT: Heritage Resource Management CoCT: Transport – Road Signage CoCT: Land Use and Building Management</p>	<p>Cape Town Heritage Trust SAHRA Cape Town Tourism</p>
	<p>Capitalise on underdeveloped land around the Artscape to add a new dimension to the City Bowl. This precinct already has a "cultural jewel " i.e. the Artscape Theatre and together with the Central Area's strong cultural products there is the opportunity to link the various precincts. Linking a Performing Arts precinct into the envisaged redevelopment of the Grand Parade, Cape Town Station and refurbishment of City Hall provide the opportunity to achieve critical mass not only from a tourism perspective but also a commercial one.</p>	<p>CoCT: Spatial planning &amp; Urban Design Cape Town Partnership</p>	<p>Cape Town Partnership</p>
Public space and places	<p>Create a pedestrian network linking squares and public open spaces such as Riebeeck Square, Greenmarket Square, the Grand Parade, North Wharf square, and the CTICC square to reinforce legibility and connectivity, and enhance both visitors' and residents' experience of moving between areas.</p>	<p>CoCT: Spatial planning &amp; Urban Design</p>	

	<p>Improve the urban quality of Adderley Street and enhance the east west pedestrian axis.</p> <p>Adderley Street, originally the centre of the City, currently acts as a barrier to pedestrian tourism movement because of its poor urban quality. The pedestrian movement is constrained by taxi ranks and street vendors and points where pedestrians are forced underground through lack of alternatives. Adderley Street, instead of linking the east and west of the City, divides it. Visitors tend to use areas of high pedestrian quality and comfort so tourists are discouraged from moving from the west city towards the east city and the historic sites of the Grand Parade, the Castle and the City Hall. It is recommended that the City of Cape Town undertake a study into tourist self guided movement patterns; and investigate potential planning opportunities for the upgrading of Adderley Street as a the central street in Cape Town in order to make it more pedestrian friendly.</p>	CoCT: Spatial planning & Urban Design	
	<p>Improve the status of the Grand Parade as a tourism destination and connecting space between the between the Castle, the City Hall and the upgraded station area and the parliamentary precinct by upgrading landscaping and pedestrianising Lower Parliament Street. While the bus terminus presents a functional and visual barrier, cutting across the iconic views of the parade, its enclosures may be used creatively as a location for artworks or a vertical greening project, transforming it from an eyesore into a centrepiece.</p>	CoCT: Spatial planning & Urban Design	Creative Cape Town
	<p>Improve the East West pedestrian flow across the Queen Victoria Street and the Company Gardens to enhance the Company Gardens as a cultural centre. The pedestrianisation and development of cultural facilities in the historic Queen Victoria Street would further enhance the Precinct as a cultural hub linking areas of cultural tourism interest such as Long Street and St George's Cathedral and the museums in the Company's Gardens – with the recently renovated Bothy as a central information point.</p>	CoCT Planning	



	<p>Link the Mountain to the Sea through the creation of a network of green spaces and public squares, reinforced through a street tree programme that establishes movement routes and linkages.</p>	<p>CoCT: Spatial planning &amp; Urban Design</p>	
	<p>Use the city's public open spaces as canvas for public art works – sculpture, murals, mosaic, decorative planters, fountains, etc. – to reflect Cape Town's multi-cultural population and creative vibe</p>	<p>CoCT: Tourism Development CoCT: Spatial planning &amp; Urban Design Cape Town Partnership</p>	
	<p>Use streetscaping, landscaping and signage to define and characterise spaces – this is critical in highlighting the diversity of experiences. Tourism signage should be consistent throughout the City, with signage for major attractions and facilities being in line with overall signage policies.</p>	<p>CoCT: Tourism Development</p>	
	<p>Consolidate informal trade into well-managed markets or festival retail zones to create additional tourism assets for the city.</p>	<p>Cape Town Partnership CoCT: Informal trading</p>	<p>CoCT: Economic Development</p>
	<p>The Foreshore has an important role as a distribution point to experiences exposing international and domestic tourists to the history and cultural diversity of Cape Town. The precinct should serve as "springboard" for walking tours of the city, District Six and Malay quarter and guided tours focussed on the cultural experiences offered by Langa, Khayelitsha, Gugulethu and others. Consistent directional signage from this area, and information provision at the CTICC, will be important to ensure that visitors are able to find their way to other precincts and other areas of Cape Town.</p>	<p>CoCT: Tourism Development</p>	<p>Cape Town ICC Cape Town Tourism</p>

	<p>Streetscaping and landscaping throughout the area, but especially along the full length of the promenade must be ongoing. For example, trees, signage, light posts, litterbins, streetscape design elements etc.</p>	<p>CoCT: Parks and Amenities</p>	<p>CoCT: Parks and Amenities</p>
	<p>The Mouille Point lighthouse precinct could include a lighthouse interpretive centre which serves as distribution point to lighthouses and shipwrecks along the coastline.</p>	<p>CoCT: Tourism Development CoCT: Heritage Resource Management CoCT: Spatial planning &amp; Urban Design</p>	<p>Ports Authority Cape Town Tourism</p>
	<p>Spatial and movement linkages with other areas of significance such as the Roggebaai Canal Precinct, CBD, de Waterkant, and the V&amp;A Waterfront are fundamental to bring the Framework together; they must therefore be strengthened. Establish pedestrian walkways and cycling paths along the boulevard linking into the footpath and cycling path systems of the CBD and V&amp;A Waterfront. South of France, San Francisco, Vancouver, Copenhagen, etc. offer examples of achieving such ambience and functionality.</p>	<p>CoCT: Spatial planning &amp; Urban Design CoCT: Transport</p>	
	<p>Woodstock and Salt River contain a dense concentration of late nineteenth and early twentieth century residential, commercial and industrial building stock between and including Albert Road and Victoria Road. . There is also a dense concentration of historic industrial buildings around the Castle Brewery off Beach Road. The tourism potential of the area has been highlighted by a private initiative at the Old Biscuit Mill which has acted as a catalyst for urban regeneration. Development in this area should be linked to and stimulated by actions described immediately below.</p>	<p>CoCT: Spatial planning &amp; Urban Design</p>	

	Create incentives to encourage the upgrading and adaptive re-use of historic buildings for tourism and cultural industries. These may include: rates rebates of historic properties restored and adapted for tourism or commercial use and/or other financial incentives for the revitalisation of the area and the encouragement of the establishment of speciality shops and design galleries. The programme should also incorporate other measures to enhance public spaces, such as the upgrading of signage, lighting, paving and landscaping.		
<b>RONDEBOSCH TO WESTLAKE</b>			
Issue	Key action	Lead agency	Partners
Gateway areas	Enhance the role of Constantia Nek as a gateway into the National Park and 'hub' of tourism flows in the metropole through provision of: <ul style="list-style-type: none"> <li>⇒ directional signage and information provision (distribution platform);</li> <li>⇒ secure, non-intrusive parking (inter-modal exchange point - road to foot);</li> <li>⇒ watering and rest points for runners, hikers, bikers and horse-riders; litterbins; toilet facilities; benches, etc. set in a clean and attractive setting (rest area); and</li> <li>⇒ non-intrusive facilities for artists' market; restaurant/ tea room (destination).</li> </ul>	Cape Peninsula National Parks Forum SANParks	Branch: Tourism Development
Building identity	Delineate the Wynberg Historical Walks walks through interpretive signage and route markers.	Wynberg Improvement District Cape Town Tourism	
	The military history of the Rondebosch and Wynberg area could be further developed as part of the tourism focus in this area.	Wynberg Improvement District Cape Town Tourism	

	Support the groups of interest groupings and organizations seeking to promote the conservation of the City's rivers and historic waterways through the development of walking trails and the installation of interpretive signage and other material.	Friends of the Liesbeeck Friends of the Rondebosch Common Oude Molen Eco Village	
<u>PENINSULA</u>			
Issue	Key action	Lead agency	Partners
Building identity	Hout Bay Harbour serves as a busy embarkation area for ferries to Seal Island, a boat repair area and active fishing harbour. Kalk Bay offers the colour and sound of the local fisherfolk. These elements are key ingredients of the character of the coastal villages of the Peninsula and maritime features such as fishing boat moorings, fish markets, boat repair, boat trips, etc. must be valued and supported for their attraction value.	CoCT: Spatial planning & Urban Design	
	Continue to protect the aesthetic and historical value of the architectural and built heritage through urban design frameworks, architectural guidelines, statutory protection under the Heritage Resources Act, proclamation of conservation areas, etc. in order to maintain the uniqueness of the coastal villages. <sup>i</sup> However, unnecessary bureaucracy and administrative delays in the processing of planning applications for the renovation and re-use of historical buildings should be avoided. <sup>ii</sup>	CoCT: Spatial planning & Urban Design g CoCT: Heritage Resource Management	SAHRA

	<p>Depict the maritime history, architecture and atmosphere of the past through the restoration of neglected buildings, interpretation of buildings and places, guided walks, etc.</p>	<p>CoCT: Tourism Development CoCT: Heritage Resource Management</p>	<p>Historical societies &amp; associations</p>
	<p>The southern activity spine linking Muizenberg to Simon' Town thence to Boulders and Cape Town is an established tourist route but there are opportunities to enhance the cultural heritage offering along this route by integrating sites such as Antonie's Cave, early whaling sites, or the places believed to have been the refuges of runaway slaves. In Simon's Town the history of the Group Areas and the people affected provides a further dimensional to the understanding of place and the impact of apartheid planning. In addition the naval history of Simon's Town, the graveyards, hospitals, barracks harbour and military installations provide a unique opportunity to explain and understand sites that have both international and local significance. In the short term the local heritage authorities should: Identify sites associated with local history including the slavery, naval history, the impact of apartheid and the way of life for local people; and integrate them into tourism interpretation; develop access to such sites and; implement "open days" events and exhibitions that explain the unique history of Simon's Town for local and international visitors alike.</p>	<p>CoCT Tourism Development</p>	<p>Simon's Town Museum, Fish Hoek Museum and local historical associations</p>
	<p>Reintroduce specialist historical trains on the False bay coastal route.</p>	<p>CoCT Tourism Development</p>	<p>Transnet</p>

<u>CAPE FLATS AND METRO SOUTH EAST</u>			
Issue	Key action	Lead agency	Partners
Capacity-building	Establish Community Tourism Forums where required, and assist poorly-coordinated forums and organisations to mature based on defined strategies and business plans	CoCT Tourism Development	
	Assist operators to address varying prices, product quality, service quality and reliability in order to ensure the quality of the visitor experience		
	Establish regular information and capacity-building sessions for township operators		
Building identity	Implement the recommendations of the Cape Flats Tourism Frameworks regarding the development of the Athlone-Langa Precinct – and take advantage of the opening of the recently renovated Langa Pass Museum as an information node.	CoCT Tourism Development Local tourism forums and operators	
	Identify and map of tourism routes (in association with community tourism forums and tour operators)	CoCT: Tourism Development	
	Formalise routes with appropriate directional and tourism signage, and reinforcing through brochures and marketing material	CoCT: Tourism Development CoCT: Transport	

TYGERBERG AND OOSTENBERG			
Issue	Key action	Lead agency	Partners
Building identity	<p><i>Linking and packaging heritage features</i></p> <p>The Mayibuye Centre at UWC houses a unique and invaluable collection of material related to the anti-apartheid struggle but remains an under-utilised asset that should be a core component of the development of heritage tourism, themed along the liberation history, in Cape Town. A structured and pro-active approach with actions such as the identification of the key physical elements underpinning the development of the theme, exposing and 'formalising' places as attractions, and creating linkages through partnerships, marketing, promotional material, are some of the actions required to realise the opportunity for product development.</p>	<p>CoCT: Tourism Development</p> <p>CoCT: Heritage Resource Management</p>	<p>PAWC</p> <p>Tertiary institutions</p> <p>SAHRA</p>

BLAAUWBERG			
Issue	Key action	Lead agency	Partners
Building identity	<p>Focus on the coast is on nature, outdoors and culture. Series of themed “Blaauwberg Meanders” linking Milnerton Lagoon, Rietvlei, Blaauwberg Conservation Area with rest stop areas, and “Cycle Blaauwberg” routes provide potential for the promotion of outdoor activity with a focus on the coast and wetlands, sport, leisure and cultural experiences. Some possibilities are:</p> <p>⇒ A shipwreck route capitalising on surface and under-water resources. Milnerton Lighthouse is an ideal location for interpretive signage, directional map and orientation point.</p> <p>⇒ The creation of a series of interpretive points along the coast at places where remains of archaeological and palaeontological sites exist. Linkages to the West Coast Fossil Park and Langebaan ‘Eve’s Footprint’ are important.</p> <p>⇒ A birdwatcher’s route linking wetland, dune, beach and interior birdhides.</p> <p>⇒ A Military History Meander linking Battle of Blaauwberg site, World War II structures on Blaauwberg Hill, etc.</p> <p>A series of thematic route brochures already exist. Formalisation of trails and paths by means of directional and interpretive signage; trail and path infrastructure; etc. is required.</p>	<p>CoCT: Tourism Development</p> <p>CoCT: Spatial Planning &amp; Urban Design</p> <p>Cape Town Tourism</p>	
	<p>Reactivate the community group involved in the preparation of the Mamre Tourism Development Strategy to track progress-to-date and revise based on market trends and current gaps in the metropole’s product provision.</p>	CoCT: Tourism Development	



	<p>Tourism activities in the interior are currently limited due to lack of awareness of the product offering, distance from the existing tourism nodes in Blaauwberg and inadequate product development. However existing historic structures, heritage and the natural environment provide the opportunity to create attractions and activities that are educational, exciting and unique to Cape Town. The creation of activities and facilities complementing the coastal node will be important to leverage tourism development in the interior. The focus on the coast is on sun, sea, outdoor sport and fun – the interior’s resource base is geared for outdoor adventure, ecotourism, cultural and ‘country living’ experiences. Several building blocks such as the Koeberg Information Centre, the Cultural Centre (conferencing and camping facility), Silwerstroomstrand seaside resort and Mamre Museum complex are already in place.</p>	<p>Branch: Tourism Development</p>	
<p>Public and open spaces</p>	<p>The potential of the Blaauwberg Conservation Area would be further reinforced if the CoCT focuses on implementation as conceptualised in the Development and Management Plan and subsequent work, in order to achieve the vision for the BCA, and realize the enormous tourism potential it offers. The need for financial resources to be committed to the project is also critical to optimize its potential, as is the need to undertake a detailed business planning exercise.</p>	<p>CoCT: Environmental Management CoCT: Tourism Development</p>	
<p>Economic infrastructure</p>	<p>Development of a strategically located ‘farmer’s market’ to create retail outlets for local vegetable growers and crafters. Capitalising on an existing venue with an expansion of the product base and proactive promotion could be considered.</p>	<p>CoCT: Economic Development</p>	

<u>HELDERBERG</u>			
Issue	Key action	Lead agency	Partners

<p>Building identity</p>	<p>Focus on the coast is on leisure, fishing and adventure and inland on adventure, nature, history and culture etc. Possibilities to be explored are :</p> <p><b>Broadlands/Monkey Town, Sir Lowry's Pass Road</b> – this area includes the culturally and historic significant Sir Lowry's Pass Village and the old missionary station, the historic transport corridor over the mountains – e.g. remnants of first trails of wagon over the mountain, the first pass (road) built across the mountain and the toll structures, the rail and historic station as well as the old wine estates and Schaapenberg Route along Sir Lowry's Pass Road</p> <p>Actions :</p> <ul style="list-style-type: none"> <li>• Install signage to identify the start of the Ox Wagon trail and also erect information boards on the trail giving the history and relevant info. Trails and paths by means of directional and interpretive signage; trail and path infrastructure; etc. is required.</li> <li>• Identify and signpost mountain bike and hiking routes</li> <li>• In Sir Lowry's Pass Village erect information boards with historic information on the area</li> <li>• Liaise with the Sir Lowry's Pass Village Tourism and Business Development Trust to develop guided walks/tours and information brochure/pamphlet to express the social cultural history of the village and area, and give meaning to the remaining buildings; directional and interpretive signage as well as walk/pathway infrastructure is required.</li> <li>• Sir Lowry's Pass road - Important to upgrade the roads and kerbs and where possible make provision for pedestrian and cycling routes, parking areas and viewpoints.</li> <li>• Ensure tourism and directional signage is in place and maintained</li> </ul> <p>The creation of a series of interpretive points/information signage in selected spots.</p> <p>Website information and brochures on things to do and see as well as interesting information</p>		
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	<ul style="list-style-type: none"> <li>• It is important to keep the scenic beauty of the area in mind – therefore any new developments should reflect the historic and cultural character of the area.</li> </ul> <p><b>The old historic wine farms and Helderberg Wine Route– Vergelegen and Lourensford as well as the wine/horse and other farms on the Wine Route could be explored.</b></p> <p><b>Actions :</b></p> <ul style="list-style-type: none"> <li>• Tourism Road signage from the Somerset West Main Road intersection of the R44 to identify the Helderberg Wine Route</li> <li>• Ensure tourism signage is in place</li> <li>• Ensure that roads are upgraded or maintained on tourism routes</li> <li>• Prepare an information booklet/pamphlet/map to direct visitors to the various well known farms, as well as possibly the lesser know (private) farms eg. Onverwacht/Die Bos, Parel Vallei/ Aan den Weg farm.</li> </ul>		
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	<p><b>Helderberg/Steenbras Mountains, Kogelberg (which is a world heritage site. 2008) and Lourens River, Helderberg Nature Reserve, several hiking trails and overnight accommodation is popular</b></p> <p><b>Actions :</b></p> <ul style="list-style-type: none"> <li>• Promote the Lourens River Source-to-Sea route and its status as the only river in the country that is a Protected Natural Environment</li> <li>• Lourens River hiking trail – signage and information boards needed</li> <li>• Formalisation of trails and paths by means of directional and interpretive signage; trail and path infrastructure in the mountains and nature reserves as farms</li> <li>• The creation of a series of interpretive points/information signage in selected spots.</li> <li>• Ensure that the Kogelberg as world heritage site is highlighted and connected to Table Mountain which is also a heritage site</li> </ul>		
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	<p><b>Macassar/Zandvliet Area – this include the Eerste River historical corridor , the Macassar Dune historic sites and buildings, the Kramat and also the Cape Town Film Studios and Macassar Resort</b></p> <p><b>Actions :</b></p> <ul style="list-style-type: none"> <li>• Directional and information signage to and at the various points</li> <li>• Ablution facilities needed at the Kramat</li> <li>• Macassar Pavilion to be reconstructed (badly vandalized) and parking area also to be reconstructed</li> <li>• River bank to be built for the Eerste River to direct the river into the ocean as the river mouth moves and causes ecological damage to the area example parking area at the Macassar Pavilion badly damaged due to above.</li> <li>• Controlled access point to the Dunes to be put in place as the Dunes are a protected area by law</li> <li>• Ablution facilities on the beach to be upgraded</li> <li>• The creation of a series of interpretive points/information signage in selected spots</li> <li>• Adventure activities promoted and developed in the Macassar dunes area and along that coast. Please see Coastal Tourism Initiatives Report, 2010 for more details and implement the proposals.</li> </ul>		
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	<p><b>AECI site/Paardevlei – maintaining the ‘sense of place” of a former industrial landscape, conservation and interpretation of the archaeological sites and historic buildings, and preservation of historic tree avenues</b></p> <ul style="list-style-type: none"> <li>• This is a long term project and it is important that the heritage and cultural aspect are brought out to create those intimate environments. Here pedestrian areas, squares and routes are important.</li> <li>• The Zwelihle black labour compound is a highly significant and intact complex of buildings within the AECI site, which demonstrate apartheid control through buildings and space.</li> <li>• The Historic Precinct at AECI/Paardevlei has a unique dense cluster of Sir Herbert Baker buildings around Baker square as well as within the Crescent Houses, which should be promoted.</li> </ul>	<p>CoCT: Tourism Development</p> <p>CoCT: Spatial Planning &amp; Urban Design</p> <p>CoCT: Heritage Resources Management</p>	
	<p><b>Scenic Routes – Designation of Gordon’s Bay coastal route and proposed Sir Lowry’s Pass road as metropolitan scenic drives.</b></p> <ul style="list-style-type: none"> <li>• The creation of a series of interpretive points/information signage in selected spots</li> <li>• Parking areas should be maintained and provision made for view points</li> <li>• Roads should be maintained as well as walls along the coast</li> <li>• Please see Scenic Drive Study for more details on implementation</li> </ul>	<p>CoCT: Tourism Development</p> <p>CoCT: Transport</p> <p>CoCT : Planning</p>	

	<p><b>The Somerset West CBD – Church Street Heritage Precinct and link to Lourensford River and old bridge as well as the development of the “village precinct” adjacent to the CBD should be explored</b></p> <p><b>Actions :</b></p> <ul style="list-style-type: none"> <li>• Upgrade of the area – are to be cleaned up / lost it's historic feel and vagrants are a big problem</li> <li>• Pedestrian routes – sidewalks upgraded</li> <li>• Coachman's cottage – status to be relooked – locals adopted it as a museum, but it is not formally classified as one</li> <li>• Subway at Somerset West station – lighting improved</li> <li>• Main Road between Dummer and Victoria / Lourensford intersection – road upgrade for safety for pedestrian use</li> <li>• Tourism signage and pedestrian signage to be in place</li> <li>• Interpretation and information signage is important</li> <li>• Conserve the old precincts and allow some form of restaurants, accommodations and small shops in those areas</li> <li>• Maintenance of the road and pedestrian space and squares</li> </ul>		
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	<p><b>Strand – old heritage areas (near CBD), the Strand Pavilion and Jetty, beachfront and promenade activities and sea. Interesting fishing industry history and historic recreational area</b></p> <p><b>Actions :</b></p> <ul style="list-style-type: none"> <li>• Jetty upgrade</li> <li>• Upgrade of the area in general (pavements, parking, road infrastructure, seating, etc)</li> <li>• Tourism signage and directional signage in place</li> <li>• Interpretation and information signage where relevant to tell the story</li> <li>• Conserve the old precincts and allow some form of restaurants, accommodations and small shops in those areas</li> <li>• Maintenance of the road and pedestrian spaces/precincts and squares</li> </ul>		
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	<p><b>Gordons Bay – is a historic village, has naval land and 2 harbours, namely Gordon’s Bay Harbour and Harbour Island as well as popular beaches namely Bikini Beach and the main beach area</b></p> <p><b>Actions :</b></p> <ul style="list-style-type: none"> <li>• Upgrade of the area</li> <li>• Tourism signage and directional signage in place</li> <li>• Interpretation and information signage where relevant</li> <li>• Conserve the old precincts and allow some form of restaurants, accommodations and small shops in those areas</li> <li>• Maintenance of the road and pedestrian spaces <b>/precincts and sqaures</b></li> <li>• Establish a water taxi/ferry service between the two harbours during holiday season.</li> <li>• Establish a NMT/bicycle hire service along Beach Road and also link it to the Strand.</li> </ul> <p><b>Lwandle</b></p> <ul style="list-style-type: none"> <li>• Promote Lwandle Musem through pamphlet/ booklet /website and link to other similar sites</li> <li>• Directional signage within Lwandle to the museum</li> <li>• Signage in the Lwandle precinct to be put in place</li> <li>• Upgrade of the gateway to Lwandle on route to the museum</li> <li>• Beautifying of the area around and in the precinct</li> </ul> <p><b>Middens</b></p> <ul style="list-style-type: none"> <li>• Ensure preservation of the middens and ensure links to other sites</li> <li>• Make information available to the Niche Market operators</li> </ul>		
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<sup>i</sup> South Peninsula Spatial Development Framework, 2001

<sup>ii</sup> Delegate comment, Responsible Tourism Conference site visit, August 2002