Cultural Heritage Tourism Strategy and Action Plan for Cape Town

City of Cape Town

PHASE 1: Project initiation

FINAL REPORT

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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 tourism as one of the five key niche markets for Cape Town. The Niched Market Study confirmed the importance of cultural and heritage tourism for the destination.

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

The project consists of five phases, being:

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

This report presents the outputs of Phase 1, including:

- Analysis of key terms: heritage, heritage tourism and cultural tourism
- Delineation of the scope of work
- Project timeframes
- Process diagram
- Detailed project work breakdown structure
- Proposed composition of Steering Committee

2 Definitions

The first task in Phase 2 entails defining 'heritage', culture', the 'cultural heritage sector' and 'cultural heritage tourism' for purposes of this particular study. However, in order to direct the activities in Phase 2, the project team undertook the task of determining definitional boundaries in Phase 1. This section provides an analysis of various definitions – academic, practitioner and legal, and concludes with a delineation of the scope of 'cultural heritage' to be included in developing the strategy and action plan.

2.1 Defining heritage

2.1.1 National Heritage Resources Act No. 25 of 1999 (NHRA)

For the purposes of the Act, the national estate – our **heritage resources** - include:

- Places, buildings, structures and equipment of cultural significance;
- Places to which oral traditions are attached or which are associated with living heritage;
- Historical settlements and townscapes;
- Landscapes and natural features of cultural significance;
- Geological sites of scientific or cultural importance;
- Archaeological and paleontological sites;
- Graves and burial grounds, including:
    - Ancestral graves;
    - Royal graves and graves of traditional leaders;
    - Graves of victims of conflict;
    - Graves of individuals designated by the Minister by notice in the *Gazette*;
    - Historical graves and cemeteries; and
    - Other human remains which are not covered in terms of the Human Tissue Act, 1983 (Act No. 65 of 1983);
- Sites of significance relating to the history of slavery in South Africa;
- Movable objects, including:
    - Objects recovered from the soil or waters of South Africa, including archaeological and paleontological objects and material, meteorites and rare geological specimens;
    - Objects to which oral traditions are attached or which are associated with living heritage;
    - Ethnographic art and objects;
    - Military objects;
    - Objects of decorative or fine art;
    - Objects of scientific or technological interest; and
    - Books, records, documents, photographic positives and negatives, graphic, film or video material or sound recordings, excluding those that are public records as defined in section 1(xiv) of the National Archives of South Africa Act, 1996 (Act No. 43 of 1996).

Without limiting the generality of subsections (1) and (2), a place or object is to be considered part of the national estate if it has cultural significance or other special value because of:

- Its importance in the community, or pattern of South Africa's history;
- Its possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage;

- Its potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage;
- Its importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects;
- Its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;
- Its importance in demonstrating a high degree of creative or technical achievement at a particular period;
- Its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;
- Its strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa; and
- Sites of significance relating to the history of slavery in South Africa.

Further, the National Heritage Resources Act (NHRA) defines a heritage resource as "any place or object of cultural significance". It defines cultural significance as "aesthetic, architectural, historical, scientific, social, spiritual, linguistic or technological significance or value".

There is no definition of "cultural landscape" in the NHRA. However, in the City of Cape Town where iconic images and scenic experiences are closely linked to the cultural tourism experience, it is necessary to define and apply the notion of a cultural landscape. The World Heritage Committee has identified and adopted three categories of cultural landscape, ranging from (i) those landscapes most deliberately 'shaped' by people, through (ii) full range of 'combined' works, to (iii) those least evidently 'shaped' by people through qualities of association or for religious and artistic reasons(yet highly valued). ". The categories are identified as:

- "a landscape designed and created intentionally by man";
- an "organically evolved landscape" which may be a "relict (or fossil) landscape" or a "continuing landscape";
- an "associative cultural landscape" which may be valued because of the "religious, artistic or cultural associations of the natural element"[1]

2.1.2 UNESCO definitions of heritage

The broad definition of heritage as outlined in the UNESCO Convention Concerning the Protection of World Cultural and Natural Heritage (1972) includes:

- Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;
- Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

[1] UNESCO (2005) Operational Guidelines for the Implementation of the World Heritage Convention UNESCO World Heritage Centre. Paris. Page 83.

- Sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.
- Natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;
- Geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;
- Natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

The broad definition of heritage outlined in the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) includes:

- 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 recognize 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

2.2 Definitions of culture

2.2.1 The White Paper on Arts, Culture and Heritage (1996)

The White Paper makes a useful distinction between arts, culture and heritage:

- Arts refer to but are not restricted to all forms and traditions of dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature all of which serve as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study.
- Culture refers to the dynamic totality of distinctive spiritual, material, intellectual and emotional features which characterise a society or social group. It includes the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, heritage and beliefs developed over time and subject to change.
- Heritage is the sum total of wildlife and scenic parks, sites of scientific and historical importance, national monuments, historic buildings, works of art, literature and music, oral traditions and museum collections and their documentation which provides the basis for a shared culture and creativity in the arts.

2.2.2 UNESCO definition of culture

In 1982, UNESCO defined culture as "the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs (UNESCO Mexico City Declaration 1982).

2.3 Defining the heritage sector

Definitions of heritage in international and national policy documents are very comprehensive, and include both tangible and intangible natural and cultural heritage. Considering official definitions of the 'heritage sector' may shed further light on the delineating the scope of work.

Definitions of the heritage sector

"The heritage sector comprises museums (including art and other museums) and environmental heritage organisations (nature parks and reserves, zoological parks, aquaria and botanic gardens)". Australian Culture and Leisure classifications. (Australian Bureau of Statistics, 2001)

In the United Kingdom, the cultural heritage industry is defined as follows:

- Museums
- Archaeology
- Built Heritage
- Related Membership Organisations

(Creative & Cultural Skills, UK, 2009)

South Africa's Standard Industrial Classification (SIC) codes categorise the 'heritage sector' under the major group "Library, archives, museums and other cultural activities" under MAJOR 9: COMMUNITY, SOCIAL AND PERSONAL SERVICES.

Table 1 [SIC Codes related to the heritage sector]

9631 Library and archives activities Includes a wide variety of documentation and information activities provided by libraries and archives. Activities of libraries of all kinds, reading, listening and viewing rooms, public archives, etc. This usually involves the organisation of a collection, whether specialised or not, the making of catalogues, the lending and storage of, e.g., books, maps, periodicals, films, records, tapes.
9632 Museum activities and preservation of historical sites and buildings The operation of museums of all kinds such as art museums, museums of jewellery, furniture, costumes, ceramics, silverware, etc., natural history and science museums, technological museums, historical museums, including military museums and historic houses and all kinds of other specialised museums. Also included is the preservation of historical sites and buildings. – 96320 Museum activities & preservation of historical sites & buildings – 96322 Provision for management and operation of monuments, historical sites and buildings – 96323 Management and operation of museum, cultural and heritage activities
9633 Botanical and zoological gardens and nature reserve activities The operation of botanical and zoological gardens and of nature reserves including wildlife conservation, etc. – 96333 Game parks, reserves incl. but not limited to wildlife, parks, zoological or animal parks and botanical gardens – 96334 Activities of conservation bodies – 96335 Wildlife conservation incl. wildlife, game, parks, game reserves, zoological establishments, botanical gardens etc

The delineation of the SIC categories to include both cultural and natural heritage resources under this sector is aligned with the UNESCO definition of heritage and SA's White Paper on Arts, Culture and Heritage. However, the City of Cape Town determined that the scope of this study excludes natural heritage.

2.4 Defining heritage and cultural tourism

Definitions of 'heritage tourism' and 'cultural heritage tourism' abound in the academic literature and destination strategies and policies. A selection of these definitions is provided below.

Table 2 [Definitions of heritage tourism]

Definitions of heritage/cultural heritage tourism
Heritage tourism can be defined as a visitation to a historical area consisting activities that provides a historical experience with educational value based around consumer motivation. http://ehotelier.com/hospitality-news/item.php?id=P17401
Heritage tourism focuses on the story of people and places told through interpretation of cultural landscapes and preservation or restoration of historic structures." (National Association of Tribal Historic Preservation Officers, www.nathpo.org/Toolkit/NATHPO.pdf)
Heritage tourism is travel directed toward experiencing the heritage of a city, region, state or country. This travel enables the tourist to learn about, and be surrounded by, local customs, traditions, history and culture." (Texas Historical Commission, www.thc.state.tx.us/faqs/faqht.html)
An activity in which people enjoy the discovery of a place's unique identity derived from its history. .. A form of tourism based upon the enhancement and protection of cultural resources as an element of tourism resources." (Utah State Historical Society, http://history.utah.gov/httoolkit/g1.html)
Heritage tourism is a leisure trip with the primary purpose of visiting historic, cultural, natural, recreational and scenic attractions to learn more about the past in an enjoyable way. (Pennsylvania)
USA: Cultural heritage tourism is based on the mosaic of places, traditions, art forms, celebrations and experiences that portray this nation and its people, reflecting the diversity and character of the destination place. Travellers who engage in cultural tourism activities visit the following: • art galleries, theater and museums • historic sites, communities or landmarks • cultural events, festivals and fairs • ethnic communities and neighbourhoods • architectural and archaeological treasures
US Section 7 of Executive Order 13287: The business and practice of attracting and accommodating visitors to a place or area based especially on the unique or special aspects of that locale's history, landscape (including trail systems), and culture.
Cultural heritage tourism is travelling to experience the places and activities that authentically represent the stories and people of the past and present. It includes historic, cultural and natural attractions. (Wyoming)
Heritage tourism is generally understood as the type of tourism activity through which tourists may learn about, witness and experience the cultural heritage of a destination (Greenwood, 1982; Klieger, 1990; Weiler and Hall, 1992; Williams, 1998).
It caters to the tourist's experiential consumption of a destination's cultural heritages which manifest a variety of features including archaeological and historic sites, buildings, locations and facilities that have a cultural significance to the community (Hong Kong Antiquities and Monuments Office, 1992; McIntosh, 1999).

Zeppel and Hall (1992) .....a form of specialty travel, based on nostalgia of the past and the desire to experience diverse cultural landscapes.

Tourism Australia (2009) ... tourists participating in at least one of the following activities: attend theatre, concerts or performing arts; visit museums or art galleries; visit art, craft workshops; attend festivals, fairs or cultural events; experience aboriginal art, craft and cultural displays; visit an aboriginal site or community; and visit heritage buildings, sites or monuments.

Fyall and Garrod (1998) ..... economic activity that makes use of socio-cultural assets to attract tourists and visitors.

It is clear from Table 2 that a single, commonly accepted definition of heritage tourism/cultural heritage tourism does not exist and that destination's understanding of these concepts is diverse. Some definitions take the broad interpretation of heritage as including both cultural and natural heritage resources, whilst others limit heritage to cultural assets. There is somewhat greater consistency in the location of heritage tourism relative to time, with most definitions associating heritage tourism with experiencing resources created in the past or historical resources. Another important dimension of these definitions is the frequent reference to learning and understanding.

Definitions of **cultural tourism** are equally diverse. The definition of cultural tourism in the White Paper on Development and Promotion of Tourism (South Africa, 1996b:v) includes cultural aspects that are of interest to the visitor and can be marketed as such. These include customs and traditions of people, their heritage, history and way of life. The definition of cultural tourism is comprehensive, including culture, heritage and the physical environment. It is described as "*that activity, which enables people to experience the different ways of life of other people, thereby gaining at first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archaeological or other cultural significance which remain from earlier times*".

The United Nations World Tourism Organisation (UNWTO) (1985) defines cultural tourism from two different approaches.

- The narrow definition includes movement of persons essentially for cultural motivations such as study tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore or art, and pilgrimages.
- The wide definition includes all movements of persons for the purpose of satisfying the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters (Richards, 2008).

The Association for Tourism and Leisure Education (ATLAS) also defines cultural tourism from a technical and conceptual approach. The technical definition refers to *all movements of persons to specific cultural attractions such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residents* (Richards, 2008). The conceptual definition, on the other hand, refers to *the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs*.

A selection of the multitude of definitions of cultural tourism that have been coined over time is shown in Table 3.

Table 3 [Definitions of cultural tourism]

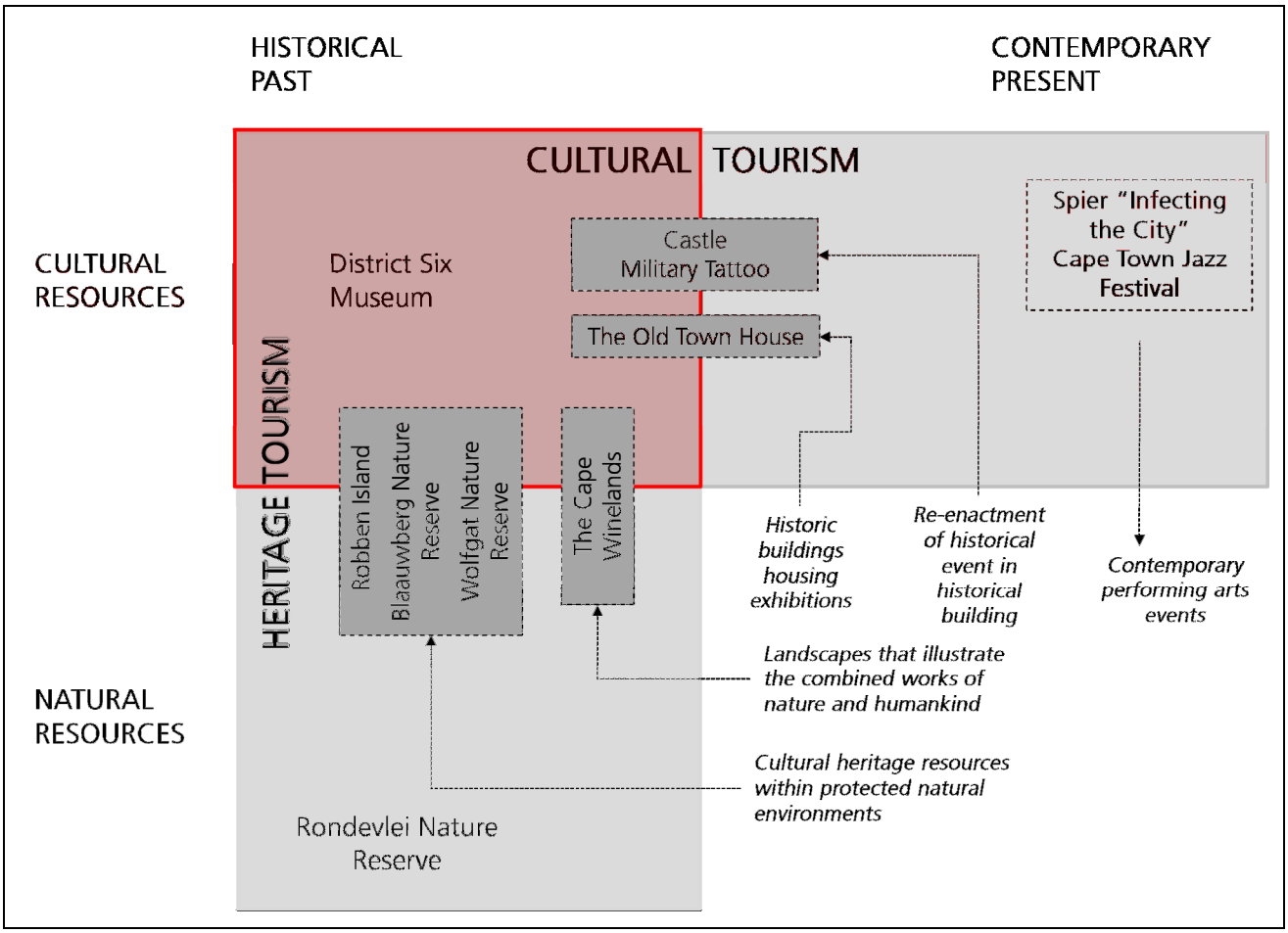
Definitions: Cultural Tourism
Cultural tourism may be defined as that movement which involves people in the exploration or the experience of the diverse ways of life of other people, reflecting all the social customs, religious traditions, or intellectual ideas of their cultural heritage (IOCOMOS Charter for Cultural Tourism, Draft April 1997). Cultural tourism can be defined as that activity which enables people to experience the different ways of life of other people, thereby gaining at first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archaeological or other cultural significance which remain from earlier times. Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited (IOCOMOS Charter for Cultural Tourism, Draft April 1997). The movements of persons for essentially cultural motivations, which they suggest includes study tours, performing arts, cultural tours, travel to festivals, visits to historic sites and monuments, folklore and pilgrimages (WTO, 1985) Cultural Tourism encompasses heritage including intangible heritage, contemporary and popular culture, and creativity. Performing, visual and literary arts, museums, built and social heritage, historic landscapes and gardens, crafts, architecture, film, religion, broadcasting, food and sport can be included within the definition of cultural tourism. It links with and benefits from creative industries. (European Cultural Tourism Network) http://www.ectn.eu.com/cardiffdec.php Cultural tourism is defined by attendance by inbound visitors at one or more of the following cultural attractions during their visit to Australia: festivals or fairs (music, dance, comedy, visual arts, multi-arts and heritage); performing arts or concerts (theatre, opera, ballet and classical and contemporary music); museums or art galleries; historic or heritage buildings, sites or monuments; art or craft workshops or studios; and Aboriginal sites and cultural displays (Bureau of Tourism Research, 'Cultural Tourism in Australia', 1998, p.7). Cultural tourism is tourism that focuses on the culture of a destination - the lifestyle, heritage, arts, industries and leisure pursuits of the local population (Office of National Tourism 'Fact Sheet No 10 Cultural Tourism', 1997). Cultural tourism defines the phenomenon of people travelling specifically for the sake of either experiencing another culture or the cultural attractions of a place (Arts Industry Tourism Council, 'Cultural Tourism Development in Victoria', June 1997). Cultural tourism covers products which authentically reflect the culture of the destination (e.g. lifestyle, heritage and industrial activity) and visitors who seek an understanding of that culture (Tasmanian Department of Tourism, Sport and Recreation, 'Strategies for Growth', 1995). Visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution. (Lord, 2002)

As could be expected definitions of 'cultural tourism' refer exclusively to cultural resources or assets associated with a destination's people and their cultures. Cultural tourism is not delimited to experiences of historical assets - contemporary cultural resources and present day experiences of a people's lifestyles and their cultural expressions are clearly included in the definitions.

In summary, definitions of 'cultural tourism' and 'heritage tourism' overlap in their reference to the use of cultural resources to attract tourists, but are dissimilar in relation to the inclusion of natural heritage resources. Furthermore, 'cultural tourism' refers to both contemporary and historical cultural assets, whereas the focus of 'heritage tourism' is on historical assets. The areas of overlap and exclusion are shown in Figure 1, annotated with examples of heritage resources in Cape Town

for clarity. The focus of this study is on primarily on tourism that relates to fixed historical or 'inherited' cultural resources. Temporary or occasional cultural heritage resources are included if these take place in fixed cultural heritage buildings or landscapes. The scope is further defined below.

Figure 1 [Delineating cultural heritage tourism]



2.5 The scope of this project

- **Heritage sites, places and cultural landscapes including**: declared World Heritage Sites, Grade1 (national) and Grade 2 (provincial) sites and Grade 3 (local) heritage sites and heritage areas, as defined in the NHRA, and included in the SAHRA data-base and local registers. This definition may include monuments, memorials, buildings and assemblages of building, streetscapes, heritage precincts, cultural landscapes, archaeological sites, routes, and other sites of cultural significance, at a variety of scales.
- **Places of interpretation and presentation including**: national, provincial, province aided, local museums and private, institutional and community museums, interpretation centres, visitor attractions and sites with interpretive signage.
- **Events that draw on or reflect elements of Cape Town's cultural and regional heritage including:** festivals and performances

2.5.1 Criteria for inclusion of cultural heritage resources in the study

The question we should be asking is, **what is it that turns a heritage or cultural resource into a tourism resource or attraction**? Simply stated, heritage deals with issues of individual, community

and national identity and history while cultural heritage *tourism* deals with the way in which history, culture and heritage is presented to and experienced by others.

Basic questions considered in assessing the tourism potential of a heritage or cultural resource should relate to: the nature of the place or activity, the significance of the place or activity, the presentation or interpretation of the place or activity, the conservation and tourism contexts and the relationship between these.

- Is this resource or activity in the public domain?
- Is it physically and/or visually accessible to visitors?
- Is its significance interpreted or presented appropriately?
- Is it visitor ready, i.e. are the required facilities in place/Can visitor facilities be created in order to convert a resource into an attraction?
- Does the resource present a well managed opportunity, i.e. does it have a management and visitor management strategy?
- Will tourism activity compromise the resource in any way?
- Does it meet the criteria for authenticity?
- Will it offer visitors an enjoyable and satisfying experience?
- Is it linked either thematically or spatially to other cultural resources?
- Does the cultural resource exhibit, celebrate and /or interpret notions of regionalism?

These questions will determine the inclusion of a heritage resource in the database, and also the assessment of the potential of the resource as a tourism asset.

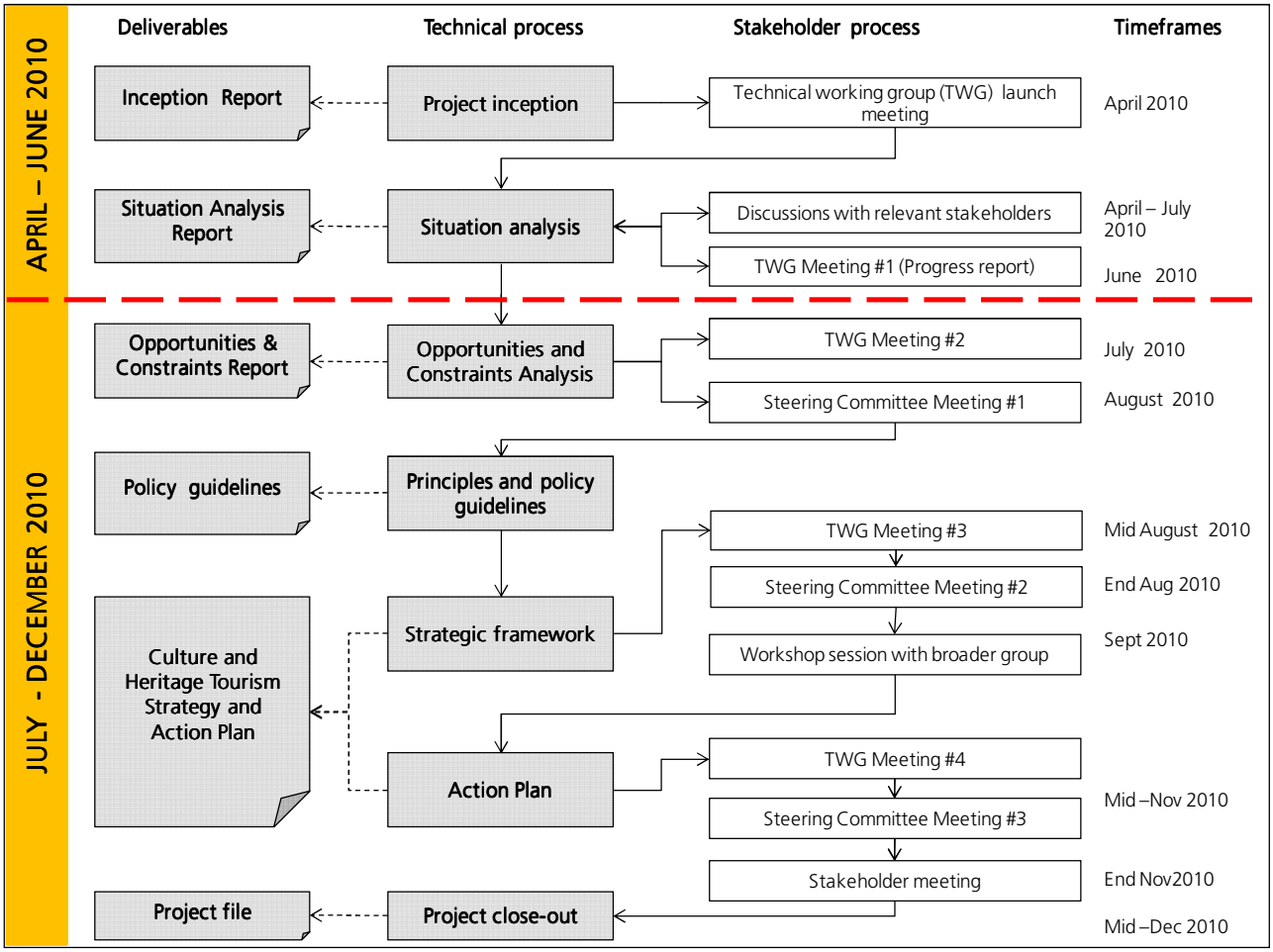
3 Methodology and timeframes

This section provides an overview of the technical and stakeholder engagement processes and associated timeframes, and details the activities to be undertaken in the technical process.

3.1 Overview of study process

Figure 2 shows the study process includes interaction with stakeholders at key points throughout the technical process, with the aim to ensure the inclusion of all relevant information and the delivery of a Cultural Heritage Tourism Strategy that is relevant, actionable and innovative.

Figure 2 [Study process and timeframes]

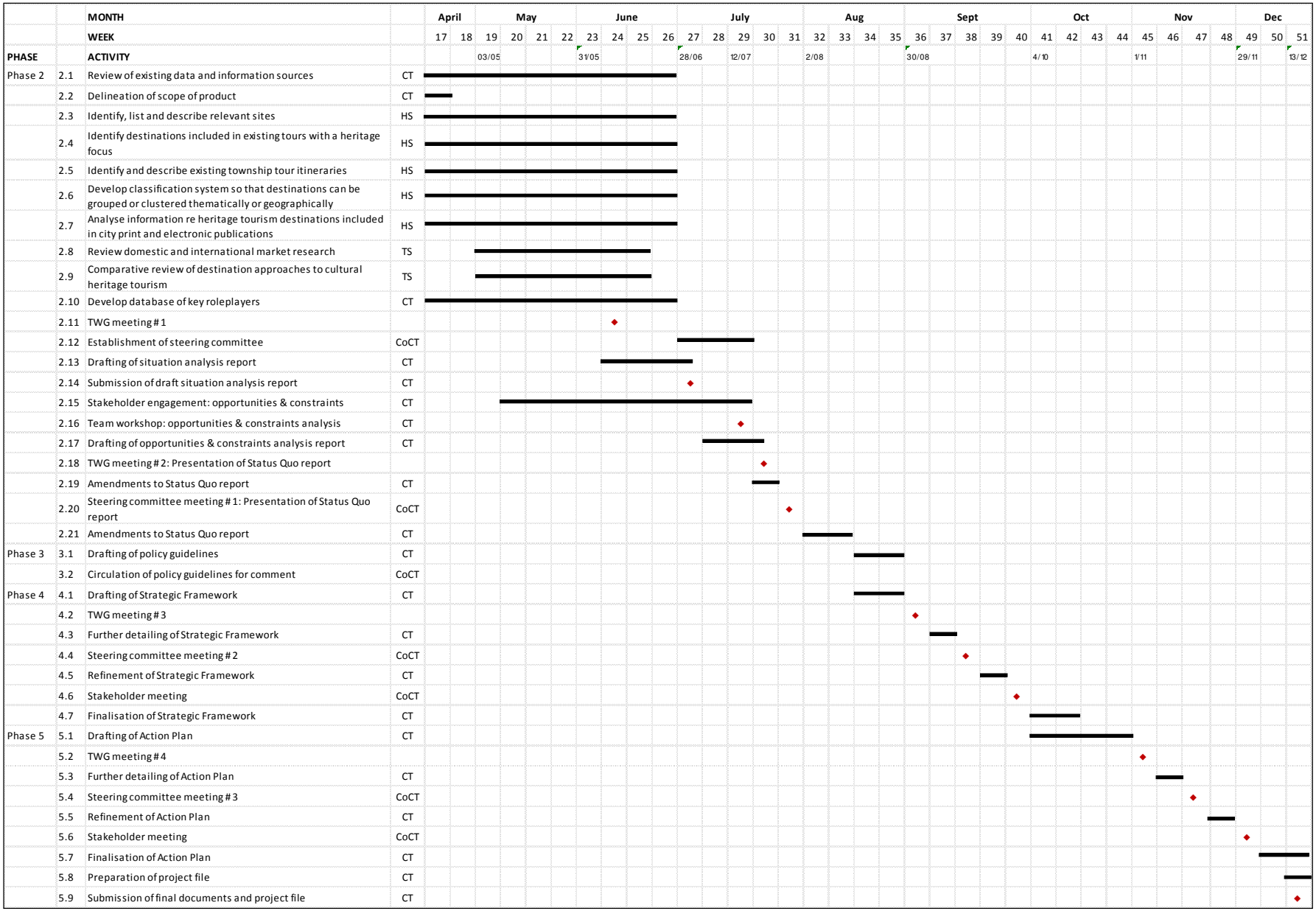


The proposed composition of consultative structures and form of engagement with the broader cultural heritage tourism stakeholder group are set out in Section 4.

3.2 Detailed project work breakdown structure

Figure 3 overleaf set out the detailed project work plan.

Figure 3 [Detailed work breakdown]



		MONTH		April		May					June				July					Aug					Sept					Oct					Nov				Dec	
		WEEK		17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51
PHASE		ACTIVITY				03/05				31/05				28/06		12/07			2/08				30/08					4/10					1/11				29/11		13/12
Phase 2	2.1	Review of existing data and information sources	CT																																			
	2.2	Delineation of scope of product	CT																																			
	2.3	Identify, list and describe relevant sites	HS																																			
	2.4	Identify destinations included in existing tours with a heritage focus	HS																																			
	2.5	Identify and describe existing township tour itineraries	HS																																			
	2.6	Develop classification system so that destinations can be grouped or clustered thematically or geographically	HS																																			
	2.7	Analyse information re heritage tourism destinations included in city print and electronic publications	HS																																			
	2.8	Review domestic and international market research	TS																																			
	2.9	Comparative review of destination approaches to cultural heritage tourism	TS																																			
	2.10	Develop database of key roleplayers	CT																																			
	2.11	TWG meeting # 1																																				
	2.12	Establishment of steering committee	CoCT																																			
	2.13	Drafting of situation analysis report	CT																																			
	2.14	Submission of draft situation analysis report	CT																																			
	2.15	Stakeholder engagement: opportunities & constraints	CT																																			
	2.16	Team workshop: opportunities & constraints analysis	CT																																			
	2.17	Drafting of opportunities & constraints analysis report	CT																																			
	2.18	TWG meeting # 2: Presentation of Status Quo report																																				
	2.19	Amendments to Status Quo report	CT																																			
	2.20	Steering committee meeting # 1: Presentation of Status Quo report	CoCT																																			
	2.21	Amendments to Status Quo report	CT																																			
Phase 3	3.1	Drafting of policy guidelines	CT																																			
	3.2	Circulation of policy guidelines for comment	CoCT																																			
Phase 4	4.1	Drafting of Strategic Framework	CT																																			
	4.2	TWG meeting # 3																																				
	4.3	Further detailing of Strategic Framework	CT																																			
	4.4	Steering committee meeting # 2	CoCT																																			
	4.5	Refinement of Strategic Framework	CT																																			
	4.6	Stakeholder meeting	CoCT																																			
	4.7	Finalisation of Strategic Framework	CT																																			
Phase 5	5.1	Drafting of Action Plan	CT																																			
	5.2	TWG meeting # 4																																				
	5.3	Further detailing of Action Plan	CT																																			
	5.4	Steering committee meeting # 3	CoCT																																			
	5.5	Refinement of Action Plan	CT																																			
	5.6	Stakeholder meeting	CoCT																																			
	5.7	Finalisation of Action Plan	CT																																			
	5.8	Preparation of project file	CT																																			
	5.9	Submission of final documents and project file	CT																																			

4 Stakeholder engagement

The **aim of the stakeholder process** is to create long-term channels of communication, facilitate participation and build a shared vision for cultural heritage tourism in the City.

Two **consultative structures** will guide the study process:

- Technical working committee, consisting of representatives of the City of Cape Town's Tourism Department and the consulting team
- Steering committee, comprised of:
    - relevant city departments: arts, culture, heritage, spatial planning and urban design, economic development, and transport may also be considered
    - representatives of key heritage institutions and major tourism players as well as community based culture and heritage and tourism organisations

Table 4 [Proposed composition of the Steering Committee]

• CoCT: Environmental Resource Management	• Cape Town Heritage Trust
• CoCT: Spatial Planning and Urban Design	• Iziko Museums
• CoCT: Transport	• Cape Town Partnership
• CoCT: City Parks	• Institute of Architects: Heritage Committee
• CoCT: Sports and Recreation	• UWC Museum and Heritage Studies
• Cape Town Tourism	• UCT Centre for Popular History
• South African National Parks	• Military Society of South Africa

In addition to provide guidance to the strategy process, it recommended that the steering committee be tasked with compiling a database of others to be invited to a plenary session to debate and make input into the draft Strategy and Action Plan.

The stakeholder process also provides for two interactions with the stakeholder community at large. These are scheduled for:

1) End of Phase 3: findings of the situation analysis and presentation of the draft Strategy
2) End of Phase 5: presentation of the Strategy and Action Plan