

Understanding the relationships between tourism,  
and heritage conservation at the Victoria & Alfred Waterfront

Mack Michael Mokobane

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Supervisor: Cynthia Kros

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## **Abstract**

The aim of this thesis is to investigate Jetty 1 Museum, a heritage site at the Victoria and Alfred (V&A) Waterfront, in order to understand how it is shaped by tourism and heritage imperatives and to discover how they interact against the backdrop of commercial waterfront development and the City of Cape Town's vision. Jetty 1 Museum holds immense cultural, historical, and social significance, serving as a repository of collective memory and a symbol of past struggles. Tourism is increasingly recognized as a dominant economic sector in South Africa. However, the rise of tourism at V&A Waterfront has introduced new dynamics and challenges. The influx of tourists could potentially threaten the very heritage aspects that make these sites valuable, through wear and tear, overcrowding, and the commodification of cultural narratives. According to Rahman (2012), even though the development and exploitation of cultural sites for tourism can be advantageous, visiting cultural sites can also harm cultural heritage. I was guided by Rahman's argument and wished to see if it was applicable to the Jetty 1 site at the V&A Waterfront.

This thesis employs a mixed-methods approach, incorporating qualitative interviews with heritage managers responsible for the preservation of Jetty 1 Museum, as well as an analysis of relevant secondary sources. The need to continuously balance waterfront tourism and heritage conservation has been well established and documented internationally. However, in South Africa, that balance has not yet been well established, and to date, there have been very few studies focusing on establishing the balance between waterfront tourism and heritage conservation approaches. This thesis will address issues regarding waterfront development, heritage conservation and management, tourism, sustainability, and gentrification.

This thesis establishes that striking a balance between commercial viability and cultural authenticity remains a persistent challenge, necessitating thoughtful strategies and collaboration between stakeholders, including museums, tourism bodies, heritage organizations, and local governments like the City of Cape Town. Only through such harmonious coordination can museums effectively contribute to both the economic and cultural vibrancy of their surroundings.

## **ACKNOWLEDGEMENTS**

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Lastly, I am deeply indebted to the interviewees, who generously shared their time and experiences, for which I am truly grateful.

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**Full title of research project (No abbreviations to be used)**

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Understanding the relationships between Victoria and Alfred Waterfront Museums, Tourism and Heritage Conservation

**Level of degree**

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Masters/Masters Dip

**Type of ethics application**

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**Principal Investigator(s)**

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- Mokobane, Mack Michael

**Supervisor(s)**

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- Kros, Cynthia Joy

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2. Persons who are intellectually or mentally impaired: No
3. Persons who are HIV positive: No
4. Persons in captivity: No
5. Other vulnerable groups: No

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## **CHAPTER 1: Rationale, Literature Review, and the Methodology**

### **1. INTRODUCTION**

#### **1.1 Research Purpose**

The primary purpose of this research is to investigate the Jetty 1 Museum as a heritage site within the V&A Waterfront, with a particular focus on understanding how different stakeholders perceive the impacts of tourism and heritage imperatives on these institutions. Additionally, it aims to assess whether tourism poses a threat to their heritage aspects. Furthermore, the thesis seeks to explore how these stakeholders perceive the interactions between heritage and tourism imperatives within the context of commercial V&A Waterfront development and the vision of the City of Cape Town.

My initial objective was to conduct a comparative analysis of two distinct sites within the Victoria & Alfred (V&A) Waterfront in Cape Town: the Jetty 1 Museum and Zeitz-MOCAA (Museum of Contemporary African Art), using the latter research purpose. These two sites were selected due to their contrasting historical backgrounds and approaches to heritage conservation.

Jetty 1 Museum has deep ties to the history and heritage of former political prisoners, closely aligning with the heritage of the Robben Island Museum. On the other hand, Zeitz-MOCAA's history revolves around industrial heritage conservation and the adaptive re-use of industrial heritage sites, with a focus on contemporary art. Furthermore, both sites have received limited research attention concerning their connection to V&A Waterfront tourism, commercialization, and heritage conservation methods.

Regrettably, due to constraints on time and the inability to engage sufficiently with the staff at Zeitz-MOCAA, it was necessary to exclude Zeitz-MOCAA as the second case study in this thesis. Consequently, the research exclusively concentrates on the Jetty 1 Museum. Nevertheless, it is important to emphasize that this study still offers valuable insights and lessons derived from the analysis of Jetty 1 Museum.

## **1.2 Origins of Research Idea**

After I secured a job and relocated to Cape Town in 2019, my co-workers recommended the V&A Waterfront as a fantastic place to visit. I began delving into the history of the V&A Waterfront and its ties to Cape Town. Collaborating with heritage specialists on several projects and drawing upon my background in town planning, my curiosity was piqued about exploring the challenges surrounding the conservation of heritage in waterfront museums. Consequently, I made the decision to pursue a master's degree in heritage conservation at UCT.

My interest in heritage conservation practices, the impact of tourism, and museum management, coupled with my expertise as a built environment specialist, motivated me to seize this opportunity to delve deeper into the realms of heritage conservation practices, tourism, and museum management. Moreover, I aspire to make a meaningful contribution to the existing body of knowledge pertaining to heritage conservation in waterfront museums and its relation to tourism.

## **1.3 Research aims and objectives**

It was the aim of this research to discuss relevant issues with interviewees who are managers of heritage conservation, tourism, and related services working for and with Jetty 1 Museum in order to determine their perceptions on the challenges and impacts associated with bringing together of tourism and commercial needs with the values associated with museum preservation and associated heritage tourism management practices to create a sustainable waterfront heritage environment. Additionally, the thesis investigated those challenges that may affect the sustainability of the waterfront heritage environment.

The objectives of the research thesis are as follows:

1. To look into how V&A Waterfront tourism affects Jetty 1 Museum
2. To find out how important participants or stakeholders at the Jetty 1 Museum view the effects of V&A Waterfront tourism on the built environment.

3. To establish how staff at the Jetty 1 Museum work with heritage principles and agencies and legislation affecting them.
4. To establish how staff view tourists and imagine them interacting with the site
5. To look into how V&A Waterfront legislative frameworks, management and tourism conservation plan affect the long-term sustainability of museum impacts on the built environment.

## **2. OUTLINE OF THE RESEARCH THESIS**

In this section, the structure of the thesis is described as follows:

The first chapter discusses the rationale, literature review, and methodology. The second chapter examines the V&A Waterfront in the context of the contemporary city of Cape Town and its history. The third chapter provides contextual information and a historical overview of the Jetty 1 Museum Case Study and its relationship to Robben Island Museum. Chapter Four presents the findings of interviews with key stakeholders of the Jetty 1 Museum, including managers of conservation, tourism, and related services. The purpose of this chapter is to integrate findings from interviews with managers and secondary data, including official reports and websites, to draw conclusions. In Chapter Five, the main arguments are summarized, and conclusions are presented. Interview schedules and topic guides for interviews with managers of Jetty 1 Museum's tourism, conservation, and related services are included in the appendices.

## **3. LITERATURE REVIEW**

For this thesis, I have drawn upon literature from various fields and disciplines. Concepts such as long-term planning, cultural awareness, and resource conservation are crucial to both tourism sustainability and heritage management. A growing body of literature on these topics has highlighted that heritage tourism is ideologically and institutionally distinct from other forms of the industry (Rahman, 2012). Consequently, I have organized the literature review into several relevant categories for this thesis, which include: considerations of waterfront development elsewhere, an overview of prison museums with a focus on the Robben Island Museum, heritage

management issues, challenges and the impact of tourism on the built environment, heritage conservation, gentrification, and sustainable development.

### 3.1 An overview of waterfront development

#### 3.1.1. Introduction

Researchers such as Yang (2006), Aldewachi, Al-Qemaqchi, & Ismaeel (2014), and Hoyle (2002) have delved into various aspects of waterfront development, exploring its historical significance, economic implications, environmental challenges, and social consequences. They argue that waterfront development has gained significant attention worldwide as cities seek to revitalize their urban landscapes and create vibrant, attractive spaces for both residents and tourists. This phenomenon involves the transformation of formerly industrial waterfront areas into mixed-use spaces, often featuring commercial, residential, and recreational components. They write that waterfront development has been successfully implemented in various cities worldwide. Examples include the transformation of the Brooklyn waterfront in New York City, the waterfront in Vancouver, Canada, and the redevelopment of London's Docklands, among many other major cities in Asia, Australia, Europe, and North America (see Table 1 below).

**Figure 2.19: Major cities on waterfronts**

	<b>Europe</b>	<b>North America</b>	<b>Asia</b>	<b>Australia</b>
<b>Cities</b>	Antwerp	Boston		
	Bordeaux	New York(R+C)		
	Bristol(R)	Baltimore(H)		
	Dordrecht	Washington DC(R)		
	Dublin(R)	Chicago(L)		
	Genoa(H)	St. Louise(R)	Tokyo (B)	
	Hamburg	San Francisco(B)	Osaka (H)	
	Lübeck	San Juan	Bangkok (R)	
	St. Petersburg(R)	Pittsburgh	Hong Kong (H)	Sydney (H)
	Marseilles(H)	Minneapolis(R)	Shanghai (R)	Melbourne (R)
	London(R)	Philadelphia(R)	Kobe(B)	
	Rotterdam(R)	San Antonio(R)	Yokohama (H)	
	Barcelona(H)	San Diego	Seoul (R)	
	Amsterdam(C)	Seattle(B)		
	Venice(C)	Los Angeles(B)		
	Paris(R)	Toronto(L)		
Glasgow(R)	Vancouver(H)			

**Note:** River (R), Bay (B), Harbour (H), Canal (C) and Lake (L)

Table 1 Displays some of the world's major waterfront cities in Asia, Australia, Europe, and North America (Yang, 2006: 52)

Carmona et al. (2003) argue that while waterfront development can bring economic benefits and enhance the quality of life in urban areas, it also raises important questions about the preservation of cultural heritage. Heritage managers play a pivotal role in shaping the narrative of waterfront development and managing perceptions of heritage preservation in these dynamic urban spaces. One key aspect of waterfront development is its impact on cultural heritage preservation (Meyer, 1999; Bassett, 1993; Hoyle, 2002). Since waterfront areas are often rich in historical significance, heritage managers are tasked with balancing the desire for modernization with the need to protect and promote the cultural heritage of these regions. A study by Branco et al. (2019) examined the challenges and opportunities faced by heritage managers in the context of waterfront development in Portugal. They found that heritage managers must navigate complex negotiations between developers, local communities, and preservationists to strike a balance between economic development and heritage conservation.

The perceptions of heritage managers regarding waterfront development are shaped by their professional responsibilities and ethical considerations. In a review by Smith and Waterton (2009), the authors emphasize the role of heritage managers in defining and interpreting heritage within the context of waterfront development. They argue that heritage managers often act as mediators, facilitating dialogue among stakeholders with varying interests and viewpoints. This requires a nuanced understanding of both the historical significance of the waterfront and the potential economic benefits of development.

Public engagement and community involvement are crucial elements in the perceptions of heritage managers regarding waterfront development. A study by Brimicombe and Clark (2013) explored the role of public participation in shaping heritage preservation strategies in waterfront developments in the UK. The researchers found that heritage managers increasingly recognize the importance of involving local communities in decision-making processes to ensure that heritage preservation aligns with public values and expectations.

In conclusion, the literature has shown that waterfront development poses complex challenges for heritage managers who are tasked with preserving cultural heritage while accommodating urban growth and economic development. The perceptions of heritage managers are influenced by their

roles as mediators, their ethical responsibilities, and the need to engage with local communities. The literature further shows that balancing these factors is essential to create sustainable waterfront developments that respect and celebrate the heritage of these unique urban spaces.

### **3.1.2. Tourism as a means of redeveloping the Waterfront**

Tourism has long been recognized as a powerful tool for revitalizing urban areas, particularly waterfronts (Kostopoulou, 2013; Xie & Gu, 2015). The waterfront has historically been a focal point for economic and cultural activities in many cities. However, over time, industrialization and neglect often left these areas underutilized and deteriorating. Tourism emerged as a means to breathe new life into these spaces, capitalizing on their natural beauty and historical significance. Scholars such as Richards and Hall (2000) highlight the transformative potential of tourism in rejuvenating waterfronts, not only economically but also in terms of social and cultural value.

The role of heritage managers in waterfront redevelopment is crucial. Their primary responsibility is to preserve and protect the historical and cultural assets of these areas. Balancing the demands of tourism with the conservation of heritage is often challenging. Heritage managers, as noted by Fyall et al. (2012), are tasked with the delicate task of maintaining authenticity while accommodating the needs of tourists. This requires a nuanced approach that integrates heritage conservation into the tourism development process.

One significant aspect of heritage managers' perceptions is their understanding of the heritage-tourism relationship. Jansen - Verbeke (2009) emphasize the importance of heritage managers recognizing tourism as a double-edged sword. While tourism can provide the necessary funds for heritage preservation, it can also pose threats through over-commercialization and loss of authenticity. Understanding this balance is essential for effective waterfront redevelopment (Goh, 2010; Talib, 2016).

Furthermore, heritage managers often grapple with the challenge of community engagement. The involvement of local communities is crucial for the success of any waterfront redevelopment project. As discussed by Timothy and Teye (2009), heritage managers should actively engage with

local stakeholders, including residents, businesses, and interest groups, to ensure that their concerns and perspectives are integrated into the redevelopment plans.

The literature also highlights the importance of adaptive management strategies. Waterfront redevelopment is an ongoing process, and heritage managers must be flexible and open to adjustments according to Lagarese and Walansendow (2014); Barnes, Forrester, and Leone (2013). Researchers like Hall (2008) stress the need for adaptive management frameworks that allow for continuous monitoring, evaluation, and adaptation of tourism strategies to meet the evolving needs of heritage preservation and tourism development.

In conclusion, the literature highlights that tourism plays a pivotal role in the redevelopment of waterfront areas, offering both economic opportunities and cultural enrichment. Heritage managers face the complex task of balancing heritage conservation with tourism development, understanding the dual nature of tourism's impact, engaging local communities, and implementing adaptive strategies. As cities continue to grapple with the challenges and opportunities of waterfront redevelopment, the perceptions and actions of heritage managers will remain central to the successful integration of tourism into these historically significant spaces.

### **3.2. Overview of Prison Museums- Robben Island Museum**

Jetty 1 Museum is the case study of my thesis, but it is considered to be a part of the Robben Island Museum. Therefore, this section will provide a brief historical overview and discussion of the Robben Island Museum in the context of the development of prison museums elsewhere. It should also be noted that the exceptional heritage status of the Robben Island Museum complicates its governance and management.

Prison museums hold a unique place in the realm of heritage management, offering visitors the opportunity to engage with the often somber and contentious history of incarceration (Rodgers, 2017) Among the notable prison museums, the Robben Island Museum stands as a significant example due to its historical importance in the context of apartheid-era South Africa. Established in 1997, the Robben Island Museum is located on Robben Island, which served as a maximum-



security prison for political prisoners, including Nelson Mandela, for much of the 20th century (Robben Island Museum, 2021). This museum has been widely studied by scholars interested in heritage management and the representation of difficult histories. Other examples of prison museums include Alcatraz Island in the United States, Kilmainham Gaol in Ireland, and Fremantle Prison in Australia. In understanding the perceptions of heritage managers, it is crucial to delve into the aspects of the Robben Island Museum and its broader implications (Draper, 2014b; Rodgers, 2017).

According to Robben Island Museum Integrated Conservation Management Plan (2013-2018), Robben Island Museum was inscribed as a World Heritage site because it was considered to meet the criterion of being a cultural and natural landscape outstanding model with outstanding universal value that is layered, iconic, and highly significant. Robben Island is governed by the South African National Heritage Resource Act of 1999, as well as the Operational Guidelines developed by United Nations Educational, Scientific and Cultural Organization (UNESCO) in its 1972 Convention, of managing World Heritage Sites. An operational blueprint for the conservation, management, and presentation of the site's cultural and natural elements is provided by the Robben Island Integrated Management Plan. Robben Island was designated a World Heritage Site (WHS) in 1999, after being designated a National Monument in 1996 (Millennium Heritage Group (Pty) Ltd., 2018; Robben Island Museum Annual Performance Plan 2021 -2022; Robben Island Museum Integrated Conservation Management Plan 2013-2018).

One key aspect of prison museums like Robben Island Museum is their role in preserving and interpreting dark and complex histories. Researchers have noted that these institutions often face the challenge of striking a balance between commemorating the suffering of prisoners and promoting a sense of reconciliation and healing (Foley & Lennon, 2000). Heritage managers at Robben Island Museum are tasked with addressing this tension, as they must carefully curate exhibits and narratives that both acknowledge the injustices of apartheid and inspire a sense of hope and unity among visitors.

Another facet of prison museums is their potential to foster empathy and critical reflection. Scholars such as Aas, Ladkin and Fletcher (2005) argue that heritage managers play a crucial role

in designing exhibits that encourage visitors to confront uncomfortable truths about the past. At Robben Island Museum, heritage managers have striven to create immersive and thought-provoking experiences, relying on the power of storytelling to convey the personal narratives of former inmates and their struggles for justice and equality (Robben Island Museum, 2021). Understanding how heritage managers perceive their role in facilitating such encounters is essential in evaluating the effectiveness of prison museums as educational tools.

Additionally, the management of Robben Island Museum raises questions about the commercialization of heritage sites. As prison museums gain popularity as tourist destinations, there is often a tension between their educational mission and the need to generate revenue (Cohen, 2011; Rodgers, 2017). The perceptions of heritage managers at Robben Island Museum regarding this balancing act are critical in assessing the ethical considerations involved in commodifying historical trauma.

Furthermore, prison museums like Robben Island Museum are not static entities; they evolve over time to reflect changing societal values and interpretations of history. Heritage managers must stay attuned to these shifts and adapt their strategies accordingly (Tunbridge & Ashworth, 1996; Deacon, 2004). The perceptions of heritage managers at Robben Island Museum can provide insights into how these institutions respond to evolving narratives and public expectations.

In conclusion, the literature highlights that Robben Island Museum stands as a prominent example of a prison museum grappling with the roles of preserving history, fostering reconciliation, and addressing ethical dilemmas. Heritage managers at such institutions have the monumental task of striking a delicate balance between historical accuracy and pedagogical goals, all while managing commercial pressures. As this literature review highlights, understanding the perceptions and challenges faced by heritage managers at Robben Island Museum offers valuable insights into the complex and evolving landscape of prison museums and their contribution to the collective memory of a nation.

### 3.3. Who owns the Heritage?

Heritage preservation and management have long been subjects of debate and contention, with one central question consistently emerging: "Who owns the Heritage?" This question delves into the complex issue of ownership and stewardship of cultural heritage sites and objects. In exploring this question, various perspectives have been offered by scholars and heritage managers, shedding light on the diverse perceptions within the field.

One perspective, articulated by Smith (2006), argues that heritage belongs to the global community. This view emphasizes the universality of heritage as a shared human legacy and promotes a sense of collective ownership. Smith's argument reflects the idea that cultural heritage transcends national and cultural boundaries, serving as a testament to our common history and humanity. Heritage managers who align with this perspective often prioritize international cooperation and collaboration to safeguard and conserve heritage.

In contrast, another perspective suggests that heritage primarily belongs to the nation-state or the local community in which it is located. Authors like Waterton and Smith (2010), Aas, Ladkin and Fletcher (2005) emphasize the role of governments and local communities as primary stewards of heritage. This perspective asserts that heritage is deeply rooted in the identity and traditions of a specific place, and therefore, it is the responsibility of those within that locality to protect and manage it. Heritage managers subscribing to this viewpoint often advocate for a strong role of government agencies and community involvement in heritage preservation.

The perceptions of heritage managers themselves play a crucial role in shaping the management and ownership of heritage. A study by Leeman (2018) conducted interviews with heritage professionals, revealing that their perceptions of ownership vary widely. Some see themselves as guardians of heritage, while others view their role as facilitators or educators. These varying perspectives within the heritage management community underscore the complexity of the "Who owns the Heritage?" question and highlight the need for ongoing dialogue and negotiation among stakeholders.

Other perspectives and discussions on the question of "who owns heritage?" include drawing on the literature of prominent researchers such as Hayllar (2010), Swarbrooke (1995), Timothy and Boyd (2003), and Rahman (2012). Hayllar (2010) emphasizes the multi-dimensional nature of heritage ownership, arguing that it involves not only legal and institutional aspects but also individual and collective claims. This perspective suggests that heritage is owned not only by governments or institutions but also by communities and individuals who have a cultural or personal connection to it. Swarbrooke (1995) examines the diverse stakeholders involved in heritage ownership, including governments, local communities, and private entities (Table 2). He emphasizes the importance of recognizing the interests and perspectives of these stakeholders to effectively manage and preserve heritage resources.

Sector	Examples of attractions owned	Primary and secondary motivation for ownership
Public	Ancient monuments Archaeological ruins Historic buildings Parks Forests Museums	Primary - conservation  Secondary - public access, education, revenue, catalyst for tourism development
Private	Historic theme parks Museums Wineries and distilleries Culture centres Art galleries Industrial plants and mines	Primary - profit  Secondary - boost visitation, entertainment, public image enhancement
Voluntary	Historic buildings Museums Heritage centres Trails	Primary - conservation by self-sufficiency  Secondary - entertainment, education

*Table 2: Distribution of historic sites' ownership, Source: Swarbrooke (1995)*

Timothy and Boyd (2003) delve into the legal dimensions of heritage ownership. They argue that ownership is often defined and regulated by legal frameworks and property rights. Their work highlights the complexities arising from conflicting legal claims and the need for clear legal definitions to address heritage ownership disputes. Rahman (2012) contributes to the discussion by focusing on the cultural ownership of heritage, particularly from indigenous perspectives. He explores how indigenous communities assert ownership over heritage sites and objects, challenging conventional notions of ownership based on legal frameworks.

In conclusion, the question of heritage ownership is a complex issue, with divergent viewpoints among scholars and heritage managers. Whether heritage is considered a global heritage, a national asset, or a community treasure depends on the perspective one adopts. These differing perceptions contribute to the ongoing discourse surrounding heritage management and underscore the importance of engaging various stakeholders in decision-making processes to ensure the protection and preservation of our shared cultural heritage.

### **3.4. Heritage Management Issues and Challenges**

Heritage management is an intricate process that involves the preservation, interpretation, and presentation of cultural and natural heritage sites. It plays a crucial role in safeguarding the world's cultural and natural diversity for future generations (Smith, 2006). However, heritage managers face a myriad of issues and challenges in their efforts to protect and promote these valuable resources.

One pressing issue in heritage management is the impact of climate change on heritage sites. Rising sea levels, extreme weather events, and temperature fluctuations pose significant threats to heritage structures and landscapes (Dawson et al., 2020). Heritage managers must grapple with the need for adaptive strategies and conservation measures to mitigate these effects, often in the face of limited resources.

Another challenge is the delicate balance between conservation and tourism. Heritage sites often rely on tourism for funding and exposure, but excessive visitation can lead to physical degradation and overcrowding (Dredge & Jamal, 2015). Finding sustainable tourism models that preserve the integrity of heritage sites while satisfying economic needs is an ongoing dilemma for heritage managers.

According to Rahman (2012), the development and exploitation of cultural sites for tourism can offer significant advantages. However, it's essential to acknowledge that visiting cultural sites can also pose a threat to cultural heritage. This thesis is guided by Rahman's argument, which underscores the need to consider various factors contributing to the deterioration and, ultimately,

the demise of heritage resources. As tourism continues to grow, its impact on these sites becomes increasingly significant (Howard, 2003). Multiple studies on the preservation and management of cultural heritage have identified both natural and human causes of destruction (AlMasri and Ababneh, 2021: 2452–2453; Henderson, 2001; Rahman, 2012). To address this destruction, numerous initiatives have been designed to assist those responsible for heritage sites in safeguarding and preserving them.

Moreover, political and social factors can complicate heritage management. The perception of heritage can vary widely among different stakeholders, leading to conflicts over the interpretation and ownership of heritage resources (Draper, 2014a). Navigating these diverse perspectives and managing competing interests requires adept negotiation and diplomacy skills on the part of heritage managers.

The perceptions and attitudes of heritage managers play a pivotal role in shaping the strategies and decisions made in the field of heritage management. Understanding these perceptions can provide valuable insights into the challenges they face and the strategies they employ. Research has shown that heritage managers often have a deep passion for the sites under their care and a strong commitment to their preservation (Garrod and Fyall, 2000). They see themselves as custodians of history and culture, with a responsibility to transmit this heritage to future generations. This dedication can be a driving force in overcoming the challenges of heritage management.

However, heritage managers also grapple with a sense of powerlessness in the face of external pressures and limited resources (Harrison and Lugosi, 2013). They may feel that their decisions are constrained by political agendas or economic constraints. This tension between their idealistic aspirations and practical limitations can be a source of frustration.

Furthermore, the perceptions of heritage managers are shaped by the changing landscape of cultural heritage. The increasing emphasis on community engagement and Indigenous perspectives has led to a shift in how heritage is understood and managed (Hall, 1997). Heritage managers are increasingly aware of the importance of inclusivity and collaboration, which can both enrich and complicate their roles.

The importance of heritage preservation in the privatization of the V&A Waterfront is a central theme in several works. Kilian and Dodson (1996) emphasize the need for careful management of the waterfront's historical significance. Le Roux (2015) explores the role of heritage managers in protecting and interpreting heritage assets for the public. Worden (1994) underscores the challenge of balancing commercial development with heritage conservation for heritage managers. Ferreira and Sanette (2007) delve into the perspectives of heritage managers, highlighting the difficulty of balancing heritage preservation with commercial pressures during privatization. Nevin (2007) discusses the influential role of heritage managers in decision-making processes for the waterfront's future. Steven (1998) and Ingpen (2015) highlight issues of inclusivity, affordability, and sustainability. Kahn (2021) offers a contemporary perspective, suggesting that ongoing discussions and collaborations among stakeholders are crucial for addressing the evolving dynamics of privatization and public space management at the waterfront.

In conclusion, heritage management is a field fraught with challenges related to climate change, tourism, and conflicting perceptions of heritage. The perceptions and attitudes of heritage managers, characterized by a dedication to preservation and a struggle against external constraints, are integral to shaping the future of heritage management strategies. Understanding these dynamics is crucial for addressing the complex issues faced by those responsible for safeguarding our cultural and natural heritage.

### **3.5. Sustainability and Tourism's Impact on the Built Environment**

#### **3.5.1. Introduction**

This section will focus on understanding the concepts of sustainable development, sustainability and how they interact with tourism and the built environment.

#### **3.5.2. The Origins of the Concept**

The concept of sustainable development has deep historical roots, with its modern formulation owing much to the Brundtland Commission's report in 1987 (WCED, 1987; Collin and Howard, 1995). In the context of heritage management, the integration of sustainable development principles has been a gradual process, reflecting changing perceptions of heritage itself. Heritage,

once primarily associated with the preservation of historical artifacts and monuments, has evolved into a more holistic concept that embraces cultural landscapes and intangible heritage (Smith, 2006). This shift in perception has prompted heritage managers to consider sustainability not only as a means of preserving physical heritage but also as a way to ensure the long-term vitality and relevance of cultural traditions and identities (Harrison and Lugosi, 2013). Therefore, understanding the origins of the sustainable development concept is essential for heritage managers, as it informs their approach to balancing preservation with adaptability in the face of evolving societal values and challenges. Understanding the concept of sustainable development was considered crucial for conducting the research for this thesis. I sought to identify how it is applied and what its implications for heritage conservation in the case of Jetty 1 Museum might be.

### **3.5.3. The Environmental Impacts of Tourism**

The environmental impacts of tourism have been a subject of concern and investigation for several decades. Wells (2007) highlighted that the rapid growth of tourism can lead to detrimental effects on the environment, such as increased pollution, deforestation, and habitat destruction. This is often exacerbated by the development of tourist infrastructure, such as hotels and resorts, which can contribute to ecosystem disruption and the depletion of natural resources. Moreover, Maitland and Smith (2009) noted that these impacts can vary widely depending on the destination and the type of tourism activity, with ecotourism, for instance, having a potential for more sustainable practices. However, Rahman (2012) argued that even ecotourism can have negative consequences, especially if not managed properly, as it may lead to overcrowding, habitat disturbance, and the displacement of local communities. Hence, the environmental impacts of tourism are complex requiring careful consideration and management by heritage managers (Mathieson & Wall, 1982; Getz, 1983) to balance the preservation of natural resources with the economic benefits of tourism.

Perceptions of heritage managers play a crucial role in addressing the environmental impacts of tourism. These managers are tasked with safeguarding the cultural and natural heritage of a destination while also promoting tourism for economic development. They face the challenge of striking a delicate balance between conservation and visitor access. Heritage managers must



carefully assess the carrying capacity of their sites to prevent overcrowding and ecological degradation (Mathieson & Wall, 1982). They also need to work collaboratively with local communities to ensure that tourism benefits are shared equitably and that heritage is respected and preserved (Rahman, 2012).

Furthermore, heritage managers must stay informed about best practices in sustainable tourism management (Maitland & Smith, 2009) and employ strategies to minimize the negative environmental impacts of tourism, such as promoting responsible visitor behavior and implementing eco-friendly infrastructure. Their perceptions and decisions can significantly influence the long-term sustainability of both the tourism industry and the natural and cultural assets they are responsible for preserving (Getz, 1983).

In summary, the literature on the environmental impacts of tourism offers a range of perspectives, from highlighting the negative consequences of tourism on ecosystems to recognizing its potential as a conservation tool. Additionally, the perceptions of heritage managers play a crucial role in shaping the strategies and policies aimed at mitigating these impacts. These insights underscore the complexity of managing tourism's environmental effects and the need for better approaches to address this global challenge.

#### **3.5.4. Sustainability and Tourism**

Sustainability has emerged as a pivotal concept in the context of tourism, reflecting a growing awareness of the environmental, economic, and socio-cultural impacts of tourism activities. Scholars such as Holden (2000), Timothy and Boyd (2003), Rahman (2012), McKercher (1993), and Mathieson and Wall (1982) have extensively examined the intricate relationship between tourism and sustainability. These studies highlight the complexities inherent in managing tourism destinations to ensure their long-term viability while preserving the integrity of local heritage and ecosystems. One aspect of this multidimensional challenge involves understanding the perceptions of heritage managers who play a crucial role in safeguarding cultural and natural assets in tourism destinations. By investigating the viewpoints and strategies of these key stakeholders, researchers can shed light on the practical implementation of sustainable tourism practices and policies,

bridging the gap between theoretical discourse and on-the-ground conservation efforts (Holden, 2000; Timothy and Boyd, 2003; Rahman, 2012; McKercher, 1993; Mathieson and Wall, 1982).

This literature review seeks to synthesize and critically assess the existing body of knowledge on sustainability in tourism, with a particular emphasis on the perspectives and decision-making processes of heritage managers. For my thesis, my intention was to explore and uncover the various perspectives on sustainable development and sustainable tourism within the context of my case study. To achieve this, I conducted interviews and analyzed relevant policies to gain insights into the prevailing ideas and concepts associated with these topics.

### **3.6. Understanding the Built Environment impacts of Tourism**

Understanding the built environment impacts of tourism is an endeavor that has garnered considerable scholarly attention. Hunter and Green (1995) conducted seminal research in this domain, shedding light on the complex relationship between tourism and the built environment. Their work emphasized the tangible transformations occurring in tourist destinations, encompassing architectural changes, infrastructure development, and alterations in urban planning (see Table 3). Furthermore, Rahman (2012) delved into the subject by exploring the subtle nuances of how the built environment's authenticity and integrity are influenced by tourism. Rahman's study highlighted the importance of preserving the heritage value of architectural structures and historic sites, recognizing that the built environment often serves as a central attraction for tourists seeking authentic cultural experiences. Moreover, the perceptions of heritage managers play a pivotal role in shaping the preservation strategies and policies that are implemented. By considering the insights of both Hunter and Green (1995) and Rahman (2012), it becomes evident that comprehending the built environment impacts of tourism necessitates an examination of not only the physical changes but also the intangible aspects and the perspectives of those entrusted with heritage conservation and management.

Impact aspects	Potential Consequences
Urban forms	<ul style="list-style-type: none"> <li>• Change in character of built area through urban expansion or redevelopment</li> <li>• Change in residential, retail or industrial land uses (e.g. move from private homes to hotels/boarding houses)</li> <li>• Changes to the urban fabric (e.g. roads, pavements, street furniture)</li> <li>• Emergence of contrasts between urban areas developed for the tourist population and those for the host population</li> </ul>
Infrastructure	<ul style="list-style-type: none"> <li>• Overload of infrastructure (e.g. roads, railways, car parking, electricity grid, communications systems, waste disposal, buildings, water supply)</li> <li>• Provision of new infrastructure or upgrading of existing infrastructure</li> <li>• Environmental management to adapt areas for tourist use (e.g. seawalls, land reclamation)</li> </ul>
Visual impact	<ul style="list-style-type: none"> <li>• Growth of the built-up area</li> <li>• New architectural styles</li> <li>• People and belongings, litter</li> <li>• Beautification</li> </ul>
Restoration	<ul style="list-style-type: none"> <li>• Re-use of disused buildings</li> <li>• Restoration and preservation of historic buildings and sites</li> <li>• Restoration of derelict buildings as second homes</li> </ul>
Erosion	<ul style="list-style-type: none"> <li>• Damage to built assets from feet and vehicular traffic (including vibration effects)</li> </ul>
Pollution	<ul style="list-style-type: none"> <li>• Air pollution from tourists and tourist traffic</li> <li>• Air pollution from non-tourist sources causing damage to built assets</li> </ul>

Table 3: The list of potential impacts of tourism on the built environment (Hunter and Green, 1995)

### 3.7. Management, development, and tourism related to cultural heritage

The management of cultural heritage is a complex task that requires careful consideration of various factors. Heritage managers play a crucial role in preserving and safeguarding cultural assets for future generations. Their responsibilities encompass not only the physical conservation of heritage sites but also the development of sustainable strategies to ensure the cultural significance and integrity of these sites are maintained (Aas, Ladkin and Fletcher, 2005). Perceptions of heritage managers regarding the significance of cultural heritage often revolve around the need for balanced management approaches that accommodate both preservation and development.

The intersection of development and cultural heritage presents a delicate balance that heritage managers must navigate. Heritage sites often attract tourism and economic activities, which can provide valuable resources for conservation efforts. However, these activities can also pose threats to the authenticity and integrity of the cultural heritage (Graham, Nilsen, and Payne, 2019). Perceptions of heritage managers in this context are critical, as they must weigh the benefits of development against the potential risks. Their decisions regarding sustainable development strategies and the integration of local communities into these processes significantly impact the long-term preservation of cultural heritage (Henderson, 2001; AlMasri and Ababneh, 2021).

Tourism is a powerful driver for the promotion and dissemination of cultural heritage, attracting visitors from around the world to heritage sites (Richards & Munsters, 2019). Heritage managers play a pivotal role in shaping the tourist experience while preserving the heritage's authenticity and integrity. The perceptions of heritage managers are central to crafting strategies that strike a balance between making cultural heritage accessible to the public and protecting it from the negative impacts of mass tourism, such as overcrowding and over-commercialization (Dredge et al., 2020). Successful management requires understanding the preferences and expectations of tourists while respecting the heritage's unique cultural and historical value.

In summary, the literature underscores the delicate balance needed to harmonize cultural heritage preservation, sustainable development, and tourism management. This requires meticulous planning, collaboration, and a deep understanding of cultural dynamics. Balancing these goals necessitates careful consideration of the past, present, and future, emphasizing the importance of preserving cultural heritage, promoting sustainable development, and managing tourism in a holistic and informed manner.

### **3.8. The role of museums in sustainable tourism development**

Museums play a pivotal role in sustainable tourism development by acting as custodians of cultural and historical heritage, offering unique experiences to tourists, and contributing to the preservation of local identity. Sustainable tourism seeks to minimize negative impacts on the environment, culture, and society while promoting economic benefits. Museums, as cultural institutions, align

with these objectives by offering tourists a deeper understanding of local history, traditions, and values (Perera, 2013; Coscia, Lazzari & Rubino, 2018).

Moreover, museums serve as educational platforms that can enhance tourists' awareness of sustainable practices and ethical tourism behaviors. By presenting exhibitions on environmental conservation, responsible tourism, and the significance of preserving heritage, museums engage visitors in meaningful ways, encouraging them to become more conscious travelers (Qizi, 2021). This education-oriented approach fosters a sense of responsibility and respect among tourists, ultimately contributing to more sustainable tourism practices.

The perceptions of heritage managers regarding the role of museums in sustainable tourism development are critical in shaping museum policies and practices. Heritage managers, who are responsible for curating collections and preserving cultural assets, often view museums as integral in safeguarding cultural heritage and promoting sustainable tourism. They recognize the potential for museums to generate revenue through tourism while also acknowledging the importance of protecting heritage from overcommercialization (Chhabra, 2009).

Heritage managers frequently engage in strategic planning to balance the preservation of heritage with tourism development. Their perceptions influence decisions on visitor numbers, types of exhibitions, and collaborations with local communities. These professionals aim to strike a delicate equilibrium between promoting tourism and maintaining the integrity of cultural artifacts and historical sites (Kamariotou and Kitsios, 2021). Their insights play a vital role in ensuring that museums act as responsible and sustainable tourism destinations.

In conclusion, the literature highlights that museums are central to sustainable tourism development by offering educational experiences and promoting responsible tourism practices. The perceptions of heritage managers, who oversee the preservation of cultural heritage, are instrumental in shaping museum strategies that align with sustainability goals. Together, museums and heritage managers contribute to the preservation of cultural identity, environmental conservation, and the overall sustainability of tourism destinations.

### **3.9. Heritage conservation, gentrification and tourism**

Heritage conservation represents a critical endeavor in safeguarding cultural and historical assets for future generations (Bures, 2015). As urbanization and globalization continue to reshape cities, the preservation of heritage sites becomes increasingly complex. This challenge is exacerbated by the phenomenon of gentrification, which can significantly impact heritage-rich neighborhoods. Gentrification, as noted by Rappoport (2018), is a process that often leads to rising property values and the displacement of long-standing residents, which can disrupt the social fabric of these communities. This can have profound implications for the preservation of heritage, as the original character and cultural significance of these areas may be compromised.

Furthermore, the relationship between heritage conservation, gentrification, and tourism is intricate. Cesari and Dimova (2017) discuss how tourism can both support and threaten heritage conservation efforts. On one hand, tourism can provide financial resources for the maintenance and restoration of heritage sites. On the other hand, it can contribute to over-commercialization and the commodification of cultural heritage, potentially undermining its authenticity and integrity.

Perceptions of heritage managers play a pivotal role in navigating these complexities. Heritage managers must balance the competing demands of conserving heritage assets, accommodating urban development, and catering to tourist interests. Their decisions and strategies can shape the fate of heritage sites (Bures, 2015). Additionally, their perceptions of the consequences of gentrification and tourism on heritage conservation can influence their approaches and priorities. This underscores the need for a nuanced understanding of how heritage managers view these interrelated factors and how their perspectives inform their decision-making processes.

In summary, heritage conservation is influenced by gentrification, tourism, and the perceptions of heritage managers. The works of Bures (2015), Rappoport (2018), Cesari and Dimova (2017), and others shed light on the intricate dynamics at play in the preservation of cultural heritage amidst the challenges posed by urbanization and globalization.

### **3.10. Conclusion**

In this literature review, I have highlighted works that are relevant to the themes of my thesis. My research approach has been influenced by the ideas and arguments presented in the literature, which I have endeavored to reference. The discussions on waterfront development, heritage conservation and management, tourism and sustainability, and gentrification have been particularly significant

## **4. METHODOLOGY**

### **4.1. Research Method**

This thesis employed a qualitative approach, wherein I subjected the data collected from interviews and documentary sources to analysis in light of the concepts and debates mentioned earlier. Initially, I selected two case studies, Jetty 1 Museum and ZeitzMOCAA, for the purpose of comparison. This was an attempt to investigate and understand the perceptions and challenges faced by the stakeholders, gain insight into how they respond to and manage regulations, and develop a vision for their heritage sites.

The reason for choosing these two case studies lies in their stark differences. Jetty 1 Museum boasts simple architecture and minimal artifacts, whereas Zeitz-Mocaa underwent expensive architectural renovations and houses highly valuable artifacts in monetary terms. However, both institutions are situated at the V&A Waterfront, and they are considered part of the same 'ecosystem,' as described by V&A management (Beas, 2019). The V&A Waterfront attracts a significant amount of tourist activity, with over 26 million visitors every year (Beas, 2019). Nevertheless, as mentioned earlier, it was not possible to conduct sufficient research on Zeitz-MOCAA within the time constraints set for this thesis.

The research collected information from a variety of sources that can be categorized into two groups: primary and secondary.

Primary data were gathered through:

- Field observation of the V&A Waterfront and Jetty 1 Museum.
- Interviews with heritage managers and related personnel from Jetty 1 Museum.

Secondary data were collected from various sources:

- Government documents.
- Press releases.
- Websites and documents of Jetty 1 Museum, Robben Island, and V&A Waterfront, as well as Heritage Western Cape (HWC) and the South African Heritage Resources Agency (SAHRA).
- V&A Waterfront's completed Heritage Impact Assessments (HIA) and related HIAs.
- Policy documents on tourism and heritage management from the City of Cape Town, national, provincial, and international legislation such as-

National Heritage Resources Act of 1999; the City of Cape Town (CoCT) Integrated Metropolitan Environmental Policy (IMEP), 2008; Cultural Heritage Strategy, 2005, City of Cape Town; Spatial Development Plan (SDP) and Environmental Management Framework (EMF) 2012; City of Cape Town Municipal Planning By-Law, 2015; Responsible Tourism Policy for the City of Cape Town - approved 26 November 2009; Culture and Heritage Tourism Strategy and Action Plan for Cape Town; and Jetty 1 Museum Annual Reviews; UNESCO World Heritage Convention and Xi'an declaration on the conservation of the setting of heritage structures, sites and areas, 21 October 2005; and The Robben Island Integrated Conservation Management Plan (ICMP) 2018-2023.

The aforementioned sources provided me with a great deal of information on policy matters and the historical overview and backgrounds. HIA gave me insights into the vision of the City of Cape Town and that of the Waterfront Company, as well as some of the conflicts and tensions that are generated by proposals to develop sites. The interviews with managers of Jetty 1 Museum gave me insights into the perceptions and understandings of how they respond to and manage regulations and have developed a vision for their heritage site.



## 4.2. Interviews

### 4.2.1. Interviews' structure and characteristics.

Four semi-structured interviews were conducted with heritage managers and associated professionals from the Jetty 1 Museum to collect information and insights. The Jetty 1 interviews took place between November and December of 2022 online, using Microsoft Teams (in English), and were recorded. All interview recordings were stored on my personal hard drive for safekeeping and exclusively for use in the findings chapter of this thesis. These interviews typically lasted for an hour on average. Respondents received the interview questions one week prior, allowing them sufficient time to prepare. To protect the anonymity of the interview respondents at the Jetty 1 Museum for my thesis, their real names and positions have been omitted in accordance with the confidentiality agreements, as outlined in Table 4 below.

<b>Jetty 1 Museum Interviewees</b>	
<b>Name</b>	<b>Position</b>
Ms. A	Heritage Manager at Robben Island Museum
Ms. B	Heritage Manager at Robben Island Museum
Mr. A	Heritage Manager at South African Heritage Resources Agency (SAHRA)
Mr. B	Heritage Researcher at Robben Island Museum

*Table 4: Research Names and Positions given to Jetty 1 Museum Heritage Managers (Interview Respondents) to protect their identity*

All four interviews were conducted using the same interview guides (refer to Annexure Appendix 4 for the interview guides). The interview questions from the guide were modified as needed during each representative's interview. In this manner, the interviews followed a planned sequence of questions but remained open-ended (Bryman, 2012). Due to the semi-structured nature of the interviews, there was room for improvisation, and interviewees felt they could be more natural (Beas, 2019). The questions varied in their degree of openness, allowing respondents more flexibility to reflect or share personal opinions based on their specific professional roles and contexts. This non-standardization added complexity to the analysis, but customization was necessary due to the diverse backgrounds and responsibilities of the respondents. Interview recordings and transcripts are available upon request.

### 4.3. Data Analysis

According to Denscombe (2007), there are typically five stages involved in the analysis of research data, both quantitative and qualitative (see Table 5). Since the research thesis used qualitative data collection techniques, the data were analyzed using Denscombe's five-stage qualitative data analysis process, starting with the transcription of the interview data using Microsoft Word or Excel (Rahman, 2012).

The five main stages of data analysis		
Stages of analysis	Quantitative data	Qualitative data
1) Data preparation	Coding (which normally takes place before data collection) Categorizing the data Checking the data	Transcribing the text Cataloguing the text or visual data Preparation of data and loading to software (if applicable)
2) Initial exploration of the data	Look for obvious trends or correlations	Look for obvious recurrent themes or issues Add notes to the data Write memos to capture ideas
3) Analysis of the data	Use of statistical test, e.g. descriptive statistics, factor analysis, cluster analysis Link to research questions or hypotheses	Code the data Group the codes into categories or themes Comparison of categories and themes Quest for concepts (or fewer, more abstract categories) that encapsulate the categories
4) Representation and display of the data	Tables Figures Written interpretation of the statistical findings	Written interpretation of the findings Illustration of points by quotes and pictures Use of visual models, figures and tables
5) Validation of the data	External benchmarks Internal consistency Comparison with alternative explanations	Data and method triangulation Member validation Comparison with alternative explanations

Table 5: how to analyze data in five stages for both quantitative and qualitative methods. Source: As modified by Denscombe (2007) from Creswell and Plano Clark (2007).

### Conclusion

The research methodology section above describes the various data collection techniques that were used for this thesis and how the data was analyzed. The results of the data collection methods, and more importantly, the interviews, will be presented in chapter 4.

## CHAPTER 2: The Victoria and Alfred Waterfront (V&A Waterfront)

### 1. Brief Historical Overview

The Victoria & Alfred Waterfront (V&A Waterfront) is situated on the shores of Table Bay on the Atlantic seaboard. It is close to the central business district of Cape Town, major highways (N1 and N2), Granger, and Table Bay Beaches, as well as other famous tourist attractions such as Cape Town Station, the Parliament of South Africa, Green Point Stadium, Robben Island, Table Mountain, and the Company Gardens (Figure 1).

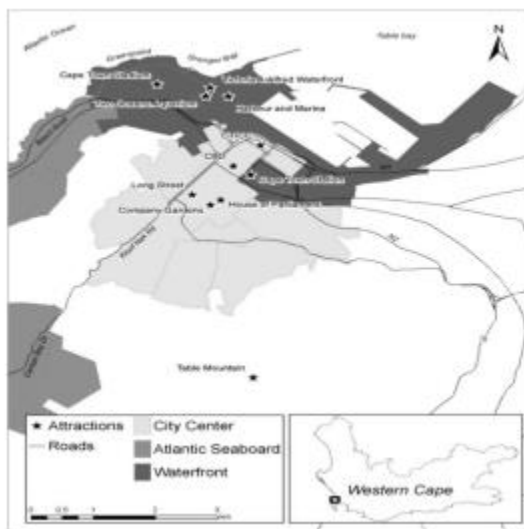


Figure 1: The location of the V&A Waterfront in relation to its urban and regional context. Source: (Ferreira & De Villiers, 2014: 66; Mokobane, 2021)

The origins of the Waterfront can be traced back to when the Dutch East India Company, represented by Jan van Riebeeck, established a small refreshment station along the Cape's foreshore in 1652 for Company voyages to and from its Asian colonies. In June 1858, powerful winter storms damaged more than 30 ships. Due to the denial of coverage by the British insurance company Lloyd's of London, there was an urgent need to construct a manmade harbour in Table Bay (Worden, 1994; Kahn, 2021; Morezzi, 2010). As a result, Mr. James Randall initially drafted plans for the V&A Waterfront, which included north and south breakwaters of 1300 and 1400 meters, respectively, for the Victoria and Alfred Basins. However, these plans were rejected by the British Imperial Government. The task of creating alternative harbour plans and submitting them

was later assigned to Mr. John Coode, an experienced harbour construction engineer (Attwell, 2006; Mokobane, 2021).

On September 17, 1860, the Cape Town Waterfront was bustling with local people as HRH Prince Alfred, the second son of Queen Victoria and a midshipman, ceremonially laid the first stone for the construction of the Alfred Basin, the first harbour in Cape Town. The basin was completed a decade later in 1870. However, the increasing number of ships, driven by the gold and diamond rush in South Africa, soon surpassed its capacity, and steamships began to replace sailing vessels. The construction of a second basin, the Victoria Basin, 35 years later, allowed for the accommodation of larger ships, opening Southern Africa to maritime traffic until the mid-1930s. In 1937, plans for a new deep-water harbour, located south of the Victoria and Alfred Basins, and extensive land reclamation for a new Cape Town Foreshore were approved by the South African Parliament as part of the harbour and city expansion (see Figure 2 and 3) (Ferreira and Visser 2007; Kilian and Dodson, 1996).

The coastline of Cape Town remained submerged until the 1940s when 194 hectares of land along Table Bay, to the south and southeast of the city, including Woodstock and Paardeneiland, were reclaimed. This reclamation project was undertaken by a Dutch company called *Hollandse Aanneming Maatschappij*. The construction was initially scheduled for completion on July 8, 1941, as per the contract signed on December 9, 1937. However, due to World War II, the deadline was extended to July 31, 1945 (Attwell, 2006; Mokobane, 2021).

While the Victoria and Alfred Basins were the hub of Cape Town's fishing industry in the 1960s, the introduction of customs fences in the 1970s led to their isolation, resulting in underutilization. Consequently, tourists were denied access to the harbour and waterfront, effectively disconnecting Cape Town from its historical coastal heritage (Kahn, 2021; Worden, 1994; Mokobane, 2021).

According to Attwell (2006), the V&A Waterfront is now an iconic tourist attraction zone that draws more than 26 million national and international visitors every year. In comparison, approximately 6 million tourists visit South Africa each year, including both domestic and international travelers. Over the past decade, the Western Cape Province has experienced an overall economic growth rate of 3% due to continuous growth in tourism. It's important to note that while

the Waterfront is well-connected to the Western Cape Province and the rest of the country by road and domestic airlines (Attwell, 2006; Mokobane, 2021), rail transportation is facing sustainability challenges, and air travel tends to be more accessible to those with financial means, making it less inclusive.

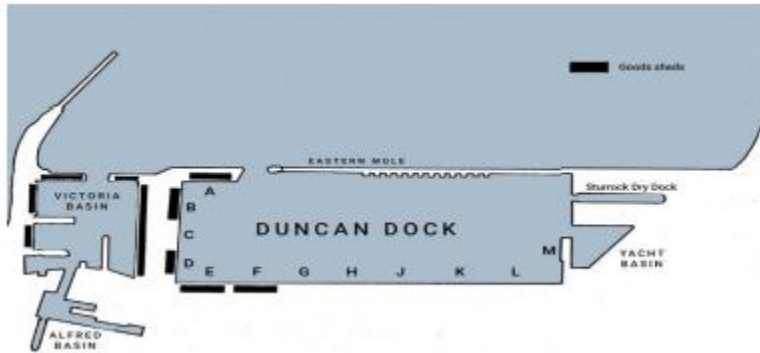


Figure 2: In order to accommodate larger trading vessels, the V&A Harbour was redrawn in 1946 to include the larger Duncan Dock, berths E to M, the Eastern Mole, and the Sturrock Dry Dock. Redrawn following the SAR&H Annual Report 1946–47. Source: (Ingpen, 2015: 1)

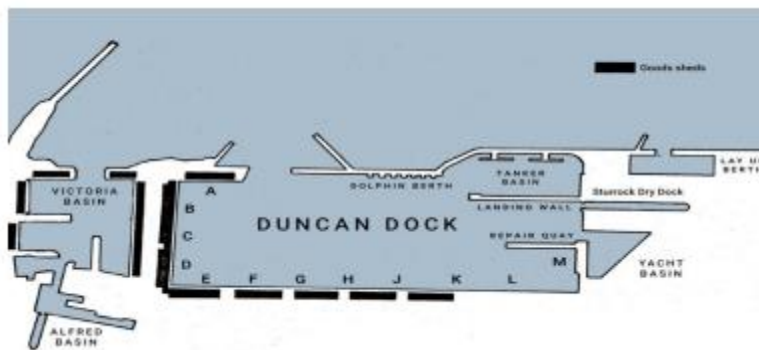


Figure 3: In 1962, the V&A Harbour was redrawn to include Duncan Dock and additional basins to accommodate larger trading vessels and activities related to them. Redrawn following the 1962-1963 SAR&H Annual Report. Source: (Ingpen, 2015: 1)

According to Worden (1994), the historic docklands surrounding the Victoria and Alfred Basins were slated for redevelopment as a mixed-use project with a focus on retail, tourism, and residential development for tourists, along with a continuation of the working harbour. Market research was conducted in 2007, including studies on retail demand, tourism opportunities,

demand for hotel development, and Cape Town's residential market (Ferreira & Sanette, 2007; Kilian & Dodson, 1996; Mokobane, 2021).

The Victoria and Alfred Waterfront (Pty) Ltd (V&AW) was established in November 1988 as a wholly-owned subsidiary of Transnet Ltd to manage the redevelopment process. UCT historian Nigel Worden and others expressed concerns that the V&A Waterfront might erase the legacies of convict labor and dispossession, which are also integral to its history. They made several interventions in the Waterfront development with students, with the permission of Waterfront management (Ferreira & Sanette, 2007; Kilian & Dodson, 1996; Mokobane, 2021; Worden, 1994). The primary planning objective of the redevelopment project was to restore physical connections between Cape Town and its waterfront, creating a popular destination for both Capetonians and tourists (Kilian & Dodson, 1996: 449; Worden, 1994).

## **2. V&A Waterfront Planning and Development Implications**

The V&A Waterfront was constructed in accordance with a conceptual policy framework, a development framework, precinct plans, site development plans, and building permit approvals by the City of Cape Town Municipality (Le Roux, 2015; Ferreira, Sanette, 2007). Consequently, the Heads of Agreement, a formal agreement for the implementation and management of the V&A Waterfront development plans and policies, were signed by both the City of Cape Town Municipality and the V&A Waterfront (Attwell, 2006; Ferreira and De Villiers, 2014). According to Attwell (2006), under this agreement, the V&A Waterfront is obligated to provide services, design, and development approval processes (subject only to national building regulations), economic management, and property management (Ferreira and De Villiers, 2014). The approved redevelopment process of the V&A Waterfront consisted of various precinct developments with varying land uses, refurbishing old and small buildings, restoring several warehouses, and converting them into specialty fishing shops, taverns, a theatre, restaurants, workshops, specialty retail stores, mixed-use residential development, and entertainment areas to attract a high number of visitors locally and internationally (Ferreira and De Villiers, 2014; Mokobane, 2021).

In the 1900s, when Cape Town was being planned, grid landscape connections needed to be established between the city centre, the harbour, the Waterfront, Table Mountain, and the sea. One of the most significant Waterfront precincts is the Victoria Wharf retail and shopping complex, which draws more than 60,000 people per day during the holiday season of December/January due to its high-end selection of retail establishments (Morezzi, 2010: 142; Kahn, 2021: 2; Mokobane, 2021). In contrast to all the positive contributions made by the V&A Waterfront, Spencer, Bassadien, and De Villiers (2016) argue that the Waterfront contributes to the perpetuation of Cape Town's imperialism, apartheid, and the dominance of Anglo-American culture as a result of its redevelopment, transforming the harbour and waterfront into a white Capetonians area where they can escape the gloomy realities of the unequal City of Cape Town.

In an Anglo-American cultural context, Spencer et al. (2016) refer to the shared cultural influences and historical ties between the United Kingdom and the United States, which have evolved from the historical colonization of America by the British. These ties include the development of a common language, legal systems, and cultural exchanges. It also encompasses British and American cultural influences brought by the diverse range of international visitors found at the V&A Waterfront, as well as in the types of retail, dining, and entertainment options available. In defending its position and positive contributions, the V&A Company has argued that this is not true because, prior to the developments, the harbour and waterfront lacked much significance, whereas currently, it is easily accessible to many Capetonians, particularly less affluent residents (Ferreira, Sanette, 2007). Additionally, the company has argued that the mixed-use harbour and waterfront provide Cape Town residents with opportunities for innovation, social change, and economic participation (Robins, 1998; Welsh, 1996; Mokobane, 2021).

### **3. The Project Budget Allocation and Financing**

The V&A Waterfront project began in 1988 during a particularly difficult period in South Africa's history when the country was transitioning from apartheid to democracy. Even though the minority white government was coming to an end, it took another five years before the first democratically elected government took power in 1994. In the last years of apartheid, South Africa had been in a deep economic recession and was isolated by much of the rest of the world, under pressure from

international economic sanctions imposed to force the apartheid government to end apartheid. In Cape Town, the Democratic Alliance (DA), which is the official opposition to the African National Congress (ANC) in command of the national government, has been in power since 2006, and the Province of the Western Cape has been governed by the DA since 2009.

The V&A Waterfront project did not receive any funding from the government or the city. It had to be sustainable based on domestic support and acceptance of the project by the Cape Town public and had to succeed commercially from the start (Ferreira and Visser 2007). Although waterfront precedents in North America were encouraging, South Africa had not attempted anything like this before. Many people thought that urban conservation, which was a significant part of the plan for the redevelopment of the V&A Waterfront, was too idealistic and expensive (Ferreira and Visser 2007; Mokobane, 2021). In terms of commercially raised development capital, the project has been self-sufficient. Transnet Ltd. and the Transnet Pension Funds had invested more than R900 million in the project since its inception.

It has been argued that the V&A Waterfront management's expertise, support from shareholders, and the positive response to the project from many Capetonians and visitors are evidence of the sustained success of the project in the early years. The core of the first new commercial businesses that opened at the V&A Waterfront at the end of 1990 also included a large number of pioneering tenants, operators, and businesses (Ferreira and Visser 2007; Mokobane, 2021).

#### **4. Sales Transactions involving V&A Waterfront and who is in Charge of running it**

In 2006, the V&A Waterfront, was sold for a record-breaking R7 billion. The consortium that purchased it included the state-owned transport and logistics company Transnet Ltd. and its three pension and provident funds, along with other investors. This sale was driven by Transnet's decision to divest from property ownership and administration in favor of its primary transportation business (Ferreira and Visser, 2007).

The new consortium, which included a South African Black Economic Empowerment group, Dubai World's investment company Istithmar PJSC (37.5 percent), UK property company London



& Regional Properties (37.5 percent), and Dubai World, expressed their intention to invest significantly in additional projects related to the V&A Waterfront. They planned to allocate funds for projects such as boating marinas, hotels, office buildings, and facilities for subsistence fishermen using the small craft launching ramp in Granger Bay. Private investments in commercial and residential projects were also part of the plan, totaling R246 million and R282 million, respectively, over five years (Ferreira and Visser, 2007).

In 2007, the consortium announced an additional R7 billion investment to expand the V&A Waterfront's development program, with a focus on attracting high-end international retailers to the Victoria Wharf Shopping Centre in preparation for the 2010 FIFA Soccer World Cup hosted by South Africa. However, the global financial crisis in 2008 led to financial difficulties for Dubai World, resulting in broken promises and the need for new investors and potential buyers for the V&A Waterfront (Ferreira and Visser, 2007).

In the latter part of 2010, Growthpoint Properties Ltd. and the Government Employees Pension Fund (GEPF), represented by the Public Investment Corporation Ltd (PIC), stepped in to purchase the V&A Waterfront in equal parts for a total of R9.7 billion. This transaction became the largest single property deal in South Africa at the time. GEPF, Africa's largest pension fund, with over 1.2 million active members, 318,000 pensioners and beneficiaries, and assets worth R819 billion, played a significant role in this acquisition. This investment theoretically meant that more than 1.5 million South Africans were now indirect owners of the V&A Waterfront through GEPF's involvement. Despite these ownership changes and investments, the impact on ordinary South Africans and the returns on investment were still untested (Ferreira and Visser, 2007).

## **5. The Economic Impact of the V&A Waterfront on the Western Cape Region**

The V&A Waterfront, is a bustling mixed-use development that has become a prominent tourist destination over the years. Its economic impact on the region has been a subject of interest for scholars and stakeholders alike. The V&A Waterfront has been credited with significantly contributing to the economic growth of Cape Town (Du Plessis, Saayman and Van Der Merwe, 2017; Ferreira and Visser 2007; Mokobane, 2021). Tourism-related activities, including shopping,

dining, and entertainment, have flourished in the area, attracting both local and international visitors. This influx of tourists has resulted in increased revenue for businesses in the vicinity and has created numerous job opportunities (Mosbah and Khuja, 2014; Ferreira and Visser 2007; Mokobane, 2021). Thus, the V&A Waterfront has undoubtedly played a pivotal role in the economic development of the area, benefiting various sectors.

However, the economic impact of the V&A Waterfront also extends to the preservation and promotion of heritage assets. Heritage managers play a crucial role in ensuring that historical and cultural elements are preserved while still accommodating modern development (Aas, Ladkin and Fletcher, 2005b). In the case of the V&A Waterfront, the perceptions of heritage managers are of paramount importance. The integration of heritage elements within the development can be seen as a delicate balancing act between economic interests and cultural preservation. Some heritage managers may view the V&A Waterfront's development as a positive force, as it can provide the financial resources necessary for the maintenance and restoration of historical buildings and sites (Ferreira and Visser, 2007). However, others may express concerns about the potential commercialization of heritage spaces and the risk of losing their authenticity (Ferreira and Visser, 2007).

One specific heritage asset within the V&A Waterfront that has garnered attention is the Jetty 1 Building. This historic structure has been repurposed to house various commercial establishments, including restaurants and boutiques. The impact of this transformation on the Jetty 1 Building has been a point of discussion among heritage managers. Some argue that the adaptive reuse of the building has breathed new life into it, attracting more visitors and increasing its cultural significance (De Villiers, 2016). Others may be more critical, suggesting that the commercialization of the Jetty 1 Building could compromise its historical integrity and diminish its role as a heritage site (Ferreira and Visser 2007). The perceptions of heritage managers regarding the Jetty 1 Building's transformation can shed light on the broader challenges and opportunities associated with heritage preservation in the context of economic development at the V&A Waterfront.

In conclusion, the V&A Waterfront has undoubtedly had a significant economic impact on Cape Town, with tourism-related activities contributing to its growth. However, the perceptions of heritage managers regarding the development's impact on heritage assets, such as the Jetty 1 Building, are complex and varied. While some see economic development as a means to preserve and restore historical sites, others raise concerns about the potential commodification of heritage spaces. Understanding these perspectives is essential for striking a balance between economic interests and cultural preservation at the V&A Waterfront. Further research is needed to explore the long-term consequences of these perceptions and their implications for heritage management and economic development in the region.

## **6. The Impact of Covid 19 on V&A Waterfront**

The COVID-19 pandemic has had a profound impact on cultural heritage sites and institutions worldwide, including the V&A Waterfront. Heritage managers have been at the forefront of navigating the challenges posed by the pandemic and assessing its implications for the preservation and presentation of heritage assets (Nation Builder, 2021; Charles, 2020).

One of the primary ways in which COVID-19 affected the V&A Waterfront was through a significant decrease in visitor numbers. The imposition of lockdowns and travel restrictions led to a sharp decline in tourism, causing a drastic reduction in foot traffic to the V&A Waterfront precinct (Smith et al., 2020; Charles, 2020). This decline in visitor numbers had substantial financial repercussions for the waterfront, as it relies heavily on revenue generated from tourism-related activities such as museums, restaurants, and retail outlets.

According to Mr. Henry Mathys, the Senior Manager of Social Impact at the V&A Waterfront, during a Nation Builder Investor Collab event addressing the impact of the COVID-19 pandemic on the V&A's stakeholders and social partners:

“As is the case with many establishments, the V&A was severely affected by the COVID-19 pandemic, with footfall dropping to about 3,000 visitors per day during the most severe and hard

lockdown levels, compared to the usual 60,000 to 80,000 visitors per day prior to the outbreak (Nation Builder, 2021: 1 and Charles, 2020: 1)."

In a separate interview with the Independent online Newspaper (2020), Tinyiko Mageza, the V&A Waterfront's marketing executive, stated, "It would be dishonest not to acknowledge that the lockdown had an impact on the Waterfront and its businesses." She shared the same sentiments about the impacts of COVID-19 as those of Mr. Henry Mathys, saying that "the economy suffered greatly" (Nation Builder, 2021: 1 and Charles, 2020: 1).

Heritage managers at the V&A Waterfront faced the difficult task of adapting to these unforeseen circumstances. To mitigate the financial strain, many cultural institutions within the precinct had to cut their budgets and staff, leading to concerns about the preservation and maintenance of heritage assets (Choi, and Kim, 2021). Furthermore, the closure of museums and heritage sites during lockdowns disrupted ongoing conservation and restoration projects, which could potentially impact the long-term preservation of historical artifacts and structures (Smith et al., 2020).

In addition to the financial challenges, heritage managers at the V&A Waterfront had to grapple with the dilemma of balancing the preservation of heritage with public health concerns. This necessitated the implementation of strict health and safety measures, such as limiting the number of visitors, enforcing social distancing, and enhancing sanitation protocols (Jones & Brown, 2020). These measures were necessary for ensuring the safety of both visitors and staff but posed unique challenges in terms of maintaining the immersive and interactive aspects of heritage presentation that are crucial to visitor engagement (Smith et al., 2020).

The perceptions of heritage managers in response to these challenges were mixed. Some expressed concern about the long-term sustainability of heritage preservation efforts given the uncertainty surrounding the duration of the pandemic and its lasting economic impact (Smith et al., 2020). Others saw an opportunity to innovate and adapt by exploring digital and virtual platforms for heritage engagement and education (Jones & Brown, 2020). Virtual tours, online exhibitions, and educational programs became valuable tools for reaching audiences during lockdowns.

In conclusion, the impact of COVID-19 for the V&A Waterfront has affected both the financial stability and the preservation of heritage assets. Heritage managers have had to navigate a complex landscape, making difficult decisions to ensure the survival of the precinct's cultural heritage while adapting to the realities of the pandemic.

Heritage Considerations of the V&A Waterfront play a pivotal role in the management and preservation of historical sites worldwide. In the context of the V&A Waterfront, a prominent historical and cultural precinct in Cape Town, heritage managers face a challenge in ensuring the preservation of its rich heritage. The V&A Waterfront, initially a working harbour, has transformed into a vibrant tourist destination while retaining its historical essence. This transformation brings forth the need for a nuanced understanding of the perceptions and strategies of heritage managers.

Heritage managers at the V&A Waterfront must grapple with the complex interplay between heritage preservation and commercial development. The tensions between these two objectives are underscored by the fact that the V&A Waterfront, as a historical site, is also a bustling commercial hub. The delicate balance between preserving the authenticity of the site's heritage and facilitating economic growth is a central concern for heritage managers (Smith, 2016).

Perceptions of heritage managers play a pivotal role in shaping the strategies and decision-making processes related to the V&A Waterfront's heritage. As noted by Ferreira and Visser (2007) and De Villiers, (2016), heritage managers often view heritage as a dynamic and evolving concept that is influenced by social, cultural, and economic factors. Therefore, the perceptions of heritage managers are instrumental in determining the extent to which they prioritize heritage preservation over commercialization or vice versa. These perceptions are likely to be influenced by their training, professional background, and personal beliefs, further highlighting the need for an exploration of the attitudes and perspectives of heritage managers at the V&A Waterfront (Hart, 2001; Hall, 2021; Mokobane, 2021).

The significance of heritage considerations at the V&A Waterfront extends beyond the immediate management of the site. It has broader implications for the identity and cultural heritage of Cape Town and South Africa as a whole. The V&A Waterfront's rich historical narratives, including its role in the maritime history of the region and its association with colonialism, make it a crucial site for discussions on heritage, memory, and reconciliation (Ferreira and Visser 2007). Therefore, understanding the perceptions and strategies of heritage managers is not only relevant to the site itself but also to the broader discourse on heritage management and postcolonial narratives in South Africa.

In conclusion, heritage considerations at the V&A Waterfront represent a complex interplay between preservation, development, and the perceptions of heritage managers. The tensions between heritage preservation and commercialization, as well as the broader implications for cultural identity and memory, underscore the need for an in-depth exploration of the attitudes and strategies of heritage managers in this unique context.

## **7. The National Heritage Resource (NHRA), Act 25 of 1999**

The National Heritage Resource Act (NHRA), Act 25 of 1999, plays a significant role in the preservation and management of heritage sites in South Africa. Its implications for iconic sites like the V&A Waterfront have been a topic of interest for heritage managers and scholars alike. The NHRA, established to protect and conserve the nation's cultural and natural heritage, has direct implications for the V&A Waterfront (NHRA, 1999).

The V&A Waterfront, being a site with a rich historical background, faces numerous challenges in balancing its commercial interests with heritage preservation. According to Smith (2015), the NHRA's regulations have imposed strict requirements on the development and maintenance of heritage sites, such as the V&A Waterfront. These requirements, while crucial for heritage conservation, can sometimes pose financial burdens on developers and businesses operating in the area.

In accordance with NHRA, the Western Cape Province established HWC, a heritage authority with the responsibility of protecting and managing heritage resources in the province (NHRA, 2009).

HWC does not recognize the V&A harbour and Waterfront as provincial heritage sites despite their historical significance. The harbour and many buildings within the waterfront only hold the local heritage status of 3A Built Environment Heritage Grading, despite the fact that it is home to over 22 historical sites and tourist attractions (HWC, 2016:4). Because it is considered a "heritage resource that is significant within its local context," the site receives full protection from the City of Cape Town municipality, but not from the Province or the National (HWC, 2016:4; Hall, 2021).

Furthermore, the perceptions of heritage managers regarding the NHRA's impacts on the V&A Waterfront are diverse. Some view it as a necessary tool for safeguarding the site's historical significance and cultural heritage (Johnson, 2017). They argue that the NHRA helps maintain the authenticity of the V&A Waterfront, making it more attractive to tourists interested in South Africa's history.

Conversely, others argue that the NHRA can hinder development and economic growth in the area, leading to tensions between heritage preservation and commercial interests (Brown, 2018). These differing perspectives highlight the complex nature of heritage management and policy implementation.

In summary, the NHRA, Act 25 of 1999, has a notable impact on the V&A Waterfront, with implications for both heritage preservation and commercial development. The perceptions of heritage managers regarding its effects are diverse and reflect the ongoing challenges of striking a balance between preserving the past and promoting economic growth in historically significant areas. This dynamic interaction between heritage management and policy underscores the need for ongoing research and dialogue in the field.

## **8. V&A Waterfront Heritage Impact assessment**

A number of Heritage Impact Assessments (HIAs) reports have been conducted and submitted to the Western Cape Heritage authority affecting the V&A Waterfront (see Baumann, 2012, 2015 and HWC, 2018). Baumann (2012) argues that HIAs serve as crucial tools in evaluating the potential impacts of development projects on cultural heritage. This perspective is particularly relevant

when examining the V&A Waterfront, a site rich in historical significance, where development pressures and tourism interests intersect. Baumann (2015) further emphasizes the need for rigorous methodologies in HIAs, highlighting their role in protecting and preserving cultural heritage for future generations.

The Heritage Western Cape (HWC), a key regulatory authority in heritage conservation in the Western Cape province of South Africa, published a significant report in 2018. This report provides critical insights into the heritage landscape of the region, including the V&A Waterfront. It underscores the need for heritage assessments to guide sustainable development while safeguarding the historical fabric of the area. The HWC's report (2018) serves as a valuable reference point for understanding the heritage management challenges specific to the V&A Waterfront and the broader Cape Town context.

Understanding the perceptions and attitudes of heritage managers is paramount in evaluating the effectiveness of heritage impact assessments. Baumann's work (2015) delves into the perspectives of heritage professionals, revealing their role as stewards of cultural heritage. The views and experiences of these managers shape the strategies and decisions regarding heritage conservation and management.

Incorporating the insights and methodologies from Baumann's work, along with the guidance provided by the HWC, this sets the stage for an examination of the V&A Waterfront Heritage Impact Assessment, ultimately shedding light on the intricate relationship between heritage preservation and urban development in this historically significant site.

## **9. Privatisation and public space at V&A Waterfront**

The V&A Waterfront, with its historical significance as a working harbour, has been subject to various privatization efforts. Nevin (2007) points out that these initiatives were driven by a desire to revitalize the area and attract investment. Robins (1998) argues that the privatization process aimed to transform the waterfront into a commercial and cultural precinct while preserving its heritage value. Ferreira and De Villiers (2014) highlight the role of public-private partnerships in



the redevelopment of the V&A Waterfront, emphasizing the collaborative efforts between government and private stakeholders.

The privatization of the V&A Waterfront has raised concerns about the commodification of public space. PIANC, 2014, Mokobane, 2021 notes that the commercialization of the waterfront has resulted in the enclosure of formerly public areas, limiting access to certain parts of the precinct. Attwell (2006) further observes that privatization has led to increased commercial activities, potentially altering the character of the public space. Bassadien and Spencer (2016) argue that the balance between private interests and public access is a key challenge in managing the waterfront's public spaces.

## **Conclusion**

The literature review reveals the challenges of privatization and public space management at V&A Waterfront. It underscores the importance of heritage preservation and the critical role of heritage managers in navigating the complexities of this transformation. As the waterfront continues to evolve, ongoing dialogue and collaboration among stakeholders will be crucial in ensuring that it remains a vibrant and inclusive space that honours its rich history while embracing modernization.

## **10. The City of Cape Town's Perspective on Heritage**

The City of Cape Town has a rich and diverse cultural heritage, which has become a focal point for its tourism industry. In recent years, the municipality has implemented various policies (which include the 2005 Integrated Metropolitan Environmental Policy (IMEP): Cultural Heritage Strategy, Development Management Schemes (DMSs), and the 2015 Municipal Planning By-Law) aimed at preserving and promoting this heritage to attract tourists and bolster the local economy (City of Cape Town, 2018). These policies encompass a range of initiatives, from the restoration of historical landmarks to the establishment of cultural festivals celebrating the city's unique heritage (City of Cape Town, 2020; O'Donoghue, 2018). However, the effectiveness of these policies in achieving their intended goals may be contingent upon the perceptions and perspectives

of heritage managers in the city. Heritage managers play a crucial role in the implementation and execution of these policies, as their expertise and insights inform decision-making processes (Smith, 2019). Thus, it is imperative to investigate the perceptions of heritage managers regarding the City of Cape Town's heritage and tourism policies to gain an understanding of their impact on the preservation and promotion of the city's cultural heritage.

### **Definition of Heritage Resources in the City of Cape Town:**

The City of Cape Town's definition of heritage resources plays a pivotal role in preserving its cultural and historical identity. This definition is grounded in the principles outlined in the National Heritage Resources Act of 1999, which emphasizes the protection and conservation of tangible and intangible heritage assets within the city's boundaries (National Heritage Resources Act, 1999). Furthermore, Cape Town's heritage definition recognizes the multicultural 'tapestry' that has evolved over centuries, encompassing a rich amalgamation of architectural, archaeological, and ethnographic elements (City of Cape Town, 2005, 2015).

### **Authenticity Assessment of Heritage Resources:**

Assessing the authenticity of heritage resources is an essential aspect of heritage management in Cape Town. Drawing from international best practices, the city evaluates the integrity and authenticity of its heritage sites through criteria such as physical condition, historical accuracy, and contextual relevance (Van Der Linde & Rooyen, 2018). This assessment not only ensures the credibility of Cape Town's heritage resources but also contributes to a more informed decision-making process regarding preservation and conservation (City of Cape Town, 2005).

### **Definition of Cultural Landscapes:**

The City of Cape Town extends its heritage definition to encompass cultural landscapes, recognizing that heritage is not confined to individual structures or artifacts but extends to the broader context in which they exist. Cultural landscapes, as defined by Cape Town, incorporate natural and cultural elements that reflect the city's historical development and cultural diversity

(National Heritage Resources Act, 1999). This holistic approach helps in the protection and management of landscapes that hold significance to various communities within the city.

### **Heritage Resources and Identity Formation:**

In Cape Town, heritage resources are viewed as instrumental in shaping identity and affirming the rights of residents. These resources serve as tangible symbols of the city's diverse heritage, fostering a sense of belonging among its inhabitants (Harrison, 2016). By acknowledging the rights of various cultural and ethnic groups and their contributions to the city's heritage, City of Cape Town promotes inclusivity and social cohesion, strengthening its residents' connections to their shared history (City of Cape Town, 2005).

### **Heritage and Urban Regeneration:**

The City of Cape Town recognizes the potential of heritage resources to contribute to urban regeneration and foster a more inclusive city. The preservation and adaptive reuse of historic buildings, for example, have been instrumental in revitalizing neglected urban areas (Njoh, 2015). These efforts align with the city's vision of creating vibrant, culturally rich neighborhoods that attract residents and visitors alike, ultimately enhancing Cape Town's inclusivity and sense of place (City of Cape Town, 2005).

### **Heritage and Economic Growth:**

The City of Cape Town envisions heritage as a driver of economic growth and adheres to the principle of integrated management. By promoting heritage tourism and creative industries, the City not only celebrates its cultural assets but also generates revenue and employment opportunities (City of Cape Town, 2017-2022). This integrated approach underscores the significance of heritage as an economic asset that complements Cape Town's broader development objectives.

In conclusion the City of Cape Town recognizes the importance of cultural landscapes, understanding that heritage extends beyond individual monuments to encompass the broader environments and contexts in which they exist. This holistic approach acknowledges the interconnectedness of heritage and urban development.

In considering heritage resources in relation to identity formation and residents' rights, Cape Town acknowledges that heritage plays a pivotal role in shaping community identity. It intends to strive to engage with residents to safeguard their rights while fostering a sense of belonging and pride in their heritage.

Heritage, in the eyes of the city, is not static but rather dynamic and integral to urban regeneration and inclusivity. By revitalizing heritage resources and incorporating them into urban planning, Cape Town seeks to create a more inclusive and vibrant city for all its residents.

Moreover, the city envisions heritage as a catalyst for economic growth, recognizing the potential for tourism and cultural industries to contribute to the local economy. This aligns with its commitment to integrated management, emphasizing the need to balance heritage preservation with sustainable development.

In essence, the City of Cape Town's approach to heritage resources appears to reflect a dedication to preserving the past. It also declares an interest in shaping the present, and building a future that celebrates its unique cultural identity while fostering inclusivity, economic growth, and sustainable urban development.

## **Conclusion**

In conclusion, chapter 2 has provided an overview of various critical aspects related to the V&A Waterfront, shedding light on its planning and development implications, economic impact, response to the COVID-19 pandemic, heritage considerations, legal framework under the National Heritage Resource Act (NHRA), heritage impact assessment, the debate between privatization and public space, and perspectives from the City of Cape Town and heritage managers. The literature

highlights the complex nature of the V&A Waterfront's planning and development. While it has become a symbol of urban revitalization, there is a need for a balanced approach that considers sustainability, infrastructure, and community engagement. The V&A Waterfront undoubtedly plays a pivotal role in the economic landscape of the Western Cape. However, continued growth should be accompanied by strategies that ensure equitable distribution of benefits to local communities and the broader region. The pandemic brought unprecedented challenges to the V&A Waterfront, emphasizing the importance of adaptability and diversification in the face of unforeseen crises. Compliance with the NHRA is not only a legal requirement but also, hopefully a means to safeguard the cultural and historical heritage of the V&A Waterfront. Collaboration between developers, authorities, and heritage bodies is essential to navigate the regulatory framework effectively. The balance between privatization and public access is a contentious issue. Striking the right equilibrium is essential to ensure the V&A Waterfront remains an inclusive and accessible destination for all. The City of Cape Town's stance on the V&A Waterfront's heritage and development is influenced by various factors, including governance, tourism, and urban planning objectives. Collaborative dialogues between stakeholders are necessary to align perspectives. Heritage managers play a critical role in preserving and promoting heritage assets at the V&A Waterfront. The next chapter examines Jetty 1 Museum as the case study for this thesis.

## **CHAPTER 3: Jetty 1 Museum**

This chapter contains a historical overview, describes Jetty 1's relationship with the Robben Island Museum, highlights Heritage Conservation Challenges, and discusses The Robben Island Integrated Management Plan. It should be noted that Jetty 1 Museum is part of the V&A Waterfront, which has been extensively discussed in the previous chapter. Additionally, this chapter will delve into exhibition strategies as they reflect managers' perceptions of the museum's role.

### **1. Brief Historical Overview**

The The Jetty 1 Museum, located at Table Bay Harbour within the Victoria and Alfred Waterfront in Cape Town, was formerly known as the Robben Island Embarkation Building (Figure 4). In January 1896, the first jetty (Jetty 1) for Robben Island was completed. It measured 528 meters in length, with a width of 14 meters along a distance of 468 meters, and expanded to 20 meters in width for a length of 60 meters at its seaward end. This structure was constructed using old 45-pounder railway metal, which supported the decks, cross-beams, and jarrah beams (Gyde, 1917). Though the current building was erected in the 1970s, the Jetty 1 Museum holds historical significance because it occupies the site of an original structure constructed by Robben Island prisoners. Additionally, it bears the traces of many individuals who were incarcerated in the prison complex on Robben Island during the apartheid period. Originally, the Jetty 1 building was constructed from corrugated iron and was part of the Victoria and Alfred Harbour landscape, which primarily comprised warehouses and railway tracks. In 1878, Robben Island prisoners were utilized to expand Jetty 1. The island was granted exclusive use of a section of Jetty 1 in 1925 as part of its development plan (Southcapenet, 2018). The brick building that stands today was erected after the zinc and iron structure was demolished in the 1970s (Figure 4). This building serves as a significant landmark in the history of the Robben Island Museum (RIM) (Gyde, 1917) (Figure 5).



*Figure 4: Former Robben Island Embarkation Building, now Jetty 1 Museum (Source: Cape Town Heritage: <https://www.cape-town-heritage.co.za/landmark/robben-island-embarkation-building.html>)*



*Figure 5: A plaque outside the Jetty 1 Building explaining what the Jetty 1 Building is and its relationship with Robben Island and the history of political imprisonment.*

## **2. Jetty 1's relationship to the Robben Island Museum**

Southcapenet (2018) states that Jetty 1's history is closely linked to that of Robben Island. The Isie vessel was the sole means of transporting World War Two staff, prisoners, and prisoners of war between the island and the mainland during the war. Consequently, the berth previously referred to as Robben Island was renamed 'Isie Berth'. The Robben Island offices were then constructed on Jetty 1 in 1957. The Jetty 1 building underwent renovations and became an essential component

of the Political Imprisonment Landscape when a Maximum-Security Prison (MSP) was established on Robben Island. The Jetty 1 building served as the point of embarkation and disembarkation for prisoners, their families, visitors, warders, and their families traveling to Robben Island during the apartheid era, particularly from 1962 onward (Figure 9-12) (Southcapenet, 2018).

The Prisons Department planned the ferry departures, and inmates would visit this location to be screened before boarding the boats when their lawyers and families visited them. If prisoners did not arrive at the harbour in time for the ferry to leave, they might spend the night in holding cells (Figure 9). Similarly, if a visitor's arrival did not coincide with the ferry's departure time, they would sleep in the visitors' waiting rooms (Figure 11). Alternatively, Cowley House (a non-profit organization at that time) staff would arrange overnight accommodation for family members visiting prisoners from other regions of the country, including Namibia. Cowley House, with its main office in Woodstock, Cape Town, remains a nonprofit entity. When prisoners were released from Robben Island, they were provided with counseling, which was crucial in reorienting them and their families (Figure 8) (Southcapenet, 2018).

In the corrugated iron (zinc) building, warders chained inmates to benches because there were no secure cells (Figure 9 & 10). Once incarcerated on Robben Island, prisoners only crossed to the Cape mainland for additional interrogations, charges, or hospital admissions. Friends and family had a difficult time visiting political prisoners on Robben Island because they had to deal with applications, permits, and pass procedures (Figure 12) (Robben Island Museum, nd). The red brick, wrought iron doors, and barbed wire fencing that once served as the Jetty 1 Building's exterior facade and served as a reminder that it was a prison were all still present until the late 1990s. When the Robben Island Museum first opened its doors in 1997, this was the first point of embarkation for tour ferries. The building, currently being used as an exhibition space, provides a brief overview of the complex historical significance of the site as a Robben Island embarkation point (Southcapenet, 2018).

Following a strategy for the exhibition that was developed, the building was converted into a small museum in 1997 as part of the Robben Island Museum, reflecting its past as a place for embarkation and disembarkation. It now contains information about Robben Island's history, both



before and after apartheid. The original handwritten visitor registration record for Winnie Madikizela-Mandela's application for a visit to Nelson Mandela when he was an inmate on Robben Island is kept in the exhibition space at the Jetty 1 Museum (Figures 12). There are also actual holding cells and an audio room (Figures 9, 10, and 11) contained in the museum. In addition, it serves as a mainland office for the RIM Estates, Marketing, Heritage, and Education Departments.

The Robben Island Museum Integrated Conservation Management Plan (2013-2018) allows visitors to explore at their own pace and possibly even sit alone inside a replica holding cell. The museum is rarely crowded, unlike the Robben Island Museum (Southcapenet, 2018; Robben Island Museum, n.d.). The museum at Jetty 1, it is argued, may also be visited in winter or whenever the weather is too bad to visit Robben Island because it is entirely indoors. The museum does not have an entry fee compared to the visit to Robben Island, which costs between R200 and R600 per child and adult, for South Africans and non-South Africans, respectively (Southcapenet, 2018; Robben Island Museum, n.d.). According to Robben Island Museum (n.d.), it is the responsibility of the Public Authority RIM to manage, maintain, exhibit, develop, and market Robben Island, both as a national property and as a World Heritage Site. UNESCO declared Robben Island a World Heritage Site on December 1, 1999, in recognition of its historical role in overcoming injustice and the universal value of heritage (Southcapenet, 2018).

RIM implements a broad range of conservation, educational, tourist development, research, archiving, and other general heritage programs to carry out its mandate and preserve the Island's natural and cultural heritage. In addition, it provides a forum for discourse and lifelong learning (Southcapenet, 2018). A phone application is available for download from Google Play and Apple iStore with a tour overview of all the Island points to be used by the public (Southcapenet, 2018). The Island's assets are managed and maintained by RIM. The assets include: the Village Precinct and associated recreational facilities, the Curio and Village Shops, the house where Robert Sobukwe was detained during his imprisonment on the Island, the Medium and Maximum-Security Prison Complexes, the Helipad and Runway on the Island, World War II memorials, power generation and water processing plants, Jetty 1 and the Nelson Mandela Gateway at the V

& A Waterfront, the Mayibuye Archives, the three ferries that bring people to the Island, and the fleet of tourist buses on the Island (Southcapenet, 2018).

The National Heritage Resources Act of 1999 applies to Robben Island because it is a Grade-1a site, a heritage resource with exceptional qualities, and is managed by the South African Heritage Resources Agency (SAHRA) on behalf of the Arts and Culture Department (DAC). The Public Finance Management Act of 1999 designates Robben Island as a Schedule 3A National Public Entity, which places it under the direct financial responsibility of the National Treasury. The Government Immovable Asset Management Act (GIAMA), Act 19 of 2007, which regulates the relationship between the user, DAC, and the Island's custodian, the Department of Public Works (DPW), also applies to RIM (Robben Island Museum, n.d.). Under the World Heritage Convention Act 49 of 1999, the Department of Environmental Affairs (DEA) is also tasked with domesticating the 1972 UNESCO Convention Concerning the Protection of the World Cultural and National Heritage.

Jetty 1 building holds a unique place in history as it was not only one of the earliest jetties ever constructed but also the first of its kind. This distinction has earned it recognition as a National monument in terms of the National Monument Act 28 of 1969 (Figure 7), highlighting its significance in maritime and engineering history. The construction of Jetty 1 marked a pioneering effort in the development of maritime infrastructure, setting the stage for future advancements in port facilities and transportation. Its status as a monument serves as a reminder of the pivotal role it played in shaping the way we approach coastal and waterfront development today (Robben Island Museum, nd.).

The Jetty 1 Museum is also designated as a Grade II Provincial Heritage Site (Figures 6 & 7). This classification signifies that the museum possesses distinctive attributes that hold significance within a specific province or region. However, it is not considered to meet the criteria for Grade I-National Heritage resource significance status. In terms of applications for heritage compliance on Jetty 1, it is a requirement to consult with the RIM Authority, SAHRA, and HWC for the notice of intention to develop and for Heritage Impact approvals.,(Robben Island Museum, nd.)

**SAHRIS**  
 Explore Calendar Maps Help

Declarations

**Robben Island Embarkation Building, Victoria and Alfred Waterfront, Cape Town**  
 207 reads  
 SiteReference: 9/2/018/0004/001  
 DeclarationType: Provincial Heritage Site  
 GazetteNo: 19719  
 Gazette Date: Friday, February 5, 1999  
 NoticeNo: 126  
 Notice Date: Friday, February 5, 1999  
 GazetteRef:

Attachment	Size
19719-126b.pdf	26.69 KB

ArchiveStatus: National monument  
 ShortDescription:  
 The Robben Island embarkation building, together with the portion of the quay on which it is situated, on the Victoria and Alfred Waterfront, Cape Town

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**10. THE PROPERTY AT 108 SHORTMARKET STREET, CAPE TOWN**  
 Description  
 The property with the building thereon, being Erf 2081, in the City of Cape Town, Cape Division, Western Cape Province, in extent 244 (two hundred and forty-four) square metres.  
 Deed of Transfer T81670/1996, dated 22 October 1996, paragraph 13.

**11. THE ROBBERN ISLAND EMBARKATION BUILDING, TOGETHER WITH THE PORTION OF THE QUAY ON WHICH IT IS SITUATED, ON THE VICTORIA AND ALFRED WATERFRONT, CAPE TOWN**  
 Description  
 The Robben Island embarkation building, together with the portion with the portion of the quay on which it is situated, being Erven 150238 and 149294, Cape Town, on the Victoria and Alfred Waterfront, Cape Town, Western Cape Province.  
 Deed of Transfer T43170/1995, dated 14 June 1995.

**12. THE FAÇADE OF THE BUILDING AT 8 BARTHOLOMEW STREET, GRAHAMSTOWN**  
 Description  
 The Façade of the building situated on Erf 4047, Grahamstown, in the Albany District Eastern Cape Province.  
 Deed of Transfer T14226/1987, dated 2 April 1987 (paragraph 1).

L. P. H. M. MTSHALI  
 Minister of Arts, Culture, Science and Technology

Figure 6: Government Gazette Description and Declaration notice of Robben Island Embarkation Building (Jetty 1 Museum) as a Provincial Heritage Site. Source: SAHRA-SHRIS: <https://sahris.sahra.org.za/node/30840>



*Figure 7: The National monument plaque mounted outside the wall of the Jetty 1 Museum, providing evidence that prior to 1999 the Jetty 1 Museum was declared a National Monument site. Photo by: Mokobane (2022)*



*Figure 8: Demonstrates prisoners leaving Jetty 1 following their release from Robben Island Prison, they transported their personal belongings using apple boxes. Source: (Unknown, 1991): <https://artsandculture.google.com/asset/released-prisoner-at-jetty-1-unknown/JQGUL4bOakAFvA?hl=en>*

In 1991, all political prisoners and common law prisoners had been released. In 1996, Robben Island Prison was officially closed. When prisoners were released (as shown in Figure 8), the building served as a 'gateway for their freedom' from the Island to their respective families, friends, and homes (Robben Island Museum, nd.).



*Figure 9: The Robben Island Embarkation Building (Jetty 1 Museum), holding area for prisoners with prisoner chains. Source: QVRP, licensed under Creative Commons: <https://www.cape-town-heritage.co.za/landmark/robben-island-embarkation-building.html>*



*Figure 10: The Robben Island Embarkation Building (Jetty 1 Museum), holding area for prisoners with signage. . Source: QVRP, licensed under Creative Commons: <https://www.cape-town-heritage.co.za/landmark/robben-island-embarkation-building.html>*



Figure 11: The Robben Island Embarkation Building (Jetty 1 Museum), waiting room for visitors with signage pointing the direction of waiting room 1, 2, 3. . Source: QVRP, licensed under Creative Commons: <https://www.cape-town-heritage.co.za/landmark/robben-island-embarkation-building.html>

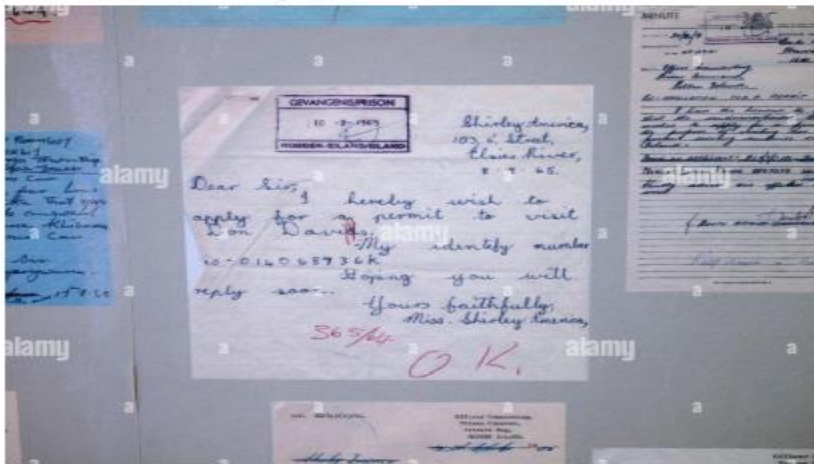


Figure 12: The Letters of request for visits to prisoners at Robben Island. . Source: QVRP, licensed under Creative Commons: <https://www.cape-town-heritage.co.za/landmark/robben-island-embarkation-building.html>

The Jetty 1 Museum building still serves as a mooring and departure point for some of the RIM ferries that were originally used by the Prison Service and are still used by the Museum. The Museum is currently used as an alternative for people who do not choose to or cannot go on the full Robben Island Museum tour but still want to learn more about Cape Town and Robben Island history. The regulatory relationship between the two museums involves collaborative programming, joint marketing efforts, and shared resources while maintaining separate operations. Furthermore, the regulatory relationship between Jetty 1 Museum and RIM falls within the

purview of heritage and cultural preservation authorities in South Africa through national and provincial heritage bodies and international bodies responsible for the preservation and management of historically significant sites, as stated above. Given the historical and cultural significance of these sites, there are regulations in place to ensure their proper maintenance, conservation, and interpretation. This includes regulations related to restoration work, visitor access, educational programs, and more. Lastly, the Jetty 1 Museum and the Robben Island Museum are intricately linked through their portrayal of South Africa's history of apartheid, resistance, and eventual transformation. They represent different stages of the struggle, offering visitors a holistic understanding of the challenges faced and the resilience displayed by those who fought against oppression.

### **3. Heritage Conservation Challenges**

According to Solani (2000), as quoted in Nwafor (2012), most people know the Robben Island Museum as the location where the apartheid government in South Africa imprisoned Nelson Mandela for 18 years. Solani and Nwafor argue that the story of Mandela's incarceration has taken precedence over all other exhibits at RIM and is now the Museum's most effective international marketing tool. "Tourists who came to the island were better informed about Mandela than about other prisoners who spent the same time as Mandela on Robben Island" (Solani, 2000: 50; Nwafor, 2012: 136). As a result, Robben Island came to be associated only with Mandela, and visitors wanted to see the Mandela cell more than anything else (Nwafor, 2012; Blacky, 2012).

The Mandelaisation of the RIM has been criticized extensively (Nwafor, 2012; Blacky, 2012; Solani, 2000). They argue that, although Mandela's accomplishments are impressive, the overwhelming attention paid to them obscures the history of the thousands of other people who also served time on Robben Island. Jetty 1 is responding to the critiques of Mandelisation by broadening the history of Robben Island to include other eras and individuals as well. It is also hoped that this strategy will attract more visitors (Robben Island Museum, n.d.).

Okechukwu (2008) argues that the Jetty 1 Museum's exhibition goes well beyond Nelson Mandela's image to show RIM's long history of struggle and the lives of its other prisoners.

Okechukwu argues that the exhibition aims to change the post-apartheid individualization of political imprisonment through Mandela's figure. Nwafor (2012) and Blacky (2012) argue that the Jetty 1 Museum exhibition rejects unfair historical representations of Robben Island and seeks to fill in the gaps (Okechukwu, 2008).

RIM has a long and very complicated history involving many different groups of people and individuals. It was used to imprison Khoisan people like the interpreter Krotoa when she 'misbehaved'. When the British drove the Dutch out of Robben Island in 1806, it served as a prison and exile camp, and Xhosa prophets and several chiefs were imprisoned in the nineteenth century by the British government (Okechukwu, 2008). In 1891, the Cape Leprosy Repression Act was adopted, under which leprosy patients were required to live in social isolation. Due to the fact that the disease was primarily considered to be a dark illness, the majority of black people who had leprosy or appeared to have leprosy were isolated in the Robben Island Leprosarium, which resulted in the leprosarium being overcrowded by 1892. Later, during World War II, Robben Island was a prison that housed war prisoners (Nwafor, 2012; Blacky, 2012).

Nwafor (2012) and Blacky (2012) also explain that Robben Island became a very important military defense base from 1936 and throughout the Second World War when it was feared that the Germans might launch an attack from the sea on the mainland. Thousands of troops were accommodated on the Island, including members of the Women's Auxiliary Army Service and the Women's Auxiliary Navy Service. Fortifications and a new harbour were built, as well as gun batteries, lookout towers, and a rifle post.

In March 1961, Robben Island was taken over by the Prison Services from the South African Navy and came to be used as a prison for political as well as common law male prisoners of color. In the year before, in March 1960, police at Sharpeville shot unarmed protesters who had gathered outside the police station to protest against passes. Sixty-nine unarmed people were shot dead, and a number of others were injured. Protests accelerated in the early 1960s in several areas of the country, including in Pondoland and Langa in Cape Town.



Severe repression followed, which led to the African National Congress (ANC) and Pan African Congress (PAC) being banned. This influenced their decision to turn to armed struggle. Over the next three decades, many people were arrested and imprisoned on Robben Island (Nwafor, 2012; Blacky, 2012). Nwafor also writes that he learned that Dimitri Tsafendas, who assassinated South Africa's apartheid prime minister, Hendrik Verwoerd, in 1966, had been on Robben Island. He was the only 'white' prisoner. Despite the fact that Tsafendas' mother was black, he was regarded as 'white' by the state.

When I visited the Jetty 1 Museum in 2021, I discovered that it represented not only the history of Nelson Mandela but also the history of Robben Island Prison and the museum itself. The Mandela narrative, as argued by Nwafor (2012) and Blacky (2012), seems to fade into the background due to the presence of photographs of many other prisoners on the interior wall of the Jetty 1 exhibition space. Images include Govan Mbeki (1964–87), Robert Sobukwe (1963–1969), Irene Mahlongo, and Heleo Shityuwete (1968–1984), among others. The inclusion of the dates on which they were incarcerated emphasizes their lengthy confinement, equivalent to that of Mandela's. As can be seen from the inclusion of additional pictures, such as those of individuals who had leprosy, it becomes apparent that Mandela's story did not encompass the entirety of the Island's history. The marriage of political prisoner Wilton Mkwayi and Irene Mahlongo on the island in 1985, 21 years after he was imprisoned, goes beyond the official political narrative to reveal private events that took place at RIM (Nwafor, 2012; Blacky, 2012).

According to Nwafor (2012), a decision was made to avoid making certain visitors, particularly Dutch and English, feel guilty about the actions of their ancestors and their contribution to the slave trade by omitting this history, as it could jeopardize the island's potential as a tourist destination. Despite this, Nwafor concluded that the Jetty 1 exhibition had been successful in its attempt to change the way political imprisonment during apartheid is perceived. Nwafor (2012) and Blacky (2012) assert that, in order to preserve the Jetty 1 Museum's rich history and heritage, it is important to celebrate its interpretive strategies and its ability to strike a balance that is both inclusive and respectful of all cultures and the histories of political prisoners.

#### **4. The Robben Island Integrated Management Plan**

The Robben Island Integrated Management Plan (RIIMP) represents a strategy aimed at safeguarding the cultural and environmental heritage of Robben Island. This plan is vital in ensuring the sustainable preservation and management of the island's unique natural and historical assets (UNESCO World Heritage Convention and Millennium Heritage Group (Pty) Ltd., 2018).

One of the primary objectives of the RIIMP is the protection of Robben Island's rich history, particularly its role as a former political prison where figures such as Nelson Mandela were incarcerated during the apartheid era. To achieve this, the plan focuses on the conservation of the prison facilities and the promotion of educational and heritage tourism initiatives (Robben Island Museum, nd).

In addition to its historical significance, Robben Island is home to diverse ecosystems, including unique flora and fauna, as well as important seabird breeding colonies. The RIIMP incorporates environmental management strategies to mitigate human impact on these fragile ecosystems, aiming to balance tourism activities with conservation needs (Robben Island Museum, nd).

Moreover, community engagement and sustainable development are central components of the RIIMP. By involving local communities in decision-making processes and supporting livelihood initiatives, the plan aims to ensure that the benefits of Robben Island's heritage and tourism industry are shared equitably (UNESCO World Heritage Convention and Millennium Heritage Group (Pty) Ltd., 2018).

In conclusion, the Robben Island Integrated Management Plan serves as a framework for preserving and promoting the historical, cultural, and environmental significance of this iconic island. It underscores the importance of sustainable management, community involvement, and educational efforts to secure Robben Island's heritage for future generations.

## **Conclusion**

In conclusion, I believe that the brief historical overview of Jetty 1 Museum provided a rich maritime history of Robben Island. It is impressive how richly this once utilitarian building illustrates histories associated with it. Its significance in helping to tell the story of Robben Island's making it, an indispensable component of South Africa's cultural heritage.

The heritage conservation challenges faced in the preservation of Jetty 1 and other historical structures on Robben Island are emblematic of broader global struggles in safeguarding cultural heritage. The delicate balance between preservation and sustainable tourism, coupled with the threat of environmental factors and the passage of time, presents formidable obstacles. However, these challenges also underscore the urgency of addressing heritage conservation issues, not only for Robben Island but for all sites of historical significance worldwide. The next chapter examines the research findings of Jetty 1 Museum as the case study for this thesis.

## **CHAPTER 4: Analysis & Findings**

This chapter presents the findings of my research, in which I aimed to investigate Jetty 1 Museum, a heritage site at the Victoria and Alfred (V&A) Waterfront, in order to understand how it is shaped by tourism and heritage imperatives and to discover how they interact against the backdrop of commercial waterfront development and the City of Cape Town's vision. This chapter reports on insights gained from interviews conducted with Jetty 1 Museum heritage managers. To protect the anonymity of the interview respondents' their real names and positions were omitted in accordance with the confidentiality agreements and they were given research names, as outlined in Table 4 in Chapter 1.

### **1. Heritage Imperatives and Sustainable Tourism:**

The interviews indicates that all the heritage managers recognize the intricate connection between sustainable tourism and heritage. During an interview with Ms. 'A', who is the Heritage Manager at Robben Island Museum, she emphasized the following point:

'The Robben Island policy and strategy do consider sustainable tourism. Strategies and policies related to heritage conservation and tourism of the Robben Island include the new business models, new exhibitions, new visitor's experiences, they all lead to sustainable heritage conservation of Robben Island with the hope that they fit into Jetty 1'.

Mr. 'B', who is the Heritage Researcher at Robben Island Museum, supported Ms. 'A' sentiments by providing a very interesting definition of 'sustainable development' and explaining how he believes it should be achieved:

'Sustainability is about for me, the triple bottom line, it is about having a product and having an environment that is enabling the product to succeed and having people that are integrated with that product and with that environment'.

All the heritage managers acknowledged that, while it is recognised that tourism can provide opportunities for the Jetty 1 museum to generate revenue and engage a wider audience, there is also an underlying concern that unchecked tourism could potentially erode the very heritage aspects that Jetty 1 museum aim to preserve.

In an interview with Ms. 'B', who is the Heritage Manager at Robben Island Museum, she expressed her concerns about 'losing' the Jetty 1 building and commented that:

'For a heritage building you need to look at conserving and preserving it for longer. If its foundation, walls, and roof are not intact we are going to lose it'. However, Ms. 'B' raised interesting reflections about sustainable tourism. 'Sustainable tourism for me is tourism that does not destroy the infrastructure but which enhances it being mindful of the fabric we are dealing with so that we can keep it for a longer time'.

Heritage managers expressed their opinion that there is a need for a delicate balance to be struck between catering to tourists' expectations at Jetty 1 Museum and safeguarding its authenticity and integrity as a heritage site and those of its artifacts. Mr. 'A', who is the Manager at the South African Heritage Resources Agency (SAHRA), described his idea about the relationship between heritage conservation and sustainable tourism. He views heritage as a drawcard for tourism and ranks tourism extremely highly in terms of economic growth:

'when you talk about heritage conservation you talk about sustainable conservation. One of the first pillars of sustainable conservation is economic sustainability. Heritage conservation needs to be sustainable but for it to be sustainable it needs to be financially and economically sustainable and in order to achieve that, you have to promote tourism'.

In emphasizing the idea of responsible tourism, heritage managers noted that responsible tourism is not just an option; it is a necessity for ensuring the continued prosperity of the tourism industry and the well-being of the planet and its people. Embracing responsible tourism practices benefits everyone involved, from travelers seeking authentic experiences to local communities striving for

sustainable growth. By making conscious choices, we can shape a future where tourism is a force for good. In an interview with Ms. 'B', she said:

'In Jetty 1 we are looking at responsible tourism where in the facility we are going to showcase it as part of the Robben Island through exhibitions that are there and tours of the facility. We are working towards guided tour of the Jetty 1 Museum as is easily accessible through V&A Waterfront. The guided tour will be related to the political prisoners. So everything that will be there will obviously speak to that'.

All heritage managers noted the need for sustainable tourism practices that prioritize preservation and education over short-term financial gains. For example, Mr. 'B' highlighted that there is contestation' between tourism and heritage. He sees them as contestants, but recognises that he would not be able to do anything without drawing on what each has to offer. He said:

'There's always a contestation between tourism and heritage and I find myself straddling the two areas, because, you know, without tourism, I have nobody to tell the story to and without heritage, I have nothing to tell, so the relationship is very key. It is what guides us as a museum'.

In conclusion, the heritage managers have shed light on their awareness of the crucial factors at the intersection of sustainable tourism and heritage preservation at Jetty 1 Museum, Robben Island Museum and V&A Waterfront. They demonstrated a nuanced understanding of the challenges and opportunities presented by sustainable tourism in heritage conservation. Their insights highlight their understanding of considerations related to economic sustainability, responsible tourism practices, and the preservation of heritage and authenticity.

## **2. Challenges Posed by Tourism:**

At the time the research for this thesis was undertaken, Jetty 1 was not faced by problems associated with a huge influx of tourists, however. Its problem was the opposite. While, all the heritage managers voiced various challenges associated with tourism-driven pressures on Jetty 1

Museum, they all agreed that, Jetty 1 Museum does not attract a lot of tourists. For example, Ms. 'A' said:

'Jetty 1 Museum does not attract a lot of tourists because not many people know about it, 1 or 2 people always come, but I do not think many people know about it. Jetty 1 Museum in all its size is not capable of accommodating large number of tourists, it can only accommodate small controlled group visitors, and the building is not spacious like Nelson Mandela Gateway building'.

As such heritage managers emphasised that there is a constant tension between trying to appeal to more tourists at Jetty 1 Museum, but at the same time being aware of the limits of the building to accommodate them. The heritage managers acknowledged that Jetty 1 Museum is housed in an old building that was not designed with modern accessibility standards in mind. Challenges like stairs, narrow doorways, and lack of ramps hinder access for people with mobility impairments. Mr. 'B' explained that:

'The key limitation is that it's not a very big building, it is not a very universally accessible building, wheelchair bound visitors are probably not going to have an easy time to access the upper level because the staircase does not, accommodate for any universal access'.

Heritage managers acknowledged that increased footfall at Jetty 1 Museum could accelerate wear and tear and are trying to understand what it might mean. Mr. 'A' said:

'Increased foot traffic means that there is more wear and tears on the heritage resources. The more people access the site the more the site will be vulnerable for high wears and tears. But we can mitigate this by having a conservation management plan in order to plan for all the implications of tourism on heritage buildings'

Mr. 'B' argued that there are also problems of accessibility for public at the entire V&A Waterfront and said: 'What is of contention for me is around the issue of accessibility at V&A Waterfront, as somebody who has seen the evolution of the V&A Waterfront, I hold an opinion that it is not

accessible. Not that it ever seeks to exclude people, but I think people exclude themselves by virtue of them not finding something that relates to them’

Heritage managers further pointed out the challenges of working with a range of stakeholders, noting that it can be both rewarding and challenging, particularly in situations where there is confusion or disagreement around important issues such as the heritage status of Jetty 1 Museum. Mr. ‘A’ said:

‘Any development that takes place at Jetty 1 or any other part of Robben Island requires a permit from SAHRA. So as a result of that, we are intimately involved with all developments that take place and all alterations, and again we are ensuring that they are engaging their stakeholders when they are making any decisions. Most notably the ex-political prisoners. There is a confusion of whether Jetty 1 Museum is a National Heritage site like Robben Island’.

Lastly, heritage managers notes that regulation of heritage and tourism is even more complex than ilhad thought and represented in the earlier chapter. Mr. ‘A’ said:

‘The management of heritage resources in Robben Island is extremely challenging, just the humidity, salt and moisture in the air because of the ocean, makes them extremely difficult to manage’.

In conclusion, heritage managers shed light on several crucial factors that have a significant impact on the state of Jetty 1 Museum and its relationship with tourism and heritage management. The managers' perspectives provided an understanding of the challenges faced by the museum and its surrounding environment. The insights shared by the heritage managers demonstrate their awareness of critical factors affecting Jetty 1 Museum and its context. These factors encompass issues of awareness, accessibility, conservation, stakeholder engagement, and the complex and sometimes confusing nature of heritage regulation. Their perspectives provide valuable guidance for addressing these challenges and ensuring the sustainable preservation and promotion of the Jetty 1 museum's heritage.



### **3. Heritage tourism management practices:**

Heritage managers emphasized the significance of engaging, not only with tourists but also with local communities, experts, scholars, and relevant authorities to make informed decisions that balance economic interests with heritage preservation. In an interview with Ms. 'A' she said:

'Robben Island manages its heritage through multi-layered approaches, through actual environmental management, through tourism policies, education and development, so we have integrated management style of managing cultural heritage and natural environment. The integrated management and Disaster Risk Management of Robben Island also caters for Jetty 1 Museum. The intangible cultural heritage is managed and maintained through museum exhibitions'.

According to Deacon (2004), cultural heritage encompasses tangible and intangible aspects of a society's history, traditions, architecture, art, customs and cultural practices.

Heritage managers stressed the importance of community engagement to be achieved by involving ex-prisoners and their families in the heritage tourism management of Jetty 1 Museum. In addition, they highlighted the important role of education and interpretation in heritage tourism management. They argue that they are employing creative methods to educate visitors about the RIM and Jetty 1 Museum and the cultural significance of the sites. In an interview with Mr. 'B', he said:

'part of our current exhibition is that we speak with lawyers that have previously frequented that Jetty 1 site to crossover to the Island, to go and speak to their ex-political prisoner clients, we've spoken to the mothers and captured their voices that used to visit their sons and husbands on the Island as prisoners and we spoke to the warders that have, occupied that space and made it their own for a period of 30 odd years. And that is the heritage of the building'.

There was, however also a suggestion that heritage managers are concerned that excessive heritage legislation could lead to complex and intricate regulatory frameworks that are difficult to navigate. In an interview with Mr. 'A', he said:

‘While Robben Island is managed by SAHRA, it's important to remember that it is also a World Heritage site overseen by UNESCO, ICOMOS, and World Heritage Centres, each of which has its own international heritage legislation, standards, and regulations. This highlights the complexities of heritage legislation both locally and internationally’.

The interviews revealed that heritage managers often grapple with funding constraints and external pressures for rapid development, which can compromise long-term sustainability. Moreover, issues related to cultural sensitivity and authenticity arise when adapting Jetty 1 Museum for tourism.

In conclusion, heritage managers seemed to reflect an emphasis in heritage tourism management practices on sustainability, community involvement, and educational initiatives.

#### **4. Waterfront Development and Its Implications:**

The heritage managers commented that commercial waterfront development significantly influences the dynamics between museums, heritage preservation, and tourism. They expressed concerns about how such development projects, often geared towards attracting tourists, can alter the cultural and historical landscape. They highlighted that commercial interests can overshadow heritage imperatives, leading to the transformation of heritage sites into entertainment zones that cater to the tastes of tourists, potentially diluting the cultural significance of these spaces. Mr. ‘B’ commented that:

‘There are sometimes contestations between Jetty 1 Museum and V&A Waterfront, the building, as you see it today it blends into the dominant aesthetics of the V&A site but in its original form the building was a red face brick building. Understandably, that would have stuck out as a sore thumb in the V&A Waterfront, but that is the authenticity of the building. As the museum, we had to compromise because the V&A wanted to maintain a seamless flow, look and feel between the rest of the buildings and that of Jetty 1 Museum site. But there is a healthy relationship between V&A and Robben Island as stakeholders’

Potential contestation between Museums and the V&A Waterfront can be attributed to their different priorities, as outlined in Chapter 1. Addressing these tensions requires open communication, compromise, as Mr. 'B' suggests, and a shared understanding of the value that both museums and commercial developments bring to the community and visitors. While Mr. 'B' uses the word 'compromise,' which suggests that this may not be the best solution, the museum should not have to compromise its historical integrity just to align with a broader aesthetic. However, museums must consider how to address issues of authenticity, inclusivity, and environmental responsibility while still aligning with the principles of the V&A Waterfront and the vision of the City of Cape Town.

### **5. City of Cape Town's Vision and Dilemmas:**

The interviews revealed that the City of Cape Town's development vision serves as a backdrop against which heritage managers navigate their roles. While the City's vision for economic growth and increased tourism aligns with Robben Island and Jetty 1 museums' desire for increased visitation, there is a palpable tension between the goals of revenue generation and heritage preservation. Heritage managers expressed the need for a collaborative approach that involves local communities, experts, and policymakers to ensure that development initiatives are harmonized with heritage preservation objectives. Ms. 'B' said:

'We formulate Memorandums of Understandings (MOUs) with other stakeholders and terms of references on how to engage and have meetings....We attend their workshops and meetings'.

### ***Conclusion:***

This chapter has presented the findings of my investigations of heritage managers' perspectives on the intricate relationships between Jetty 1 museum, tourism, heritage imperatives, and the Waterfront development in the City of Cape Town. The findings highlight the challenges, dilemmas, and potential solutions faced by heritage managers as they navigate the delicate balance between promoting tourism, preserving heritage, and ensuring sustainable development as well as aligning with the values of the V&A Waterfront.

Far from Jetty 1 Museum suffering from an excessively high and potentially damaging visitor footfall (as may be the case on other sites at the Waterfront), it is underused. It does not attract many tourists. Managers are caught in a dilemma. They want to increase the number of visitors, while recognising the limitations of space and accessibility.

It should be noted that heritage managers continue to play a crucial role in the conservation of museums by overseeing and coordinating various activities aimed at preserving and safeguarding the cultural, historical, and artistic assets within a museum's collection. Their responsibilities encompass a wide range of tasks that contribute to the proper care, maintenance, and presentation of museum artifacts and objects. Their multidisciplinary role requires a deep understanding of conservation principles, museum operations, and the broader cultural context. By effectively managing the care and presentation of museum collections, heritage managers contribute to the longevity and cultural significance of these institutions.

## **CHAPTER 5: Conclusion**

In conclusion, this thesis has delved into the intricate dynamics involved in managing Jetty 1 Museum, a significant heritage site situated within the context of the Victoria and Alfred (V&A) Waterfront. The primary objective was to understand the interplay between tourism and heritage imperatives that influence the museum, while also contextualizing this interaction within the broader framework of commercial waterfront development and the City of Cape Town's overarching vision.

Through my research and analysis, several key findings emerged. The thesis unveiled the ways in which tourism and heritage imperatives intersect and influence the Jetty 1 Museum in ways suggested by the heritage managers. Tourism, driven by the desire to attract visitors and generate economic benefits, exercises a notable influence on the museum's presentation, interpretation, and overall experience. Simultaneously, the imperative to preserve and celebrate the site's historical and cultural significance makes managers want to convey an authentic representation of the past.

However, my research also illuminated the complex relationship between these imperatives and the context of commercial waterfront development. The V&A Waterfront, as a dynamic hub of commercial activity and leisure, presents both opportunities and challenges for Jetty 1 Museum. In one instance, a manager gave the example of the aesthetic of the Museum (held by the manager to be authentic) clashing with the V&A's aesthetic, which elsewhere in this thesis I have suggested often romanticises the past.

Furthermore, the City of Cape Town's development vision plays a significant role in shaping the dynamics surrounding heritage management in the region. The study findings underscore the complex interplay between the City's aspirations for economic growth and increased tourism and the preservation of cultural heritage. This tension highlights a fundamental dilemma faced by heritage managers in balancing revenue generation with heritage conservation.

In conclusion, the thesis has attempted to shed light on the often intricate interplay between tourism and heritage imperatives at Jetty 1 Museum. This research is intended not only to contribute to a deeper academic understanding of the subject but also, hopefully offers practical insights for heritage managers, urban planners, and stakeholders involved in the preservation and development of historic sites within commercialized contexts.

As we navigate an era of rapid urbanization, cultural commodification, and evolving tourist expectations, the findings from this thesis emphasize the importance of a holistic and balanced approach. Achieving synergy between tourism, heritage preservation, commercial development, and urban planning demands a delicate negotiation that respects the intrinsic value of the past while embracing the opportunities of the future. Ultimately, the lessons drawn from the Jetty 1 Museum experience can serve as a guiding compass for the sustainable development and management of heritage sites in similar contexts in South Africa and around the world.

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## **Appendices**

1. A Letter Requesting Participation
2. Invitation Letter for an Interview
3. Consent Form for Interviews
4. Interview Guide

## Appendix 1: A letter requesting participation

**Head of School**

Nancy Odendaal, PhD

School of Architecture, Planning and Geomatics  
University of Cape Town, Private Bag X3, Rondebosch 7701  
Room 5.29, Centlivres Building, University Avenue, Upper Campus  
Tel: +27 (0) 21 650 2365 Fax: +27 (0) 21 650 2383  
E-mail: Director.apg@uct.ac.za  
Internet: www.apg.uct.ac.za

To whom it may concern:

**RE: Research Interviews**

Kindly note that Mack Mokobane is a registered MPhil student in Conservation and Built Environment in the School of Architecture, Planning and Geomatics at the University of Cape Town. He is undertaking a dissertation in partial fulfillment of the degree. Mr Mokobane is investigating two sites (Jetty 1 Museum and Zeitz-MOCAA) at the V&A Waterfront in an attempt to understand the challenges related to bringing together needs related to tourism and commercial use with the values of heritage conservation and associated practices.

We would very much appreciate any help you might be able to offer Mr Mokobane through responding to questions that he plans to pose to you and other parties with specialised knowledge and expertise.

If you have any queries or concerns please do not hesitate to contact me or the Head of School, Prof Nancy Odendaal whose contact details appear in the letterhead.

Kind regards

Signed by candidate

Cynthia Kros (Dr) - Supervisor  
(082 856 5605 / cynthia.kros@uct.ac.za)

**Appendix 2: Invitation letter for an interview**  
**To whom it may concern**

.....  
.....  
.....

**Invitation letter for an interview**

My name is Mack Mokobane, a registered MPhil student in Conservation and Built Environment in the School of Architecture, Planning and Geomatics at the University of Cape Town. I am undertaking a dissertation in partial fulfillment of the degree. I am investigating two sites (Jetty 1 Museum and Zeitz-MOCAA) at the V&A Waterfront in an attempt to understand the challenges related to bringing together needs related to tourism and commercial use with the values of heritage conservation and associated practices, under the supervision of Prof. Cynthia Kros.

I would like to invite you to a brief interview to be held virtually on Microsoft Teams. This interview is intended to gain an expert understanding and experience of the relationship between tourism, commercial use and heritage conservation at the selected museums. The discussion will take place on:

This..... Day of.....2022, at..... AM/PM

In case you cannot attend the interview, please contact me at the following details:

Cell Number: 083 9981 666; Email Address: MKBMAC002@myuct.ac.za

Kind Regards

\_\_\_\_\_  
**Mack Mokobane**

MPhil student in Conservation and Built Environment

### Appendix 3: Consent Form for Interviews

#### Consent Form for Interviews

<b>DETAILS OF THE RESEARCHER</b>	
Title of the research project	Understanding of the relationships between tourism, commercial use and heritage conservation at the V&A Museums
Principal researcher	Mack Mokobane
Contact number	083 9981 666

<b>A. DECLARATION BY PARTICIPANT</b>
As the participant and undersigned, I declare that I was invited to participate in the above-mentioned research project, which is being conducted by: Mack Mokobane from the University of Cape Town

<b>B. AS A PARTICIPANT, THE RESEARCHER DESCRIBED THE FOLLOWING ASPECTS TO ME</b>		
1.	Aim	Understanding of the relationships between tourism, commercial use and heritage conservation at the V&A Museums
2.	Procedures	It is my understanding that the interview will be recorded
3.	Confidentiality	Any discussion, description, or scientific publication by the researcher will not reveal my identity
4.	Access to findings	Following completion of the thesis, any new information or benefit that arises will be provided via email, upon request
5.	Voluntary participation	I am voluntarily participating
6.	Withdrawal	I was not pressured into participating, and I

		understand that I am free to withdraw at any time without penalty
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<b>I HEREBY VOLUNTARILY CONSENT TO PARTICIPATE IN THE ABOVE – MENTIONED PROJECT:</b>	
Signed/confirmed at 2022	on
Signature of participant	

<b>STATEMENT BY OR ON BEHALF OF RESEARCHER</b>	
I, Mack Mokobane, declare that I have explained the information in this document to the above participant	
Signed/confirmed at 2022	on
Signature of the interviewer	

## Appendix 4: Interview Guide

### Interview Guide

To whom it may concern Sir/Madam

My name is Mack Mokobane, a registered MPhil student in Conservation and Built Environment in the School of Architecture, Planning and Geomatics at the University of Cape Town. I am undertaking a dissertation in partial fulfillment of the degree. I am investigating two sites (Jetty 1 Museum and Zeitz-MOCAA) at the V&A Waterfront in an attempt to understand the challenges related to bringing together needs related to tourism and commercial use with the values of heritage conservation and associated practices, under the supervision of Prof. Cynthia Kros.

This interview is intended to gain your expert understanding, opinions and experiences of the relationship between tourism, commercial use and heritage conservation at the Jetty 1 Museum and Zeitz-MOCAA at V&A Waterfront Cape Town. The interview is estimated to last between 45 and 60 minutes. Let me assure you that the data obtained through this interview and any documentation from you will be treated confidentially and that no records kept will bear your name or company name. I would also like to seek your permission to record the interview using a Microsoft Teams recording. The questions are about the challenges related to bringing together needs related to tourism and commercial use with the values of heritage conservation and associated practices on Jetty 1 Museum and Zeitz-MOCAA. The questions are as follows:

1. **Gender**

Male	
------	--

Female	
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2. **What is your age group?**

Age under 25 years old			Between 45 – 64 years old	
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Between 25 – 44 years old			Over 65 years of age	
---------------------------	--	--	----------------------	--

**3. What is your highest level of education?**

Secondary Education	
College Education	
University (diploma/degree/Master/Ph.D.)	

**4. In relation to the Museum and Tourism, what is your role/job?:**

- What is your job title? \_\_\_\_\_
- How long have you been in your current position/job, and what are your responsibilities?

**5. Typical questions related to Jetty 1 Museum:**

- What is the relationship between Jetty 1 Museum and SAHRA (South African Heritage Resource Agency)?
- Which aspects/characteristics of the built environment are valued most at the Museum?
- How is the Jetty 1 Museum related to the Robben Island Museum?
- What relationship the museum staff has with other museums/institutions (e.g. District Six, UWC etc.) and with international museum bodies like ICOM?
- What is the Museum's view of tourism and heritage conservation in relation to its mission?
- Does the Museum attract many tourists? If so, how and when? If not, why?



- Is the structure capable of accommodating large numbers of tourists?

**6. Typical questions related to Zeitz-MOCAA Museum:**

- Which aspects/characteristics of the built environment are valued most at the Museum?
- In what ways is the Museum educating people about African art and giving African artists opportunities?
- Does the Museum attract many tourists? If so, how and when? If not, why?
- Is the structure capable of accommodating large numbers of tourists?
- Who are the Museum's target audiences?
- What are the challenges associated with handling large numbers of tourists?
- How was the building designed by its designers? Did they have to negotiate heritage?
- Does tourism take a toll on the Zeitz MOCAA in terms of day to day operations of the Museum?
- Do tourists damage the arts collections contained in the Museum?

**Typical Additional questions:**

7. The current state of tourism activities at the Museum?
- In your opinion, what are the main impacts of tourism on the museum's-built environment and heritage conservation? How they are mitigated and by who? Is there anything else you would like to add?
  - In managing the Museum and minimising any adverse impacts on it, are you in favor of collaboration or partnerships between the users of the Museum (residents and visitors), service providers (V&A Waterfront) and public bodies (local

authorities)?

- How much collaboration occurs between stakeholders and the museum?
- Is there a shift on how you see the V&A Waterfront in terms of their approaches to the management of the ecosystem?
- Are the Museums required to meet certain conditions by the V&A Waterfront and what are those conditions if any?
- How does the museums fit in the management of the V&A Waterfront?

**8. Sustainable tourism views:**

- What is your opinion of sustainable tourism?
- Does the Museum's tourism policy and management consider sustainability?
- Are the current tourism activities and developments at the V&A Waterfront and the Museum sustainable? What is your opinion?
- Is the V&A Waterfront and Museum a viable tourist destination under current strategies and policies? What are some of those strategies and policies related to heritage conservation and management of the Museum?
- How has the Museum maintained its heritage?
- In what ways has the Museum minimised the negative impacts of tourism on its built environment?

**9. Concluding remarks:**

- Are there any other comments or additions you would like to make?
- Thank you for your help and close.