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Towards Creative Tourism: Exploring Communities in Limpopo's Willingness to Share Their Cultural and Heritage Tourism Offerings

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Abstract

After the Covid-19 pandemic, various strategies have been proposed to revive the tourism industry. One such strategy is the implementation of creative tourism practices within existing cultural and heritage offerings. However, the willingness of communities to share their cultural and heritage tourism offerings in a creative manner must be determined as they are the primary suppliers to the tourist. This study aims to explore the willingness of rural communities in the Limpopo province of South Africa to share their current cultural and heritage offerings in a creative manner for tourism purposes. Using a quantitative research approach, data were collected from five local communities through questionnaires and analysed using SPSS. The findings reveal a high willingness to share intangible cultural experiences in creative ways, such as showing tourists their everyday lives and allowing tourists to engage in traditional performances, but a lower willingness towards tangible cultural products, such as selling traditional story books and pottery. The value of this study lies in the contribution to the academic body of knowledge relating to local tourism development and specifically creative tourism as a key strategy. The results further provide practical guidelines for local communities and local government departments to utilise creative tourism offerings as a strategy towards industry sustainability.

Keywords Covid-19; tourism recovery; creative tourism; community-based tourism; cultural heritage

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Introduction

The tourism industry is widely recognised as highly vulnerable to disruptions caused by catastrophic events (Rogerson & Rogerson, 2020). This vulnerability primarily arises from tourists' heightened sensitivity to perceived risks, rendering the industry particularly susceptible to earthquakes, bushfires, floods, epidemics, and pandemics (Lenggogeni, et al., 2019). Historical precedents include outbreaks that significantly affected global tourism, such as Severe Acute Respiratory Syndrome (SARS) in 2002, Middle East Respiratory Syndrome (MERS) in 2012, H1N1 Swine Flu during 2009–2010, and the Ebola Virus outbreak between 2013 and 2014 (World Health Organization, 2018). Despite this susceptibility, the tourism industry has consistently demonstrated resilience and the capacity for recovery in the aftermath of such events, primarily due to its inherent adaptability (Tsao & Ni, 2016). Destinations renowned for cultural and heritage tourism faced distinct challenges during the Covid-19 pandemic, with demand for these experiences significantly declining (Gomez, 2021). Countries recognised for their cultural and heritage assets, such as Ghana, Sri Lanka and South Africa, experienced widespread closures, leading to severe economic consequences for communities reliant on tourism (Wahba et al., 2020). In South Africa, the government-imposed lockdown measures from March 2020, effectively suspended all international tourism until restrictions were comprehensively lifted in June 2021 (StatsSA, 2021). And although tourist activities within South Africa immediately started to increase after this, the economic recovery instilled by Covid-19 still remains slow in certain provinces of South Africa, raising concerns about the industry and the community's future (Litheko, 2024). Limpopo province, which suffered the second-highest employment loss in the country during the pandemic period, recorded a decline of 33,000 jobs across multiple sectors between March 2020 and March 2021 (StatsSA, 2021). As a result, the Capricorn District Municipality, Limpopo's principal economic centre, has been left in a particularly precarious state. According to Limpopo Tourism Agency (2024:23), "the province has experienced a significant decline in international tourist arrivals from 2 200 000 in 2019 to 561 700 in 2024, representing a 72.5% decrease". Although domestic travel shows some increase post-pandemic, this province has not yet fully recovered (Limpopo Tourism Agency, 2024). According to StatsSA (2025), in 2024, the unemployment rate in this province is still one of the highest in the country, with more than 31% still unemployed. Although the Limpopo province has proposed various recovery strategies, through their provincial tourism recovery plan (Limpopo Tourism Agency, 2024), aiming to re-ignite domestic and international demand through more focused marketing campaigns and strengthening industry support after the pandemic, substantial recovery and growth in tourism is still not evident. Also, none of these explicitly include creative tourism offerings. By exploring creative tourism as an explicit strategy, the recovery and future development of the tourism industry might be enhanced, which in turn can create future industry sustainability. Furthermore, by enhancing the provision of existing cultural and heritage offerings with creative practices, it will not only offer a new experience for returning tourists but also be able to attract an entirely new tourist market, namely the "creative tourist" (Richards, 2016). Crucially, the success of such an approach depends on understanding and gauging the willingness of local communities to reinterpret and share their

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cultural and heritage assets in innovative, creative ways. Therefore, this study aims to explore Limpopo communities' willingness to share their cultural and heritage tourism product offerings in a creative manner.

Literature review

Alternative development theory for tourism development

The term "development" encompasses diverse meanings that vary based on factors such as time, location, profession, and organisation (Novelli, 2016). Within tourism literature the notion of development was tied mainly to economic growth, emphasising the quantifiable expansion of a nation's economic activity and wealth derived specifically from tourism-related offerings (Kumar et al., 2015). Seeking to conceptualise and support tourism development a variety of theoretical frameworks have been employed, including social exchange theory (Chang, 2021; Ozel & Kozak, 2017), the dependency theory (Kotsis & Botsis, 2024) and the modernisation theory (Regmi & Walter, 2017; Sharpley, 2022). However, in a study done by Harrison (2005), the researcher critically examines the implementation of neoliberal policies in African contexts, arguing that these approaches often misinterpret the complexities of African societies and fail to deliver on their developmental promises. This researcher further discusses how various development theories, including modernisation, neoliberalism, environmentalism, and sustainable development, have failed to address the multifaceted challenges developing nations face effectively. This critique has prompted growing concern regarding the negative implications of tourism development on both the environment and host communities. According to Brown & Hall (2008), this approach also resulted in the exploitation of the labour force through low wages, excessive hours, control of the industry by outsiders, environmental degradation and the diversion of scarce resources; all disrupting the way of life of local communities. This has led to the emergence of alternative development theory (Bhatta & Joshi, 2023). Unlike theories primarily focused on economic growth, alternative development theory adopts a people- and environment-centred paradigm, positing that development originates not from the accumulation of material goods, but from the well-being of individuals (Sharpley, 2022). According to this perspective, true development occurs only when individuals are mentally, physically, and socially fulfilled (Telfer & Sharpley, 2016). The integration of alternative development theory into the field of tourism has given rise to various forms of alternative tourism (Sharpley, 2022). Within this theoretical context, creative tourism has emerged explicitly as a strategy within tourism development to promote the sustainable delivery of cultural and heritage experiences by local communities (Butcher, 2024). In cultural and heritage tourism, alternative development theory advocates for community empowerment, encouraging residents to actively shape and manage tourism offerings, thereby preserving authenticity while simultaneously fostering economic prosperity for these communities (Butcher, 2024). It also addresses social equity by ensuring that the economic gains from cultural and heritage tourism are distributed fairly among community members, rather than being captured by outside operators (Costanza, 2020).

Cultural and heritage tourism

Cultural tourism has emerged as a prominent and thriving sector within the larger tourism industry, offering a rich tapestry of unique experiences that continuously adapt to meet the preferences of the discerning tourism market (Durkin et al., 2017). Heritage tourism stands as a foundational element within the realm of cultural tourism, with a deep-rooted connection to the transmission of traditions across generations (Richards, 2018). The essence of heritage lies in both tangible and intangible expressions of the past, involving the interpretation of historical narratives and the creation of heritage sites that celebrate events, places, and significant individuals through erected monuments (Viljoen & Henama, 2017). This form of tourism is driven by the motivation to encounter diverse elements representing past and present periods at the chosen tourist destination (Park et al., 2019). Cultural and heritage tourism is inherently tied to specific geographic locations, being place-bound, and is centred on the historical evolution of distinct cultural groups (Makwindi & Ndlovu, 2022). Tourists engaging in this form of tourism are motivated by a desire to gain new insights and experiences related to the host community, whether experiencing tangible or intangible offerings. Such experiences include visits to various attractions, including museums, monuments, archaeological sites, religious landmarks, festivals and attending sacred events (Ohridska-Olson, 2019). Creative industries have their origins in individual creativity, skills, and talent, and hold the potential for wealth and job creation through the generation and exploitation of intellectual property across various products and service markets (Boccardelli, 2016). Originally referred to as cultural industries, this designation was later replaced by the term "creative industries" during the 1980s and 1990s (Moore, 2014). Throsby (2008), supported by Levickaite (2011), asserts that the shift from cultural industry to creative industry was influenced by policymakers who recognised the potential of a creative economy for wealth creation. Creative tourism was first mentioned by Pearce & Butler in 1993 as a potential new form of tourism (Tan et al., 2013). This was due to the need to find ways to specifically enhance the sales of craft products to tourists by creating greater appreciation of the skill and artistry involved in making products, instead of the artefact alone (Sano, 2016). The intent was to stimulate a market for cultural crafts (Richards & Marques, 2012). In its initial stages, creative tourism offerings were quite limited, primarily concentrating on providing creative activities for visitors (De Bruin & Jelincic, 2016). However, the landscape has evolved, with a more recent emphasis on creating an authentic environment that offers a broader range of creative experiences within the same geographical location (De Dekker & Tabbers, 2012).

Cultural and heritage tourism was once viewed favourably as a positive form of tourism, attracting small numbers of tourists who spent substantial amounts of money with limited impact (Sano, 2016). However, the landscape has changed with the advent of mass cultural and heritage tourism, and this is leading to concerns about the cheapening and over-commercialisation of this form of tourism (Akis, 2011; Richards, 2016). This massification has resulted in passive consumption and predictable responses to culture, causing a decline in the perceived value (Al-Ababneh & Masadeh, 2019). Moreover,

growing competition in the tourism industry and undifferentiated cultural products made it challenging for destinations to succeed (Chang et al., 2014). Furthermore, a new type of tourist, the creative tourist, who demands interactive and creative products, has also forced traditional cultural and heritage offerings to reconsider their ways (Chang et al., 2014). These tourists increasingly seek engaging experiences rather than passive spectacles at traditional cultural and heritage attractions such as museums and cathedrals (Richards, 2016). This shift in perspective was first identified by Florida (2005) who noted that people's interest is not only in the places with physical attractions but also in communities where they can have high-quality experiences (Souca, 2019). This shift in consumer demand led to a creative turn in cultural and heritage tourism, thus moving away from traditional tourism to a niche form that incorporate creative tourism practices (De Bruin & Jelincic, 2016). The creative turn has revitalised cultural and heritage tourism as destinations have reintroduced themselves by incorporating creative offerings in saturated markets (Guerreiro et al., 2019). This shift has also altered creative expectations from the material content of cultural products to experience-oriented expectations for tourists (Al-Ababneh & Masadeh, 2019). Destinations that were lacking tangible culture and heritage began using creativity to develop cultural attractions by providing intangible cultural activities like gastronomy and linguistic diversity. A productive relationship between creative industries and tourism emerged, and tourists travelled to engage in cultural activities through co-creation in the creative industries processes and outputs (Chen et al., 2021). As tourists seek experiences that are profoundly tied to specific destinations, tourism has become a means of increasing cultural and creative capital in various tourist destinations (Richards, 2012). According to Booyens & Rogerson (2019), creative tourism opens opportunities for new and unique culture-based tourism offerings. Tan et al. (2013) emphasise that creative tourism enhances cultural engagement, surpassing traditional cultural tourism. It is crucial to note that creative tourism is not intended to replace traditional offerings, but rather to enrich them (Macfarland et al., 2018). Creative tourism also ensures a more authentic encounter with local cultures in everyday environments like restaurants and villages (Ilincic, 2014).

A co-creation experience involves a collaborative effort between consumers and producers, resulting in meaningful and engaging experiences (Richards & Marques, 2012). This concept, primarily viewed from the service provider's perspective, emphasises the exchange of services with active contributions from both parties in the experience creation process, involving the sharing of knowledge and resources (Haro et al., 2014). Co-creation implies less control over product offerings as compared to traditional supply chains, fostering negotiation and personalised service opportunities for each individual consumer (Baixinho et al., 2020). Tourism service producers, especially local communities who directly involve tourists in their offerings, can adapt and tailor to the needs and experiences of the tourists at the time of engagement (Campos et al., 2015). Local communities, the producers of these tourism experiences, play a significant role in co-creation by transferring skills such as traditional cooking and inherent knowledge, such as ancient foraging, to tourists, providing insights into their culture, and allowing tourists into their way of life through workshops, open ateliers, and events (Pranita et al., 2022). This involvement benefits local communities by enhancing loyalty to new tourism products, customising offerings based on individual tourists, and gaining financial benefits from increased tourist expenditure (McCartney & Chen, 2020).

Methodology

An exploratory research approach was adopted to explore the willingness of local communities in the Capricorn district of Limpopo province to share their cultural and heritage offerings creatively. Capricorn District Municipality covers an area of 185 222 hectares and has a population of 1 330 426 (Cooperative Governance & Traditional Affairs, 2020). The district is made up of four local municipalities namely Blouberg municipality, Lepelle-Nkumpi municipality, Molemole municipality and Polokwane municipality. The researcher chose this population because the province specified cultural and heritage tourism as one of their key economic drivers (Cooperative Governance & Traditional Affairs, 2020). A quantitative research method was employed, with data collected using self-administered questionnaires. A new questionnaire was developed using the work done by Mohale (2020), Richards (2018), Stoltz (2018), Timothy (2011), and Van Der Merwe (2016). Each of these studies identified cultural and heritage offerings in South Africa. The questionnaire consisted of two sections. Section A determined the respondent profile, and Section B consisted of 31 statements relating to cultural and heritage offerings. Respondents had to indicate, using a 5-point Likert scale, their willingness to share these offerings with tourists in a creative manner (1= not willing to 5= willing). The reliability and the validity of the questionnaire were tested by a statistical expert from the researchers' institution after a pilot study was done. After ethical clearance was obtained from the researchers' institution (NWU-00738-22-A4), the questionnaires were distributed from August to October 2023. A convenient purposive sampling technique was used. In Blouberg municipality the researcher surveyed Senwabarwana village and Makgabeng village due to high concentration of cultural tourism activities in both villages. In Lepelle-Nkumpi municipality, the researcher surveyed Lebowakgomo township, because of its rich cultural history. In Molemole municipality, the researcher selected Botlokwa village because it is rich in Pedi cultural offerings. Finally, in Polokwane municipality the researcher surveyed Seshego township to assess the evolving culture, and Moletjie village because it is rich in Pedi cultural traditions. The sample size was calculated using the formula proposed by Krejcie and Morgan (1970), with a 95% confidence level and a 5% margin of error. A total of 400 questionnaires were distributed, and 332 usable questionnaires were returned. This presents an 86% response rate which is still appropriate for the study outcome and statistical analyses (Mellahi & Harris, 2016). Data were analysed using descriptive statistics, an exploratory factor analysis and ANOVA in SPSS (Version 30.0).

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Results

Profile overview of respondents

From Table 1 below, it is evident that majority of the respondents were female (53%), between the ages of 18 and 30 years old (61%) and speak Sepedi as their home language (93%). Majority of the respondents are unemployed (43%) and have obtained a Grade 12 certificate (48%).

Table 1: Profile of respondents

Variable			
Education level		**Age**	
Grade 10	14%	18–30 years	61%
Grade 12	48%	31–40 years	21%
Certificate	18%	41–50 years	6%
Diploma	9%	51–60 years	6%
Undergraduate degree	2%	61–70 years	4%
Postgraduate degree	4%	71–80 years	1%
None	5%	> 81	1%
Gender			
Male	47%	Female	53%
Language			
Sepedi	93%	Afrikaans	1%
Tshivenda	2%	English	1%
Xitsonga	2%	Sesotho	1%
Employment status			
Employed full-time	12%	Employed part-time	7%
Self-employed	11%	Unemployed	43%
Students	27%		

Exploratory factor analysis (EFA) relating to the willingness to share creative cultural heritage products

Two factors were identified based on the calculated CA value, namely Tangible Offerings and Intangible Offerings. When analysing the mean value of each factor, Intangible Offerings, with a mean value of $\bar{x}$ =3.41 rated higher than Tangible Offerings ($\bar{x}$=3.33). This finding indicates that respondents were more willing to share intangible cultural and heritage offerings creatively than they were willing to share their tangible offerings. Intangible offerings encompassed elements such as showcasing their unique way of life (0.907), allowing tourists to engage in traditional performances (0.849), and permitting visits to their home (0.844). These findings also indicate cultural and heritage offerings with lower factor loadings which include showing tourists how to preserve food (0.463), showing tourists how to fetch firewood (0.440) and telling traditional stories (0.437).

Table 2: Factor analysis of willingness to share cultural and heritage offerings in a creative manner

	Factor	
Show your everyday way of life	0.907	
Allow tourist engagement in traditional performances	0.849	
Allow tourists to visit to home	0.844	
Allow tourists to sleep in your home	0.814	
Demonstrate traditional cooking methods	0.800	
Talk about your traditional food	0.798	
Show tourists how to make traditional clothes	0.737	
Allow tourists to attend sacred events	0.710	
Allow tourists to partake in sacred events	0.705	
Narrate stories about sacred events	0.687	
Guide tourist to traditional places of interest	0.676	
Teach traditional languages	0.654	
Perform traditional dances	0.642	
Narrate stories about cultural history	0.630	
Show videos about traditional mud house building	0.587	
Show videos about traditional pottery making	0.515	
Demonstrate to tourists how to preserve food	0.463	
Show tourists how to fetch firewood	0.440	
Tell traditional stories	0.437	
Set up food stalls and selling traditional food/fresh produce		0.869
Sell traditional clothes		0.850
Allow access to sacred places		0.847
Offer traditional food tastings		0.832
Sell a traditional food recipe book		0.807
Sell traditional artwork		0.745
Allow access to art museums		0.676
Sells pottery work		0.557
Sell traditional herbs		0.537
Sell hut building materials		0.442
Sell hut painting materials		0.422
Sell traditional story books		0.414
Factor label	**Factor 1: Intangible Offerings**	**Factor 2: Tangible Offerings**
Cronbach Alpha Value (CA)	0.966	0.953
Mean Value ($\bar{x}$)	3.413	3.336
Inter-item Correlation	0.580	0.608

Table 2 further depicts the second factor, Tangible Offerings. This factor indicated a high factor loading for setting up food stalls and selling traditional food/fresh produce (0.869), selling traditional clothing (0.850), allow access to sacred places (0.847), offer traditional food tastings (0.832) and selling a traditional food recipe book (0.807). Aspects that received lower factor loadings ranged from selling traditional herbs (0.476), selling hut building materials (0.442), selling hut painting materials (0.422) and selling traditional storybooks (0.414).

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ANOVA analysis between factors and communities

A comparison between the factors from Table 2, with the five surveyed communities was done using a one-way ANOVA with the Turkey B post hoc test (Table 3).

Table 3: ANOVA and Tukey's B post hoc comparison between factors and communities

	Communities						
Factors	Moletjie (1) (n=84)	Seshego (2) (n=131)	Botlokwa (3) (n=28)	Senwabarwana (4) (n=39)	Lebowakgomo (5) (n=50)	*F-ratio*	Sig level
Intangible	3.19	3.50	3.71	3.11	3.10	2.76	0.028
Tangible	3.36	3.54	3.48	3.25	3.22	1.21	0.303

* Statistically significant difference: $p \leq 0.005$

From the results presented in Table 3, it is evident that there were no statistically significant differences between the factors and the surveyed communities, with the p-value greater than 0.005. This indicates that the surveyed communities showed the same level of willingness to share intangible and tangible cultural and heritage items for tourism purposes in a creative manner. This similarity could be due to the cultural and heritage visibility in all the surveyed communities, as purposive sampling was applied to select villages and townships. The lack of significant differences was also confirmed by the Tukey B post hoc test.

Table 4: The effect sizes between factors and communities with Cohan's d

Effect sizes (*d*)	Factors	
	Intangible	Tangible
1 & 2	0.28*	0.17
1 & 3	0.46**	0.12
1 & 4	0.07	0.10
1 & 5	0.07	0.12
2 & 3	0.20*	0.05
2 &4	0.34*	0.28*
2 & 5	0.32*	0.28*
3 & 4	0.52**	0.22*
3 & 5	0.48**	0.23*
4 & 5	0.01	0.02

*small effect: *d*=0.2, **medium effect: *d*=0.5, ***large effect: *d*=0.8 (Cohen's *d)*

To further explore the willingness of each community, Cohan's *d* was used to determine if there were any practical significance differences between the groups. The results from Table 4 indicate small to medium practical significance between the communities and the factors. Small statistical differences between Moletjie[1] and Seshego[2] (Intangible d=0.28, Tangible d=0.17), Seshego[2] and Botlokwa[3] (Intangible d=0.20; Tangible d=0.05) across intangible factors is evident. These differences could be attributed to the proximity of these communities to Polokwane, the capital city. Seshego is just 15 km from Polokwane and Moletjie 20.4 km from Polokwane. This while the other communities are more rural and distant villages. The results also show medium practical differences between Moletjie[1] and Botlokwa[3], Botlokwa[3] and Senwabarwana[4], Botlokwa[3] and Lebowakgomo[5] in relation to intangible factors.

Discussion, implications and recommendations

The overall results of this study highlight that the communities within the Capricorn District Municipality is willing to share the current offerings more creatively. This supports that a creative tourism approach should be endorsed by the provincial government and included as a recovery strategy. However, the government is not the only role player here and the community has a responsibility to ensure that the offerings are continued by future generations as well. From the results it is evident that communities are more willing to share their intangible offerings compared to their tangible offerings. The willingness to showcase the everyday life routine of the community is an important indicator that communities are willing to spend quality time with tourists. Previous research has also indicated that especially communities from the Limpopo province involved in cultural and heritage tourism practices are very hospitable towards tourists (Lebaka, 2019a). This is mainly because of their pride towards their cultural and heritage and their commitment towards teaching the importance to others (Lebaka, 2019b). This finding should therefore not be overlooked as this is not only a unique opportunity for tourists to learn but really get to spend time with local community members during their visit. Further to this, the more time tourists spend with local communities the more opportunities arise including engagement in traditional performances, visits to the homes of the community members and to demonstrate traditional cooking methods. All of these opportunities will ensure a unique tourist opportunity while also allowing tourism providers to combine various activities within one "experience package" for tourists. According to de Beer et al. (2025) storytelling transforms static historical facts and artifacts into engaging, relatable narratives. Rather than just seeing an old building, tourists learn about the people who lived there, their struggles and triumphs. This emotional connection makes the experience more memorable and meaningful. Kuswardani et al. (2025) state that stories evoke emotions, and emotions create lasting memories. Within this study, the results indicated that storytelling loaded the lowest among the aspects communities are willing to share with tourists. It is therefore imperative that local communities are made aware of the need among creative tourists to hear traditional stories about their lives, culture and history. Also important, especially towards the sustainability of cultural and heritage tourism practices, traditional stories should be taught by the elders in the community to the younger generations, who will become the custodians of their cultural and heritage in the future. Although the willingness to share intangible offerings rated higher than the tangible offerings, this factor still contributes highly to developing creative tourism offerings. The preference of the community towards sharing intangible offerings can be because tangible offerings require a higher capital investment as retail space needs to be rented or ingredients for various food options

need to be purchased in advance. Communities might not have the money to drive and sustain these tangible offerings. However, according to Tufail et al. (2022), tangible offerings allow various tourists, no matter if their primary needs are explicitly to engage with culture and heritage, the opportunity to learn about others and therefore create curiosity to learn more over time. The importance of including tangible offerings is also supported by Qiu et al. (2022), who state that tourists long for a form of memorabilia when they are travelling. It is therefore important that local communities combine their intangible offerings with tangible components. From the results, setting up food stalls and sell traditional food/fresh produce loaded the highest within this factor. By offering this tangible offering community members are not only dependent on tourists but can also sell their product to other local community members. This ensure a diversification in the market and the dependency on tourism is lessened. Hence, even without tourists, the selling of tangible produce will take place.

The lower rating aspects, including selling hut building and painting materials, can be ascribed to the notion that practices such as building mud houses are no longer part of their lives due to a more modern lifestyle (Moremoholo, 2021). However, in the current economic times, and with a shortage of houses among low-income households, returning to this practice, as a tourism offering, might minimise this shortage within the local communities in the Capricorn District Municipality. By offering tourists to actively engage in building traditional houses, these houses will not only attract cultural and heritage tourists but also attract the attention of volunteer tourists. Volunteer tourists stay up to three months per year in a destination where they actively assist a community to develop while also travelling and spending money within the region. Attracting this market segment will increase tourism within each of the communities (An et al., 2022). From the results in Table 3 and 4 it is evident that all communities are willing to share their intangible and tangible cultural and heritage offerings in a creative manner. It is therefore recommended that the Department of Economic Development, Environment and Tourism Limpopo (LEDET) and the Limpopo Department of Arts and Culture start to engage with all of these communities and identify their unique cultural and heritage offerings, both tangible and intangible. Creative practices should then be discussed and implemented into the current offering of these activities. In the community of Seshego and Moletjie culinary practices can be encouraged due to their proximity to Polokwane. Noted by Cloete & Massey (2017), these two communities' closeness to Polokwane offers unique benefits, including better infrastructure development, compared to other townships in Limpopo. They are therefore in easier reach of fresh produce compared to the other communities. These government entities should assist in developing the necessary infrastructure where culinary workshops can be presented by these community members to tourists. It is further recommended that LEDET mandate the development of infrastructure to support tourism development in Botlokwa, Senwabarwana and Lebowakgomo communities so that these communities can fairly compete with Seshego and Moletjie. However, while infrastructure development is recommended, the development of creative tourism offerings within these communities should not be delayed. LEDET, through their Destination Marketing Unit (DMO) and the Capricorn District Municipality's tourism office should focus on developing cultural and heritage packages for tourists, attracting them to the communities further away from Polokwane. Two-day packages can be developed where tourists spend quality time with the community members, engaging in their everyday lives, being taught phrases in the community's traditional language (Sepedi), and staying a night with a family from the local community. The accessibility and safety of tourists when engaging with these communities should be prioritised by the municipality, and LEDET should provide the necessary infrastructure for communities to house these tourists sufficiently. Within the community of Botlokwa, interactive cultural performances should be prioritised. As seen from the results and supported by Seretlo-Rangata (2017), the community of Botlokwa is very confident in their culture and heritage. Therefore, their willingness to showcase and teach their cultural heritage dances should not be overlooked. Further to this, the Limpopo Department of Arts and Culture should train the youth in story writing, narration, and translation in order to ensure not only an engaging experience for tourists but also ensure the continuation of these practices in future.

Conclusion

Due to the impact of Covid-19 on the tourism industry, recovery strategies such creative tourism is necessary. However, determining the willingness of communities to offer their cultural and heritage in a creative manner should be the starting point. This was the intent of this particular study, and the results indicated that the communities within the Capricorn District Municipality of the Limpopo province are willing to embrace the delivery of their current cultural and heritage tourism offerings in a more creative manner. The authors do acknowledge that this study did have some limitations. The results were only quantitative, excluding the opinions of community leaders and the local government. Also, although the results obtained are representative of the entire population, a larger representation within each community could have yielded different results. These limitations encourage future research opportunities including a qualitative research study aiming to get the opinion of the local government and community leaders on offering creative tourism as an explicit recovery strategy, since this is not currently included in their provincial tourism recovery plan. Furthermore, individual studies can be done within each community among current tourism and non-tourism service providers to identify unique cultural and heritage offerings within each community. Based on this, more specific recommendations can be made towards developing creative tourism.

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