


Integrated Enhancement Model for Promoting Cultural Heritage Tourism in South Africa

Abstract

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This study introduces an integrated enhancement model designed to promote cultural heritage tourism (CHT) among the factors contributing to cultural heritage tourism development. The integrated enhancement model comprises four main components which are referred to as "The 4Ms," each incorporating some of the eight enhancers known as "The 8Es." To determine the applicability of all eight enhancers within the four models, linear regression analyses based on Spearman's Rank Order Analysis were conducted. This analysis was undertaken to identify the variables that enhance the promotional factors, ultimately revealing significant relationships. Empirical evidence from selected South African sites indicates that the most effective enhancer for promoting cultural heritage tourism includes visual and accessibility cues. Additionally, this study provides recommendations for the most effective approach for implementing this integrated enhancement model to enhance cultural heritage tourism.

Keywords: Cultural heritage tourism, promotion, enhancers, model, and media cues

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Introduction

Cultural heritage tourism primarily revolves around the value that cultural heritage sites contribute to tourists' overall experience. South Africa boasts 10 world heritage sites designated by the United Nations Educational, Scientific and Cultural Organization (UNESCO), along with 35 national heritage sites recognised by the South African Heritage Resources Agency (SAHRA). There has been rapid growth in cultural tourism, as can be seen in the demand for trips to cultural attractions (Mokoena, 2020; Viljoen & Henama, 2017)). The growing demand for cultural heritage experiences among tourists underscores the necessity for destination management to invest effort in effectively managing and promoting Cultural Heritage Tourism (CHT). Given the substantial economic impact of CHT, it is imperative to establish effective methods, including models and strategies, to promote and nurture this valuable facet of South Africa's tourism industry. Ahmed (2023) added that heritage proximity exhibits a significant direct and favourable influence on local communities and has economic impacts. However, it is essential to acknowledge that promoting cultural heritage tourism also brings about its challenges. Industry. Promoters of cultural heritage tourism encounter distinct challenges (Zhu, 2021; Abuhay et al., 2019). South Africa's cultural heritage is exceptionally diverse and poses unique challenges in terms of promotion. There must be a focus on the challenges and opportunities facing promoters of cultural heritage because addressing challenges would make promotion much easier (Snowball et al., 2022). Nevertheless, cultural heritage tourism is a crucial element of South Africa's tourism industry, serving as a significant attraction for tourists and contributing positively to the nation's economy. Tang et al. (2019) advised that while developing effective strategies for promoting CHT, destination managers must be mindful not to overly commercialise it. Often marketers and promoters use what they think is appealing to tourists without letting them have their views. As anticipated, visitors' preferences from multiple sources play a crucial role in promoting the sites (Avraham, 2020; George, 2021; Morrison, 2022)

This research presents an integrated enhancement model that outlines key factors for promoting cultural heritage tourism in South Africa. This model serves as a valuable guide for promoting CHT in the country and assisting in navigating the complexity associated with its diverse cultural heritage. Smart tourism advocates claim that technologically driven innovations can help DMOs optimize tourism development by addressing issues such as carrying capacity, stakeholder management, and promotional activities (Mandic & Kennell, 2021). The integrated enhancement model proposed in this research highlights the critical factors essential for promoting CHT products and services. A model of this nature can greatly enhance promotional capabilities, ultimately maximizing the potential of CHT. By using appropriate models and strategies, South Africa can capitalize on its cultural heritage tourism offerings, further bolstering its economic contribution. This research further contributes to the theoretical understanding of cultural heritage tourism while offering practical guidance to enhance its promotion in South Africa. It can influence policymaking, destination management, and marketing strategies, ultimately leading to the sustainable growth of cultural heritage tourism and its positive impact on the economy. The literature that this research fills in mainly for the visitor experience enhancement by providing the preferences of the tourists. There may be limited research on enhancing visitor experiences in cultural heritage tourism, which is essential for promoting return visits and positive word-of-mouth. The importance of technology integration is also highlighted in the model in promoting cultural heritage tourism (e.g., digital storytelling and virtual tours). The research investigated how to incorporate technology effectively into the proposed model. The model may be used by promoters, marketers, and managers.



Theoretical background

This section delves into the existing literature on models for promoting Cultural Heritage Tourism (CHT) and the critical factors that play a significant role in this endeavour. Effective management of CHT is equally crucial for its promotion. Timothy (2018) defines cultural heritage as a valuable representation of the past, actively utilised in the present, and preserved for future generations. There are also aspects of tangible and intangible cultural heritage. Cultural heritage tourism, therefore, involves visitor's consumption in a commercial context. Rahmawati et al., (2021) state that people theory is very important in the marketing mix. In this study, people are covered as tourists. Destinations need to research the tourist market to determine the most stimulating potential demand (Makwindi & Ndlovu, 2022; Zhang et al., 2020). While cultural heritage tourism has existed, it gained professional recognition only three decades ago, facilitated by technological innovations that made travel more accessible. Lan et al. (2021) revealed that for successful promotion, the needs and preferences of tourists should be regarded as a priority. This concept incorporates the commercial aspect of cultural heritage and transforms it into an asset for destinations rich in cultural heritage. Recognising its economic potential underscores the importance of promoting CHT to maximise its contributions. Bitusikova (2021) and Santa & Tiatco (2019) highlight that while cultural heritage sites are the supply, it is tourists who generate the demand for such experiences. CHT is of great value to both governments and local communities, leading to significant recognition in terms of promotion and destination marketing (Qiu et al., 2022). The potential of cultural heritage tourism can be measured by visitor interests and numbers (Ruan et al., 2024). Most of the visitors who were at the sites during the data collection were local South Africans, followed by residents from neighbouring countries such as Lesotho, ESwatini and Botswana. The motives for visiting the sites included learning about the history of the country, and curiosity to learn about other cultures. Among other visitors, they expected to have fun, relaxation, and experience. Including educational experiences and helping them to learn about the country's current political dynamics. The cultural heritage element is a key factor that makes destinations appealing to tourists, and visuals play a significant role in promoting CHT (Arumugam et al. 2023), projecting a sense of reality about the sites. Visual marketing cues contribute to the visibility of these sites, and visitors' decisions to visit are influenced by various promotional factors (Kaharuddin et al., 2021; Megeirhi et al., 2020). The most effective promotional methods would be giving personal experiences where people share their experiences about the place. Promotional methods include videos/images of the cultural landscape and images of traditional architecture. Lak et al. (2020) identified several factors crucial in promoting cultural heritage tourism, including cultural policymaking, hosting cultural events, participatory management, and enhancing public urban spaces through competitive strategies such as diversification, revision, and defence. Zhang et al. (2020) add that development must also pay attention to the tourists' needs. Cultural heritage tourism has gained significant recognition (Naqvi et al., 2018) in different regions, including South Africa, where this recognition catalyses its growth. The promotion of CHT is an ongoing process, requiring the utilisation of various channels, programs, models, and strategies to succeed (Rentes et al., 2019).

Long-term benefits are essential for declaring success in CHT promotion, as evident in the number of returning visitors to the sites (Butler et al., 2022). Tourism research varies across destinations, leading to differences in findings, implying that promotional models may differ from place to place (Huang et al., 2023). Spadaro et al. (2023) emphasise that destination promotion models aim to achieve their specific strategic objectives. Makandwa et al. (2023) assert that promoting South Africa's cultural heritage can help create an African experience and position South Africa as a prominent African cultural heritage destination. Over the past decade, the concept of 'heritage' in southern Africa has broadened significantly, serving as a form of cultural production, capturing public interest, shaping state discourse, and becoming an international industry. This growth has sparked not only the typical criticism for fostering nostalgic, consumerist, and narrow views of history but also a rich array of thoughtful and constructive critiques (McGregor & Schumaker, 2006; Gumede & Ezeudji, 2021). Developing a promotion model for CHT relies on identifying key factors crucial for its promotion, which, in turn, can elevate South Africa as a preferred tourist destination. Advanced approaches are needed to effectively promote and enhance the tourist experience. Visualisation is a critical factor in any CHT promotion strategy, and the development of a model demonstrates the significance of each factor in promoting CHT (Chen, 2022; Xiao et al., 2018). CHT is experiencing rapid growth in terms of visitor interest, necessitating the creation of models that focus on promoting cultural heritage through extensive primary and secondary research (Ruhanen & Whitford, 2021; Sorkos & Hajisoteriou, 2021). Developing mechanisms for promoting CHT can be challenging due to its diverse nature; however, careful consideration of promotion factors in the development of integrated models serves as a solution to this challenge.

Methodology

This section outlines the methodology followed and provides a rationale for the research process. The study followed quantitative methods by employing descriptive statistics moreover Spearman's rank-order correlation coefficient is a measure used to identify the strength and direction that is present between two variables on an ordinal scale (Privitera, 2015). Primary data were collected through random tourists selected from heritage sites Vilakazi Street, Voortrekker Monument and Maropeng (the cradle of humankind). The ultimate research goal was to identify strategic considerations in the promotion of CHT in South Africa. The dependent variables were four cultural heritage promotion factors, while the independent variables were cultural heritage site preferences, visitor motives, and promotional mediums. It is important to highlight that the data was collected during COVID-19 level 3, this was after a hard lockdown was eased and people could travel. A total of 378 questionnaires were filled out by the visitors who were present at the sites during the data collection. The COVID-19 pandemic changed several procedures that would have ordinarily been followed in research. Activities, including travelling, had to be planned and done following the Disaster Management Act's regulations and guidelines that limited travelling and operations of ports of



entry, the capacity of places and premises, and the movement of persons (for example, curfew 22H00 until 04H00). These included limitations on closing and opening of establishments. During the data collection stage of the research, South Africa was on alert, or level 3 restrictions and CHT sites were only allowed 50% capacity. The sites reflected the diverse nature of South African cultural heritage. In this research, Spearman’s rank correlation coefficient (rho) was applied to explore the relationship between the independent variables and the dependent variable. As per Pallant (2020), a value of 0 indicates no relationship, a value of 1.0 indicates a perfect positive correlation and a value of -1.0 indicates a perfect negative correlation. Cohen (1988) suggests the following guidelines for interpreting the values between 0 and 1: small effect, $r = 0.1$; medium effect, $r = 0.3$; and large effect, $r = 0.5$.

Results and discussions

The results are presented below from the data collected throughout the study. Table 1 presents the results of Spearman’s rank-order correlation analysis, which assesses the strength and direction of the relationship between ranked variables. The table includes the correlation coefficients, along with the corresponding p-values to indicate statistical significance.

Table 1: Spearman’s rank-order correlation results

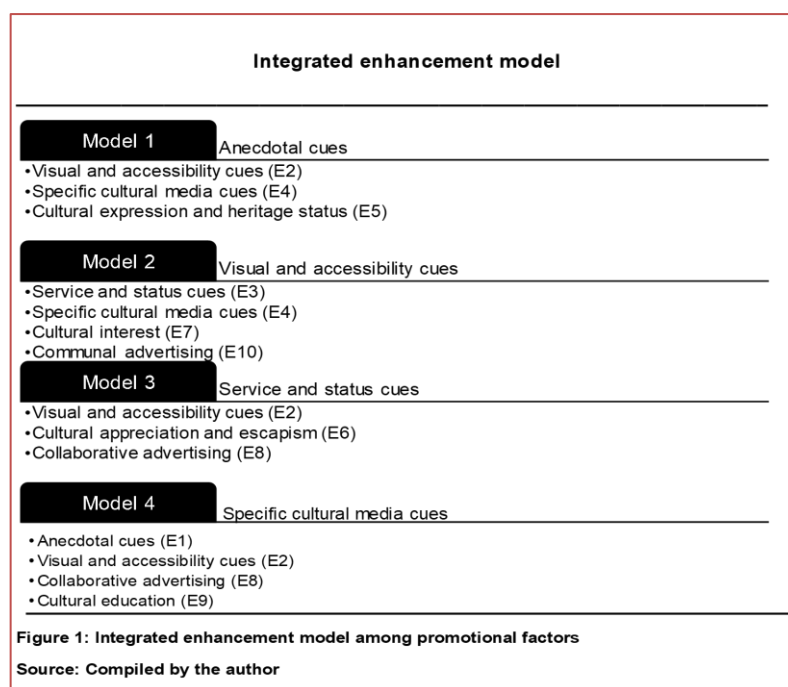
Spearman's Rho	Variable 1	Variable 2	Correlation Coefficient	Sig. (2-tailed)	N
	Anecdotal cues	Anecdotal Cues	1,000		
		Visual and accessibility cues	.269**	0,000	370
		Service and status cues	.237**	0,000	370
	Visual and accessibility cues	Anecdotal Cues	.269**	0,000	370
		Visual and accessibility cues	1,000		
		Service and status cues	.388**	0,000	370
	Service and status cues	Anecdotal Cues	.237**	0,000	370
		Visual and accessibility cues	.388**	0,000	370
		Service and status cues	1,000		
	Specific cultural media cues	Anecdotal Cues	.402**	0,000	371
		Visual and accessibility cues	.198**	0,000	370
		Service and status cues	.143**	0,006	370
	Cultural appreciation and escapism	Anecdotal Cues	.328**	0,000	367
		Visual and accessibility cues	.168**	0,001	366
		Service and status cues	.289**	0,000	366
	Cultural education	Anecdotal Cues	0,054	0,300	364
		Visual and accessibility cues	-0,065	0,218	363
		Service and status cues	-.124*	0,018	363
	Cultural interest	Anecdotal Cues	0,092	0,364	364
		Visual and accessibility cues	.143**	0,006	364
		Service and status cues	0,080	0,707	364
	Communal advertising	Anecdotal Cues	.216**	0,000	361
		Visual and accessibility cues	.200**	0,000	361
		Service and status cues	.160**	0,002	361
	Curated Advertising	Anecdotal Cues	.190**	0,000	364
		Visual and accessibility cues	0,051	0,335	364
		Service and status cues	0,083	0,112	364
	Collaborative advertising	Anecdotal Cues	.197**	0,000	364
Visual and accessibility cues		.169**	0,001	364	
Service and status cues		.138**	0,008	364	
Historic significance and cultural representation	Anecdotal Cues	.164**	0,002	369	
	Visual and accessibility cues	.104*	0,047	368	
	Service and status cues	0,018	0,725	368	
Immovable cultural heritage	Anecdotal Cues	.135**	0,009	369	
	Visual and accessibility cues	0,071	0,174	368	
	Service and status cues	0,015	0,777	368	
Cultural expression and heritage status	Anecdotal Cues	.266**	0,000	368	
	Visual and accessibility cues	.196**	0,000	367	
	Service and status cues	.212**	0,000	367	

** The correlation is significant at the 0.01 level (2-tailed).* The correlation is significant at the 0.05 level (2-tailed).

The following variables had a statistically significant relationship ($p \leq 0.05$) with cultural heritage promotion factors. Regarding promotional factors, all four factors had a positive, small to medium statistically significant relationship with each other, implying that promotional cues do not function in isolation and enhance the message's effectiveness if used in conjunction with each other. In terms of the cultural heritage site motives, *cultural appreciation and escapism* were positively correlated with all four promotional factors, indicating that this motive needs to be highlighted in promotional messages. However, *cultural education* had a small, negative relationship ($CC = -.124$; $p < 0.018$) with *service and status cues*, implying that it is not a motive that should be incorporated in messages related to the service and status of the sites. This is understandable because these messages are more related to amenities and services offered and should be communicated separately. However, *cultural education* had a positive relationship ($CC = .217$; $p = 0.000$) with *specific cultural media cues*, making it an important motivator to enhance such messages. *Cultural interest* had a small, positive relationship with *visual and accessibility cues* ($CC=.143$; $p =$

0.006), indicating that conveying and marketing cultural interest needs to be communicated in a way accessible and considerate to visually and audio-impaired individuals. However, these interests also need to be promoted creatively, showcasing videos/images of the cultural landscape and community involvement. Interpreting the results of the preferred promotional methods, *communal advertising* and *collaborative advertising* showed positive relationships with all four promotional factors. These promotional methods are therefore essential for the promotion of CHT. *Curated advertising* had a significant, positive relationship with anecdotal cues (CC = 1.90; $p = 0.000$) and *specific cultural media cues* (CC = .230; $p = 0.000$), implying that this method can enhance these promotional messages. Finally, cultural heritage site preference factors showed a positive relationship between *immovable cultural heritage* and *anecdotal cues* (CC = .135; $p = 0.009$) and *specific cultural media cues* (CC = .128; $p = 0.014$). *Cultural expression and heritage status* had positive relationships with *anecdotal* (CC = .266; $p = 0.000$), *visual and accessibility* (CC = .196; $p = 0.000$), and *service and status cues* (CC = .212; $p = 0.000$), indicating that these site preferences need to be integrated into these promotional messages.

Figure 1 depicts different models that make an integrated enhancement model, these models were built and developed based on the results of the analysis. Each model highlights unique characteristics and variations, showcasing the diversity of approaches derived from the underlying data.



Model 1: Enhancing anecdotal cues

In terms of enhancing anecdotal cues, the regression results revealed that specific cultural media cues, visual and accessibility cues, cultural expression and heritage status, and cultural appreciation and escapism were positively associated with the factor. In essence, to effectively design these promotional messages, emphasis should be placed on enhancing these aspects. *Specific cultural media cues* ($\beta = 0.336$, $p = 0.000$) had a medium positive correlation coefficient. This agrees that the participants would like to see images and videos portraying cultural arts, food, clothing customs and traditions, and famous figures, all of which would be done to give visitors an experience. This implies that the variables resulted in two factors having a positive relationship. The two are aggregable in the use of videos and any other virtual means to elaborate cultural messages related to the CHT. *Visual and accessibility cues* ($\beta = 0.106$, $p = 0.031$) had a large positive correlation with *anecdotal cues*. The *visual and accessibility cues* indicate that video use to display landscape and architecture is important. However, this raises the importance of including audio in accommodating people with visual impediments and the use of braille in the promotional material of CHT. The findings suggest that people with disabilities are likely to experience significant difficulties accessing information in tourism promotional materials (Halpern et al., 2024). Use of videos to showcase virtual reality about traditions to appeal to potential visitors. Visual and accessibility features that incorporate the use of practical videos to promote the sites were also complementary to the anecdotal cues. *Cultural expression and heritage status* ($\beta = 0.189$, $p = 0.000$) also showed a positive correlation coefficient and significant statistical relationship. Respondents who indicated variables under *anecdotal cues* also agreed that such cues should bear cultural expression and heritage status variables. There is a deep sense of cultural expression in the sites, and their heritage status is recognized by national international bodies like UNESCO. Zhao et al. (2022) strengthen that human capital nature and cultural expression and heritage appeal to peoples' inner beings. It should be a common practice to state the status of the sites because according to the respondents, it adds weight to the marketing of the sites. *Cultural appreciation and escapism* ($\beta = 0.185$, $p = 0.001$) had a positive statistically significant relationship ($p < 0.05$) with *anecdotal cues*. This factor includes sites showing appreciation for culture and assuring potential visitors that they will experience



escapism while visiting the sites. This implies that to enhance *anecdotal cues* as part of CHT promotion, emphasis should be placed on these factors. Anecdotes and personal experiences convey knowledge and meaning about past events, traditions, and values associated with a particular cultural heritage site or artefact (Leong et al., 2024) The inclusion of all these factors is indeed likely to be an intense promotional drive for the sites.

Model 2: Enhancing visual and accessibility cues

The following factors were associated with the enhancing *visual and accessibility cues*. The *service and status cues* ($\rho = 0.294, p=0.000$) had small, positive correlation coefficients. This indicates that respondents who indicated this promotion of heritage sites would also prefer the use of visual and audio notes to promote the sites. Status serves as an assurance that the site has a certain level of recognition (Stoian, 2015), *Specific cultural media cues* ($\rho = 0.142, p=0.004$) had a small positive relationship enhancing *visual and accessibility cues*. The use of videos to portray certain messages and visual and accessibility cues stresses the inclusiveness of promotional material. The study by Alyahya & McLean (2022) also augments that this kind of visual is sensory and is indeed enticing to tourists. *Cultural interest* ($\rho = 0.114, p=0.014$) also showed a small positive relationship with *visual and accessibility cues*. *Cultural interest* is an important motivator for visiting CHT sites, which include learning and having a fun experience. *Communal advertising* ($\rho = 0.111, p=0.022$) indicated a small positive correlation coefficient. Filieri et al. (2021) found that the role of visual cues in promotion influences' intentions and decisions in buying tourism products and services. This factor is one of the promotional methods that included word of mouth and personal and travel blogs and mailing lists. From the results, it is evident that the use of communal advertising needs to be accessible to individuals who are potential visitors. The visual sensory is also giving another perspective of access niche tourism. (Soliman et al., 2023). As such this suggests that enhancing visuals and accessibility could be regarded as inseparable twins.

Model 3: Enhancing service and status cues

The promotional messages also showed some positive relationships that are needed to enhance this factor. *Visual and accessibility cues* ($\rho = 0.327, p=0.000$) showed a medium correlation coefficient, and there is a complementary relationship between service and status cues, and the need to enhance the ability to reach out is favourable to potential visitors. *Visual and accessibility cues* are inclusive, and respondents believe that cues are important in the promotion of cultural heritage as they have shown a positive preference towards it. Another medium positive correlation coefficient was observed and was *cultural appreciation and escapism* ($\rho = 0.284, p=0.000$). This factor represents the motive for visiting the site with blended motives like learning about the past, educational experience, the political climate, a little bit of fun, and getting a sense of the country's possible future. This motive will enhance the *service and status cues* as cultural heritage preference for visitors' overall experience. *Collaborative advertising* ($\rho = 0.132, p=0.026$) representing preferred promotional methods had a small positive, statistically significant relationship. Slogans that convey the experience and the importance of the site can be communicated through travel guides and websites that promote cultural heritage. In addition, the status of sites like UNESCO's status can be displayed through messages at international airports. The respondents see it as befitting that collaborative advertising is important for enhancing service and status cues, and vice versa. Digital marketing spaces have made it possible for the Ad exchange by displaying ads and ad space by adding more time and making collaborative marketing efficient (Cozzolino et al., 2021; Yu et al., 2022; Mokabe & Kruger, 2024). Corresponding to the Spearman rank-order correlation results, cultural education had a negative relationship ($\rho = -0.170, p=0.001$), implying that it is not a motive that should be incorporated in messages related to the service and status of the sites. As mentioned earlier, this is understandable because these messages are more related to amenities and services offered and should be communicated separately.

Model 4: Enhancing Specific Cultural Media Cues

Anecdotal cues ($\rho = 0.320, p=0.000$) had medium positive relationships with the enhancement of specific cultural media cues and vice versa. These two factors are related to respondents' preferences in promoting cultural heritage. Respondents who indicated the specific cultural media cues also selected the anecdotal cues, and therefore, the relationship was deemed complementary and significant. They also selected the use of videos and images (specific cultural media cues) and portrayed the emotions and interests of potential interest. *Visual and accessibility cues* ($\rho = 0.115, p=0.021$) had a small positive relationship, and this factor significantly contributed to the enhancement of specific cultural media cues. *Collaborative advertising* ($\rho = 0.195, p=0.000$) also had a small positive relationship. *Cultural education* ($\rho = 0.114, p=0.016$) also had positive relationships with correlation coefficients and statistical significance. Respondents who identified cultural education as their motive to travel would also prefer specific cultural media cues in their preference for cultural heritage. A study by Huang et al. (2022), whose sample involved four countries, indicated that whenever culture is involved in promotional cues, there is a high response by visitors. The videos, images, and narration about the country's past and other cultures could collaborate to promote the cultural heritage of South Africa.

The results showed that respondents selected the sites to visit based on their cultural heritage preferences outlined in the questionnaire, which considered factors such as historical significance, cultural representation, immovable cultural heritage, cultural expressions, and heritage status. These preferences were highlighted through exploratory factor analyses (EFAs). This suggests that some cultural heritage sites gain visibility and recognition due to their historical connections, the values and courage they embody, the attributes that attract visitors (as these sites cannot be relocated), their cultural expressions, and their local or international prestige. This study revealed that cultural heritage expressions are a potential determinant of tourism flows on cultural heritage sites (Panzer et al., 2021). This is because cultural expression mainly creates eagerness to visit the sites



and ultimately influences visitors' decision to visit sites. The analysis revealed that the primary motivations for respondents visiting the sites were cultural appreciation, escapism, and cultural education. These factors suggest appealing and compelling reasons that may foster a desire to explore these locations. Visitors may seek out these sites to escape their daily routines and experience new, interesting, or renowned places. The new experience appeared to be the most motivating reason for visitors to visit the changing nature of cultural tourism (Kay-Smith et al., 2022). The educational aspect is inherently linked to these motivations, as such sites provide both intriguing historical insights and valuable lessons from the past that could impact humanity's future. Cultural heritage sites carry meaningful education and, a deeper understanding of the world visitors visit (Escribano-Miralles et al., 2021). Furthermore, visitors' curiosity drives them to explore these sites. It is important not to underestimate the significance of motivation, as motivation plays a crucial role in sparking and sustaining interest in visiting and revisiting cultural heritage sites. Concerning the promotion of cultural heritage, the results indicated that anecdotal, visual, accessibility, and service status cues, together with specific cultural media cues, could be valuable and successful in promoting cultural heritage. Visitors can find these cues useful in the process or make the cultural experience more accessible and interesting/educative. Most importantly, the visual and accessibility cues seemed to make visitors more inclusive as they included the use of braille to accommodate visually impaired visitors. The specific cultural media cues mentioned by respondents seemed stricken and the use of special content appeals to visitors. This strategy, used by some sites, can generally enhance the interest and value of heritage sites or feature unique offerings that appealed to visitors. The involvement of local people in telling their stories is a great achievement for promoters of cultural heritage, particularly if these stories are original/authentic. The analysis of preferred promotional methods revealed the emergence of communal, curated and, collaborative advertising. These methods encompass online advertising and print media and encourage blended approaches for sharing the same content or promoting the same site. It is essential to use all these elements together to maximize the reach of a wider audience across various promotional platforms. In essence, if users encounter an advertisement on one platform, they are likely to come across it on another. Furthermore, the researcher contends that these promotional media can significantly enhance the visibility of a country's cultural heritage. The responses indicate that visitor participants had access to diverse platforms, which could serve as an additional strategy to promote cultural heritage sites to a broad audience, both directly and indirectly.

Based on the results from Spearman's Rank Order analysis, linear regression analysis was performed. This was done to identify the variables that enhance the promotional factors, and models were built that showed an important relationship between/with enhancing the variables. The enhancement relationship derived from the four models indicates that other factor(s) would enhance a particular factor for it to function efficiently. Table 1 shows that the findings from the enhancement variables, a total of four models, anecdotal cues (Model 1), visual and accessibility cues (Model 2), services and status cues (Model 3), and specific cultural media cues (Model 4), required visual and accessibility cues as to their enhancers. The enhancer makes it possible for all models to promote cultural heritage and CHT to reach all potential visitors, including the visually impaired. Model 1 and Model 2 need specific cultural media cues as enhancers, that is, the use of videos and past narration. Models 3 and 4 were both found to have collaborative advertising as an enhancer. In other words, this indicates the use of different means to promote cultural heritage and CHT. Model 4 also used anecdotal cues and cultural education as enhancers, while Model 2 used service and status cues, cultural interest, and collaborative advertising. Model 1 also had cultural expression and heritage status, and Model 3 had cultural interest and communal advertising as enhancers. The findings indicated complementary relationships among the factors and identified factors that would improve the model's efficacy. These were called enhancers that would make the model more efficient in promoting both cultural heritage and CHT. For example, as indicated in Model 1: Anecdotal cues (M1) need visual and accessibility cues (E2) and specific cultural media cues (E4) as enhancers, while Model 2: Visual and accessibility cues (M2) need service and status cues (E3), specific cultural media cues (E4) cultural interest (E7) and communal advertising (E10). Model 3: service and status cues (M3) need visual cues (E2), cultural appreciation and escapism (E6), and collaborative advertising (E8). Model 4: specific cultural media cues (M4) and needs anecdotal cues (E1), visual and accessibility cues (E2), collaborative advertising (E8), and cultural education (E9).

Conclusion

It is certainly feasible to implement integrated enhancement models that are specifically designed to promote Cultural Heritage Tourism (CHT). These comprehensive models function as strategic frameworks for tourism promoters, providing them with a structured approach to effectively showcase a variety of tourist destinations that possess rich cultural narratives and historical significance. In the context of South Africa, a nation renowned for its deep historical roots and notably diverse cultural tapestry, there exists a tremendous opportunity to leverage the growing global interest in Cultural Heritage Tourism. The country's array of cultural heritage sites, ranging from ancient archaeological wonders to vibrant contemporary cultural expressions, positions it well to meet the increasing demand from tourists seeking authentic experiences. Several key factors have been identified as essential for the successful promotion of Cultural Heritage Tourism. These encompass a thorough understanding of visitor preferences for cultural heritage sites, including an analysis of visitors' interests and what draws them to specific locations. Additionally, the motivations behind visitors' desires to explore these sites are paramount; such motivations can include personal, educational, or social factors that contribute to deeper engagement with cultural heritage. Furthermore, the development of effective promotional methods is crucial for attracting tourists. This involves creating marketing materials that not only inform potential visitors about cultural heritage offerings but also resonate emotionally, conveying the significance and stories behind the sites. Strategies tailored to highlight the uniqueness of each cultural offering can also enhance appeal, ensuring that tourism initiatives reflect the distinct characteristics of cultural assets. These elements collectively play a vital



role in shaping visitors' decisions regarding travel destinations and specific heritage sites to investigate. To ensure that these integrated enhancement models achieve their objectives, a thorough evaluation process be implemented. This evaluation will assess whether the models are generating positive outcomes in terms of increased interest, engagement and overall participation in Cultural Heritage Tourism, providing valuable insights for future enhancements and strategic adjustments.

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