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# A REPOSITIONING MODEL OF THE NATIONAL WOMEN'S MEMORIAL AND THE ANGLO-BOER WAR MUSEUM



## ABSTRACT

This paper reports on the development of a marketing repositioning model for the National Women's Memorial and Anglo-Boer War Museum based in Bloemfontein. The Memorial was erected to commemorate the 27 927 white women and children who died in concentration camps in the Anglo-Boer War of 1899-1902. Up until the recent erection of statues, establishment of the Sol Plaatje exhibition hall and the Garden of Remembrance, little acknowledgement was given to the involvement and suffering of black people due to the War.

This paper shows how the Memorial and Museum can be repositioned and perceptions changed. It explains how the requirements of stakeholders, visiting tourists and employees need to be merged to enable the change process. Key findings of the research project are shared and repositioning model that was developed is outlined.

**KEY WORDS:** Repositioning, change management, heritage, tourism

## INTRODUCTION

The National Women's Memorial and the War Museum of the Boer Republics, colloquially known as the Anglo-Boer War Museum, are landmarks in Bloemfontein, South Africa. The Museum tells the story of the South African War (better known as the Anglo-Boer War) raging the South African landscape from 1899-1902. The National Women's Memorial - on the same site - commemorates the death of white women and children in concentration camps during the War (Anglo-Boer War Museum 2014).

On average, about 15 000 guests visit the National Women's Memorial and the Anglo-Boer War Museum annually

(Swanepoel 2014). According to Els (2013) the Oliewenhuis Art Museum recorded a total of 119 495 visitors in 2012 and Kenny (2013) claims that the Nelson Mandela statue on Naval Hill had an approximate 200 000 visitors for 2013.

Neither the National Women's Memorial nor the Anglo-Boer War Museum feature on the official South Africa Tourism website.

Finding an answer as to why the National Women's Memorial and the Anglo-Boer War Museum are not recognised as major tourist attractions, might be related to the way the National Women's Memorial and the Anglo-Boer War Museum have so far been marketed and perceived by tourists and stakeholders.

## PROBLEM INVESTIGATED

The National Women's Memorial and the Anglo-Boer War Museum have unique characteristics and the potential to draw both national and international tourists. Neither of them is seen as major tourist attractions in South Africa. A repositioning model can help position the National Women's Memorial and Anglo-Boer Museum as an important destination and tourist attraction.

This study is an attempt to propose a roadmap or model by which such changes can be achieved to the satisfaction of stakeholders. In repositioning this heritage site it might take up its rightful place amongst the primary tourist destinations in South Africa.

## OBJECTIVES OF THE STUDY

The primary objective is to develop a repositioning model for the National Women's Memorial and Anglo-Boer War Museum.

The secondary objectives are to:

- explore the terms and concepts of heritage, tourism, destination, positioning and repositioning;
- identify the needs of tourists;
- identify the requirements of stakeholders; and
- analyse and prioritise the set of characteristics to develop a repositioning model for the National Women's Memorial and Anglo-Boer War Museum.

## LITERATURE REVIEW

The literature study examined the context within which the National Women's Memorial and the Anglo-Boer War Museum functions and investigated the main constructs of positioning and repositioning as functions of strategic marketing. Key concepts and terms were identified as national heritage, heritage tourism, tourist experience and engagement.

The Museum and Memorial provide insight and understanding of the circumstances during the war, with a thematic emphasis on the suffering of man and nature due to war. According to Van Zyl (2014) there were approximately 97 000 British casualties with 21 932 British fatalities and approximately 6 300 Boers that died during the War. More than 52 000 white and black South African women and children died in concentration camps. Approximately 30 000 homesteads were burned down and 377 000 horses and mules, excluding other livestock, perished. This tragedy touched all within the South African society. South Africans have little or no knowledge of the War, and most of those that do have some knowledge perceive it to be a white man's war.

Over the last century, the Museum and Memorial were gradually positioned in the mind of the market in a narrow and exclusive way, mainly through the influence of its political stakeholders and management. Since 1994, the existence of the Museum has been challenged abruptly by a new political dispensation alongside its socio-economic

and political requirements and policies. Themes such as nation building and reconciliation were prioritized (Pretorius 2012:549-557, 598). A new national anthem, flag and crest were created to unify all South Africans. This was followed by newly erected monuments, museums and declaration of heritage sites, such as Freedom Park and Robben Island. Some statues and place names that represented apartheid were removed and/or changed and existing museums pressured to align their exhibitions and focus (Grobler 2008:174).

In this study, a museum and memorial are the objects for repositioning. The South African Museums Association (SAMA) defines museums as:

dynamic and accountable public institutions which both shape and manifest the consciousness, identities and understanding of communities and individuals in relation to their natural, historical and cultural environments, through collection, documentation, conservation, research and education programmes that are responsive to the needs of society (South African Museum Association 2014).

According to Kayster (2010), this definition implies that museums should be aligned with and represent public life and serve the interest of the society in which they exist. Loulanski (2006:208) points out that heritage conceptual development is an ongoing and evolutionary process. Heritage is a cultural process and a human condition with the needs of people at its centre (Loulanski 2006:227). The interpretation and link made by the visitor between the presented heritage and the heritage that the visitor regards as part of his or her own heritage create a personal and intimate experience and engagement. Heritage is, therefore, not only something to gaze at, but something to engage with (Butler 2004:21).

The modern museum's reason for existence can partly be found in its ability to link and relate to the needs and the reasons for tourists visiting them. Butler (2004) distinguishes three categories of motivation for visiting heritage sites. They are firstly labelled as a want of a heritage experience, secondly for the need of a learning experience and thirdly for a desire of a recreational experience. These



needs, reasons and motivations are drivers in creating the tourist's perception of the heritage that is presented to him or her (Butler 2004:19). What is important is that once a personal connection is established, the value of the heritage increases and the individual will show interest in protecting the heritage (McDonald 2011:799).

Although the most typical motivators have been identified as education and entertainment, no general understanding seems to have emerged in the literature as to why heritage is supported or engaged in. McDonald's (2011) research indicates that it is not an 'either or' approach that most appeals to visitors. It is most likely an integration of a variety of aspects that appeals to visitors on the one hand and a clear, but balanced management strategy and implementation on the other hand, that will deliver the sought-after outcomes (McDonald 2011:798).

According to The United Nations World Tourism Organisation (UNWTO), tourism refers to "a social, cultural and economic phenomenon related to the movement of people to places outside their usual place of residence" (Statistics South Africa 2014). Heritage tourism is described as "movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments and travel to study nature; folklore and/or pilgrimages" (Van Zyl 2005:8).

The South African Department of Tourism (2014) reports that 8 339 354 tourists visited the country in 2012. Van Schalkwyk (2013) reports an increase in the number of tourists visiting heritage sites as well as those who are interested in the so-called 'roots routes' (Ivanovic 2011:1). Horn (2014) points out that most tourists, and in particular international tourists, request and prefer an inclusive visitor's experience with an introduction and exposure to the country's natural beauty, cultural diversity, the way people live and their history.

Therefore, the Anglo-Boer War Museum should be positioned as the destination and the heritage source dealing with the Anglo-Boer War. In addition, the Women's Memorial is unique in being a world first to commemorate the suffering of women and children during a war (The

Star, 10 August 2007). Though the war was fought on South African soil, it had a global reach with a large number of South African, British and other ancestors that were involved in the war (Pakenham 1981:i). This scope begs the question as to what can be done to translate it into visitors.

Lee et al. (2014:239) espouse that a favourable image or perception of a tourist destination leads to a destination choice. Such a choice enhances a positive onsite experience, increase satisfaction and loyalty to revisit or to recommend a visitation to others. This perception is based on the primary image - which is created after a visit to the destination and site, and the secondary image - which existed before the visit.

Perception or image is regarded as a result of the interplay of affective and cognitive evaluations that are manifested in the feelings toward and beliefs about a destination. It is composed of the source, availability, amount and objectivity of information. A first-hand onsite experience is, however, one of the strongest forces to establish a positioning and destination image (Lee et al. 2014:239-240). To establish a change in perception and image, a first-hand encounter or site visit is preferable.

Neal and Gursoy (2008:53) point out that customer satisfaction is considered essential for the sustainability of any business or organisation. Customer satisfaction is divided into three stages; firstly, where a trip begins and ends; secondly, the transit route; and, lastly, the destination. The tourist product is a configuration of services, attitudes and facilities experienced during this process, which culminates in an experience of value to customers (Neal and Gursoy 2008:55). The perception of and the desire to visit a destination could be influenced by the level of customer satisfaction experienced at such a destination.

According to Lee et al. (2014:242), a tourism destination image is a direct antecedent to satisfaction, perceived quality, intention to return and willingness to recommend others to visit the attraction. Blankson and Crawford (2012) identify branding, service and value for money as the most dominant positioning strategies in the services

industry. Reliability and attractiveness as positioning strategies follow suite (Blankson and Crawford 2012:311). Tasci, Gartner and Cavusgil's (2007) identify destination attractiveness, - awareness, - evaluation, - perception, - attributes, - quality, - benefits and branding as factors in the conceptualization of a destination image. They conclude, however, that although individual factors might be identified, the defining and measuring of a destination image is nebulous. It should thus be approached holistically and measured beyond a cognitive approach and also include the affective and conative spheres of motivation (Tasci, Gartner and Cavusgil's 2007:196, 217).

A tourist's expectations might differ slightly from the expectations of the average consumer's experience of service firms. The emphasis will probably be related to a stronger wish to learn, a desire for leisure and a longing for an authentic heritage experience.

## STRATEGIC MARKETING AND POSITIONING

According to Kotler and Keller (2012), leading marketing authors, "All marketing strategy is built on segmentation, targeting, and positioning (STP)" (Kotler and Keller 2012:275). By following the STP-process, a marketing strategy can be developed that tie a company or institution, product- and service benefits and brand to specific customer market segments.

Kotler and Keller (2012:276) define positioning as "the act of designing a company's offering and image to occupy a distinctive place in the minds of the target market". The focal point is to place, position and locate the organisation and its offerings in the minds of its target markets, in order to maximize the potential benefit of the organisation.

Positioning interacts directly and indirectly at product level with the well-known P's of the marketing mix. The first four are product, price, place and promotion. On a services marketing level, the interaction is expanded to the additional three P's; namely people, process and physical evidence. These P's of the marketing mix should

be used to evaluate and re-evaluate the activities of the organisation continually. These activities include the positioning or repositioning of an organisation.

Repositioning and positioning elements and processes are similar. Repositioning is the re-evaluation and implementation process based on a current positioning. In order to develop and apply repositioning, the concept of positioning must be understood well.

## THE NATURE OF POSITIONING AND REPOSITIONING

According to Kotler and Keller (2012:276) a strong positioning should have both a 'foot in the present' as well as a 'foot in the future'. That is, finding a balanced position, taking into account the aspirational position but also the present reality. This position should strive to create a customer-focused value proposition and to maximize it (Kotler and Keller 2012:276).

Developing this position requires that both the similarities and differences between the organisation's brand and its competitors are defined. Kotler and Keller summarise the decisions required to identify a positioning. Firstly, "determining a frame of reference", which includes the identification of the target market and competition relevant to the organisation. Secondly, identifying "optimal points of parity (POP) and points of difference (POD)" in the frame of reference. Finally, it should be condensed into the creation of a brand mantra as a summary of the positioning and essence of the organisation's brand (Kotler and Keller 2012:276).

sitioning methods can be used, namely attribute-, benefit-, application-, user-, competitor-, product category-, quality- and price positioning (Khan 2013:62). Although aspects of all of these methods might be applied, the attribute- (association with attributes, features or benefits) and user-approach (association with a user or class of users) will be applied mostly. The following four positioning approaches occur most generally - a gradual, radical, innovative and zero positioning (Cant and Van Heerden 2010:110).



The need for repositioning occurs when either the initial positioning was wrong or when the needs of target markets and the environment of the brand have changed and the brand lost market share and relevance. Repositioning can thus be understood as the process of change from a current position to another position, if an alternative position is perceived to be more desirable and advantageous than the current position.

## POSITIONING AS A FUNCTION OF STRATEGY

Porter (1996) argues that positioning - and by implication repositioning - is not only a supplementary part of strategic marketing planning, but should resort to the core of strategy. He includes positioning as "the creation of a unique and valuable position, involving a different set of activities" in his explanation of strategy (Porter 1996:8). It can thus be argued that if there was only one ideal position, there would not be any need for strategy, because it could be assumed that all competition among rivals would then be head-on because of a lack of differentiation.

Three principles that underlie strategic positioning are pointed out by Porter (1996). The first principle management should consider is the creation of a valuable and unique positioning, which involves a distinctive and separate set of activities. It can be achieved by serving a few needs of many customers; serving a wide variety of a few customers; or serving extensive needs of many customers in a constricted market. The second principle is the requirement to make trade-offs, meaning to take the decision on what not to do. The third principle management should consider is the creation of 'fit' - collaboration and alignment - among the organisation's activities (Porter 1996:1). The role, nature and function of leadership and management are also factors that affect the positioning process.

## POSITIONING AND DIFFERENTIATION

According to Porter (1996), strategic and unique positions emerge from three distinctive sources that are not mutually exclusive and often overlap. The first source

is called variety-based-positioning, which is based on the choice of service and product varieties instead of customer segments (Porter 1996:6). The second source is referred to as needs-based-positioning. The notion is that the market can be divided into segments and that these separate groups each have different and distinctive needs. The third source is access-based-positioning, which is segmenting customers according to their accessibility or reachability (Porter 1996:6-8).

The identification of the source and the implementation of the differentiation decision require leadership, an aligned organisational culture, discipline, effective communication and the ability to set limits in order to remain focused.

## POSITIONING AND TRADE-OFFS

Trade-offs in positioning refers to - more of one thing necessitates lesser of the other. Simply put, a stronger positioning will mean a weaker positioning of another focal area.

Trade-offs stem from, firstly, inconsistencies in image and reputation of an organisation, which confuse customers and can compromise the credibility of the organisation. Secondly, trade-offs can arise from activities themselves. It is important to remember that different positions and their tailor-made activities require different skills, resources, operations, infrastructure, employee behaviour and management systems. Finally, trade-offs can arise from limits on internal control and coordination (Porter 1996:9-10). This means that management needs to communicate expectations and reduce unambiguity and operationalize priorities by guiding employees in terms of what to do and more importantly also inform them what not to do.

## POSITIONING AND 'FIT'

The positioning choice is also shaped by the principle of 'fit' or how these activities relate to one another. Porter (1996) points out that organisational strategy also includes decisions on how activities are combined or how they 'fit' (Porter 1996:10).

'Fit' improves and adds to the sustainability of the positioning and is enhanced by the system of activities, rather than the strengths of the individual activities. A combination of these interlocking 'fits' could increase the level of difficulty for competitors to match the positioning.

## POSITIONING AND LEADERSHIP

Positioning has leadership and managerial implications. The influence of leadership might even be more relevant to an organisation such as a museum where the target markets rely on the stewards or curator to represent, deconstruct and reconstruct the offering in a meaningful, interesting and engaging way.

Blankson and Crawford (2012) point to the managerial function's influence in establishing a brand change and thereby an attitudinal change. An attitude change can be realised through direct efforts aimed at the target market in order to reposition their beliefs about the organisation's offerings. It is achieved by using and implementing the positioning and business strategy on a day-to-day basis over a period of time. The manager also has a responsibility to review and analyse the brand's positioning continuously and implement and effect any necessary change in the offering as well as the positioning of the brand (Blankson and Crawford 2012:315-316).

## DEVELOPING A REPOSITIONING MODEL

The idea that heritage and museums are required to market themselves is fairly new. It implicates that museums' management are drawn into the field of marketing and strategy. By developing and applying a repositioning model, it is believed that the Museum and Memorial's value offering will be more distinctive and attractive. This could result in an increase in tourist numbers; enhance their image; and contribute towards their profitability and sustainability.

The literature study is summarized by means of a perceptual and positioning map or framework (Figure 1).

The framework's vertical axel represents the progress towards the *Intended Positioning* and the horizontal axel represents the elapse of time. The *Intended Positioning* is determined by the vision and mission of the institution and indicates where and how the institution wants it target markets to perceive it. The intended positioning is a result of 'negotiation' between an institution, its stakeholders and target markets to find a position where all receive a maximum benefit with the least possible cost or disadvantage to the parties (Fuchs and Diamantopoulos 2010:1765). The 'negotiation' is done against the backdrop of political, economic, social, technological, legal and environmental (PESTLE) forces within a macro environment and within the parameters of organisational capabilities and capacities.

The *Perceived Positioning* is the positioning formed in the minds of the consumer based on the marketing and communication messages from and about an institution or brand. This positioning is an indication of the complex compilation of thoughts, beliefs, impressions and feelings about and towards the institution or brand (Fuchs and Diamantopoulos 2010:1766).

The *Actual Positioning* is reflected in and through the information that is presented by the institution or brand to consumers. This positioning is established by marketing and communication tools such as advertising, external communication, visual communication, public relations, reputation, brand management and activations within the domain of integrated marketing and communication (Fuchs and Diamantopoulos 2010:1765).

The target market is filtered from the potential market by means of segmenting customers and stakeholders according to a set criterion and divided into differentiated subgroups. For each of these groups, the marketing and communication message and channels must be adapted according to their needs and requirements. This enables and assists the target market in aligning their perceived positioning with the organisation's intended positioning. The target markets of a museum or memorial will include their stakeholders as well as



visitors and tourists, which represent an extraction of the potential market.

The change or movement that needs to be achieved will be from a *Perceived Positioning* to the *Intended Positioning*, thus creating a repositioning. The repositioning is driven by *Push Factors* and *Pull Factors* that are discussed in the literature review. Each positioning and change in positioning have risks that can be associated with the speed and extent of change. The adoption and rate of adoption of a new positioning can be estimated according to the Diffusion of Innovation Theory.

## RESEARCH METHODOLOGY

The study was based on quantitative and qualitative methodologies and primary and secondary data. Primary data were collected by means of self-administered questionnaires and interviews and secondary data from articles, books, academic journals, online and other available sources. The reason for this double-barrel approach was that perceptions, opinions and emotional disposition and styles also had to be considered. The combined approach enriched the study outcome and enabled the construction of a theoretical model (Cooper and Schindler 2011:183).

A post-positivistic approach and grounded theory were applied with structured individual interviews with the objective of determining the perceptions, requirements

of stakeholders and the needs of tourists. The structure of the interviews included closed as well as open-ended questions (Cooper and Schindler 2011:173, 182, 407).

The positivistic approach was used for the quantitative elements of the questionnaire where responses were coded in numerical format and reported as graphs and correlation figures. SPSS data analysis software was utilised for the coding of the data.

Apart from the data collected by means of responses from visitors to the questionnaire, a selection of visitors' comments in the visitors' book as well as newspaper clippings were made and processed. These results were analysed and included in the findings of the study.

The sample size was set at 99 based on a population of approximately 15 000 visitors per year with a precision of  $\pm 10\%$  and a confidence level of 95% as based on the formula developed by Yamane (1967, cited in Israel 1992:3). The non-probability sampling method was used for the questionnaires and 141 valid and useable forms were received from visitors to the Museum from 1-7 September 2014 (Tashakkori and Teddlie 1998:76).

The purpose and benefits of the research were explained to prospective participants. The rights of the participants, including non-disclosure without consent, were explained and an interview did not continue without obtaining informed consent of the participant (Cooper and Schindler 2011:32).



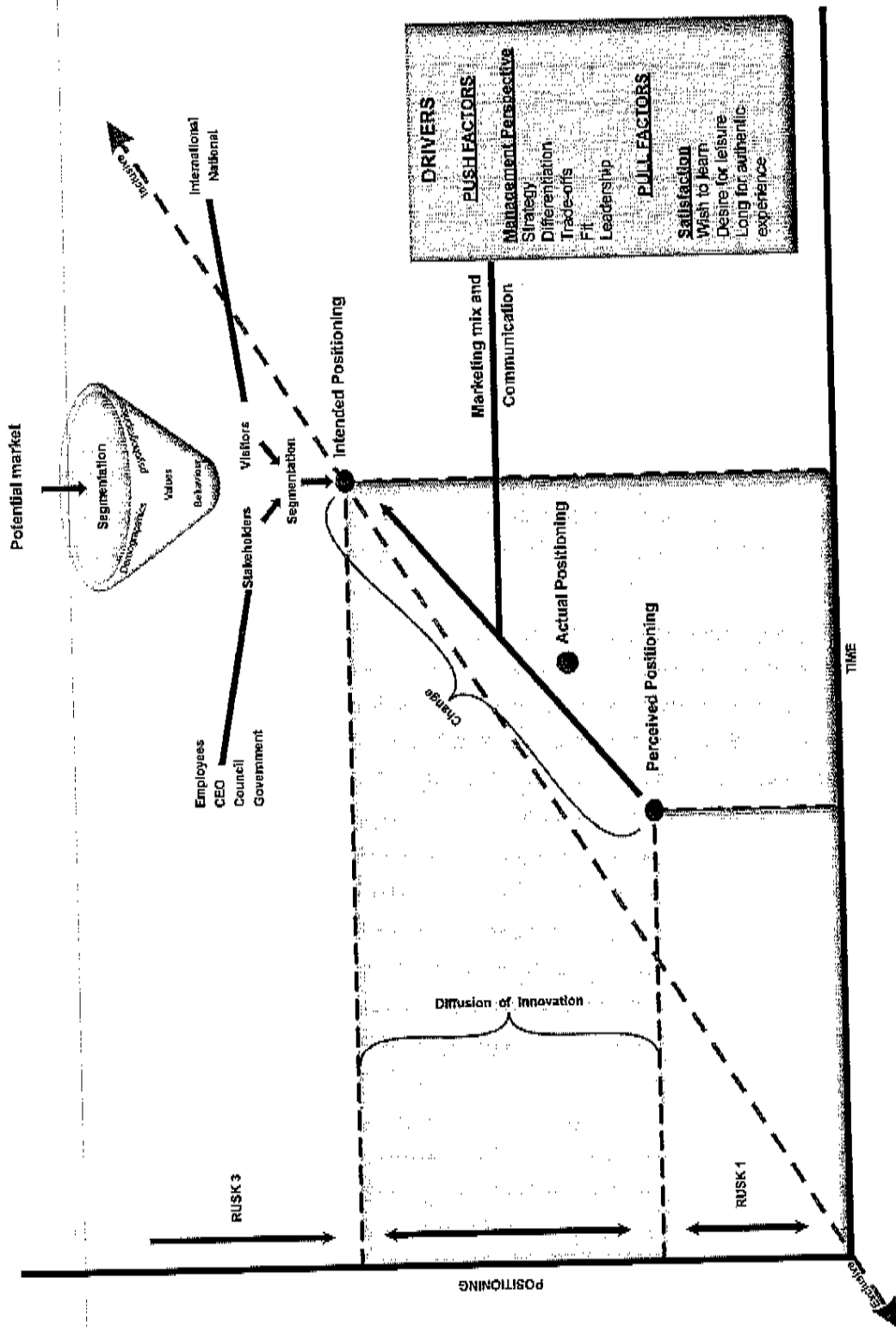


Figure 1: The repositioning framework (Researcher's own design 2014)

## RESULTS AND FINDINGS

The results were collected by means of a questionnaire completed by visitors to the Museum. The questions attempted to establish their perceived positioning and if and to what extent the pull factors as indicated in Figure 1 are valid and applicable in the creation of a repositioning model for the Museum and Memorial. The primary pull factors for tourists were identified as a wish to learn, a longing for an authentic experience and a desire for leisure. According to the secondary research, there is a correlation between place image or positioning and the experience of satisfaction. Therefore, results indicating satisfaction levels were also collected and analysed.

The questionnaire consisted of two sections. Section A collected demographical information of the respondents and measured their perceptions prior to their visit to the Museum. Section B recorded respondents' experience and perception of the Museum and Memorial after their visit and included open-ended questions where respondents could give voluntary and unrestricted feedback.

Comments in the visitors' book since January 2010 were recorded and used to illuminate the feedback received from the questionnaires.

Of the sample feedback of 141 valid questionnaires, just over half (57%) represented male visitors. Furthermore, in the sample 53% were white South Africans, 25% black South Africans and 17% international visitors. The respondents' age distributions were 34% for the group between 20-34; 24% for the age group 35-54 and 14% each for the groups 13-19 and 55-65 and 12% for respondents older than 66 years. Respondents' preferred language was 41% for Afrikaans; 39% for English and 11% for Sesotho.

Thirty per cent (30%) of the respondents indicated that a *Wish to learn something* was the primary reason for visiting the Museum, followed by 25% who indicated a wish to connect with personal history as the motive. Eighteen per cent (18%) selected the association with what the Museum and Memorial stands for and 15% selected longing for an authentic experience, while 12% chose a good relaxing time as their reason for the visit.

Three statements tested visitors' image or positioning of the Museum before and after the visit in terms of the satisfaction factors of desire for leisure, a personal connection and a wish to learn. The association through values was added as another element. The place statements of *A place exclusively for the Afrikaner*, *A place depicting the suffering caused by war* and *A place for reconciliation between races and nations*, tested whether respondents have a narrow and exclusive or a broad and universal view of the Museum. The scale made provision for responses from strongly agree to strongly disagree including the options of *neutral* as well as *not applicable*.

The post-visit experience data were collected shortly after visitors exited the Museum. The statements evoked emotions and included experiential expressions which could be relayed to the pull factors as indicated in the repositioning framework (Figure 1). Two questions tested the strength of the experience and whether it would transpire into action. The questions asked whether the respondent would recommend a visit to the Museum to a friend or consider becoming a member.

Eighty-three per cent (83%) of the respondents' indicated that their expectations of the Museum were exceeded, of whom 44% felt so strongly. Visitors were also asked whether their opinion changed from the time they arrived until after the visit. Only 12% of the respondents indicated that their image of the Museum did not change, while 19% indicated they had a neutral stance, which might be interpreted as uncertainty. A majority of 70% indicated that their image of the Museum had changed and consequently the positioning of the Museum also changed. A first-hand experience and exposure to the Museum and Memorial had a significant influence on the way visitors viewed the Museum before their visit, as compared with their thoughts after the visit.

This result confirmed the existence of a positioning gap between the visitors' pre-visit positioning of the Museum and the post-visit positioning. The magnitude of this gap calls for a repositioning intervention to close the gap between the perceived, actual and intended positioning. The validity of the identified pull factors in the repositioning

model were confirmed. Eighty-seven per cent (87%) of the respondents pointed out that they experienced and believed that the Museum's offering was authentic and real. Eighty per cent (80%) of the respondents agreed that they enjoyed the time they had spent at the Museum. Eighty-five per cent (85%) of the respondents indicated they were inspired and learned something. The vast majority left with a good feeling after visiting and this feeling changed their image of the Museum and Memorial positively.

Apart from these pull factors of satisfaction, eighty per cent (80%) of the respondents indicated that they could associate with the Museum's message, while 15% gave a neutral response and only 5% disassociated themselves from the message. This result underlined the strength of the Museum's universal message transcending space and time. The message should, therefore, be included in the construction of the positioning. In answer to the question as to whether visitors experienced a connection between their personal history and that of the Museum, as many as 76% responded positively. It is a significant increase from the 25% who had indicated before their visit that connecting with their personal history was a motive to visit the Museum. A number of respondents expressed their gratitude for the establishment of a connection with their roots ignited by the exposure to the Museum and Memorial.

Seventy-nine per cent (79%) of the respondents denoted that they would wish to tell someone about what they had learned and experienced. Twenty-five per cent (25%) of the respondents indicated that they would consider becoming a member, of whom 17% indicated a strong inclination to join an association furthering the cause of the Museum.

According to these results, it can be confirmed that a positive bond was created during the visit – which was not limited to a cognitive experience only, but also touched visitors at an affective level. It can, furthermore, be inferred that by addressing both the cognitive and affective aspects, a positioning or repositioning can be effected.

Perceptions recorded before the visit were compared with the post-visit feedback. The responses on the statement, whether the Museum was regarded and enjoyed as a nice place changed from 29% to 23% in terms of a neutral

response and from 54% to 60% concerning positive confirmation after the visit.

Both before and after the visit 96% of the respondents perceived the Museum as a source of knowledge and learning about the Anglo-Boer War. The positioning of the Museum as a place and source of information and knowledge is deeply engrained and this image could be combined with other images and thereby strengthen its overall positioning.

Respondents were asked whether they associated the Museum with the idea of a place exclusive of the Afrikaner. The number of respondents that strongly disagreed with the statement increased from 33% to 38% and those that agreed recorded a decrease from 23% to 21%. An exclusive positioning remained only amongst 21% of the respondents and a visit to the Museum reduced the narrow view of the Museum as an exclusive destination for one group only.

The respondents who indicated a neutral position in their view of the Museum as a place depicting suffering decreased from 15% before to 5% after the visit. The respondents who agreed remained at 37% but those who strongly agreed increased from 45% to 56%. Respondents were moved by their exposure to suffering, which changed their perception of the Museum.

The move from pre-visit to post-visit in the perception of the Museum and Memorial as a place of reconciliation between former enemies and different groups of peoples is noteworthy. Respondents who recorded their views as neutral decreased from 30% before to 21% after the visit. Those who strongly disagreed decreased from 37% to 34% and those who strongly agreed increased from 27% to 37%. This shift must satisfy the Museum's management because the exhibition succeeded in embodying the vision and conveying one of the key objectives of the Department of Arts and Cultures' policies, namely a focus on social cohesion and nation building.

Without exception, respondents indicated that they had a stronger rapport with the history portrayed by the Museum and their personal history after the visit. Respondents who disagreed decreased from 7% to 2%, neutral from 14% to



9% and those who agreed increased from 77% to 85%.

The variables to determine target groups were identified by means of cross tabulations; examination of the relationship variables between pre-visit and post-visit responses and variables with the Chi-square test; the reliability of results with the Cronbach Alpha coefficient test; and significant differences between variables with the Anova test. In all instances the Chi-square test's variables results were 0.000, thus less than 0.1 (10%) which indicated the significant difference between perceptions of respondents before and after visiting the Museum.

The Cronbach's Alpha coefficient test was used to determine the reliability of results from three selected variables, namely .Perceptions before the visit, Perceptions after the visit and Experience after the visit. The results varied between 0.518 and 0.796 and were all greater than 0.5 which confirmed the reliability of the scale. The Anova-test was used to determine differences in the Museum perceptions and experiences among the six age categories before and after the visit to the Museum. A p-value of less than 0.1 (10%) indicates a significant difference and greater than 0.1 no significant difference. The p-value for perceptions before the visit was 0.416, which indicated there were no significant differences in the perceptions before visiting the Museum among the age groups. However the p-value for experience was 0.064 which implied significant differences in experiences between the age categories. The p-value for perceptions after the visit was 0.197 what meant there were no significant differences in the perceptions after visiting the Museum among the age groups. These results assist in the STP-process.

In addition to the questionnaire, comments in the visitors' book were analysed and categorized. Of the comments, just over a third (37%) contained remarks directed towards *Experience*; 25% to *Learning*; 28% to *Leisure*; 7% to *Associate* and 6% to *Personal history*. The content of the unstructured and unguided comments confirmed that visitors' expectations, needs and definition of satisfaction were based on the primary pull factors, namely a wish to learn, a desire for leisure and a longing for an authentic experience. It was supported by the secondary factors of a connection with a perceived personal history and a value

association with what the Museum and Memorial represent. It further emerged that these needs were intertwined and more likely to be expressed in affective and descriptive terms than as a cognitive explanation. From a managerial perspective, the nature of the visitor's experience as being overlapping and integrated must not be overlooked.

Reports and messages channelled through media networks such as newspapers and social media could play a significant and in many instances a single role to inform and assist the market in creating and developing their perceptions. Consequently, it was decided to include an analysis of newspaper clippings from 2010-2013 and the Memorial's website and the Facebook pages in order to determine the *Actual Positioning* as indicated in Figure 1. The Museum's website and Facebook page were inaccessible and could not be analysed.

The 'tone of voice' of clippings was scored according to a scale where +5 indicated a positive, +3 a neutral and -3 a negative tone. Each clipping was scored, added up and an annual average calculated, whereafter a trend was derived from each year's average. An average of 92% was scored for the tone of voice.

The calculation of the overall score was more complex. Value judgments of aspects such as the size, position, content, visual imagery, reference to, quotes and key messages were made from each clipping, and a total calculated for the year after which it was compared from year to year. The average score of 57% in 2010 improved annually to 67% in 2014.

The results confirmed the validity of the variables and focal points that need to be included and addressed by a repositioning model. It further confirmed that a physical encounter can change the positioning of an entity in the mind of the visitor.

## MANAGERIAL APPLICATIONS

Entities' sustainability is determined by the right of existence granted to them by their stakeholders and customers. Thus, it is the Museum management's responsibility to translate,

contextualise and express the policies of its stakeholders, such as government's priorities of national unity and social cohesion. On the other hand, management should present the offering in such a way that it appeals to needs and expectations of its target markets in order to retain and gain relevance. Management is required to anticipate customers' needs; formulate a positioning and value offering; and strategically plan, communicate and execute activities to effect its strategic goal with acknowledgement of the parameters of its mandate, capacity, requirements of stakeholders and needs of its market. To remain sustainable and gain relevance, a marketing strategy or model and tools are required to move the target market's perceived positioning closer to the Museum's intended positioning (Figure 1).

The exposition above implies that addressing visitors' needs has become as important as the traditional museum functions and the task of attracting tourists has become part of the managerial function. Marketing and customer-related activities such as commemorations, exhibitions, lectures, performing arts, festivals and tours should be seen as important to the traditional functions of research and preservation. From a management perspective, it calls for marketing and communication skills - a visitor orientation and mind-set.

Visitor numbers and satisfaction now represent a metric to measure the success and image of a heritage destination. Managers should note that tourists' place image is determined by an interplay between cognitive and affective variables that have influenced perceptions and the positioning of a destination. The place image exceeds the physical landscape striding on the cultural, psychological and spiritual landscapes and has a firm foot in the world of the non-tangible.

The vehicles to convey the intended positioning to the target markets are marketing communications and activations and provision should be made within the organizational setup for these functions.

The importance of leadership was confirmed by a number of interviewees (Van der Merwe 2014; Van Zyl 2014) during the primary research process. The leader's skills capacity,

occupational status, personal style, reputation and ability to muster a team effort behind a repositioning initiative can prove to be the difference between success and failure. As shown in the repositioning framework (Figure 1), there are risks associated with any change or lack of change. A planned repositioning that has anticipated and calculated the risk is more likely to succeed than a radically perceived repositioning.

The study reveals that first-hand exposure and engagement were probably the strongest drivers to move a customer or target market from the perceived positioning towards the intended positioning.

The drivers of a repositioning process have been identified as push factors that are driven by the leadership-management of the organisation and pull factors based on motivators for the satisfaction of tourists. Satisfaction is aimed at a destination image and therefore it is also important to focus on the development of a sense of place. It implies that change or addition of tangible destination attributes and benefits should be implemented.

The push factors consist mainly of strategic marketing, differentiation, trade-offs and fit, the selection of leadership and the implementation of these factors by management. The pull factors of positioning driven by satisfaction are in order of priority, a wish to learn; an association with the message or values as portrayed by the Museum and Memorial; a longing for an authentic heritage experience; a connection with a personal history; and a desire for leisure.

It is recommended that management prioritise their actions and interventions according to the same ranking, but acknowledge the interrelated nature of satisfaction motivators and the development of perceptions and positioning.

## CONCLUSION

In order for the Museum and Memorial site to remain relevant and sustainable, it needs to adapt to a changing environment driven by stakeholders' requirements and



visitors' needs. Such outward relationships can be guided by drafting a marketing strategy and a repositioning model in order to effect the desired positioning in the mind of its target markets.

The proposed repositioning model (Figure 1) has been tested and proved to be a valid framework to planning and executing actions to close the gap between a perceived positioning and intended positioning.

The author is privileged to have been instrumental in initiating and conceptualising the recent establishment of the Garden of Remembrance at the Museum and Memorial. It includes walls with the names of white and black women and children who died during the war, extracts from the speeches of Emily Hobhouse and M.T. Steyn delivered at the inauguration of the Memorial and an amphitheatre for performances. It was a tangible attempt to merge the requirement of stakeholders, the needs of visitors and the enhancement of the heritage destination and it is believed that this feature will assist in repositioning the Museum and Memorial.

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