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YUNIBESITHI YA PRETORIA

THE INDIGENOUS STORY TELLER (IST): The Northern Cape as a case study

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Research Report of 2017-2018



tourism

Department:
Tourism
REPUBLIC OF SOUTH AFRICA

A POLICY REVIEW OF THE TOURIST GUIDING SECTOR IN SOUTH AFRICA

DEPARTMENT OF HERITAGE AND
HISTORICAL STUDIES

UNIVERSITY OF PRETORIA

2017 – 2018



A POLICY REVIEW OF THE TOURIST GUIDING SECTOR IN SOUTH AFRICA

p. 204



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Denktoers • Leading Minds • Dikgopolo tsa Dihlalefi

- extend the tourism domain so as to be **more inclusive** of community members
- local voice, with inherent knowledge, could **enhance the authenticity** of the tourist experience
- contribute to the **transformation of the sector**
- encompass the inclusion of indigenous knowledge in the very broadest sense
- add to the **uniqueness and genuineness of the tourist's experience**

- not been fully explored **academically** or in practice
- consider a “soft” skilling **competency programme** for ISTs
- develop a **strategy** for the inclusion of the IST within the tourist guiding domain and a mechanism to monitor this within the established three-tiered hierarchy of tourist guides
- develop a **procedure** to incorporate these community voices into the tourist experience

President Cyril Ramaphosa:

SONA 2018: “tourism provides our country with incredible opportunities to, quite literally, **SHINE**“ ... “there is no reason why it can’t double in size”

SONA 2019: “We are focusing our attention, our policies and our programmes on the key parts of the economy that are labour intensive. These include agriculture, **tourism** and the ocean economy

**State of the Nation Address
(February 2018 and 2019)**



SINCE 1990 NATURE OF TOURISM CHANGED:

Elitist & service-based



Experienced-based

Conventional and general



Novel & authentic

Need for renewal



Indigenous
communities

“STORY”

DESTINATION or PEOPLE



VALUABLE & UNIQUE
EXPERIENCE



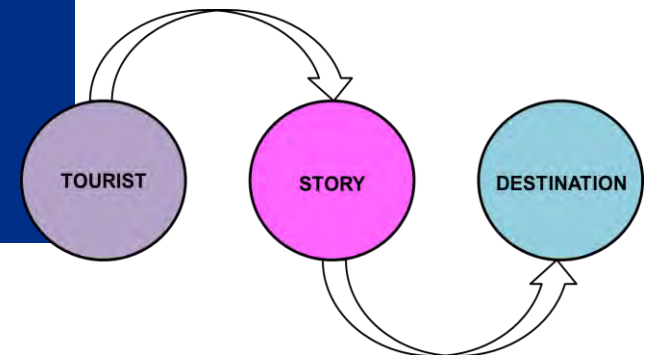
STORY-SCAPES



EXPERIENCE ECONOMY

STORYTELLING

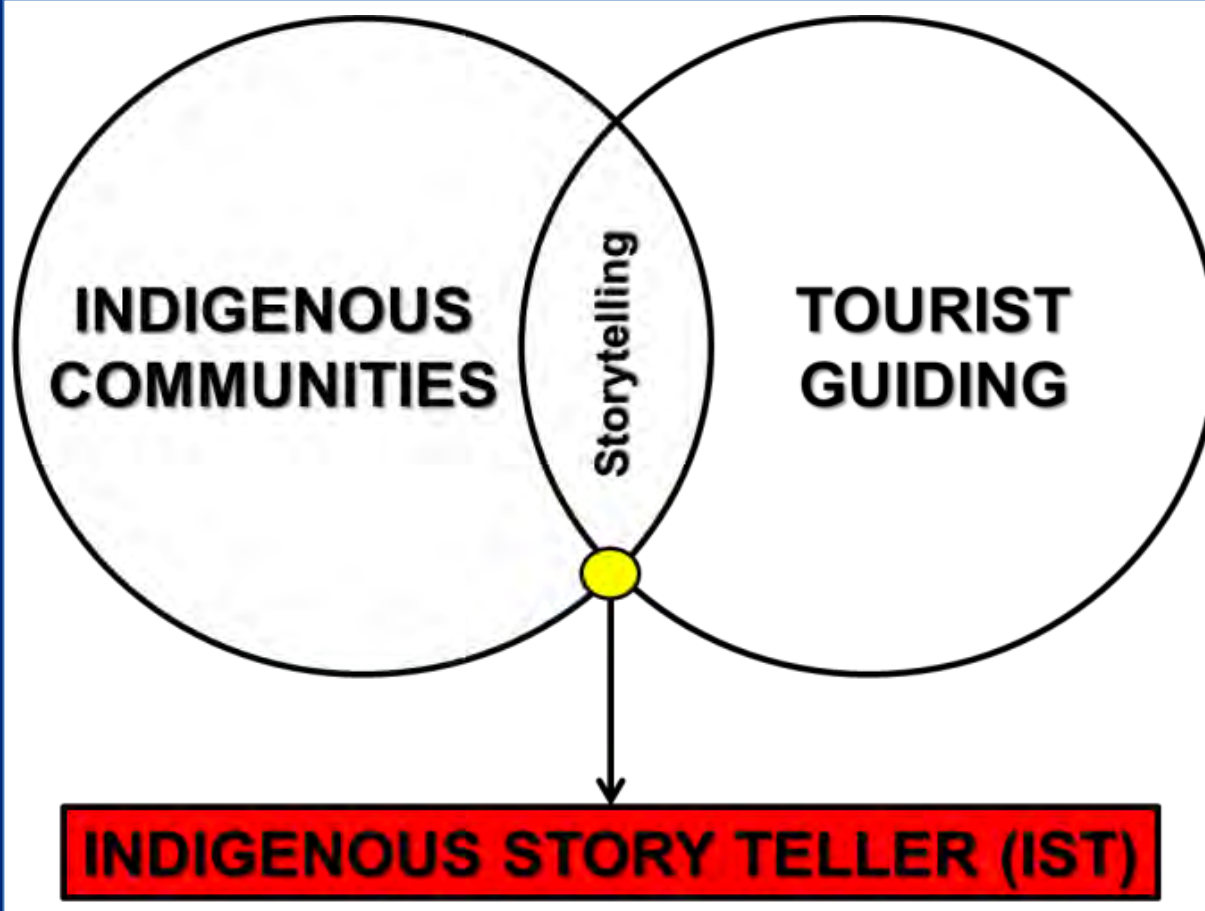
- People are by nature **story tellers**
- Storytelling predates writing,
inherent to all
- Story **conduit** between the tourist
and destination



INDIGENOUS PEOPLE

- part of the **fabric of the site**
- interpret the value within their **own cultural context**
- adds **another dimension** beyond what is observed to experience what is heard and imagined

Components in creating ISTs



Three phases of “Storification”

Phase 1 – Story Identify

core, base, permanent
(internal factors)

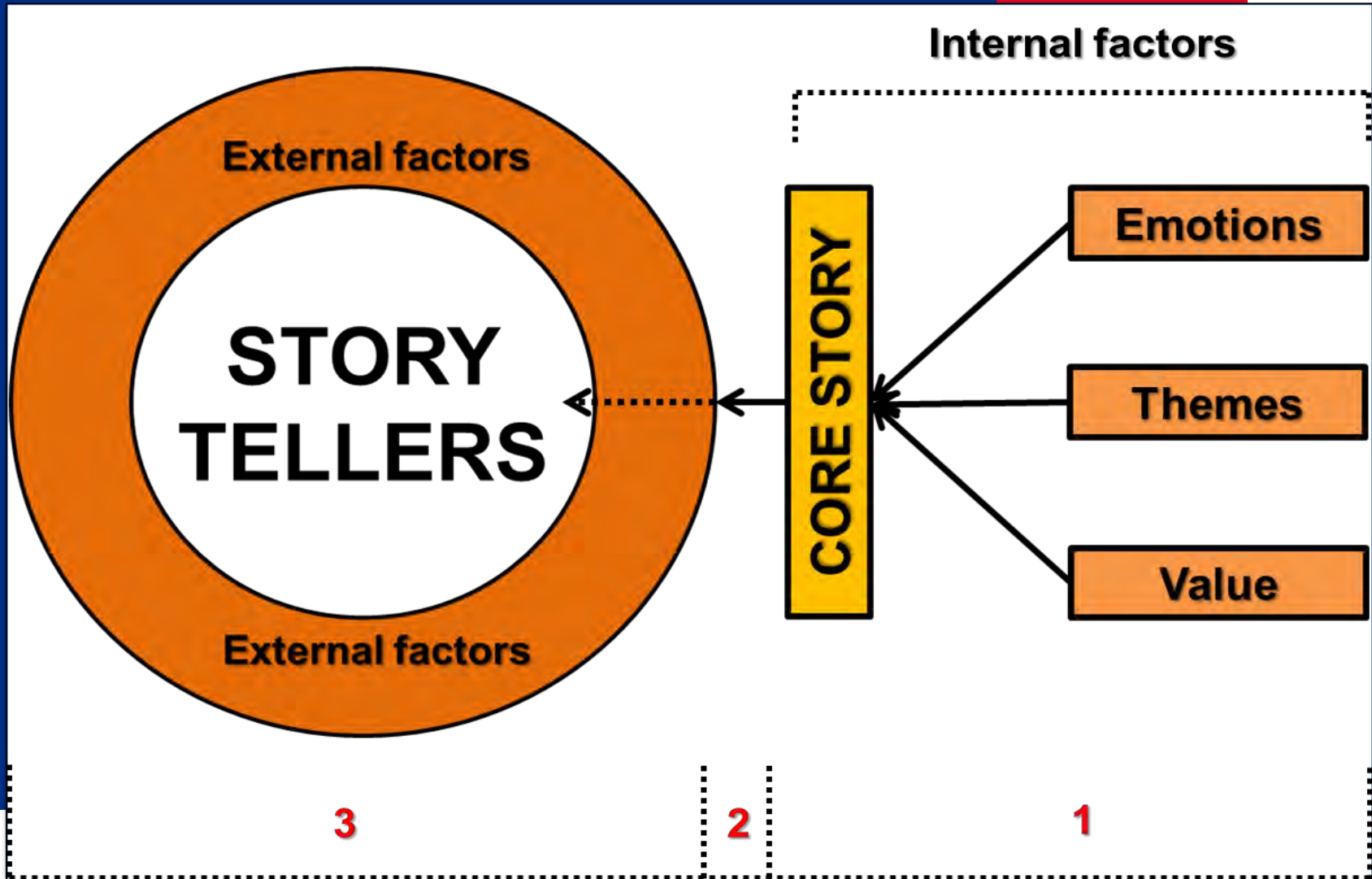
Phase 2 – Story Stage

process, telling, image

Phase 3 – Service story script

creation, influence, audience
(external factors)

“Storification” process



International Storytelling Center

- “**ART FORM**”
- “art of using languages, vocalization and/or physical movement or gesture to reveal images of a story ... to an audience”
- “all people are story tellers”

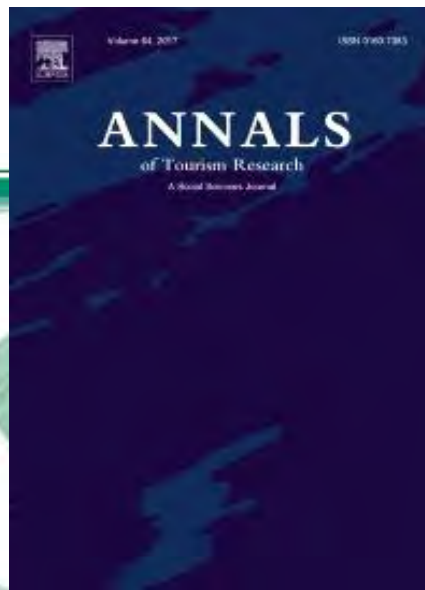
Literature Review

- **Indigenous communities**
- **Storytelling**
- **Tourist guiding**

Tourism and Indigenous People (Issues in Tourism)

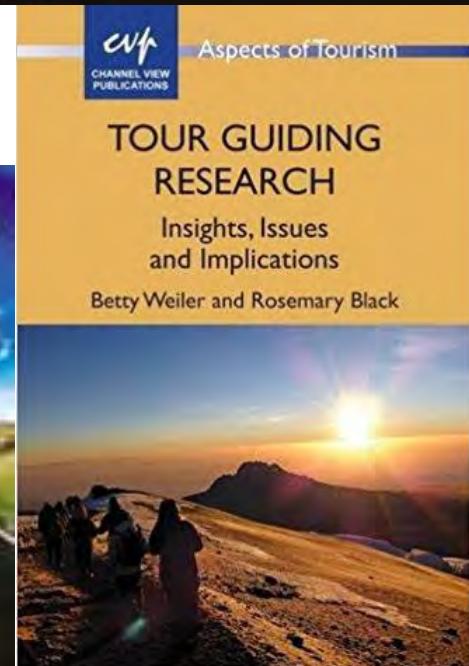
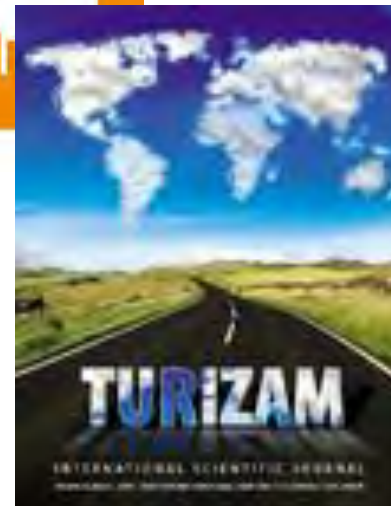
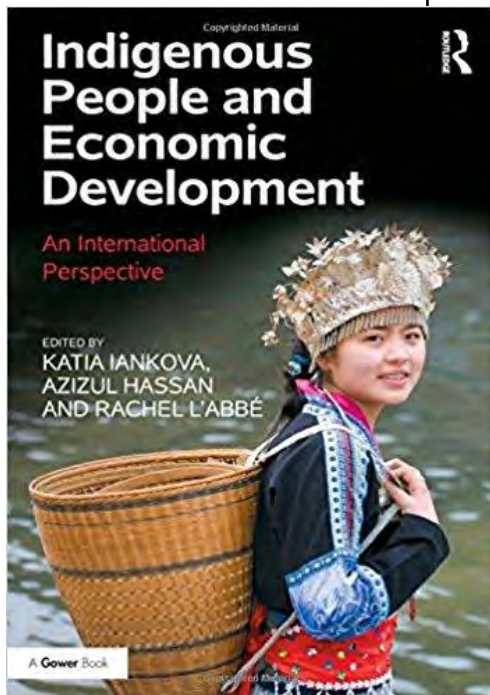
Butler, Richard

Note: This is not the actual book cover



Beyond Intractability

Knowledge Base



Literature Review

“Indigenous storytelling”

Global North:

- Australia: Aboriginal people
- New Zealand: Maori
- USA: Native Americans
- Canada: Native Canadians

Africa:

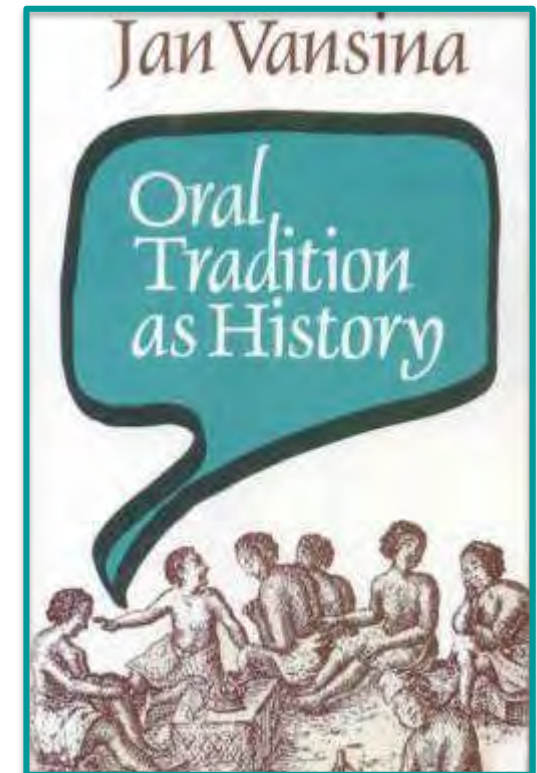
- African storytelling
- Cradle of storytelling

ORAL TRADITION

“...living Museum of the whole stock of social cultural output stored up by the peoples who are purported to have no written records”

“...oral tradition ...puts flesh on the bones of the past...”

“...individuals who originate in a particular setting; belong to an identifiable group; are able to tell and relate stories being told in a specific context...”



Tourism & Indigenous communities

Positives:

- Economic up-liftment
- Employment
- Poverty reduction

Negatives:

- Authenticity?
- Commoditization
- Disruptions

Touristic Experience Modes

1. Recreational - entertainment
2. Diversionary - escape
3. Experiential - meaning
4. Experimental - alternatives
5. Existential - spiritual

ROLES OF THE TOURIST GUIDE

Organiser

Actor Interpreter/Translator

Salesperson

Buffer Information-Giver

Teacher

Shaman

Catalyst

Ambassador

Mediator

Caretaker

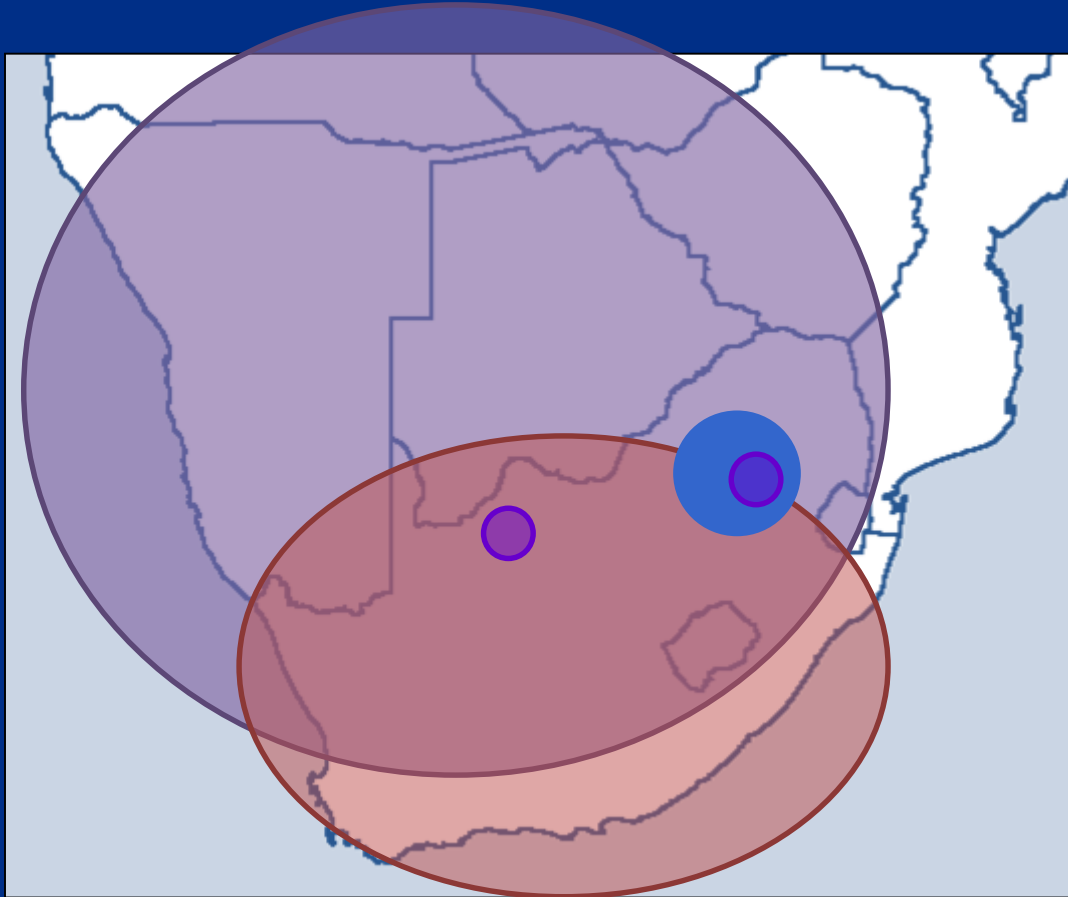
Middleman

Intermediary

Culture Broker

Leader

Tourist Guide Classification



 **Cross-border TG**

 **National TG**

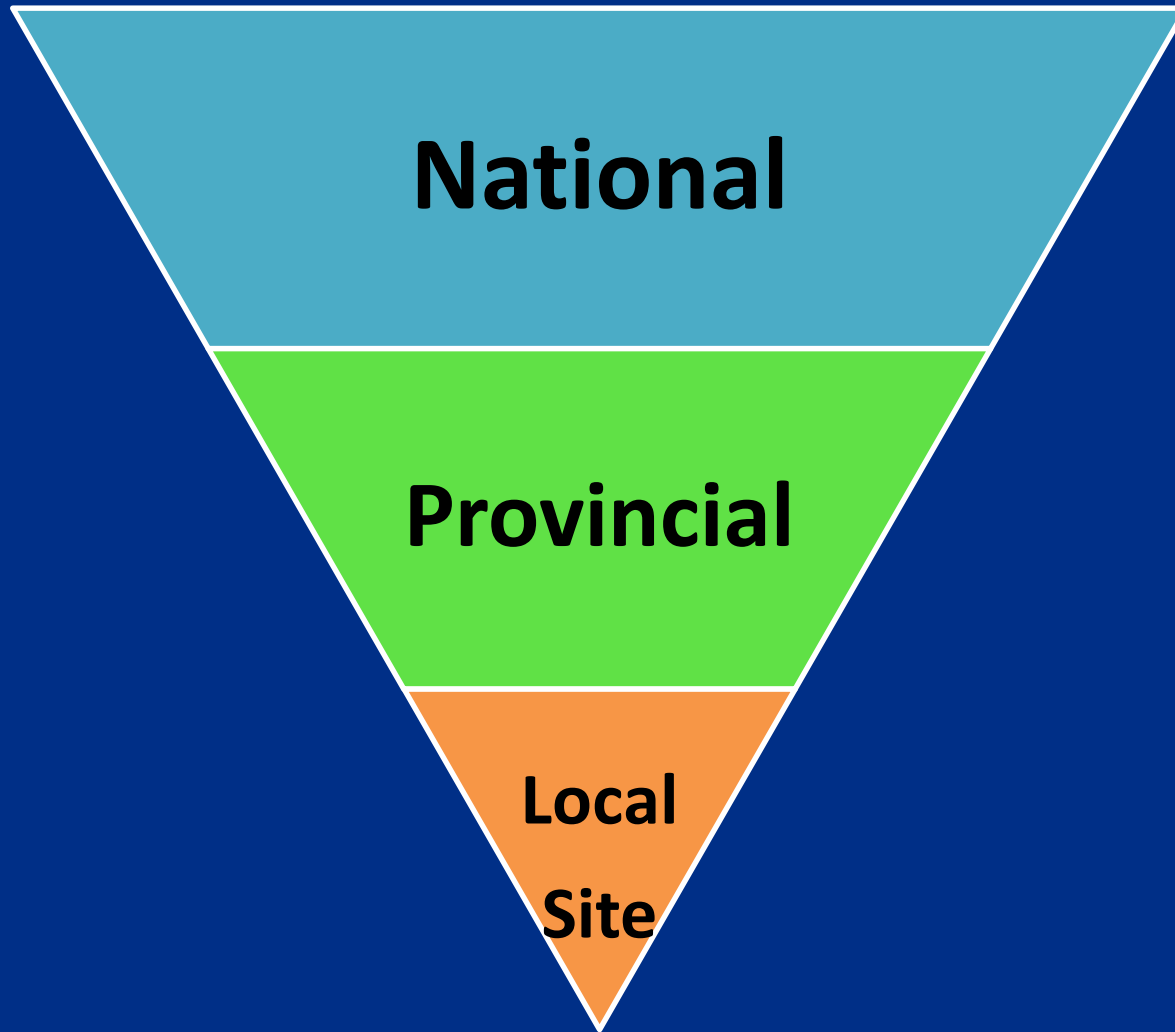
 **Provincial TG**

 **Local / Site TG**

 **Specialist TG**

 **?**

Three tier tourist guiding hierarchy



CULTURE TOURIST GUIDE

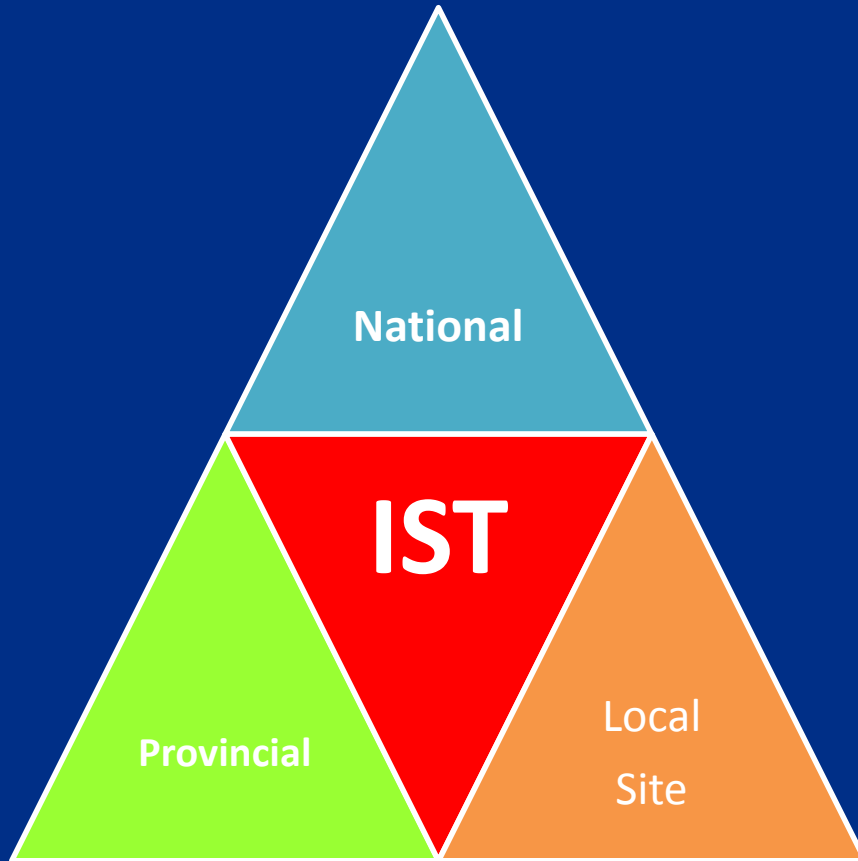
TOURISTS



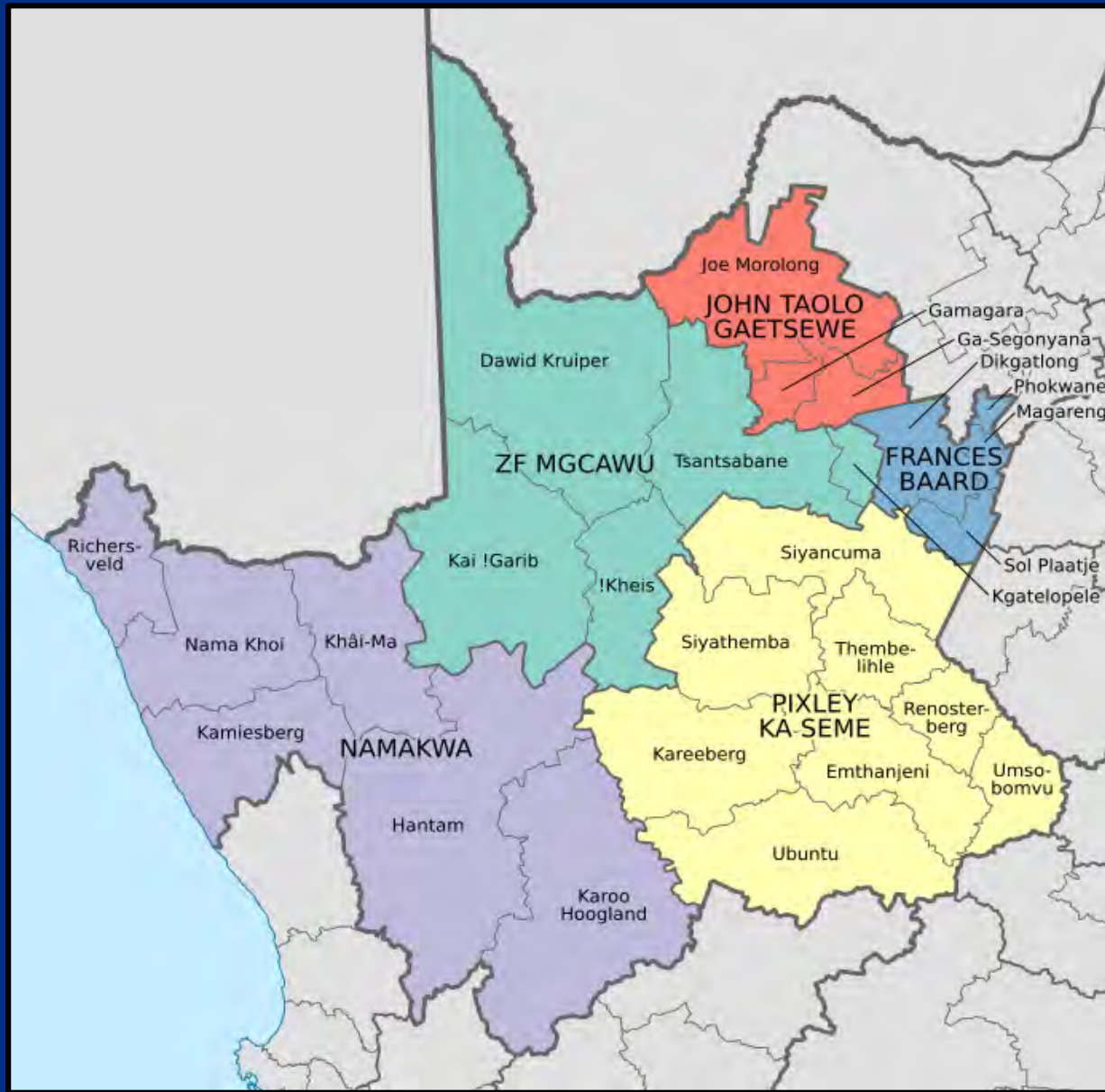
IST



Positioning ISTs in tourist guiding hierarchy



NORTHERN CAPE



NORTHERN CAPE KHOMANI SAN

Location of the Khomani Cultural Landscape



Khomani San



- individual who originates in a particular setting
- belong to an identifiable group
- tell and relate stories being told in a specific context



Adds another dimension

EXPERIENCE





NORTHERN CAPE PROVINCE



Pixley Ka Seme District Municipality
 - 'Meziwabantu' – welcome to “the home of the people.”



ZF Mgcawu District Municipality
 - We are “Bushmen” – respect, honesty, justice, fairness, care and process remain the cornerstones of our indigenous society.



Namakwa District Municipality
 - The home of the Khoekhoen and the Nama societies, for more than four centuries.



John Taolo Gaetsewe District Municipality
 - Our district represents a great legacy left behind by “struggle-icon”, J.T. Gaetswe.



Frances Baard District Municipality
 - Our heritage is steeped in greatness, made possible by Sol Plaatjes and Robert Sobukwe.



Frances Baard District Municipality
 - Our heritage is steeped in greatness, made possible by Sol Plaatjes and Robert Sobukwe.



Namakwa District Municipality
 - From the “malmokkie”, Namakwaland flowers, to herding sheep and baking miltart, we represent the authenticity and integrity of the province.



ZF Mgcawu District Municipality
 - We are proud of our social identity and cultural traditions as “Basters”, dating back to the 18th century in southern Africa.



Pixley Ka Seme District Municipality
 - Our stories lie in the cultivation of the arid landscape through wine production and farming.

Draft regulations for Tourist Guides:

If an individual operates as a tourist guide but has not met the specific requirements with regards to training, accreditation and registration as a tourist guide then they are officially in **contravention** of the Tourism Act 3 of 2014.

Tourism Act 3 of 2014: PREAMBLE

And since **transformation** is vital to ensure the sustainable growth and development of the tourism sector.

And since ...environment that is conducive to the sustainable growth, development and transformation of tourism



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- Roles and responsibilities uniquely compiled for a **“HERITAGE GUIDE”** - our Culture Guide
- When dealing with isolated communities (ISTs) more emphasis on tourist guide’s abilities to adhere to **heritage and cultural identities**
- Need to set the principle tourists need to follow in terms of **authenticity, cultural sensitivity and behavioural attributes**
- Unlike Adventure and Nature guide, the Heritage guide needs to balance between:

General tourism

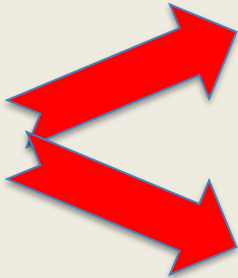
Experience

Resource management

And adopt a collective approach to including the tourist, the environment and the community in the overall tourist narrative .

CULTURE GUIDE RESPONSIBILITIES

SPHERE 1

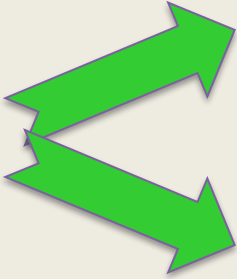


Organiser

Entertainer



SPHERE 2

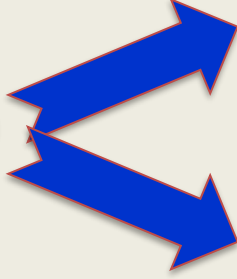


Group leader

Teacher



SPHERE 3



Motivator leader

Interpreter



CULTURE TOURIST GUIDE:

Compulsory:

| | |
|--------------|--|
| ID 335802 | Conduct a tourist guided cultural experience, NQF Level 4, 12 credits. |
|--------------|--|

Additional Unit Standards:

| | |
|---------------|---|
| ID 119869: | Demonstrate knowledge of Iron Age archaeology, Level 4, 10 Credits. |
|---------------|---|

| | |
|---------------|--|
| ID 119870: | Research a Southern African archaeological site from published and unpublished material, Level 4, 6 Credits. |
|---------------|--|

| | |
|---------------|--|
| ID 119877: | Demonstrate knowledge of Stone Age archaeology, Level 4, 10 Credits. |
|---------------|--|

| | |
|---------------|--|
| ID 262305: | Plan and implement minimum environmental impact practices, Level 4, 5 Credits. |
|---------------|--|

| | |
|---------------|---|
| ID 335803: | Research and plan a guided experience at a prominent tourism site, Level 4, 5 Credits |
|---------------|---|

| | |
|---------------|--|
| ID 262317: | Lead participants through an outdoor recreation and adventure activity, Level 4, 10 Credits. |
|---------------|--|

| | |
|---------------|--|
| ID 262320: | Manage and organise groups, Level 4, 10 Credits. |
|---------------|--|

**Eight culture
tourist guide
unit standards**



Additional culture guide unit standard – IST

CULTURE TOURIST GUIDE:

Additional Unit Standards:

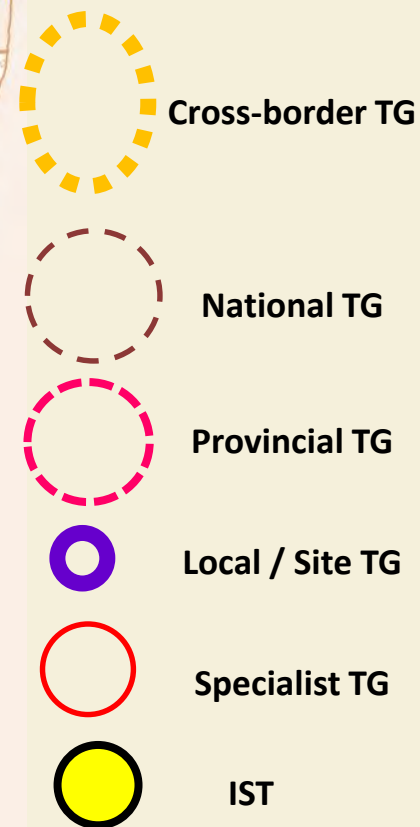
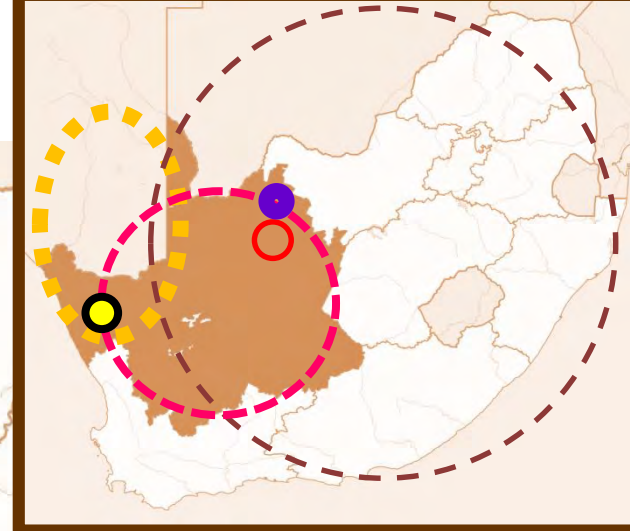
**New Unit
Standard**

**Facilitate the IST, Level 4, 10
Credits.**

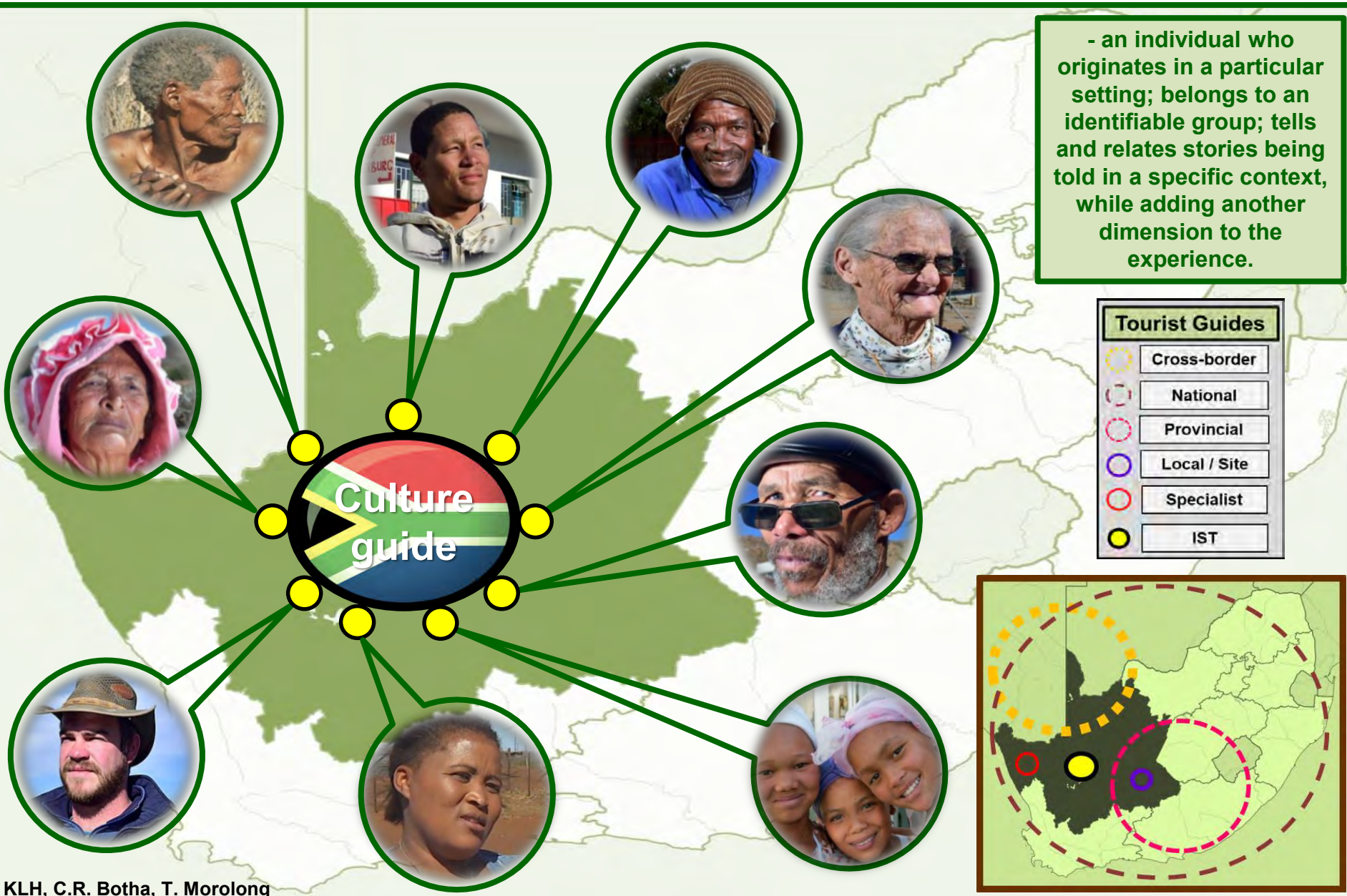


- facilitate the **inclusion of the IST** in the tourism offering
- made aware of the **sensitive** and possible **sacred nature** of the encounter with the IST
- conservator in ensuring that the IST's **landscape is preserved** and not damaged
- mediate between the IST and the tourist group as an **intercultural communicator**
- comply and execute the **payment** of the IST according to predetermined fees
- cultural tourist guide becomes a **co-creator** of the IST experience.

THE INDIGENOUS STORY TELLER: THE NORTHERN CAPE



THE INDIGENOUS STORY TELLER (IST): THE NORTHERN CAPE AS A CASE STUDY



- an individual who originates in a particular setting; belongs to an identifiable group; tells and relates stories being told in a specific context, while adding another dimension to the experience.

| Tourist Guides | |
|----------------|--------------|
| | Cross-border |
| | National |
| | Provincial |
| | Local / Site |
| | Specialist |
| | IST |



Thank you!

Professor Karen Harris
Mr CR Botha
Ms Tiffaney Morolong



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