



tourism

Department:
Tourism
REPUBLIC OF SOUTH AFRICA

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

**DEPARTMENT OF HISTORICAL AND
HERITAGE STUDIES
UNIVERSITY OF PRETORIA**

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List of definitions and key concepts

ACCREDITATION – the authority or sanction given to someone or something by an official body when the recognised and accepted standards are met.

COOPERATION – an action or process of working together towards the same end.

COLLABORATION – an action of working together to produce something or achieve similar objectives.

CULTURE GUIDE - a person that conducts extensive tours with an emphasis on cultural wealth, both to enlighten and entertain international and local visitors as well as informing them of the different aspects of that particular cultural area.

DOMESTIC TOURISM – tourism that takes place between and within regions of a particular country.

HERITAGE – the evidence and/or features of the past belonging to a particular society, such as historical sites, cultural traditions and languages, as well as the unspoilt natural environment, considered collectively as the inheritance of present or modern day society.

INDIGENOUS – originating or occurring naturally in a particular setting.

INDIGENOUS COMMUNITIES – also known as first, aboriginal or native peoples. They are ethnic groups that have a historical continuity with pre-invasion and pre-colonial societies that developed on their territories, whereby considering themselves distinct from other sectors of the society now prevailing in these territories or parts thereof; these communities usually form at present non-dominant sectors of society and are determined to preserve, develop and transmit to future generations their ancestral territories and ethnic identity as the basis of their continued existence as peoples, in accordance with their own cultural patterns, social institutions and legal systems; these communities are generally protected by international and national legislation as having a set of specific rights based on their linguistic and historical ties to a particular context.

INTERNATIONAL TOURISM – travel which involves leaving the borders of one country to enter another country.

INTERPRETATION – the action of explaining the meaning of something or an educational activity aimed at revealing the means and relationships to people about places that they visit and the things that they can see and do there.

LEGISLATION – laws which are considered collectively or the process of making or enacting laws.

NATURE GUIDE - a person that interprets the natural wealth of a site or province to a group of international or local visitors and educates and informs them of the different aspects of that particular natural area.

NON-GOVERNMENTAL ORGANISATION – non-profit organisation that operates independently of any government system.

POLICY – a course or principle of action adopted and proposed by an organisation or individual.

PROFESSIONAL – a person formally certified by a professional body of belonging to a specific profession by virtue of having completed a required course of studies and/or practice, and whose competence can usually be measured against an established set of standards.

QUALIFICATION – a pass of an examination or an official completion of a course, especially one conferring status as a recognised practitioner.

REGULATIONS – a rule or directive made and maintained by an authority; the action or process of regulating or being regulated.

SIMPLIFICATION – the process of making something simpler or easier to do or understand.

SKILL(S) – the ability to do something well or to have expertise in performing a certain task.

STANDARDISATION – the process of making something conform to a specific standard.

STANDARDS – a level of quality or something which is used as a measure or benchmark.

STORY TELLER – an individual who tells an applicable story within a specific context (often referred to as a narrator or teller of tales).

STORYTELLING – the social and cultural activity of sharing stories, generally accompanied by improvisation, theatrics and embellishment.

TOURISM – the movement of tourists to places outside of their home context for less than one year, for reasons of recreation, leisure or business.

TOURIST – a person who travels away from their home and stays away for at least one night (more than 24 hours) at their destination and they may travel for different purposes including business, leisure and exploration; types of tourists could include domestic, regional or international tourists.

TOURIST EXPERIENCE – a set of activities in which individuals engage on their own personal terms, such as pleasant and memorable places, allowing each tourist to build his/her own memory so as to satisfy a wide range of personal needs, from pleasure to a search for value, meaning and uniqueness within a specific setting.

TOURIST GUIDE – a person who has attained a tourist guiding qualification, according to legislative requirements, and who guides and informs travellers in the regions in which they operate; various levels of tourist guiding are present in South Africa:

- **NATIONAL GUIDE** - a tourist guide who is licensed to operate at a national level.
- **PROVINCIAL GUIDE** - a tourist guide who is licensed to operate within certain provinces.
- **REGIONAL GUIDE** - a tourist guide who is licensed to operate within certain regions.
- **SITE GUIDE** – Conducts short localised tours with a specific emphasis on the tourist attractions (cultural, natural or adventure) at a specific site. Guides may work at one specific site or may be qualified for a number of different sites.

TOURIST GUIDE ASSOCIATIONS – organisations or institutions providing training services and/ or facilities for potential tourist guides. These associations help to organise and regulate nature, culture and adventure tourist guides in South Africa. Associations are established to professionalise tourist guiding accreditation and industry training, while promoting co-operation between tourist guides and tourism authorities.

TOURIST GUIDE LEGISLATION – the main legislative document guiding tourism in South Africa (Tourism Act 3 of 2014); this legislative document outlines activities, regulates performance, proposes guidelines, defines powers and functions in accordance with national policy. This document is the law and is enacted by government structures and regulations.

TRAINER – a qualified instructor who has met the requirements of the National Qualifications Framework in order to qualify as a facilitator for a specific course.

TRAINING – the action of teaching a particular skill or type of behaviour.

WORLD HERITAGE SITE – a natural or man-made site, area, or structure recognized as being of outstanding international importance and therefore as deserving of special protection; sites are nominated to and designated by the World Heritage Convention (an agency of UNESCO).

List of acronyms and abbreviation

DHHS	Department of Historical and Heritage Studies
GDP	Gross Domestic Profit
HKTA	Hong Kong Tourist Association
HARTCO	Hong Kong Association of Registered Tour Co-ordinators
IST	Indigenous Story Teller
MGTO	Macau Government Tourism Office
NDT	National Department of Tourism
NGO	Non-governmental organisation
SAN Parks	South African National Parks
TFPD	Transfrontier Park Destinations
TGAS	Tourist Guide Accreditation System (Hong Kong)
TIC	Travel industry Council of Hong Kong
UNESCO	United Nations Educational Scientific and Cultural Organisation
UP	University of Pretoria
USA	United States of America

SECTION 1: BACKGROUND AND CONTEXT OF THE STUDY

1.1) Introduction

In recent years storytelling has gained increasing attention as a global marketing trend and development tool in the tourism industry. Studies have shown that a “real” or “fictive” story associated with a destination or its peoples has the distinct ability to give the specific area an advantage over its competitors, while still simultaneously providing the tourist with a more valuable and “unique” experience.¹ This essentially means marketing domestic and international tourist destinations as “storyscapes” which creates a “commercial environment” for stories to be narrated, co-produced, shaped and transformed. It occurs through the interaction between all stakeholders, including story tellers, tourist guides and tourists. This process and newly found interest in storytelling as an essential tool, has allowed destinations (and their peoples) to more competitively compete within the “experience economy” of the tourism industry. This capitalises on the tourist’s adherent need for a more authentic story behind the tourism product, along with the tourist’s interest of how this “unique” story was acquired, created and then ultimately conveyed in an understandable and meaningful way.² It allows tourists to basically become “co-producers” of their own memorable experience through their own personal interactions with tangible and intangible objects within a specific setting.³

Under the directive of the National Department of Tourism (NDT), the Department of Historical and Heritage Studies (DHHS) within the University of Pretoria (UP) was tasked to explore the viability and practicality of considering and incorporating the “Indigenous Story Teller” (IST) into the wider tourist guiding sector of South Africa. This could entail the creation of a new tourist guiding classification to add to the established three levels of tourist guiding already regulated and monitored within the

¹ Nordic Innovation Centre, *Storytelling and destination development*, p. 1.

² A. Chronis, ‘Constructing heritage at the Gettysburg Storyscape’, *Annals of Tourism Research* 32 (2), 2005, pp. 389-406; L. Eskilsson & E. Hoghdahl, ‘Cultural heritage across border? – Framing and challenging the Snapphane Story in southern Sweden’, *Scandinavian Journal of Hospitality and Tourism* 9 (1), 2009, 65-80; L. Mossberg, ‘Marketing approach to the tourist experience’, *Scandinavian Journal of Hospitality and Tourism* 7 (1), 2007, pp. 59-74; L. Mossberg, ‘Extraordinary experiences through storytelling’, *Scandinavian Journal of Hospitality and Tourism* 8 (3), 2008, pp. 195-210.

³ B. Weiler & R. Black, ‘The changing face of the tour guide: One-way communicator to choreographer to co-creator of the tourist experience’, *Tourism Recreation Research* 40 (3), 2015, pp. 364-378.

country.⁴ This was the outcome of a previous Research Report conducted by the DHHS in 2017-2018 entitled: *A Policy Review of the Tourist Guiding Sector in South Africa*.⁵

This current Research Report will also highlight, analyse, and evaluate various sub-themes to be associated with IST's. These include the specific roles and responsibilities pertaining to the development of such a "guide"; as well as how international best practice examples from the global North and South can be used to benchmark a storytelling framework to further develop IST's in the broader tourism market. Based on these findings, knowledge gaps will be addressed and recommendations will be made to promote the concept of IST's beyond the Northern Cape case study which is used for this Research Report.

1.2) Background and context of the study

Over the past four centuries, tourism has transformed from an essentially elitist and service-based industry to one that is more inclusive and pre-dominantly experience-based.⁶ According to P. Alapuramen "experience-based logic" has been dramatically transforming the tourism industry since the 1990s.⁷ This latter development intensified as the tourism industry evolved, and subsequently shifted away from being a traditional mass consumer service to a vibrant alternative and niche experience-based industry.⁸ However, this drastic transformation, which is well documented, has left tourism enterprises (both public and private) in dire need to reformulate, sustainably develop and implement new novel and "authentic" ways in which to operate. Thus industry and companies have embarked on schemes to create deeper and more meaningful tourist experiences and narratives for visiting tourists (both international and domestic). From here the notion of including indigenous communities within the

⁴ Government Gazette, No. 39922, *Department of Tourism, Notice 224 of 2016: Tourism Act, Act 3 of 2014, Publication of Draft Regulations for Tourist Guiding for Public Comments*. 15 April 2016.

⁵ University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, 2018.

⁶ B. Weiler and R. Black, *Tour guiding research: Insights, issues and implications*, p. 116.

⁷ P. Alapuramen, 'Storytelling in experience creation: Case Kaisus Lapland', Bachelor of Hospitality Management thesis. Lapland University of Applied Sciences, Rovaniemi, 2015, p. i.

⁸ C. Cooper, *Essentials of Tourism*, p. 6; B. Weiler and R. Black, 'The Changing Face of the Tour Guide: One-way Communicator to Choreographer to Co-Creator of the Tourist Experience', *Tourism Recreation Research* 40 (3), 2015, p. 1.

tourism industry was explored, but with mixed results to date. These range from positive outcomes - such as economic upliftment; employment; and poverty reduction; to negative impacts - that include concerns over disappearing “uniqueness” and authenticity; commoditization of culture; and disruptions to the delicate socio-political structure generally inherent within these indigenous communities.⁹

The notion of including indigenous communities within the tourist guiding domain was highlighted in the research commissioned by NDT and completed by DHHS at UP in 2017-2018.¹⁰ One of the recommendations in the Report entitled “A policy review of the tourist guiding sector in South Africa” was the introduction of what the Report termed an “Indigenous Story Teller (IST)” which it argued:

would extend the tourism domain so as to be more inclusive of community members – particularly from previously disadvantaged communities. This local voice, with inherent knowledge, could enhance the authenticity of the tourist experience and contribute to the transformation of the sector. It could also encompass the inclusion of indigenous knowledge in the very broadest sense adding to the uniqueness and genuineness of the tourist’s experience.¹¹

The Report (2017) pointed out that incorporating the authentic stories of individuals from these indigenous communities and to allow them to form part of the tourist guiding system has yet to be fully explored academically or in practice. It stated that “further research would be necessary to develop a strategy to engage with and monitor the inclusion of ISTs”.¹² It also pointed out that “besides developing a procedure to incorporate these community voices into the tourist experience, the relationship with the tourist guide and tourist would need to be addressed”.¹³ Thus under the directive of NDT, the UP’s DHHS has suggested and offered to develop such a strategy for the inclusion of the IST within the tourist guiding domain, by possibly creating mechanisms

⁹ R. Butler & T. Hinch, *Tourism and indigenous peoples: Issues and implications*, pp. 319-330.

¹⁰ University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, 2018, pp. 174-186.

¹¹ University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, 2018, p. 204.

¹² University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, 2018, p. 205.

¹³ University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, 2018, p. 205.

of how to include the IST in the broader tourist guiding sector making it a viable option within the tourist experience. It is envisaged that ISTs will form part of the established three-tiered hierarchy of tourist guides in South Africa.

This pilot endeavour was explored by using the Northern Cape Province as a test case study. The Northern Cape in this specific instance was chosen for its diverse and unique cultural landscape, as well as its economic situation. It is the largest of the South African provinces, yet is currently the most sparsely populated with only just over 2% of the country's total population and contributes about the same to the Gross Domestic Product (GDP).¹⁴ Its cultural diversity is reflected in the languages spoken which include Afrikaans, Tswana, Xhosa, English and Sotho as well as a number of other indigenous languages such as Khwe, Nama and Nlu. Just on half of the population is black African, with 40% designated as coloured, 7% white and 0.7% Asian.¹⁵ It spans over five notable districts namely the:

- Namakwa;
- Pixley Ka Seme;
- ZF Mgcawu (formerly Siyanda);
- John Taolo Gaetsewe; and
- Francis Baard districts.¹⁶ (See Map 1)

¹⁴ Real Economic Bulletin, 2016, 'Provincial review: Northern Cape province', https://www.tips.org.za/images/The_REB_Provincial_Review_2016_Northern_Cape.pdf, access: June 2018.

¹⁵ J. Young, 2017, 'A regional overview of the Northern Cape', <https://www.globalafricanetwork.com/2017/07/06/company-news/a-regional-overview-of-the-northern-cape/>, access: June 2018.

¹⁶ J.H. Loots, *Tourism info pages*, pp. 207-246.

Map 1: Northern Cape districts and local municipalities¹⁷



1.3) Rationale of the study

As mentioned, the South African tourist guiding sector is regulated in such a way that tourist guides are categorized into a hierarchy for accreditation purposes, be it on a national, provincial or site/local level. While this system facilitates the regulation and training of tourist guides in order to maintain certain standards within the expansive sector, it currently does not allow for the accommodation of individuals who do not meet these minimum entry requirements. It therefore remains an industry that can be perceived of as exclusionist and therefore in a sense obstructs the possible multiplier effects in terms of the economy. This Research Report will take into consideration how the tourist guiding sector can be more inclusive of the formally disadvantaged, fringe or marginalised and those who are not accredited under current legislative

¹⁷ Municipalities of South Africa, 2012, <<https://municipalities.co.za/provinces/view/7/northern-cape>>, access: June 2018.

requirements.¹⁸ It will specifically explore “grassroots” level mechanisms through which the tourist guiding system can align with the wide range and richness of indigenous communities in a unique manner, but at the same take cognisance of ways which do not tamper or influence the nature and uniqueness of the authentic voice(s). It will also keep in mind the legal requirements and regulations pertaining to the tourist guide.

1.4) Problem statement

As indicated, the tourism industry is often perceived to be overwhelmingly elitist in participation, top-down in management, Eurocentric in composition and demographically untransformed, particularly when considering the participation – or lack thereof - of indigenous peoples and communities. This Research Report will create a strategy for economic and socio-cultural inclusion by endeavouring to create a manner in which the IST – in the broader sense – can be accommodated in the tourism offerings. Given South Africa’s rich and diverse cultural make-up, it is believed that this could better showcase and open up new experiences in the tourism offering. There also exists the possibility of a possible mechanism whereby these indigenous voices can be included.

1.5) Purpose of the study

Thus the purpose of this Research Report will be to investigate possible methodologies to formulate a strategy and concept model to develop a possible inclusion programme for indigenous communities. Using the above-mentioned diverse cultural landscape of the Northern Cape province as a case study, a programme or model will be devised to include individuals in the tourist guiding domain as ISTs. Besides developing a method/model/procedure to incorporate, facilitate and monitor the inclusion of ISTs, the Report will also aim to understand the role local voices play within the tourist experience; how indigenous storytelling can contribute to the overall demand and supply cycle; as well as understand the relationship between tourism, tourist guides and indigenous communities. The creation of ISTs will therefore support

¹⁸ *Tourism Act, Act 3 of 2014.*

a mutually beneficial and transformed tourist guiding environment, open to the sharing of inherent and often unique knowledge within the broader tourism domain.

1.6) Research questions

Creating and understanding inclusion and indigenous participation within the tourist guiding domain raises a multitude of research questions that include – but are not limited to the following:¹⁹

- Consider what the discrepancies within the categorization of tourist guides in South Africa are and whether they are surmountable?
- What are the shortfalls in terms of universal accessibility in the tourist guiding sector?
- Determine to what extent the minimum requirements to become a tourist guide in South Africa, limit or exclude the participation of rurally located communities?
- Assess what the training needs are for tourist guides in South Africa, and consider to what extent they align with the various transformational policies?
- Is the tourist guiding sector flexible as regards to the inclusion of untrained or unaccredited individuals and/ or groups?
- What models or mechanisms can be gleaned and / or devised to assess the nature and efficiency of indigenous community involvement within the tourism domain?
- How are indigenous communities represented within the tourism realm?
- To what extent do / can authentic local voices play a role within the unique tourist experience?
- Is there a real need for IST in the tourism experience?
- How will ISTs be able to relay their authentic stories to visiting tourists within the parameters of the current tourist guiding structures?
- Will ISTs promote oral history, intangible heritage and narrative development within a region such as the Northern Cape?
- What non-literal skilling programmes or systems exist and can they be adapted to be an effective mechanism to consider on a broader national level?
- What are the possibilities of devising a model of “soft” skilling and competency programme for indigenous communities
- Would such a programme not tamper with the authenticity of the IST and therefore be counter-productive?

¹⁹ While numerous issues are flagged they are not necessarily all addressed.

- Will the recognition of ISTs enhance the ever-evolving diverse nature of the tourism industry of South Africa and will they make a difference to the economy at both a local and a national level?
- What will the relationship be between the IST, registered tourist guide (site/provincial) and visiting tourists to the specific area?
- If a “soft” skilling or competency course is considered viable how will it be implemented and how will the ISTs become part of the tourist guiding value chain?
- What are the financial and legal implications of this possible addition to the tourist experience?

1.7) Objectives of the study

The objectives of the study include the following:

- To elaborate on the linkages between tourist guiding, storytelling and indigenous communities;
- To clearly delineate between the categories of tourist guiding within a South African context (established and envisioned);
- To conduct research on best practice examples in countries with established indigenous story tellers and or non-literal skilling programmes;
- To formulate a framework for exploring indigenous oral history, intangible heritage, and narrative development;
- To emphasize the need for indigenous communities to be part of the tourism realm, in line with the transformation commitments set out within the Tourism Act 3 of 2014;
- To consider the flexibility of the tourist guiding sector, when considering inclusive measures of previously disadvantaged, fringe or marginalised communities;
- To develop a skilling programme for the inclusion of community voices within the tourism domain, using the diversity of the Northern Cape as a case study;
- To address the potential, position and sustainable development of ISTs within the tourist guiding sector in South Africa.

SECTION 2: RESEARCH METHODOLOGY

2.1) Literature survey

In line with the above section, a select review of primary and secondary literature based on storytelling, tourist guiding and indigenous communities was conducted. Primary data generally provides the direct or first-hand evidence about a person, object, event or a work of art.²⁰ Primary data for this Research Report was gathered from fieldwork, cultural heritage site visits and interviews (using open-ended questionnaires – see *Annexure 1*) with key stakeholders in their professional capacities within the Northern Cape tourism domain. Secondary information on the other hand is essentially that which interprets, describes, analyses, summarises and processes primary data.²¹ Secondary information used included international, continental and national publications which consist of peer-reviewed scholarly journals and other applicable literature; popular media outputs; as well as accredited online platforms.

2.2) Data collection

A case study-based qualitative research methodology was chosen for this Research Report. This research approach entails open-ended questions and interviews with individuals in their professional capacity within a selected area (with clearly defined parameters) along with the extensive use of secondary information. Key stakeholders identified for interviews included government officials, provincial representatives (Northern Cape), site managers, heritage practitioners, cultural experts, tourism experts, tourist guides as well as specific community leaders and/or members.

There are multiple understandings and definitions of a “case study”. In its most simplistic form, a case study can be defined as, “a systematic inquiry into an event or a set of related events which aim to describe and explain the phenomenon of interest”.²² While, as a collective, the concept can be described as:

an empirical enquiry that investigates a contemporary phenomenon within its real-life context. When the boundaries between phenomenon and

²⁰ Ithaca College Library, n.d., <<http://www.ithaca.edu>>, access: May 2018.

²¹ Ithaca College Library, n.d., <<http://www.ithaca.edu>>, access: May 2018.

²² D.M. Zucker, ‘How to do case study research’, *Teaching research methods in the Humanities and Social Sciences* 2 (1), 2009, p. 12.

context are not clearly evident and in which multiple sources of evidence are used [or analysed].²³

A qualitative research method can be defined as:

primary exploratory research used to gain an understanding of underlying reasons, opinions, and motivations in an attempt to develop ideas or a hypothesis for potential research (e.g. focus groups, open-ended interviews, participation and observations).²⁴

The objective of this selected research approach was to gain an understanding of prevalent trends in thought and opinion, by providing insight into the setting of a problem, whereby generating ideas for further qualitative research. Although qualitative case study data is unstructured and non-statistical, it effectively allows for the explanatory and investigative development of initial understanding, while providing a sound base for further decision-making in the specific field of knowledge. In essence, the interviews explored a topic in detail to deepen the interviewers' knowledge on the applicable theme. Open-ended questions on the other hand refer to the openness of the interviewer to any and all relevant responses. In this scenario, there are no correct answers and the interviewee was not asked to select from a series of alternative choices. Interviewing, discussion and open-ended questions are generally used to discover new information, expand existing understanding, and provide the perspective of an individual without any external interference.²⁵ It is also important to highlight that this Research Report does not include quantitative research methods, as the primary data gathered was not transformed into numerical data for usable statistics.

2.3) Data analysis

In order to clearly define, position and ensure the sustainable use and development of ISTs across South Africa, the nature of successful as well as unsuccessful international best practice examples will be considered. Available examples from the global North and global South will be assessed for their applicability, viability, sustainability and transferability into the mentioned South African case study. By

²³ R.K. Yin, *Applications of case study research*, p. 23.

²⁴ Snap Surveys, n.d., <<http://www.sapsurveys.com>>, access: May 2018.

²⁵ Snap Surveys, n.d., <<http://www.sapsurveys.com>>, access: May 2018.

considering these trends and processes it will assist in developing a strategy for the inclusion and participation of ISTs in the broader tourism realm of tourist guiding.

2.4) Ethical aspects

In accordance with UP's ethics policy, the Research Proposal was submitted to the Postgraduate Research and Ethics Committees of the Faculty of Humanities for approval (*see Annexure 2*). These regulations require that the interviewees for the intended Research Report are provided with a Letter of Introduction and Informed Consent (*see Annexure 3*). This included a guarantee of confidentiality both in terms of the individual as well as his/her affiliation or position within the Research Report. This permission was granted.

SECTION 3: THEORY AND LITERATURE REVIEW

3.1) Theoretical background

Storytelling predates writing by centuries, if not millennia, and is inherent in all communities across the globe at a range of levels.²⁶ It is argued that people are by nature story tellers, it is in essence what makes them human. In this regard J. Chaitin states:

they tell narratives about their experiences and the meanings that these experiences have for their lives. All cultures and societies possess their own stories or narratives about their past and their present, and sometimes about their view of the future. These narratives include stories of greatness and heroism, or stories of periods characterized by victimhood and [or] suffering.²⁷

One of the key roles of tourist guides is their ability to interpret and mediate a site for the tourists. “Telling stories” is regarded as a means to do this and in so doing, enhances the tourist’s experience exponentially.²⁸ It is also common knowledge that storytelling is a vital characteristic or trait to have in “becoming” and “being” a well-rounded tourist guide.²⁹ The ability of the tourist guide to inform in an entertaining fashion and bridge the divide between the visitor from “outside” of the domain (the tourist) and the visited landscape (destination) remains pivotal to the binary tourist-tour guide experience. The story – narration, tale, chronicle or legend – shared by the tourist guide can be seen as the conduit between the tourist and the destination.

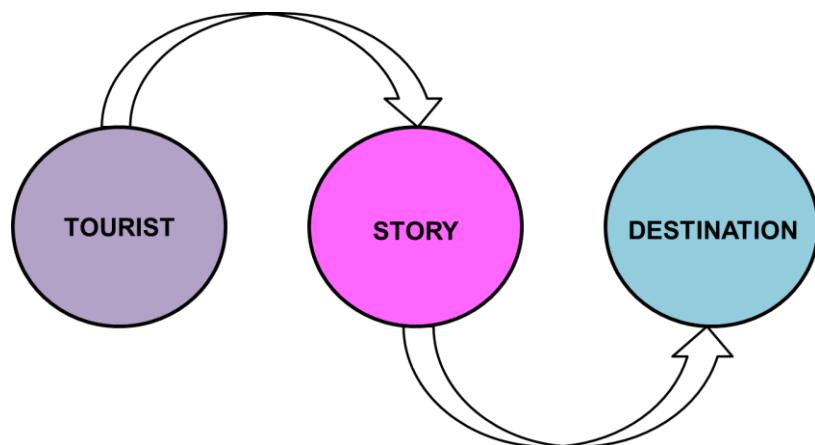
²⁶ K. Rodil & H. Winschiers-Theophilus, ‘Indigenous Storytelling in Namibia’, *Conference Paper - International Conference on Culture and Computing, 10-12 September 2007*, Kyoto, Japan.

²⁷ J. Chaitin, 2003, ‘Stories, narratives and storytelling’,
<<https://www.beyondintractability.org/narratives>>, access: June 2018.

²⁸ University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, 2018, pp. 42-47.

²⁹ L.M. van den Berg, ‘Tourist guiding legislation: South Africa, Australia and Canada in a comparative perspective’, Masters’ dissertation, University of Pretoria, 2016, p. 54; University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, pp. 40-47.

Figure 1: The story as a conduit between the tourist and the destination



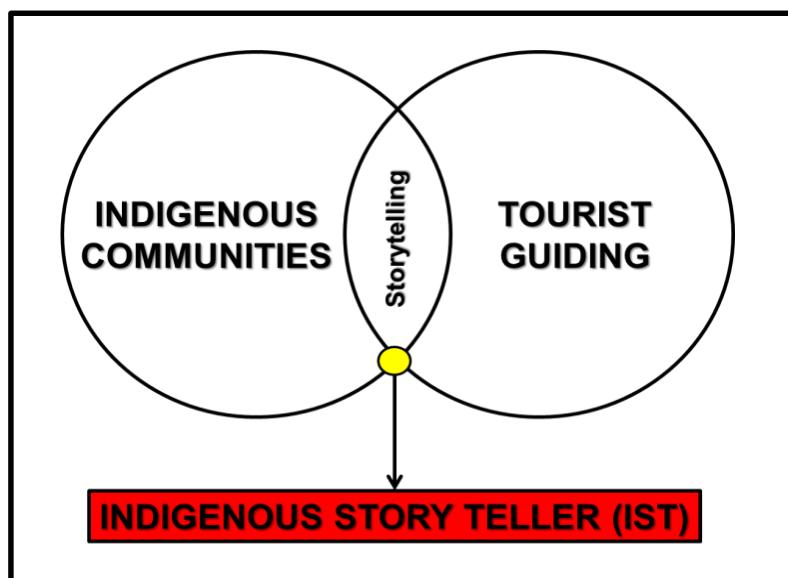
According to the article “Investigating the role of the indigenous tour guide” by J. Howard, R. Thwaites and B. Smith, indigenous peoples are described as being “actually part of the fabric of the site and thus interpret the value of the area within their own cultural context”.³⁰ They can do this by telling stories about the place, or about what they have experienced about the place, or what they recall others told them happened at the place. They therefore add another dimension to the sense of a place or destination by adding a narrative element which goes beyond what is merely observed, but what is heard and imagined. In the context of conservation it is also argued that indigenous story telling “fosters connections between indigenous peoples and their landscapes” as they are regarded as being full of “resonance, memory and wisdom”.³¹

Limited academic research exists that solely focuses on exploring the benefits indigenous storytelling might have on the guiding system of an area, region or country. However, in an attempt to de-construct and explore the flexibility of the three-tiered hierarchy of tourist guides within a South African context, “storytelling” is contextualized as a separate component or category within this Research Report. The formulation of the ISTs will be based on three interlinked components (see Figure 2).

³⁰ J. Howard, R. Thwaites and B. Smith, ‘Investigating the role of the indigenous tour guide’, *Journal of Tourism Studies* 12 (2), 2001, pp. 32-33.

³¹ A. Fernandez-Llamazares and M. Cabeza, ‘Recovering the potential of indigenous story telling for conservation practice’, *Conservation Letters* 11 (3), 2018, p. 1.

Figure 2: Components in creating ISTs



Fundamentally storytelling can be split into two loose standing concepts, namely the noun “story”, and the verb, the “telling” thereof. The first can be defined as,

a description of events and people that the writer or speaker invented in order to entertain people; an account, often spoken or dramatized, of what happened to somebody or of how something happened; [as well as] an account of past events or of how something has developed.³²

Thus in summary, a story is a narrative account of a real or imagined, event or events.³³ However, in the storytelling community, a story at its rudimental understanding is more generally agreed to be “a specific structure of narrative with a specific style and set of characters...which includes a sense of completeness”.³⁴ Alapuramen also states that through the sharing of these experiences we use stories to pass on accumulated beliefs, values and wisdom. Arguing that we essentially can also explain “how things are, why they are, [as well as] our purpose and role”.³⁵ Storytelling persists as a foundational “mode for teaching and learning”³⁶ for both indigenous and other communities.

³² A. S. Hornby, *Oxford Advanced Learners Dictionary: International Student’s Edition*, p. 1472.

³³ Eldrbarry, 2016, ‘What is storytelling?’, <https://www.eldrbarry.net/roos/st_defn.htm>, access: June 2018.

³⁴ International Storytelling Center, 2018, <<https://www.storytellingcenter.net/>>, access: June 2018.

³⁵ P. Alapuramen, ‘Storytelling in experience creation: Case Kaisus Lapland’, Bachelor of Hospitality Management thesis. Lapland University of Applied Sciences, Rovaniemi, 2015, pp. 20-22.

³⁶ A. Fernandez-Llamazares and M. Cabeza, ‘Recovering the potential of indigenous story telling for conservation practice’, *Conservation Letters* 11 (3), 2018, p. 1. A. Fernandez-Llamazares and M.

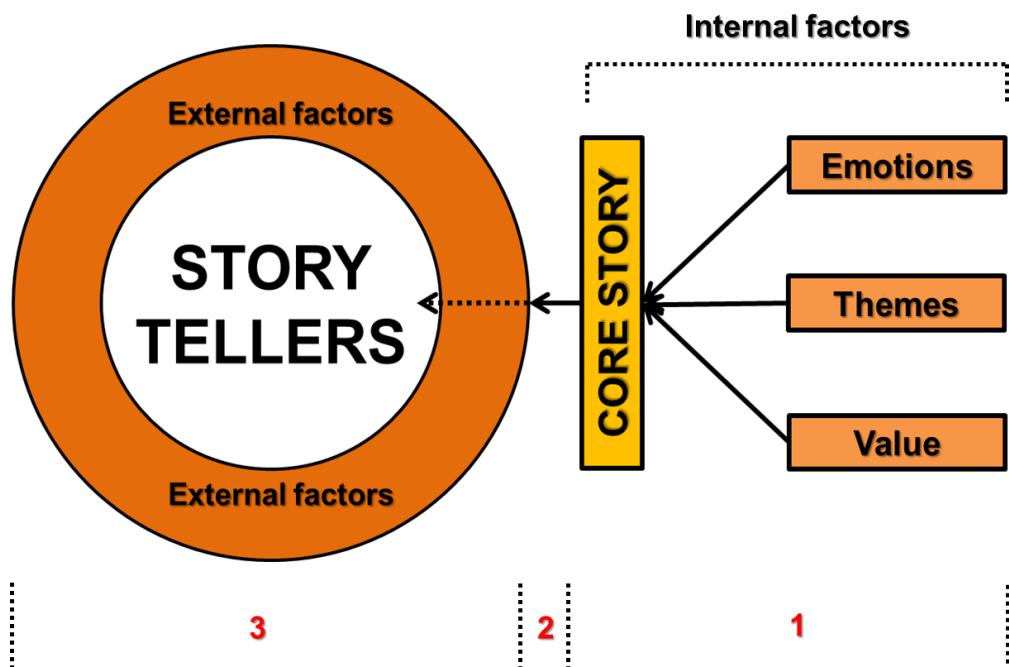
From this process of story formulation the concept of “storification”, as coined by A. Kalliomâki, and adapted by Alapuramen, was created. Stories in theory should then be perceived to be the foundation to memory and learning, as well as the building blocks to knowledge. According to these scholars the “storification” process is where stories and storytelling is systematically harnessed to create memorable experiences. The “storification” process model consist of three unique, yet, interlinked components that include:³⁷ (See Figure 3)

1. **Story identify** – whereby the focus is placed on finding the core of the story. This specific story then forms the base and leads the way for all further actions. It is important to note that this identified core is permanent, authentic and should be able to encapsulate the theme, emotions and values of the story teller. This element is most likely to be influenced by internal factors.
2. **Story stage** – presents how the “storification” process proceeds to use the permanent, but still adjustable core environment which supports stories, storytelling and the imagined image. This element is most likely to get influenced by external factors.
3. **Service story script** – stands for the creation of stories generated within the story teller domain. These stories, however, should in theory be connected to the core story. These stories are also malleable, considering and anticipating for the effect of changing elements, such as the diverse external factors generally surrounding the story teller. These external factors can possibly influence the internally located story teller and the relayed core story. Examples of external factors would be audience preferences, audience sizes and location of where the story will be told.

Cabeza, ‘Recovering the potential of indigenous story telling for conservation practice’, *Conservation Letters* 11 (3), 2018, p. 1.

³⁷ P. Alapuramen, ‘Storytelling in experience creation: Case Kaisus Lappland’, Bachelor of Hospitality Management thesis. Lapland University of Applied Sciences, Rovaniemi, 2015, pp. 20-22.

Figure 3: “Storification” process



The second concept of the “telling” of the story is, what the online platform “Eldrbarry”, describes as that which connects us with our “humanness” and links the “notions” of past, present and future by teaching us to anticipate the possible consequences of our actions.³⁸ “Tell” or “telling” can be defined as, “to give information to somebody by speaking or writing; [or] to express something in words”.³⁹ According to the International Storytelling Center in Tennessee in the United States of America (USA), “telling” in the broadest sense can be described as “the live, person-to-person oral or physical presentation of a story to an audience”.⁴⁰ This essentially means that the direct contact between the teller and listener happens when the story teller is mandating and directing a specific story to the listener.⁴¹

Taking the aforementioned into consideration, a teller’s role can then be described as to prepare and present the necessary language; vocalization; and physicality to effectively and efficiently communicate or portray the imagery of the story at hand.⁴² The listener’s role, on the other hand, is to actively create these vivid actions,

³⁸ Eldrbarry, 2016, <<https://www.eldrbarry.net>>, access: June 2018.

³⁹ A. S. Hornby, *Oxford Advanced Learners Dictionary: International Student’s Edition*, p. 1537.

⁴⁰ International Storytelling Center, 2018, <<https://www.storytellingcenter.net/>>, access: June 2018.

⁴¹ International Storytelling Center, 2018, <<https://www.storytellingcenter.net/>>, access: June 2018.

⁴² Eldrbarry, 2016, <<https://www.eldrbarry.net>>, access: June 2018.

characters, events and multi-sensory imagery internally.⁴³ Thus, the listener uses their own personal capacity generally affected by past experiences, beliefs and understanding to visualize the intended picture, be it approving or disapproving mentally. J. Ibanez *et al.*, explains very aptly that “the completed story [only] happens in the mind of the listener” and is “unique and personal for each individual”.⁴⁴

Thus, how this narrative develops in reality, must theoretically be explored within the understandings and workings of “storytelling” as an entity. According to *Merriam Webster*, storytelling in its most simplistic form can be defined as “the activity of telling or writing stories”, or as similarly defined in the *Oxford Advanced Learners Dictionary* the telling or writing of “stories about real or an imagined event(s)”.⁴⁵ However, in their attempt to conceptualize the “art form” as a collective, the International Storytelling Center has stated that at the core of storytelling,

is the art of using languages, vocalization and/or physical movement and gesture to reveal the elements and images of a story to a specific, live audience.⁴⁶

Thus in essence, there is a reliance on the audience (the listener or receiver) to further develop specific visual imagery and detail, to complete and/or co-create the story they have just heard and/or saw.

Generally storytelling as an entity can be described as the social and cultural activity of sharing stories sometimes with theatrics, improvisation or elaboration. Every culture in theory has their own narratives, legends or stories, usually conveyed and shared as a means through education, cultural preservation, entertainment, and instilling moral values (all of which form a real or imagined narrative point(s) of view). However, considering storytelling as a normative concept, it generally and for the purpose of further discussion within this Report, refers to oral storytelling and how an individual unfolds or discloses their narrative of a particular scenario. Oral storytelling in turn can be summarized, in the following ways: (See Table 1)

⁴³ Eldrbarry, 2016, <<https://www.eldrbarry.net>>, access: June 2018.

⁴⁴ J. Ibanez, R. Aylett & R. Ruiz-Rodarte, ‘Storytelling in virtual environments from a virtual guide perspective’, *Virtual Reality* 7 (1), 2003, pp. 30-42.

⁴⁵ Merriam-Webster, 2018, <<https://www.merriam-webster.com/>>, access: May 2018; A. S. Hornby, *Oxford Advanced Learners Dictionary: International Student’s Edition*, p. 1472.

⁴⁶ International Storytelling Center, 2018, <<https://www.storytellingcenter.net/>>, access: June 2018; Eldrbarry, 2016, <<https://www.eldrbarry.net>>, access: June 2018.

Table 1: Storytelling in practice⁴⁷

<p>1.</p> <p><u>Storytelling is a process, a medium for sharing, interpreting, offering the content and meaning of a story to an audience</u></p> <p>Storytelling is experiential and spontaneous, and thus a dynamic interaction between teller and listener. Storytelling is complex in theory and understanding. Storytelling emerges from the interaction and cooperative, coordinated efforts of the teller and audience.</p>
<p>2.</p> <p><u>Storytelling is by nature personal, interpretive and uniquely human</u></p> <p>Storytelling passes on the essence of who we are. Stories are a prime vehicle for assessing and interpreting events, experiences, and concepts from minor moments of daily life to the grand nature of the human condition. It is an intrinsic and basic form of human communication. More than any other form of communication, the feeling of stories is an essential and integral part of the human experience.</p>
<p>3.</p> <p><u>Storytelling is an interactive performance, to some an “art form”</u></p> <p>Direct interaction between the teller and listener is an essential element of the storytelling experience. An audience responds to the teller's words and actions. The teller uses this non-verbal feedback to immediately, spontaneously, and “improvisationally” adjust the tones, wording, and pace of the story to better meet the needs of the listener.</p>
<p>4.</p> <p><u>Storytelling is, by design, a co-creative process</u></p> <p>Listeners do not passively receive a story from the teller, as a viewer receives and records the content of a television programme or film. The teller provides no visual images, no stage set, and generally, no costumes related to story characters or historic period. Listeners create these images based on the performer's telling and on their own thought-process.</p>

⁴⁷ Eldrbarry, 2016, <<https://www.eldrbarry.net>>, access: June 2018.

3.2) Literature review

The research design involved the analysis of primary data as well as secondary information from literature written by experts in the field; scholarly journals which have been peer-reviewed for academic purposes; governmental research projects; as well as accredited online sources. Primary data provides the direct or first-hand evidence about a person, object, event or a work of art⁴⁸ and for the purpose of this Research Report included historical and legal documents, industry reports, observations, as well as testimonies gathered from excursions and fieldwork in the Northern Cape province. Secondary information on the other hand essentially describes, summarises and processes primary data. These secondary sources therefore discuss or evaluate someone else's original research. When reviewing existing literature, it is useful to provide an overview of what (content) has been written and, more importantly, how (method) the data or information was gathered, analysed and/or interpreted in a particular context.⁴⁹

The body of academic literature based on tourist guiding and storytelling is growing internationally. However, relevant literature based on the idea of considering indigenous storytellers as tourist guides, is relatively limited particularly within a global South context. Although the African continent is considered by many scholars as the "cradle of humankind" and "storytelling" remains integral to the continent, surprisingly few publications have focussed specifically on "African storytelling". The theme of "indigenous storytelling" appears to be mostly explored within a global North context, specifically highlighting the extensive research done on Aboriginal people (Australia); Maori's (New Zealand); Native Americans and Native Alaskans (USA); as well as First Peoples or Native Canadians (Canada). In terms of southern Africa there are some studies that consider specific communities and storytelling in different contexts. This literature review, however, considers a wide range of texts particularly pertaining to the international tourist guiding environment, indigenous storytelling in its broadest sense, tourist experiences, as well as the Northern Cape province of South Africa.

⁴⁸ Ithaca College Library, n.d., <<http://www.ithaca.edu>>, access: March 2017.

⁴⁹ L.M. van den Berg, 'Tourist guiding legislation: South Africa, Australia and Canada in a comparative perspective', Master's dissertation, University of Pretoria, Pretoria, p. 14.

Indigenous tourist guiding environment

Although research on the phenomenon of tourist guiding remains scarce and fragmented on an international, as well as national level, some key publications do exist on this topic. Many scholars regard the seminal work by E. Cohen entitled “The tourist guide: The origins, structure and dynamics of a role” as one of the first formal publications on the theme of tourist guiding, specifically approached from a touristic point of view. The article published in the mid-1980s describes and discusses some of the initial key roles of a tourist guide be they a “pathfinder, mentor, leader, mediator, animator and/or tour leader”.⁵⁰ In this renowned publication these mentioned key roles are evaluated according to their “instrumental, social, “interactionary” as well as communicative” characteristics and principles, within “inner and outer” directed tourism spheres, formulated and deployed by Cohen. The article also most importantly considers the dynamics of how traditional or “original” tourist guides evolved, transformed and transitioned to become “professional”, modern or contemporary tourist guides. Cohen states that this transition is most apparent when the tourist guide’s roles shifted from being instrumental, to being a communicative component on tours, beginning with when the tourism industry started becoming an “experience economy” in the 1950s. Arguing initially that traditional tourist guides had to “produce attractions” in “marginal regions” (referring here to various global South case studies used including Kiribati, Thailand and Nepal), whereas they now have to “reproduce the attractions in the central regions of the tourism system”.⁵¹

In contrast to Cohen’s findings, another early tourist guiding publication by J.C. Holloway, “The guided tour: A sociological approach” in turn presents an exploratory analysis on the “working relationships” between “guides, drivers and their passengers [tourists]”. In this publication it is suggested that this key interaction between tourist guides and tourists has yet be institutionalised (like other components of the tourism industry) and remains fairly open to tourists and more importantly tourist guides for interpretation. Holloway argues that the subsequent roles and responsibilities of tourist guides involves and presents various subsidiary and conflicting sub-roles, where the “information-giving factor” is naturally emphasized by guides on tour, in their search

⁵⁰ E. Cohen, ‘The tourist guide: The origins, structure and dynamics of a role’, *Annals of Tourism Research* 12 (1), 1985, pp. 5-29.

⁵¹ E. Cohen, ‘The tourist guide: The origins, structure and dynamics of a role’, *Annals of Tourism Research* 12 (1), 1985, pp. 5-29.

for “professional status”. Holloway also specifically states that from observation and interviews, guides on tour develop “manipulative and dramaturgical skills” to satisfy a passenger’s quest for “unique tourist experiences”. Arguing that by designating guides as mediators and “cultural brokers” merely dilutes the “contrived and artificial relationship” between tourists and their “hosts”.⁵² Emphasis in the article is also placed on the tourist guide’s acting and teaching abilities, thus being assigned the responsibility of bringing “alive some particular feature or characteristic of a site”, which ultimately will significantly contribute to the success of the guided tour.⁵³

In one of the more recent publication *Tour guiding research: Insights, issues and implications*, B. Weiler and R. Black, who have inadvertently become experts in the tourist guiding domain with various key publications (particularly in a global North setting), present an in-depth analysis on the modern tourist guiding environment. They focus particular attention on the historical, political and practical contexts that surrounds tourist guiding research and scholarship to date. They argue that although “everyone” is familiar with the persona of a tourist guide, very “few” fully understand what actually constitutes *being* a “tourist guide.”⁵⁴ Weiler and Black also provide a rare insight on lesser researched themes of the domain – as notable in the chapters such as considering tourist guides as interpreters, storytellers, and cultural communicators; tourist guide perceptions and contributions to sustainability and responsible practices; as well as visitor experiences and satisfactions tourist guides can provide on tour. The authors also present some key insights into how to conceptualise and foster “quality” in tourist experiences, while underscoring the need to identify research gaps, guiding trends and emerging themes early on, as the domain develops.⁵⁵

Weiler and Black provide a thorough overview of integral components to the development of any tourist guiding sector, extensively elaborating on:

- multiple and complex roles of the tourist guide;
- improving performance through education and training;

⁵² J.C. Holloway, ‘The guided tour: A sociological approach’, *Annals of Tourism Research* 8 (3), 1981, pp. 377-402.

⁵³ J.C. Holloway, ‘The guided tour: A sociological approach’, *Annals of Tourism Research* 8 (3), 1981, pp. 377-402.

⁵⁴ B. Weiler & R. Black, *Tour guiding research: Insights, issues and implications*, pp. v-xiii.

⁵⁵ B. Weiler & R. Black, *Tour guiding research: Insights, issues and implications*, pp. v-xiii.

- certification;
- licensing;
- codes of conduct;
- individual awards of excellence;
- guiding performance and status;
- professional associations;
- professionalism; and
- the professionalization of tourist guides.⁵⁶

In the article by J. Ap and K.K.F. Wong entitled a “Case study on tour guiding: Professionalism, issues and problems” the centrality and importance of tourist guides as “front-line professionals” within the wider tourism industry is again emphasised. The authors underline that tourist guides are generally recognized as having the key responsibility (or rather ability) to transform a “tour into an experience”. Ap and Wong also state that although using Hong Kong as a primary case study, the roles and “duties” of tourist guides in many countries (developed or developing) remain similar. They are: “unglamorous”; lack well-defined career paths; lack institutional recognition as “professionals”; and also lack sustainable sources of annual income(s), concluding that literature on the phenomenon remains relatively scarce even in a global North context.⁵⁷ In this case study-based research approach, wherein Ap and Wong used interviews and observations to gather primary information, they analyse, evaluate and monitor the existing levels of professional service standards in the Hong Kong tourist guiding industry. They also identify direct issues and challenges facing the profession in the 21st century within the Chinese territory (specifically after the 1997 Asian financial crisis), as well as how these identified barriers can practically be overcome. Some key identified obstacles in the local environment were found to include:

- the absences of basic training courses;
- limited training opportunities;
- voluntary tourist guiding involvement systems;

⁵⁶ B. Weiler & R. Black, *Tour guiding research: Insights, issues and implications*, pp. v-xiii.

⁵⁷ J. Ap & K.K.F. Wong, ‘Case study on tour guiding: Professionalism, issues and problems’, *Tourism Management* 22 (1), 2001, pp. 551-563.

- as well as varying levels of professionalism throughout the specific sector.⁵⁸

Ap and Wong also recommend some key practical measures to be implemented such as “guiding monitoring systems”; the general upliftment of the tourist guiding professional status; and more institutional support from key stakeholders such as the Hong Kong Tourist Association (HKTA) as well as the Hong Kong Association of Registered Tour Co-ordinators (HARTCO), that has been an active stakeholder in the local guiding environment since its creation in 1984.⁵⁹

The article “Critical issues affecting the service quality and professionalism of the tour guides in Hong Kong and Macau” by A.H.N. Mak, K.K.F. Wong and R.C.Y Chang, evaluates the service quality aspects associated with tourist guides.⁶⁰ They do this from a multiple insider’s perspective approach in an attempt to unravel critical issues affecting the tourist guiding profession within the Chinese tourism market segment. Using the established tourist guiding environments of Hong Kong and Macau as primary case studies, they identify critical issues including:

the immaturity of the Chinese tourism market; the exploitative measures taken by inbound tour operators within the territories; human resource issues; tourist guiding role and responsibility conflicts; lack of established service quality mechanisms [such as codes of conduct, licensing and professional associations]; as well as the apparent unhealthy business practices of outbound travel agencies in China.⁶¹

The publication not only provides clarity on what the obstacles faced are, but also indicates how they can practically be overcome while on tour. Some of these practical mechanisms worth considering for this specific Research Report are:

- how to adapt and enhance tourist guide training;
- how stakeholders can be more efficient in generating licenses and professional certification to tourist guides;
- how to develop and adapt a standardized and harmonized code of conduct;

⁵⁸ . Ap & K.K.F. Wong, ‘Case study on tour guiding: Professionalism, issues and problems’, *Tourism Management* 22 (1), 2001, pp. 551-563.

⁵⁹ J. Ap & K.K.F. Wong, ‘Case study on tour guiding: Professionalism, issues and problems’, *Tourism Management* 22 (1), 2001, pp. 551-563.

⁶⁰ J. Ap & K.K.F. Wong, ‘Case study on tour guiding: Professionalism, issues and problems’, *Tourism Management* 22 (1), 2001, pp. 551-563.

⁶¹ A.H.N. Mak, K.K.F. Wong & R.C.Y. Chang, ‘Critical issues affecting the service quality and professionalism of the tour guides in Hong Kong and Macau’, *Tourism Management* 32 (1), 2001, pp. 1442-1452.

- as well as how the monitoring of tourist guides can be improved.

Mak, Wong and Chang also clearly show how some stakeholders have begun to implement solutions to these recurring barriers. As in the case of the Macau Government Tourism Office (MGTO), creating a tourist guide “licensing and inspections department” to essentially police the tourist environment of the area, according to the established rules and regulations as set forth by the Tourist Guide Accreditation System (TGAS) and the Travel Industry Council of Hong Kong (TIC); aiming to showcase how to successfully manage the only direct “human resource” of the tourism industry in the previously mentioned territories. The article also includes a section visually depicting the multivariate and multi-faceted roles and responsibilities associated with any tourist guide such as being considered a “professional ambassador, employee and entrepreneur”, while keeping in mind “altruistic, money, customer and self-interest orientations”, they carry within themselves.⁶² The authors in turn have also designed a conceptual model for dealing with “conflict” that tourist guides may experience or encounter in the field or on tour.⁶³

Another text on tourist guiding in the global South, is the article “Tour guides: Are they tourism promoters and developers? Case study Malawi”, by J.M. Chilembwe and V. Mweiwa. This article identifies, monitors and evaluates the question if known key tourist guiding roles and responsibilities such as being a mediator, interpreter, information-giver and/or leader, can effectively contribute or assist in the creation of an overall “good destination image”, using the landlocked country of Malawi as a case study. This publication, similarly to others in this literature study, once again highlights and elaborates on the undeniable and indispensable links between tourists and destinations. It also emphasizes tourist guides as often being assumed by various stakeholders to be solely responsible for creating and providing the visiting tourist’s with a sought after “unique” experience within a specific destination.⁶⁴ On this Chilembwe and Mweiwa also go on to argue that trained and regulated tourist guides

⁶² A.H.N. Mak, K.K.F. Wong & R.C.Y. Chang, ‘Critical issues affecting the service quality and professionalism of the tour guides in Hong Kong and Macau’, *Tourism Management* 32 (1), 2001, pp. 1442-1452.

⁶³ A.H.N. Mak, K.K.F. Wong & R.C.Y. Chang, ‘Critical issues affecting the service quality and professionalism of the tour guides in Hong Kong and Macau’, *Tourism Management* 32 (1), 2001, pp. 1442-1452.

⁶⁴ J.M. Chilembwe & V. Mweiwa, ‘Tour guides: Are they tourism promoters and developers? Case study of Malawi’, *Journal of Research in Business Management* 2 (9), 2014, pp. 29-46.

occupy an extraordinary position within any supply and demand cycle where they can “exert great influence on the way an activity, place or destination is interpreted and experienced [by visitors]”, even in cases where tourists might have preconceived notions about a specific destination.⁶⁵ The article also extends and elaborates on the debate surrounding the integral role tourist guides play in any tourism value chain, where guides are generally accepted and recognized as being well-rounded “sales representatives” of a country, or in this specific instance characterized subsequently as the “promoters” or “developers” of Malawi tourism industry.⁶⁶

However, more importantly for this Research Report is the set out strategic long-term objectives by various stakeholders to improve and further develop Malawi’s recently established tourist guiding sector. As a newly found economic segment in the country the publication notes that for the continued sustainable growth of the sector in the future various aspects such as legislative and regulatory requirements, the formal standardized basic training, as well as the registration and certification of operating and new guides firstly needs be addressed. The authors also conclude by stating that if tourist guides are considered the only “promoters” and “developers” of a country’s tourism industry, they essentially hold the key to unlocking more international tourist arrivals to a country, the tourist narrative being conveyed to visitors, and the further development of a non-fluctuating destination image.⁶⁷

C.D. van der Merwe in the paper “Tourist guides’ perceptions of cultural tourism in South Africa” explores the perceptions of cultural heritage tourist guides in South Africa towards heritage tourism. Tourist guides are key stakeholders and major role-players within the tourism industry and gaining insight from them on heritage tourism will lead to enhanced policy formulation.⁶⁸

In the article, “Role of tour guides on tourist satisfaction level in guided tours and impact on re-visiting” by M.Y. Çetinkaya and Z. Öter the role and impact of the tourist

⁶⁵ J.M. Chilembwe & V. Mweiwa, ‘Tour guides: Are they tourism promoters and developers? Case study of Malawi’, *Journal of Research in Business Management* 2 (9), 2014, pp. 29-46.

⁶⁶ J.M. Chilembwe & V. Mweiwa, ‘Tour guides: Are they tourism promoters and developers? Case study of Malawi’, *Journal of Research in Business Management* 2 (9), 2014, pp. 29-46.

⁶⁷ J.M. Chilembwe & V. Mweiwa, ‘Tour guides: Are they tourism promoters and developers? Case study of Malawi’, *Journal of Research in Business Management* 2 (9), 2014, pp. 29-46.

⁶⁸ C.D van der Merwe, ‘Tourist guides’ perceptions of cultural tourism in South Africa’, *Bulletin of Geography. Socio-economic Series* (34), 2016, pp.118-119.

guide on tourist satisfaction is highlighted.⁶⁹ The travellers'/tourists' wishes, needs and expectations keep changing constantly, and as such so does the tourism sector in order to keep up with the demands. Destinations need to offer qualified service and renew themselves continuously; therefore, tourist guides as destination ambassadors play a significant role on tourist satisfaction and re-visit intention. The article assesses the role played by tourist guides on the satisfaction level of tourist participating in guided tours in Istanbul. It also determines the impact level of tourist guides on the possible re-visitation of tourists to the same destination.⁷⁰

In the article "Interpretative guiding and sustainable development: A framework", W. Hu and G. Wall also explore the role of the tourist guide. They begin by pointing out that tourist guides have received less scholarly attention than most other tourism stakeholders or participants. The article examines the links between tourist guides and sustainable development and proposes a framework for interpretative guiding. It indicates the means by which tourist guides can contribute to the promotion of sustainability and presents standards against which tourist guides performance can be examined.⁷¹

O.K. El-Sharkawy, in the article "Exploring knowledge and skills for tourist guides: Evidence from Egypt", measures the degree of the influence of the area of study and the level of knowledge on experienced tourist guides through a study done in 2005. Tourist guides, like all employees within the travel and tourism industry, need to be aware of the needs of the tourist. They need to be able to adjust their service and products accordingly, and are only able to effectively be on top of their game if they continue to grow their knowledge of guiding.

In the article "Island of peace or Island of war: Tourist guiding" A. Gelbman and D. Maoz see the role of a tourist guide as that of conveying information, offering explanations, and developing narratives as having become a contemporary research theme. The guide is introduced as a "translator" of the culture, who has the crucial task of selecting and interpreting sights. They focus on a site that borders Israel and Jordan

⁶⁹ M.Y. Çetinkaya & Z. Öter, 'Role of tour guides on tourist satisfaction level in guided tours and impact on re-visiting', *EJTHR* 7(1), 2016, pp.118-119.

⁷⁰ M.Y. Çetinkaya & Z. Öter, 'Role of tour guides on tourist satisfaction level in guided tours and impact on re-visiting', *EJTHR* 7(1), 2016, pp.118-119.

⁷¹ W. Hu & G. Wall, 'Interpretative guiding and sustainable development: A framework', *Tourism Management Perspectives* 4, 2012, pp. 80-82.

(former advisories), and look at what message is conveyed by the guides, whether it is that of peace as what the name of the site suggests or that of tension and conflict. This study particularly shows and conveys the message that tourist guides play such a crucial role in the creation of the narrative for a place and are vital mediators for a cultural/historical place.⁷²

“Tourist Guides in contemporary tourism” by B. Robotic sees tourist guiding as one of the most important factors of successful presentation of destinations in contemporary tourism. What guides present and interpret takes effect on the way in which customers experience a place or attraction, understood a local culture, engage in local activities and how they behave on the spot. They are key in the tourist experience and their lasting image of the place and/or experience⁷³ which has the potential of return or extended visits.

B. Robotic, in another article titled “Tourist Guiding from the perspective of sustainable tourism”, states that one of the main ideas of sustainable tourism is based on the stance that the tourism industry is responsible for the state of degradation of a place. However, the use of tourist guides for minimizing negative impacts on natural and cultural resources is rarely perceived or utilized. In many of the cases where guides are not utilized it is because they are seen as the “welcome smile” and not as professionals who carry out an important mission on behalf of the destination, which is that of ambassador and protector.⁷⁴

In “Guided tours and tourism” by M. Zillinger, M. Jonasson and P. Adolfsson they discuss guided tours and perceptions people may have of these kinds of tours. Guided tours can be found at more or less all places where tourism exists, they have also been stereotyped and ridiculed as a highly choreographed action. In overall tourism research, this aspect has not received the attention that authors believe it deserves. They aim to show that research on guiding exists, amongst others the classics of

⁷² A. Gelbman, D. Maoz, ‘Island of peace or Island of war: Tourist guiding’, *Annals of Tourism Research* 39 (1), 2012, pp. 108–110.

⁷³ B. Robotic, ‘Tourist Guides in contemporary tourism’, *International Conference on Tourism and Environment*, 2010, pp. 353-354.

⁷⁴ B. Robotic, ‘Tourist Guiding from the perspective of sustainable tourism’, n.d, pp. 1-3.

Cohen (1985), Holloway (1981) and Boorstin (1977), but that the academic field on guided tours is far from well-studied and a lot more can be done.⁷⁵

Indigenous storytelling

Published in the *Interdisciplinary Journal of Storytelling Studies* the article by P. Ryan, “The storyteller in context: Story teller identity and storytelling experience”, aims to present a theoretical framework for the nature and role of the professional storyteller. Novelist G. Celelati insists that a genuine storyteller is not a professional but “at most someone who occasionally practices a trade”, just as in the past tellers of fables, balladeers, and even those old characters who told their life stories for the pure joy of telling were genuine narrators. His belief is that the best storytellers, whether oral narrators or literary writers, are those who use and maintain their background, incorporating these in narrations. To be a genuine storyteller in Celelati’s opinion one must maintain a vital connection to individuals and communities who shaped his/her narrative abilities even after becoming successful in his/her own right.⁷⁶

“The effect of tourism storytelling choice attributes on tourist satisfaction and loyalty” by S. Byong-Mo and K. Dong-Soo looks into the effect of tourism storytelling choice attributes on tourist satisfaction and loyalty in Gangwon province, South Korea. In this study, the effect of tourism storytelling choice attributes on tourism satisfaction showed that the authenticity, attractiveness, educability, playfulness, understandability and sensitivity have a statistically significant positive effect on the tourist satisfaction. The tourist satisfaction through tourism storytelling has a statistically significant positive effect on the tourist loyalty. This is especially true when used educationally to raise tourists’ interest or sensitivity, and facilitate the understanding through tourism storytelling.⁷⁷

⁷⁵ M. Zillinger, M. Jonasson, P. Adolfsson, ‘Guided tours and tourism’, *Scandinavian Journal of Hospitality and Tourism*, 12 (1), 2012, pp. 1-2.

⁷⁶ P. Ryan, ‘The Storyteller in context: storyteller identity and storytelling experience’, *An Interdisciplinary Journal of Storytelling Studies* 4 (2), 2008, pp. 64-65.

⁷⁷ B.M. Son, D.S. Kim, ‘The effect of tourism storytelling choice attributes on tourist satisfaction and loyalty’, *The Journal of the Korea Contents Association* 11 (2), 2011, pp. 432-434

In the article titled “Indigenous storytelling as research” by J. Iske, story is defined as a practice in indigenous cultures that sustains communities, validates experiences and epistemologies. It expresses the experiences of indigenous peoples, and nurtures relationship and the sharing of knowledge. Storytelling is also a central focus of indigenous epistemologies, pedagogies, and research approaches.⁷⁸ Iske states that storytelling provides opportunities to express the experiences of indigenous peoples in indigenous languages and nurtures relationships and the sharing of indigenous knowledges and cultures. Furthermore, stories shared are as sacred as the space in which they are created when they are being shared, and in story, there is spiritual reciprocity. Therefore, “deep respect” is required in a storytelling approach to research. Indigenous elders are situated in communities as leaders; they are seen as “wise” and “the knowledge keepers” of indigenous communities who are key in sustaining the indigenous cultures. They pass their knowledge on to the next generation, and educate children, youth and adults about the living systems of which we are a part.⁷⁹ A similar point is made in the article by K. Rodil and H. Winschiers-Theophilus who claim that storytelling is very “functional and foundational” for many indigenous communities.⁸⁰

M.E. Lange and L. Dyll-Myklebust wrote an article titled “Spirituality, shifting identities and social change: Cases from the Kalahari landscape”. In this they explore two Kalahari case studies recorded in the Upington and Kakamas areas in which storytelling, art and craft can be considered “aesthetic expressions of identities”.⁸¹ Kalahari identities are not fixed, but fluid and research with present-day Kalahari people regarding their artistic expression, highlights that these expressions are informed by spirituality. The article points to ways in which spirituality can be considered in relation to social change projects that are characterised by partnerships between local community, non-government and tertiary education representatives and researchers and that highlight storytelling as an integral part of people’s spirituality.⁸²

⁷⁸ J. Iske, ‘Indigenous Storytelling as Research’, *International Review of Qualitative Research* 6 (4), 2013, pp. 559-562.

⁷⁹ J. Iske, ‘Indigenous Storytelling as Research’, *International Review of Qualitative Research* 6 (4), 2013, pp. 559-562.

⁸⁰ K. Rodil & H. Winschiers-Theophilus, ‘Indigenous Storytelling in Namibia’, *Conference Paper - International Conference on Culture and Computing, 10-12 September 2007*, Kyoto, Japan.

⁸¹ M.E. Lange, L. Dyll-Myklebust, ‘Spirituality, shifting identities and social change: Cases from the Kalahari landscape’, *AFRICAN JOURNALS ONLINE* 71 (1), 2015, pp. 1-3.

⁸² M.E. Lange, L. Dyll-Myklebust, ‘Spirituality, shifting identities and social change: Cases from the Kalahari landscape’, *AFRICAN JOURNALS ONLINE* 71 (1), 2015, pp. 1-3.

“The boer and the jackal: Satire and resistance in Khoi orature” by Hermann Wittenberg explores Khoi storytelling and the comparative insights made possible by such a study.⁸³ This article has two interrelated interests: firstly, drawing attention to the largely neglected area of Khoi orature (oral literature or folk literature), and second, developing an argument about similarities and differences between Khoi storytelling and Bushman narratives. An example of this comparison is the difference in which the jackal is portrayed in Khoi stories and in Xam storytelling and how the differences can be explained by the particular political climate that the stories were told in.⁸⁴

M. Johnson in her article “Honest acts and dangerous supplements: Indigenous oral history and historical practices in settler societies” indicates there has been an explosion of interest in recovering the voices “from below” and new ways of telling history and accessing those voices.⁸⁵ In this article, oral history is being explored in order to fill in gaps from the past, specifically to perhaps be considered an oral archival source for historians. It is in this way that the importance of oral history or storytelling can be seen as a way of bringing new narratives to light when it comes to history, people and places and is particularly of importance to tourism in establishing new insights/stories to sites.⁸⁶

In the dissertation by P. Alapuranen, “Storytelling in experience creation: Case Kaisus Lapland”, submitted to the Lapland University of Applied Sciences, the roles stories, storytelling and “storification” play in the creation of “memorable and satisfying experience(s)” within a Scandinavian context are explored.⁸⁷ The main focus is placed on identifying and evaluating key elements within “storytelling”, including the abovementioned elements of: “story identify”, “story stage” and “service story script”. The dissertation also notes how stories bind together components, while

⁸³ H. Wittenberg, ‘The boer and the jackal: satire and resistance in Khoi orature’, *South-North Cultural and Media Studies* 28 (4), 2014, pp. 593-597.

⁸⁴ H. Wittenberg, ‘The boer and the jackal: satire and resistance in Khoi orature’, *South-North Cultural and Media Studies* 28 (4), 2014, pp. 593-597.

⁸⁵ M. Johnson, ‘Honest acts and dangerous supplements’, *Postcolonial Studies* 8 (3), 2005, pp. 261-268.

⁸⁶ M. Johnson, ‘Honest acts and dangerous supplements’, *Postcolonial Studies* 8 (3), 2005, pp. 261-268.

⁸⁷ P. Alapuranen, ‘Storytelling in experience creation: Case Kaisus Lapland’, Bachelor of Hospitality Management thesis. Lapland University of Applied Sciences, Rovaniemi, 2015, pp. 20-22

⁸⁷ J. Chaitin, 2003, ‘Stories, narratives and storytelling’,

<<https://www.beyondintractability.org/narratives>>, access: June 2018.

simultaneously adding meaning to the experience, making it of significance to the onlooker. Alapuramen also focuses on the effectiveness of using storytelling as a strategic tool for further development, within any applicable field. The dissertation most importantly notes how to create a touristic experience by using storytelling as its base.⁸⁸

In the article, “Narratives and storytelling” by J. Chaitin, published on the online platform *Beyond Tractability*, the author analyses, elaborates and emphasizes how people should be considered key components in the development of stories, out rightly stating that “all people are story tellers” irrespective of discourse.⁸⁹ The article also focuses on key aspects related to the formulation of stories in general. Chaitin includes in-depth discussions surrounding the creation of myths, folklore, narratives and narrative development, as well as describing how storytelling can be approached in a variety of scenarios and within a variety of case studies.⁹⁰

Tourist experiences

The article, “Authenticity, involvement, and image: Evaluating tourist experiences at historic districts” written by L. Lu, C. Chi and Y. Liu investigates the influence of perceived authenticity, tourist involvement, and destination image on the tourists’ experience. The results from the study indicate that perceived authenticity and tourist involvement in local activities directly affects the tourist experiences in a positive way.⁹¹

In an article by B. Weiler and K. Walker entitled “Enhancing the visitor experience: Reconceptualising the tour guide's communicative role” they review research findings on the role of the tourist guide. They consider the role of the tourist guide as “experience broker”, focusing on the relevance and efficacy of guide communication and visitor demands and expectations of a tourist guide’s communication. They argue

⁸⁸ P. Alapuramen, ‘Storytelling in experience creation: Case Kaisus Lapland’, Bachelor of Hospitality Management thesis. Lapland University of Applied Sciences, Rovaniemi, 2015, pp. 20-22.

⁸⁹ P. Alapuramen, ‘Storytelling in experience creation: Case Kaisus Lapland’, Bachelor of Hospitality Management thesis. Lapland University of Applied Sciences, Rovaniemi, 2015, pp. 20-22.

⁹⁰ J. Chaitin, 2003, ‘Stories, narratives and storytelling’,
<<https://www.beyondintractability.org/narratives>>, access: June 2018.

⁹¹ L. Lu, C. Chi, Y. Liu, ‘Authenticity, involvement, and image: Evaluating tourist experiences at historic districts’, *Tourism Management* 50, 2015, pp. 85-87.

that these three research aspects will collectively provide a basis for the deepening and reconceptualization of the communicative role of the tourist guide beyond “one-way commentator” to that of an “experience broker”.⁹² Tourist experiences are used in order to inform the communicative and the mediating role of the tourist guide, as the tourist guide is used as a “go-between” to help tourists to construct or make sense of their experiences.⁹³

In the article by E. Cohen titled “A phenomenology of tourist experiences”, contemporary studies of tourism see “touristic experiences” as either superficial, an extension of an alienated world, or as a search for authenticity in an effort to escape from an alienated world. The meaning and quality of touristic experiences are explored, whilst distinguishing between the mass tourist and the traveller in pursuit of an authentic experience. This article gives more insight into the tourist experience/narrative and gives a more discriminating distinction between the five types of tourist experiences, based on the place significance and their relationship to a perceived “centre” and the location of that centre to the society in which the tourist lives.⁹⁴

The five types of touristic experiences are:

- The Recreational Mode
- The Diversionary Mode
- The Experiential Mode
- The Experimental Mode
- The Existential Mode⁹⁵

The Recreational Mode, is explained as a form of entertainment akin in nature to other forms of entertainment such as the cinema, theatre or television. The tourists enjoy their trip because it restores their physical and mental powers and endows them with a general sense of well-being. The Diversionary Mode, is a mere escape from

⁹² B. Weiler, K. Walker, ‘Enhancing the visitor experience: Reconceptualising the tour guide’s communicative role’, *Journal of Hospitality and Tourism Management* 21, 2014, pp. 90-92.

⁹³ B. Weiler, K. Walker, ‘Enhancing the visitor experience: Reconceptualising the tour guide’s communicative role’, *Journal of Hospitality and Tourism Management* 21, 2014, pp. 90-92.

⁹⁴ E. Cohen, ‘A phenomenology of tourist experiences’, Department of Sociology and Social Anthropology, *The Hebrew University of Jerusalem* 13 (2), 1979, pp. 179-182.

⁹⁵ E. Cohen, ‘A phenomenology of tourist experiences’, Department of Sociology and Social Anthropology, *The Hebrew University of Jerusalem* 13 (2), 1979, pp. 179-182.

boredom and meaningless of routine, everyday existence, into forgetfulness of a vacation which may heal the body and soothe the spirit but does not recreate. The Experiential Mode is the search for meaning outside the confines of one's own society through the search of experiences, to recapture meaning by vicarious, essentially aesthetic, experience of the authenticity of the life of others.⁹⁶

The Experimental Mode is characteristic of people who do not adhere any more to the spiritual centre of their own society, but engage in a quest for many alternatives in many directions. While the Experiential Mode derives enjoyment and reassurance from the fact that others live authentically yet they remain content merely to observe the authentic lives of others, the travellers in the Experimental Mode engage in the authentic life but refuses to fully commit themselves to it, rather they sample and compare the different alternatives, hoping to eventually discover one which will suit their particular needs and desires. The Existential Mode is characteristic of the traveller who is fully committed to an elective spiritual centre. Those most deeply committed to a "new" spiritual centre may attach themselves permanently to it and start a new life there by "submitting" themselves to the culture or society.⁹⁷

The article "The Social Anthropology of the tourist experience: Exploring the "Middle Role" by L. Selstad provides a review of approaches to tourist experiences in social anthropology. In recent years, more attention has been paid to the tourist experiences, when initially the focus was put on host experiences. Tourist experiences have become a topic in anthropological research on tourism for several reasons. Providing experiences is a central concern in the development of tourism. The openness of the tourist role puts a focus on the social and communicative relations that tourists enter into while on tour and that will shape their stories about experiences. Instead of viewing tourists as relatively passive, a more interactive model of the tourist can be promoted. This interactive model pays more attention to the varied experiences of tourists, ranging from individual perceptions to interactive events and memories. Tourist experiences involve a constant flow of perception that leads to symbolic

⁹⁶ E. Cohen, 'A phenomenology of tourist experiences', Department of Sociology and Social Anthropology, *The Hebrew University of Jerusalem* 13 (2), 1979, pp. 179-182.

⁹⁷ E. Cohen, 'A phenomenology of tourist experiences', Department of Sociology and Social Anthropology, *The Hebrew University of Jerusalem* 13 (2), 1979, pp. 179-182.

representations of aesthetics and actions. The tourist world involves a kind of “make-believe” that allows people to experiment with identities.⁹⁸

S. McCabe and C. Foster in the article “The role and function of narrative in tourist interaction” state that tourist experiences are often profound and help to shape the social world of actors.⁹⁹ The memories of travels become part of lived experiences to share with others. This article argues that the natural attitude of the tourist is a “narrativistic” attitude, that an account of touristic experience requires the development of a story, to define, describe and provide reasoned accounts for touristic events. Hence, stories are crucial to the development of touristic accounts. Understandings of touristic experiences must take into account these narrative structures in order to fully understand what tourists do when they talk about experiences, they include talk about identities and their worlds.¹⁰⁰

“The Tourist Narrative” by J.M. Rickly-Boyd is concerned with tourist narratives and tourist experiences.¹⁰¹ The article explores the role personal narratives play in bridging the divide between the construction of tourism sites and the self-identity process. As tourism experiences are incorporated into one’s autobiographical narrative, the tourism space takes on new meanings and through this incorporation, it becomes place. Tourist narratives are able to recreate and give a deeper meaning to tourism experiences, their narratives are able to promote the activity or experience in a more meaningful way to others.¹⁰²

S.Y. Hsu, N. Dehaung and A. Woodside in their article titled “Storytelling research of consumers’ self-reports of urban tourism experiences in China” aim to analyse naturally occurring communications by first-time visitors. It examines whether Heider’s “balance theory” is useful for understanding the first-person self-reports visitors communicate about themselves and interpretations about their own travel experiences and destinations they visit.¹⁰³ This article is also an extension of prior work on

⁹⁸ L. Selstad, ‘The Social Anthropology of the Tourist Experience. Exploring the “Middle Role”’, *Scandinavian Journal of Hospitality and Tourism* 7 (1), 2007, pp. 19–21.

⁹⁹ S. McCabe & C. Foster, ‘The Role and Function of Narrative in Tourist Interaction’, *Journal of Tourism and Cultural Change* 4 (3), 2008, pp. 194-196.

¹⁰⁰ S. McCabe & C. Foster, ‘The Role and Function of Narrative in Tourist Interaction’, *Journal of Tourism and Cultural Change* 4 (3), 2008, pp. 194-196.

¹⁰¹ J.M. Rickly-Boyd, ‘The Tourist Narrative’, *Tourist Studies* 9(3), 2010, pp. 259–260.

¹⁰² J.M. Rickly-Boyd, ‘The Tourist Narrative’, *Tourist Studies* 9(3), 2010, pp. 259–260.

¹⁰³ H. Shih-Yun, D. Ning, W. Arch, ‘Storytelling research of consumers’ self-reports of urban tourism experiences in China’, *Journal of Business Research* 62 (12), 2009, pp. 1223-1225.

storytelling self-reports of visitors' travel experiences, in order to probe the proposition that cities are able to project unique place identities that transform visitor's ordinary lives to extraordinary experiences.¹⁰⁴

"Travel Storytelling Theory and Practice" written by A. Woodside and C. Megehee presents a travel behaviour explanation of the "storytelling paradigm". The objectives of this study include enriching tourism theory through deepening the understanding of the travellers' own conscious and unconscious interpretations of the stories that they report to others and themselves about their trips. A second objective was to provide concepts and tools that are useful for creating and executing effective storytelling communications. They argue that accomplishing these objectives will assist with enhancing destination brands to be more visitor-centred.¹⁰⁵

In the article "Empowering the new traveller: storytelling as a co-creative behaviour in tourism" R. Pera proposes a theoretical and empirical model to investigate how storytelling is a powerful co-creative behaviour in tourism. This research article takes this a step forward from classical theories on co-creation and develops a case where consumers act almost independently from traditional brands. Tourists are no longer just passively gazing but are being actively involved in tourism; creative tourists are not just passively consuming the city, but are actively engaging with it to produce their own experiences. Tourist are thus no longer just visiting a place but are actively involved in creating a place through their narratives created by their experiences.¹⁰⁶

In a study by L. Tussyadiah and D. Fesenmaier titled "Marketing destination through first-person stories: A narrative structure analysis", narrative as digital word of mouth is seen as having the potential to be an effective way to market tourist destinations.¹⁰⁷ The study identifies key marketing elements from narratives, which include the characterization, space categorization and the overall product and experience evaluation. The study demonstrates the potential for destination marketing organizations to facilitate and manage the interactive nature of storytelling as part of

¹⁰⁴ H. Shih-Yun, D. Ning, W. Arch, 'Storytelling research of consumers' self-reports of urban tourism experiences in China', *Journal of Business Research* 62 (12), 2009, pp. 1223-1225.

¹⁰⁵ A. Woodside, C. Megehee, 'Travel Storytelling Theory and Practice', *Anatolia An International Journal of Tourism and Hospitality Research* 20 (1), 2009, pp. 86-88.

¹⁰⁶ R. Pera, 'Empowering the new traveller: storytelling as a co-creative behaviour in tourism', *Current Issues in Tourism* 20 (4), 2017, pp. 331-332.

¹⁰⁷ L. Tussyadiah, D. Fesenmaier, 'Marketing destination through first-person stories: A narrative structure analysis', *TTRA Annual Conference Las Vegas*, 2007, pp. 17-18.

travel recommendation systems. The introduction of blog writers allows the readers of blogs to access the picture of the lived identities created by blog writers, therefore demonstrating the potential that narrative has in place promotion.¹⁰⁸

Northern Cape

Articles on the Northern Cape considering the tourism sector focus mainly on the themes of natural resources (sustainability); research ethics; indigenous groups; and land rights. Overall there are however not many academic articles published about the Northern Cape.

W. Nel, in the article “Narrative-Based Responses: Discrepant Experiences in Research among the †Khomani San”, captured data in 2010 on narrative-based responses by two female Khomani San community members and used it to explore the presence of life issues contained in the data. The findings suggest the Khomani San members used small stories to construct relevant aspects of their lives. Narrative-based approaches are used in interventions such as data collection to bridge research understanding with indigenous populations.¹⁰⁹

“Who owns what? Indigenous knowledge and struggles over representation” by K. Tomaselli written in 2014 discusses the ownership of field research involving informants and subject communities with regard to doing research amongst indigenous populations. Intellectual Property Rights (IPR) law often assumes that an age-old mythical story retold by an informant is owned by the legal entity that facilitated it being captured in writing. The article aims to engage academic researchers, legal representatives and indigenous communities in a discussion on the complexities of implementing IPR law and specific mention is made of the #Khomani San research informants of the Northern Cape.¹¹⁰

¹⁰⁸ L. Tussyadiah, D. Fesenmaier, ‘Marketing destination through first-person stories: A narrative structure analysis’, *TTRA Annual Conference Las Vegas*, 2007, pp. 17-18.

¹⁰⁹ W. Nel, ‘Narrative-Based Responses: Discrepant Experiences in Research among the †Khomani San’, *Journal of Psychology in Africa* 20 (3), 2010, pp. 471-473.

¹¹⁰ K.G. Tomaselli, ‘Who owns what? Indigenous knowledge and struggles overrepresentation’, *South-North Cultural and Media Studies* 28 (4), 2014, pp. 631-633.

“Natural resource use, income and dependence among San and Mier communities bordering Kgalagadi Transfrontier Park, southern Kalahari, South Africa” by G. Thondhlana, P. Vedeld and S. Shackleton and published in 2012, investigate the contemporary strategies for natural resource management particularly in the San and Mier communities in the Northern Cape. The authors advocate the need to integrate local people and their livelihood needs into biodiversity conservation projects to achieve sustainable “development and ecological integrity”.¹¹¹ This aligns with the more recent work by A. Fernandez-Llamazares and M. Cabeza where they consider the importance of indigenous story telling for conservation practices.¹¹²

in the article by P. Holden, “Conservation and human rights— the case of the #Khomani San (bushmen) and the Kgalagadi Transfrontier Park, South Africa”, the dispossession of the southern Kalahari San is outlined due to colonisation, the development of the conservation estate, and South Africa’s apartheid policies. He investigates whether progress has been made since the Khomani San settled their land claim and if the rights of the San have been fully restored to them, and what factors are driving the outcomes.¹¹³

“NGOs, ‘Bushmen’ and Double Vision: The #Khomani San Land Claim and the Cultural Politics of ‘Community’ and ‘Development’ in the Kalahari” written in 2001 by Steven Robins focuses on the ambiguities and contradiction of donor NGO development discourses in relation to local constructions of “community”, cultural authenticity and San identity.¹¹⁴ It deals specifically with the cultural politics of the successful land claim of the #Khomani San in the Northern Cape Province of South Africa. It investigates local responses to state, NGO and donor discourses on indigenous identity and “cultural survival”. It looks into the state of the #Khomani San before, during and after the land claim and shows the strategic narratives of the

¹¹¹ G. Thondhlana, P. Vedeld, S. Shackleton, ‘Natural resource use, income and dependence among San and Mier communities bordering Kgalagadi Transfrontier Park, southern Kalahari, South Africa’, *International Journal of Sustainable Development & World Ecology* 19 (15), 2012, pp. 460-463.

¹¹² A. Fernandez-Llamazares and M. Cabeza, “Recovering the potential of indigenous story telling for conservation practice”, *Conservation Letters*, May/June 2018, 11(3), p. 1.

¹¹³ P. Holden, ‘Conservation and human rights— the case of the ‡Khomani San (bushmen) and the Kgalagadi Transfrontier Park, South Africa’, *Policy Matters* 15, 2007, pp. 57-59.

¹¹⁴ S. Robins, ‘NGOs, ‘Bushmen’ and Double Vision: The P khomani San Land Claim and the Cultural Politics of ‘Community’ and ‘Development’ in the Kalahari’, *Journal of Southern African Studies* 27 (4), 2001, pp. 833-835.

community solidarity, social cohesion and cultural continuity during the land claim. It reflects that in the post-settlement period however there is social fragmentation and internal community conflict.¹¹⁵

In the article “San Language Development for Education in South Africa: The South African San Institute and the San Language Committees” B. Pamo focuses on three San communities in South Africa. These communities are: the !Xun and Khwe living in Platfontein near Kimberley in the Northern Cape, and the #Khomani San living in Upington and in the southern Kalahari also located in the Northern Cape Province.¹¹⁶ The article describes these communities, and then discusses the challenges that San communities face specifically with the education system. The author also considers the efforts made to improve the situation including what has been done by the South African San Institute has done.¹¹⁷

W.F. Ellis in the article “Ons is Boesmans: commentary on the naming of Bushmen in the southern Kalahari” examines the academic debates centred on two aspects of the San. The first being the apparent complicity of the term “Bushman” in construing the San as “lower” on the hierarchy of race and class and the second, is that of the construction of the San as being in close contact with animals and nature. William’s article aims to probe the acceptable San norm or the authentic construct in relation to the diverse practices that assign and determine San nomenclatures. It considers a variety of San groups and what they refer to as their identity and/or the name they claim (e.g. ‘Bushmen’ or ‘San’).¹¹⁸

This select literature overview has singled out important texts relating to the indigenous tourist guiding environment, the indigenous story teller, tourist experiences

¹¹⁵ S. Robins, ‘NGOs, ‘Bushmen’ and Double Vision: The P khomani San Land Claim and the Cultural Politics of ‘Community’ and ‘Development’ in the Kalahari’, *Journal of Southern African Studies* 27 (4), 2001, pp. 833-835. This situation was also evident in the field work conducted by the researchers in the Northern Cape with the #Khomani San and other Bushman in the region, August 2018.

¹¹⁶ B. Pamo, ‘San Language Development for Education in South Africa: The South African San Institute and the San Language Committees’, *Diaspora, Indigenous, and Minority Education Studies of Migration, Integration, Equity, and Cultural Survival* 5 (2), 2011, pp. 112-113.

¹¹⁷ B. Pamo, ‘San Language Development for Education in South Africa: The South African San Institute and the San Language Committees’, *Diaspora, Indigenous, and Minority Education Studies of Migration, Integration, Equity, and Cultural Survival* 5 (2), 2011, pp. 112-113.

¹¹⁸ W.F. Ellis, ‘Ons is Boesmans: commentary on the naming of Bushmen in the southern Kalahari’, *Anthropology Southern Africa* 38 (1-2), 2015, pp. 120-121.

as well as the range of research work done on the San in the Northern Cape. It therefore reflects on some of the key areas that frame the place of the proposed IST.

SECTION 4: TOURIST GUIDING GENRE

4.1) Introduction

Tourist guides can be found at nearly all tourist attractions and destinations, domestically or internationally, and nearly everyone, within or outside the tourism industry, is familiar with the term and the perceived “persona” of a tourist guide. However, as stated by Weiler and Black, few “fully understand what a tourist guide

does and what constitutes ‘tourist guiding’ altogether”.¹¹⁹ As has already been made evident, tourist guides occupy an extraordinary position within the tourism demand and supply chain, as they have the ability to enhance the tourist’s sought after “unique” experience and perception through their interpretation and commentary. The importance of a registered tourist guide within a country’s specific tourism industry is uncontested as their mere presence can enhance the country’s competitiveness as a must-see national or international tourist destination. As some of the texts in the literature review indicated, this notion is becoming increasingly important especially within a rapidly growing competitive global tourism market. This is particularly so among developing countries in the global South, where most regard the tourist guide as the “front-line professional” or “ambassador” of the specific country’s destination image.¹²⁰

This section will consider the tourist guide as an entity from an array of academic perspectives including providing an overview of how the modern contemporary tourist guide can be conceptualised in the broadest sense within the complexity of the tourism domain. It will also consider the adherent roles and responsibilities associated with the profession. It will also outline the already established tourist guiding hierarchy in South Africa - site, provincial and national tourist guides – in an attempt to explore and investigate the viability and practicality of creating or accommodating a “new” guiding classification or infrastructure to include the ISTs within the tourism domain.

4.2) Conceptualising the modern contemporary tourist guide

A number of global organizations and renowned tourism scholars have defined the “tourist guide” from a theoretical and practical perspective. These definitions aim to encompass the multi-dimensional nature of what a “tourist guide” is perceived to be within the complex and multi-layered tourism domain. It is firstly important to note that the “tourist guide” operates and exists within the extensive “tourism” domain, and comprises of two separate concepts namely – a “tourist” and a “guide”. According to

¹¹⁹ B. Weiler & R. Black, Tour guiding research: Insights, issues and implications, p. 1.

¹²⁰ University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, p. 40.

the *Oxford Advanced Learners Dictionary*, “tourism” in its most simplistic form can be defined as:

the business activity connected with providing products and services, to people visiting a particular place; and the commercial organisation and operation of holidays and visits to places of interests.¹²¹

While the United Nations World Tourism Organization (UNWTO), more generally defines the domain as:

the large scale movement of individuals, known as tourists, to places outside their general or usual environment for less than one year, for reasons of recreation, leisure or business.¹²²

Although the *Oxford Advanced Learners Dictionary* defines a “tourist guide” simply as, “a person who shows others the way”,¹²³ the role of the tourist guide for this Research Report will be considered in a more contemporary context where the “tourist guide” will be perceived to be at the very epicentre of the tourism industry, “acting” as an interpreter, cultural mediator, story teller, intercultural communicator and co-creator of tourist experiences.¹²⁴

In addition to the above, the international tourist guiding regulatory body, the World Federation of Tourist Guide Associations (WFTGA) in turn has defined a “tourist guide” from an global North perspective as a:

a person who guides visitors in the language of their choice and interprets the cultural and natural heritage of an area, and who normally possesses an area-specific qualification usually issued and/or recognised by an appropriate authority.¹²⁵

With the European Federation of Tourist Guide Association (FEG) further elaborating that a “tourist guide” could also be defined as:

¹²¹ A.S. Hornby, *Oxford advanced learners dictionary: International students edition*, 2010, p. 1580.

¹²² United Nations World Tourism Organisation (UNWTO), <<http://www.unwto.org>>, Accessed: October 2017.

¹²³ A.S. Hornby, *Oxford advanced learners dictionary: International students edition*, 2010, p. 1580.

¹²⁴ Please reference our NDT legal report and the section on the tourist guide

¹²⁵ World Federation of Tour guide Associations, ‘What is a tour guide?’, <<http://www.wftga.org>>, Accessed: October 2018.

a person who guides groups or individual visitors around buildings, sites and landscapes of a city or region; and who interprets the cultural and natural heritage and environment in the language of the visitor's choice.¹²⁶

However, various scholars have in turn added, extended and subtracted from the above mentioned theoretical definitions, by placing the "tourist guide" within a practical setting, and further describing the "guide" as:

A person who provides assistance and/ or information on cultural, historical and contemporary heritage to people on organised tours and individual clients at religious and historical sites, museums, educational establishments and/ or at other significant sites or places of interest.¹²⁷

With Weiler and Black also adding to this practical description by emphasising once again that, "the role of the tourist guide is multi-faceted, requiring flexibility and the ability to problem solve at a moment's notice".¹²⁸

On the other hand from a global South perspective various countries, such as India, Malawi, Kenya, Jordan and Egypt, have to date simply and rudimentally defined a "guide" as:

a person who is hired to conduct a tour and point out objects of interest to visiting guests (general sense of the term); or [alternatively] a person employed, either directly by a traveller, government official and/or private tourist, or indirectly by an organisation or travel agency, to inform, direct and advise the tourist before and during his or her journey of a specific region and its various points of interest (the tourist point of view).¹²⁹

¹²⁶ European Federation of Tour Guides Associations, *European Federation of Tour Guides Associations Brochure*, 1998.

¹²⁷ K.L. Pond, *The professional guide: Dynamics of tour guiding*, p. 2.

¹²⁸ B. Weiler and R. Black, *Tour guiding research: Insights, issues and implications*, p. 21.

¹²⁹ Indian Association of Tour Operators (IATO), 2017, <<http://www.iato.in>>, access: November 2018; J.M. Chilembwe & V. Mweiwa, 'Tour guides: Are they tourism promoters and developers? Case study of Malawi', *Journal of Research in Business Management* 2 (9), 2014, pp. 29-46; F. Kabii, M.M. Okello & N. Kipruto, 'Effects of tour guides training on their performance in Kenya', *Journal of Tourism and Hospitality Management* 5 (6), 2017, pp. 233-250; K. Magablih, L.A. Abulhaiha & M.A. Saleh, 'Interpretation strategies used by Jordanian tourist guides to handle cultural specificity in tourism material', *Journal of Hospitality and Tourism* 7 (1), 2010, pp. 1-12; O.K. El-Sharkawy, 'Exploring knowledge and skills for tourist guides: Evidence from Egypt', *Tourismos: An International Multi-Disciplinary Journal of Tourism* 2 (2), 2007, pp. 77-94.

However, although located in the global South, South Africa, has always presented a more evolved and concise definition and description of a “tourist guide”. From the first definition in 1978:

tour guide means any person who for reward, monetary or otherwise, accompanies any other person or persons travelling within or visiting any place within the Republic, and who furnishes such person or persons with information or comment on any matter.¹³⁰

This is also evident in the country’s two post-1990 tourism Acts. The Tourism Act 72 of 1993, reformulates the 1978 definition as follows:

a person who for reward, whether monetary or otherwise, accompanies any person who travels within the country or visits any place within the Republic, and who furnishes such a person with information or comment with regard to any matter.¹³¹

This definition is then expanded and elaborated on in Tourism Act 3 of 2014, to read as follows:

a tourist guide means any person registered as such under section 50, and who for reward accompanies any person who travels within or visits any place within the Republic and who furnishes such a person with information or comments.¹³²

These formal definitions of what the persona of a modern contemporary “tourist guide” entails in turn can be even further analysed by exploring their multivariate roles and responsibilities reflecting on other interpretations and perceptions.

4.3) Roles and responsibilities of tourist guides

Tourist guides are the representatives of their regions, cities and countries in which they are qualified to guide tours.¹³³ Many consider the tourist guide as the crucial link between tourists and a country’s multiple tourist attractions, be it nature, culture or adventure tourist sites.¹³⁴ This structured performance, by a tourist guide, will

¹³⁰ *Tour Guides Act 29 of 1978*

¹³¹ *Tourism Act 72 of 1993*

¹³² *Tourism Act 3 of 2014*

¹³³ University of Pretoria, *Harmonisation of tourist guide training in Southern Africa*, University of Pretoria, 2014, pp. 51-82.

¹³⁴ L.M. van den Berg, “Tourist guiding legislation: South Africa, Australia and Canada in a comparative perspective”, M.A. thesis, University of Pretoria, 2016, p. 89.

ultimately influence whether or not visitors will feel welcome; would consider to stay longer in the country they are visiting; purchase country specific souvenirs or memorabilia; and if they decide to return to the country or region for a repeat visit. Specific emphasis is placed on the last step of this performance as it forms the vital link to continuously create and follow through with the demand and supply cycle of the tourism domain, in other words the sustainability of the tourism sector. Thus, this extensive role of making a considerable contribution to how a tourism destination is perceived, and to also promote the sustainable use of all natural and cultural resources of the destination by making visitors aware of an attraction's importance and vulnerability, is essentially the responsibility of the tourist guide.¹³⁵

According to K.L. Pond, guiding could be considered one of the world's oldest professions with early historical accounts referring to "pathfinders" and "cicerones" that would essentially become the antecedents of the modern contemporary tourist guide.¹³⁶ However, it is important to draw distinction between the adherent roles and responsibilities associated with a tourist guide and when the concept of a "tourist guide" was first coined. Many scholars argue that the idea of a "tourist guide" only developed between the 17th to 19th centuries, respectively in the contexts of the Grand Tour and the Thomas Cook Company.¹³⁷ The actual roles and responsibilities associated with the tourist guide, in contrast, can be traced back millennia to 5 B.C., with vibrant stories of Herodotus using guides to lead visitors through the "forest[s] of statues in Olympia" and how guides were utilized similarly to "point out objects of interest" to seasonal visitors who attended the Olympic Games that gained popularity in the same time period.¹³⁸

Since one of the earliest known books on the phenomenon of tourist guiding, *Adventures of a Nature Guide*, by E.A. Mills in the 1920s,¹³⁹ and the publishing of the first scholarly journal on the theme "Needed: Geographically trained tourist guides" by V.L. Smith in 1961 in *The Professional Geographer*¹⁴⁰ there has been consistent

¹³⁵ University of Pretoria, *Harmonisation of tourist guide training in Southern Africa*, University of Pretoria, 2014, pp. 51-82.

¹³⁶ K. Pond, *The professional guide: Dynamics of tour guiding*, 1993, pp. 13-14.

¹³⁷ E. Cohen, 'The tourist guide: The origins, structure and dynamics of a role', *Annals of Tourism Research* 12 (1), 1985, pp. 5-29.

¹³⁸ B. Weiler and R. Black, *Tour guiding research: Insights, issues and implications*, p. 11.

¹³⁹ E.A. Mills, *Adventures of a nature guide*, pp. 1-5.

¹⁴⁰ V.L. Smith, 'Needed: Geographically trained tourist guides', *The Professional Geographer* 13 (6), 1961, pp. 28-30.

attempts to conceptualise the various roles and responsibilities associated with tourist guides. This has been done either from a “traditional” point of view, as in the findings presented by Cohen and Weiler and Davis, or alternatively from a “modern” perspective as in the publications by Weiler and Black, Zhang and Chow, Pond, Van Dyk as well as regional tourism organisations such as the Southern African Development Community (SADC).¹⁴¹

According to Cohen’s seminal findings on the interrelationships between guides and tourists, the roles and responsibilities associated with tourist guides in literature all derive from two key tourist guiding “spheres”, namely a “leadership sphere” and a “mediatory sphere”. Where the former can be described as the “geographic wayfinding role” associated with pathfinders, and the social order that comes along with these interactions in the field, whereas the latter is a more complex and “heterogeneous” role which can range from a simplistic tutor, “spiritual advisor to educational tutelage”.¹⁴² (See Figure 4) These two identified spheres can then be further evaluated and analysed according to outer and inner-directed domains, where the outer-directed domain refers to external factors, often times being out of the control of the tourist guide (such as problematic weather conditions or injuries on tour). Whereas in the inner-directed domain, the tourist guide is in control of all aspects on the guided tour (such as interpreting information and managing group dynamics).¹⁴³

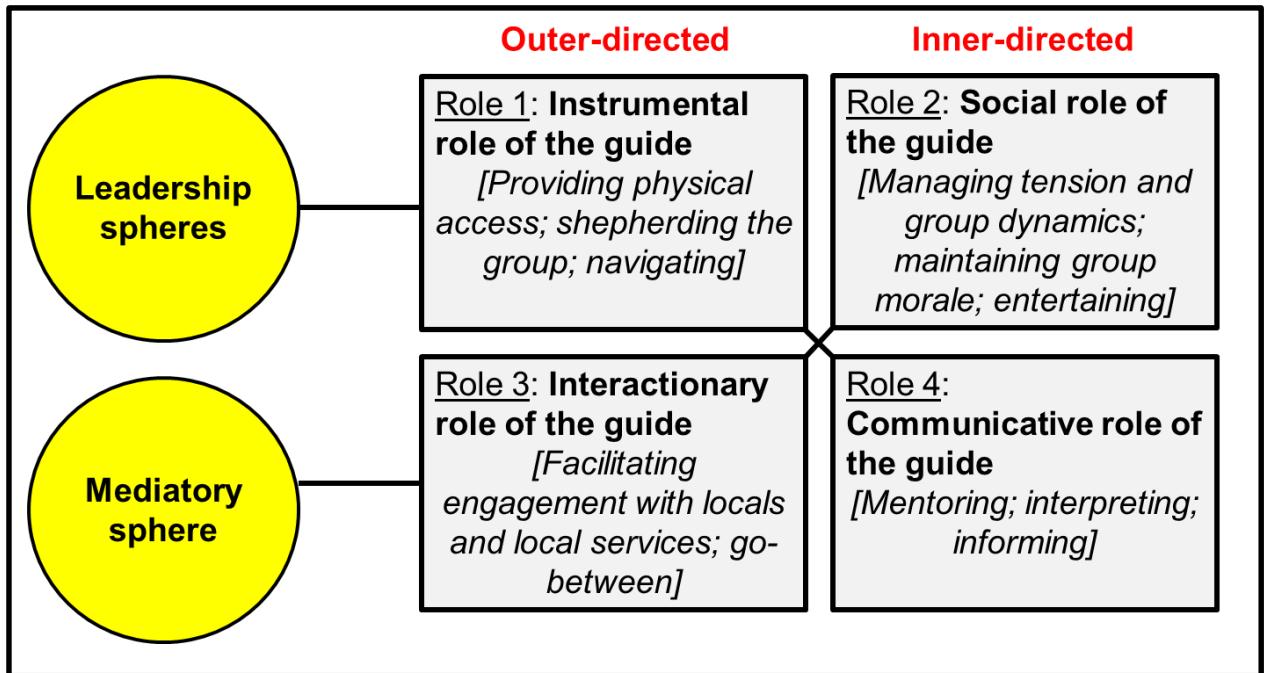
Figure 4: Principal components of the tourist guide’s role and responsibilities¹⁴⁴

¹⁴¹ Do we want to footnote all of these to show off...?

¹⁴² E. Cohen, ‘The tourist guide: The origins, structure and dynamics of a role’, *Annals of Tourism Research* 12 (1), 1985, pp. 5-29.

¹⁴³ E. Cohen, ‘The tourist guide: The origins, structure and dynamics of a role’, *Annals of Tourism Research* 12 (1), 1985, pp. 5-29.

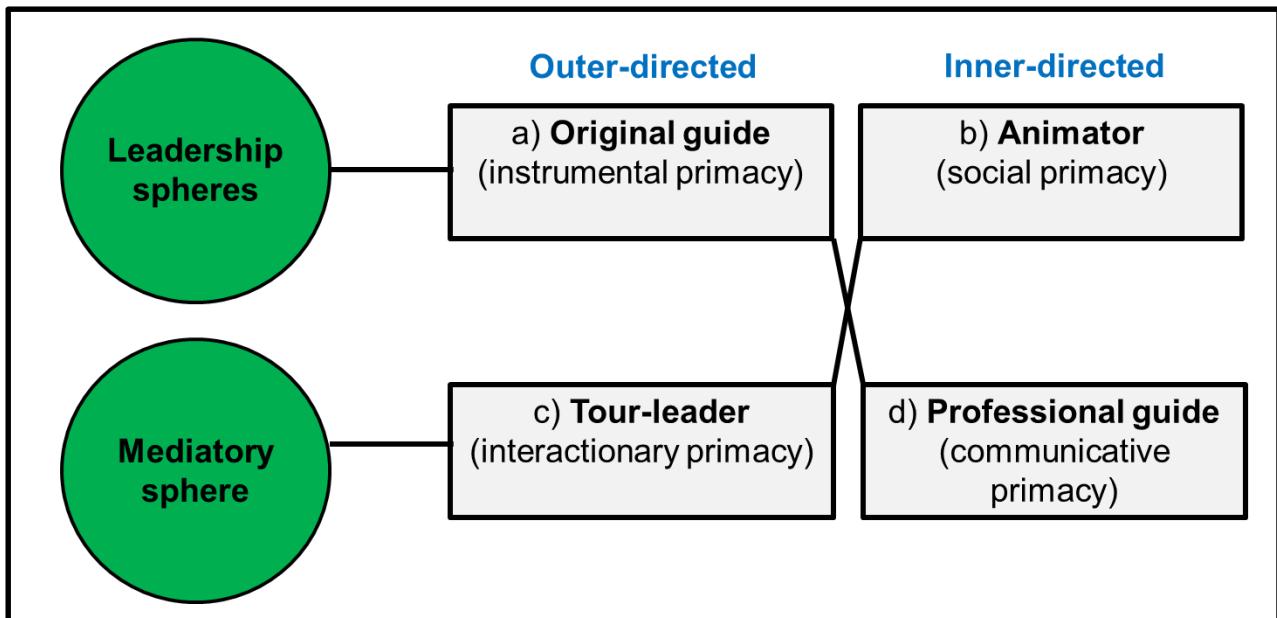
¹⁴⁴ Adapted from Cohen (1985)



As has already been made evident in the introductory section of this Research Report, the tourism market started transitioning from a mass-consumer industry to an experience-based economy in the 1950s. In relation to this, Cohen recommends that tourist guide profession must not be considered as static. He urges that tourist guides will need to develop along with the industry in an attempt to stay relevant not only for visiting tourists, but also for wider stakeholders located in the demand and supply chain, as in the cases of tour operators and travel agencies. In turn Cohen suggests that the fundamental roles and responsibilities of a tourist guide need to become more practically encompassing and also expand in theoretical understanding.¹⁴⁵ (See Figure 5)

¹⁴⁵ E. Cohen, 'The tourist guide: The origins, structure and dynamics of a role', *Annals of Tourism Research* 12 (1), 1985, pp. 5-29.

Figure 5: Changing dynamics of the tourist guide's roles and responsibilities¹⁴⁶



As indicated in the above Figure, the instrumental role of a tourist guide will now become more focussed on “originality” (authentic voices) in isolated or “unknown” locations. The social primacy is now argued to become more animated, where the tourist needs to be entertained while on tour. For the purpose of this Research Report it is also important to highlight that Cohen, Smith and Pearce specifically call for these newly created “original guides” to preferably be “marginal natives” in that they are:

locals who are thoroughly familiar with the environment, but who have at least a smattering of a foreign language and a basic notion of the tourists’ culture and needs, even though they may be deemed insufficient as more demanding tourists enter the area [...] their acquired knowledge and environmental experience will be unparalleled when brought into the domain [tourist guiding sector] in comparison to any formally trained tourist guide in an urban developed centre.¹⁴⁷

With the tourism experience having become more than mere passive sightseeing, with a distinct emphasis on interaction, group activities with local indigenous communities

¹⁴⁶ Adapted from Cohen (1985).

¹⁴⁷ E. Cohen, ‘The tourist guide: The origins, structure and dynamics of a role’, *Annals of Tourism Research* 12 (1), 1985, p. 18; P.L. Pearce, *The social psychology of tourist behaviour*, p. 3; V.L. Smith, *Hosts and guests: The anthropology of tourism*, p. 6.

are encouraged and included while on tour. In addition the communicative role needs to become more professional, whereby guides need to adjust to dealing with “big bureaucratised” stakeholders. In this “new” quest for a more professionalized tourist guiding sector M. Welgemoed also suggests that besides this, more emphasis should also be placed on what the “persona” of a tourist guide entails and how to further “enhance” and “incorporate” the modern tourist guide in unknown areas, essentially building on the labour-intensive possibilities the profession holds.¹⁴⁸

B. Weiler and D. Davis also elaborate and comment on the newly defined “originality” context added to general tourist guide’s roles and responsibilities. They extend the discussion by stating that when dealing with isolated communities and marginalised peoples, there needs to be more emphasis placed on the tourist guides’ abilities to adhere to heritage and cultural identities in these destinations. They need to “set the principle” the tourist needs to follow in terms of authenticity, cultural sensitivity, and behavioural attributes of the community at hand.¹⁴⁹ (See Section 5) In relation to this Weiler and Davis set forth the roles and responsibilities uniquely compiled to suite a “heritage guide” (See Table 2). At this stage it is also worth noting that unlike other “nature-based tour guides” and “adventure tour guides”, the emphasis of “heritage guides” is on the equal balance between general tourism, experience and resource management – but more importantly the collective approach to including the tourist, the environment and community in the overall tourist narrative.¹⁵⁰

Table 2: Spheres of heritage tour guiding¹⁵¹

SPHERE 1: TOURISM MANAGEMENT	a) Organiser b) Entertainer	<i>Focus on tourists</i>
SPHERE 2: EXPERIENCE MANAGEMENT	c) Group leader d) Teacher	<i>Focus on the individual tourist</i>

¹⁴⁸ M. Welgemoed, *The professionalization of guiding to tourists*, pp. 692-695.

¹⁴⁹ B. Weiler and D. Davis. ‘An explanatory investigation into the roles of the nature-based tour leader’, *Tourism Management* 14 (2), 1993, pp. 91-98.

¹⁵⁰ B. Weiler and D. Davis. ‘An explanatory investigation into the roles of the nature-based tour leader’, *Tourism Management* 14 (2), 1993, pp. 91-98.

¹⁵¹ Adapted from B. Weiler and D. Davis. ‘An explanatory investigation into the roles of the nature-based tour leader’, *Tourism Management* 14 (2), 1993, pp. 91-98; B. Weiler and H. Richins, 1990, ‘Escort or expert? Entertainer or enabler? The role of the resource person on educational tours’, Paper presented – *The Global Classroom: An International Symposium on Educational Tourism*, Christchurch, New Zealand; B. Weiler, ‘Leading tours, greening tourists: Applying leadership theory to guiding nature tours’, *Australian Journal of Leisure and Recreation* 7 (4), 1996, pp. 43-47.

		<i>interacting with local community</i>
SPHERE 3: RESOURCE MANAGEMENT	e) Motivator f) Interpreter	<i>Focus on host environment</i>

Although these traditional departures for the roles and responsibilities of tourist guides have received widespread critiques for being “atheoretical”, “unpractical” and “unempirical”,¹⁵² they to date have stood the test of time. Many scholars still make use of these initial findings to define the role of the tourist guide in a vast changing technological environment. On the other hand, from a modern point of view, Black and Weiler still maintain that the role of the tourist guide should be considered in a multitude of ways which include:

- Actor
- Ambassador
- Buffer
- Caretaker
- Catalyst
- Culture broker
- Entertainer
- Information-giver
- Intermediary
- Interpreter
- Leader
- Mediator
- Middleman
- Organiser
- Representative
- Salesperson
- ‘Shaman’
- Teacher
- Translator¹⁵³

However, Black and Weiler also point out that within these roles and responsibilities

the number [and relative importance] of roles and responsibilities vary dependent on a plethora of external and internal factors, such as tour setting, the type of [tourist group] and their immediate needs and interests, accompanied by the employer’s and industry’s expectations of the guide.¹⁵⁴

The multivariate roles the tourist guide plays have also been addressed by Zhang and Chow, who drew up a chronological summary for a period of twenty years (1981-2001)

¹⁵² B. Weiler & R. Black, Tour guiding research: Insights, issues and implications, p. 22.

¹⁵³ B. Weiler & R. Black, Tour guiding research: Insights, issues and implications, p. 22.

¹⁵⁴ B. Weiler & R. Black, Tour guiding research: Insights, issues and implications, p. 24.

on how the tourist guide have been described by various authors within the international tourist guiding environment.¹⁵⁵ This adapted summary proves that for a period of two decades the roles tourist guides were described as having are roles they still fulfil currently (See Table 3).

Table 3: Adapted chronological summary of the roles of the tourist guide¹⁵⁶

ROLES	SCHOLAR(S)	YEAR
Actor	Holloway	1981
Ambassador	Holloway	1981
Buffer	Schmidt Pearce	1979 1982
Caretaker	Fine & Spear	1985
Catalyst	Holloway	1981
Culture broker	Holloway Katz	1981 1985
Information-giver	Holloway	1981
Intermediary	Schmidt Ryan & Dewar	1979 1995
Interpreter	Holloway Ryan & Dewar	1981 1995
Leader	Cohen Geva & Goldman	1985 1991
Mediator	Schmidt Holloway Cohen Katz	1979 1981 1985 1985
Middleman	Van den Berghe	1980
Organiser	Pearce Schuchat Hughes	1982 1983 1991
Salesperson	Gronroos Fine & Speer	1978 1985
Shaman	Schmidt	1979
Teacher	Holloway Pearce Fine & Spear Mancini	1981 1982 1985 2001
Translator	Almagor Katz	1985 1985

¹⁵⁵ H.Q. Zhang & I. Chow, 'Application of importance-performance model in tour guides' performance: Evidence from mainland Chinese outbound visitors in Hong Kong', *Tourism Management*, 25, (2004), pp. 81-91; University of Pretoria, *Harmonization of tourist guide training regulations and standards in southern Africa (Phase III)*, 2014, pp. 17-76.

¹⁵⁶ University of Pretoria, *Harmonization of tourist guide training regulations and standards in southern Africa (Phase III)*, 2014, pp. 17-76.

Pond, on the other hand, further elaborates on these generalised roles of a tourist guide, highlighting key specific roles, which include being:

- a leader capable of assuming responsibility;
- an educator that enables the guests to understand the destination;
- an ambassador who extends hospitality and presents a destination in a way that makes visitors want to return;
- a host who creates a welcoming and comfortable environment for the guest;
- a facilitator who knows how and when to fulfil the other four roles indicated above.¹⁵⁷

The general responsibilities of a tourist guide varies from region-to-region and from attraction-to-attraction, depending on various variables such as area specific registration processes; guide training requirements; tourist guiding legislation and if there is a need or demand for guided tours at various or at a specific tourist site(s). In sum, all responsibilities of the tourist guide are generally aimed at delivering a quality service to visiting tourists, prompting repeat visits in the future.

However, when considering all the general responsibilities of a tourist guide, it is important to note that these responsibilities all function within a specific tourist guiding scope that consists of the following phases:

1. **Pre-tour preparation stage** (includes all activities beforehand, such as identifying places of interests; duration of tour; points of departure; and time frame allocations)
2. **Preparation stage** (includes personal information gathering; finalising tour program; type of tour; reconfirming and rechecking reservations related to the tour program; collecting applicable travel documents; and gathering applicable information on special arrangements, such as dietary requirements and/ or special needs)
3. **During the tour** (this is where the main duty of the tourist guide is placed, and includes aspects such as to inform or to introduce; to guide or to direct; and to give or to advise)

¹⁵⁷ K. Pond, *The professional guide: Dynamics of tour guiding*, 1993, pp. 13-14.

4. **Ending the tour** (relates to the completion of the tour program; this phase is mostly used for feedback, data collection and reporting to overhead establishments if the tourist guide were to be part of an tourist guiding establishment)¹⁵⁸

These responsibilities should also be taken into account when considering an actual guided tour. According to P. van Dyk, who highlights the practical responsibilities of a tourist guide on tour, particular attention should be paid to key areas of practice, including:

- Informing tourists
- Implementation of an itinerary
- Assisting with travel arrangements
- Responsibility of handling luggage
- Advising tourist how to handle local currency
- Providing thorough leadership
- Entertaining your tourists
- Addressing and ensuring the safety, security and comfort of your tourists
- Record-keeping and providing feedback.¹⁵⁹

The Southern African Development Community (hereafter SADC) also emphasizes these responsibilities or duties of a tourist guide in the basic job description. It highlights the generalised responsibilities a tourist guide may encounter within the tourist guiding environment, particularly when considering cross-border and multi-regional tourist guiding. Flagged applicable responsibilities include:

- A registered tourist guide should escort individuals or groups of individuals through places of interest, be it historic buildings, industrial establishments, private game reserves or educational establishments.
- Describe tour points of interest to group members and respond to possible questions that may arise.
- Monitor visitor activities in order to ensure compliance with establishment or tour regulations and safety as well as security practices.

¹⁵⁸ P. Van Dyk, *Introduction to tourist guiding*, 2013, pp. 45-83.

¹⁵⁹ P. Van Dyk, *Introduction to tourist guiding*, 2013, pp. 45-83.

- Greet and register visitors, and issue any required identification badges and/ or safety devices that would be needed on the applicable tour.
- Explain establishment processes and operations at tour sites, while distributing tourist attraction specific brochures and/ or showing audio-visual presentations.
- Provide directions and other pertinent information to visitors going on the tour at a specific tourist site.
- Provide for physical safety of groups, thus being able to perform emergency requirements such as offering first aid and directing emergency evacuations (if necessary).
- Research environmental conditions and clients' ability, skill and comprehension levels in order to plan instructions, commentary and expeditions that are appropriate to that particular group.
- Collect pre-arranged fees and tickets from individuals and/ or group members.
- Provide relevant information in relation to the specific place of interest.
- Select travel routes and sites to be visited based on knowledge of specific areas.
- Speak in appropriate and meaningful language of choice (generally English).
- Assemble and check the required supplies and equipment prior to departure.
- Drive applicable modes of transportation, in order to transport visitors to establishments and tour site locations when necessary.
- Perform clerical duties such as routing mail and messages, typing and filing appropriate information pertaining to the tour.
- Gather feedback and further recommendations, that later could be used for data capturing.¹⁶⁰

It is therefore evident that the roles and responsibilities of the tourist guide have changed and expanded as the nature of the tourism industry itself has transformed. The tourist guide vocation is no longer merely that of an informer, but rather has a multi-layered range of responsibilities, roles and functions depending on the destination, the niche and the tourist group.

¹⁶⁰ Southern African Development Community (SADC), 2011, <<http://www.sadc.int>> , Accessed: December 2018; University of Pretoria, *Harmonization of tourist guide training regulations and standards in southern Africa (Phase III)*, 2014, pp. 17-76.

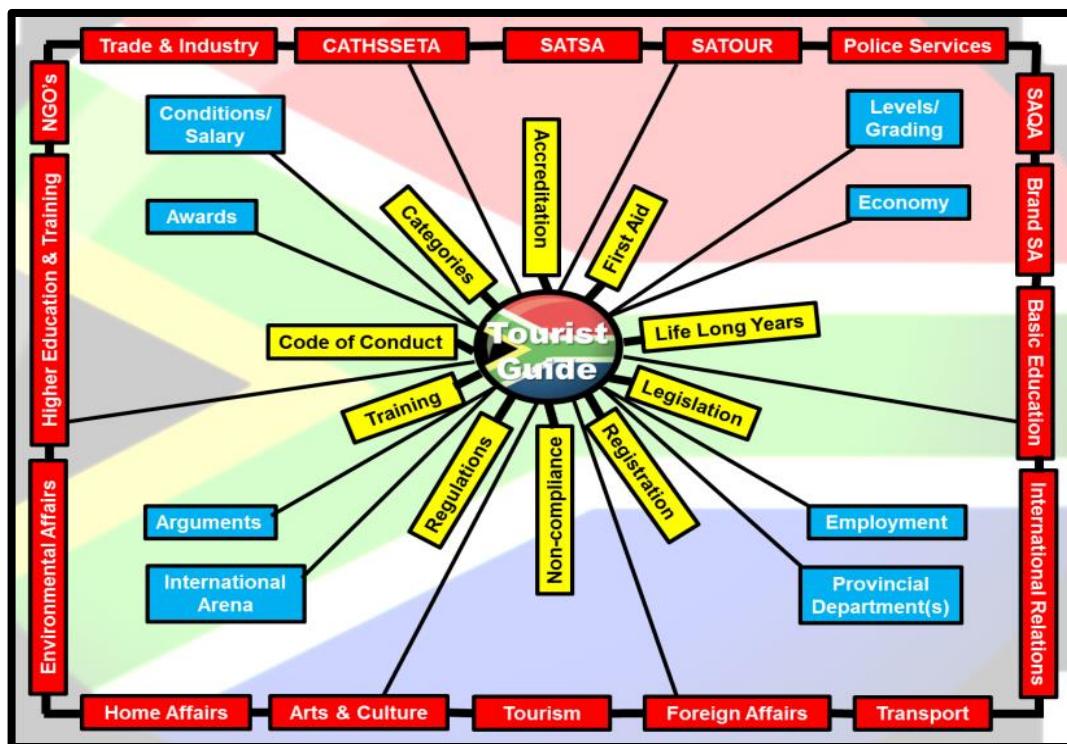
4.4) Tourist guiding classification (South Africa)

As was already made evident in the 2017 UP Research Report, *A policy review of the tourist guiding sector of South Africa*, tourist guiding is a profession that remains misunderstood by many people, both within and outside the tourism industry. This is due to the many skills and sub-roles the tourist guide needs to acquire and perform in order to make a success of the experience offered to the tourists. This has again been emphasized by underlining the pivotal position of the tourist guide within the broader South African economy.¹⁶¹ (See Figure 6) By law, South African registered tourist guides possess both an accredited guiding qualification as well as a first aid certificate. They also agree in writing to adhere to a code of conduct and ethics, as set forth by the NDT. They are trained to have the necessary skills, insight and specialised knowledge to create a worthwhile experience for the tourist. Thus, in simple terms, registered South African tourist guides are professionals in their field.¹⁶²

¹⁶¹ A. de Beer, 2011, 'Employment Conditions in the South African Tourism Industry: An analysis of tourist guides', Masters dissertation, University of the Witwatersrand, Johannesburg, pp. 16-18.

¹⁶²University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, pp. 92-95.

Figure 6: The South African tourist guiding environment¹⁶³



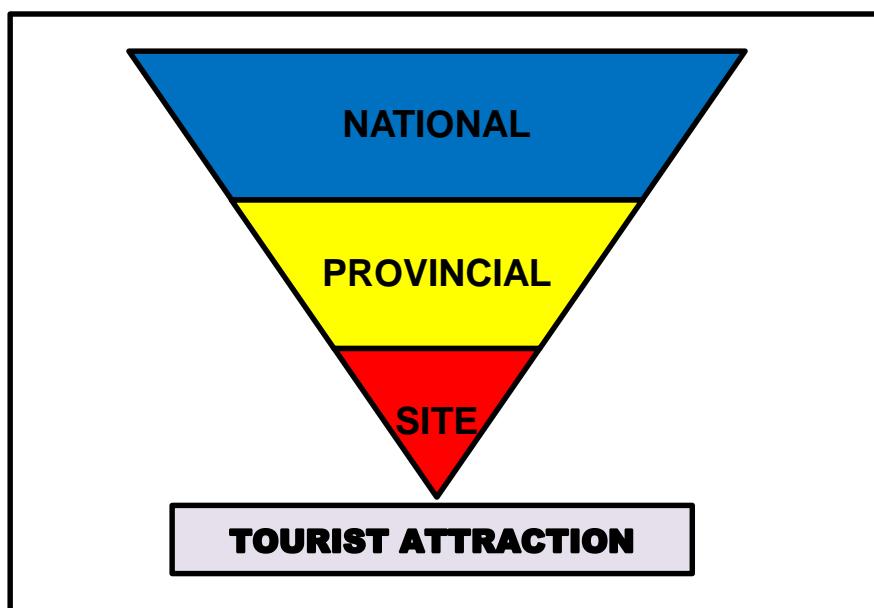
According to the most recent South African legislation, the Tourism Act 3 of 2014, tourist guides are placed into three distinct guiding classifications, namely:

- **National tourist guide** – individuals who are qualified to conduct tours all over South Africa, crossing all provincial boundaries, thus having acquired the knowledge and practical skills to guide in all nine provinces of South Africa. These guides are accredited to accompany tourists taking a comprehensive tour of South Africa.
- **Provincial tourist guide** – an individual that is qualified to guide in a particular province or in a number of provinces across South Africa, and who has acquired the relevant knowledge and practical skill set to enable them to guide in that particular province or provinces. Provincial tourist guides can further be classified according to culture, nature and adventure guides.
- **Site tourist guide** – refers to a tourist guide that is qualified to guide at a specific or “clearly defined area or site”, such as a museum, heritage site or

¹⁶³ University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, p. .

cultural village, that has acquired the relevant knowledge and practical skills to enable them to guide in that particular area or site. This guide will have attained a minimal qualification that allows them to undertake tours in a limited geographical area. Site guides can also be further subdivided into culture, nature and adventure guides, however, they are limited to one specific clearly designated site.¹⁶⁴ (See Figure 7)

Figure 7: Levels of tourist guiding in South Africa¹⁶⁵



As mentioned above, provincial tourist guides can then further be classified according to specific “unit standards” set forth by CATHSSETA for trainers and assessors:

¹⁶⁴ *Tourism Act 3 of 2014; University of Pretoria – Department of Historical and Heritage Studies, A policy review of the tourist guiding sector in South Africa*, pp. 92-95.

¹⁶⁵ University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, pp. 88-91.

- **Adventure tourist guide** – is an individual who may conduct any outdoor recreational or leisure activities with an element of risk involved.
- **Culture tourist guide** – is a guide that can interpret cultural heritage sites to visitors by educating them about the different aspects and contexts of a particular area and is knowledgeable about the cultural aspects of that particular area.
- **Nature tourist guide** – is a guide that interprets the natural heritage of sites to visitors by educating them about the different aspects of a particular area.¹⁶⁶

There are two other guiding classifications which also need to be taken into account, although they are not regulated by law:

- **Specialist tourist guides** – individuals who are experts in their specific field that conduct tours at specific sites.
- **Cross-border tourist guides** – this newly formulated type of guide will allow for tourist guides who hold the correct accreditation and legal documentation to guide across national borders.¹⁶⁷

For the purpose of this Research Report it is important to underscore that there remains widespread gaps and overlaps between the different guiding classifications in South Africa. This opens up space for other classifications to be formulated and implemented in these areas or for further attributes and requirements to be added to the existing classifications.

4.5) Chapter summary

¹⁶⁶ University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, pp. 88-91.

¹⁶⁷ University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, pp. 88-91.

In conclusion, this chapter not only emphasises the varied roles and responsibilities associated with tourist guides, be they from “traditional” or “modern” perspectives, but also reflects on the nature of tourist guiding classifications in South Africa.

SECTION 5: INDIGENOUS STORYTELLING IN PRACTICE

5.1) Introduction

It is evident that storytelling is a universal means of communicating cultural traditions, values, beliefs and serves daily as an unique tool for passing on information about history, heritage, and culture, irrespective if the story originated in ancient times or modern society; or if the story is passed on from generation-to-generation or was created based on current events. Since the earliest times, people of all cultures have used stories to help them explain a practice or phenomenon, with each context accompanied by its own approach to storytelling and stories themselves.¹⁶⁸ As elaborated on by A.G. Chan, storytelling can be presumed to be as “old as speech”, and once upon a time “everyone was a storyteller” – with storytellers always having an honoured position in society.¹⁶⁹ However, this more so than ever in the modern conceptualisations of indigenous communities, peoples and cultures, where social dynamics and cultural identities evolved to an extent, that some people would want to

¹⁶⁸ Education through Cultural and Historical Organisations (ECHO), 2008, <<http://www.echospace.org>>, access: December 2018.

¹⁶⁹ A.G. Chan, ‘The art of the storyteller’, *The Leader*, December 1987.

“tell” a story while some would prefer simply to listen to the story at hand, thus creating the distinction between what we perceive to be the “story teller” and the “story listener”.¹⁷⁰ However, regardless of the origin of a particular story, storytelling remains a unique, powerful and dynamic interaction between the “teller” and the “listener”. The story teller may use sound or movement, whereupon the listener is expected to constantly create a mental image of the story’s events, in an attempt to understand what is being conveyed. In these specific storytelling settings, clustered within the “storification” process, the “story teller” and “story listeners” always bring their own experience and prior knowledge to the storytelling event and each takes away a unique interpretation of the story being told.¹⁷¹

With regards to the above, this section will aim to provide a broad-based overview of indigenous people and their centrality in any storytelling nexus. The section will also explore various sub-themes including the modern conceptualisation of the concept of “indigenous”, indigenous storytelling and how indigenous storytelling has been benchmarked on an international level, and how these industry relevant benchmarks can be used within a South African context – particularly concerning the formulation of IST’s in the Northern Cape province.

5.2) Indigenous peoples and storytelling

Indigenous peoples

Indigenous peoples are culturally distinct societies and communities, generally located on the periphery of modern society, usually living in marginalised and isolated areas, destinations or regions. Often times they might practice unique traditions to retain cultural, social, economic, environmental and economic characteristics that keep them differentiated in comparison to the “dominant societies” in which they live, reside and operate.¹⁷² The land on which indigenous peoples live and the natural resources on

¹⁷⁰ Education through Cultural and Historical Organisations (ECHO), 2008, <<http://www.echospace.org>>, access: December 2018.

¹⁷¹ P. Alapurinen, ‘Storytelling in experience creation: Case Kaisus Lapland’, Bachelor of Hospitality Management thesis. Lapland University of Applied Sciences, Rovaniemi, 2015, pp. 20-22.

¹⁷² World Council of Indigenous People, 1994, <<http://www.cwis.org>>, access: December 2018.

which they depend are “inextricably” linked to their unique identities, cultures and livelihoods as well as their physical and spiritual well-being.¹⁷³

Spread across an array of countries in the global North and global South, indigenous peoples are recognized as the descendants of communities who inhabited a geographical region or pre-modern border country at the time when people of different “ethnic origins” and “ethnic cultures” arrived within these traditionally inhabited territories.¹⁷⁴ The “new arrivals” (that would become known in modern literature as colonialists, settlers and invaders) would later become the dominant society in these indigenous contexts, through a variety of conquest, occupation, settlement and/or exploitation means.¹⁷⁵

According to the United Nations Permanent Forum on Indigenous Issues and the World Council of Indigenous People, there are approximately 370 million indigenous peoples worldwide, spread across 90 countries.¹⁷⁶ Although only making up 5% of the global population, indigenous peoples not only account for about 15% of the world’s “extreme poor”, they own, occupy and/or use almost a quarter (22%) of the world’s surface area, and in many cases safeguarding roughly 80% of the world’s remaining natural and cultural biodiversity.¹⁷⁷ However, despite indigenous people being recognized as holding vital ancestral knowledge and expertise on how to essentially adapt, mitigate and reduce risks of recurring events, only a fraction of their established social and cultural identities and indigenous territories are recognized by nation states. This is irrespective of whether these indigenous peoples can orally justify they owned, occupied or used these traditional settings under former or exiting customary laws.¹⁷⁸

International organisations, such as the World Bank in turn have also stated that significant progress has been made in the last fifty years in terms of the recognizing

¹⁷³ United Nations Permanent Forum on Indigenous Peoples, 2007, ‘Fact Sheet’, <<http://www.un.org/development/desa/indigenouspeoples/>>, access: December 2018.

¹⁷⁴ E. Vinkle, ‘Cultural Competency – Working with Aboriginal peoples: A non-Native perspective’, *Native Social Work Journal* 8 (1), 2012, pp. 129-142.

¹⁷⁵ World Council of Indigenous People, 1994, <<http://www.cwis.org>>, access: December 2018.

¹⁷⁶ United Nations Permanent Forum on Indigenous Peoples, 2007, ‘Fact Sheet’, <<http://www.un.org/development/desa/indigenouspeoples/>>, access: December 2018; World Council of Indigenous People, 1994, <<http://www.cwis.org>>, access: December 2018.

¹⁷⁷ United Nations Permanent Forum on Indigenous Peoples, 2007, ‘Fact Sheet’, <<http://www.un.org/development/desa/indigenouspeoples/>>, access: December 2018; World Council of Indigenous People, 1994, <<http://www.cwis.org>>, access: December 2018.

¹⁷⁸ S. Khan, 2017, ‘How South Africa is telling its story through tourism’, <<http://www.cntraveler.com>>, access: November 2018.

indigenous peoples on a global scale. This is accompanied by the redistribution and repossession of indigenous knowledge and expertise to their rightful creators as visible in the cases of the following mitigations:

- the formulation of the United Nations Declaration on the Rights of Indigenous Peoples;
- the establishment of the United Nations Permanent Forum on Indigenous Issues;
- the creation of the World Council of Indigenous Peoples; the
- the launch of the Expert Mechanism on the Rights of Indigenous Peoples; and
- the United Nations Special Rapporteur on the Rights of Indigenous Peoples.¹⁷⁹

However, there still remains vast theoretical and practical obstacles, barriers and critiques to successfully and sustainably incorporate indigenous communities and peoples into existing economic markets, systems and climates of nation states (particularly in the global North).¹⁸⁰ This is visible in practical barriers such as the limited access to previously owned land and tenure; the capping of building and growing economic, social, cultural, environmental and political capacity with the outside world; a reluctance to create and practically implement viable resource management system mechanisms and governance in these communities; accompanied by a rise in popular media between the differentiation between these isolated communities and urban centres (enclosed in the multiplier effect); while still dealing with the effects of segregation, racism and the multivariate obstacles to personal growth in these marginalised destinations.¹⁸¹

The term “indigenous” has prevailed as a generic term for many years, and is often times used interchangeably with other key terms as in the cases of some nation states or international organisations preferring its more singular uses of “tribes, natives or ethnic groups” while others prefer alternatively the concept’s occupational or geographical principles and characteristics when describing indigenous peoples as being “nomads, hunter gathers or hill people”.¹⁸² According to R. Butler and T. Hinch,

¹⁷⁹ Work Bank, 2018, <<http://www.worldbank.org>>, access: December 2018.

¹⁸⁰ J. Senehi, ‘Constructive storytelling: A peace process’, *Peace and Conflict Studies* 9 (2), 2002, pp. 41-57.

¹⁸¹ United Nations Permanent Forum on Indigenous Peoples, 2007, ‘Fact Sheet’, <<http://www.un.org/development/desa/indigenouspeoples/>>, access: December 2018; World Council of Indigenous People, 1994, <<http://www.cwis.org>>, access: December 2018.

¹⁸² Education through Cultural and Historical Organisations (ECHO), 2008, <<http://www.echospace.org>>, access: December 2018.

to date there have been a substantial number of terms formulated and used in modern literature to describe the different groups that are recognized under the notion of being indigenous or being considered indigenous.¹⁸³

However, it is firstly important to note at this stage that although the extent of the terminology on the phenomenon is growing to include forms such as Aboriginals, First Peoples and/or indigenous peoples – all definitions, descriptions and understandings of the concept of “indigenous” regard self-identification as a fundamental “criterion” for determining the groups to which the term “indigenous” should be applied to.¹⁸⁴ Taking the aforementioned into account and considering the diversity of indigenous peoples worldwide, an official definition of “indigenous” has yet to be adopted and accepted by various domestic and international stakeholders, largely due to the sensitivity, contentious nature and negative connections of the term in modern society. Many scholars also argue that indigenous communities and their members cannot be categorized according to one specific delineated definition with clearly defined parameters, as it essentially counteracts the distinct nature of these peoples and their individual communities and settings.¹⁸⁵ Hence, why the term to date has only been contextualised according to vague common descriptors or broad-based criteria of what can be understood under the concept of indigenous peoples and its variety of interchangeably used singular terms. Butler and Hinch also note that the choice of a particular term in academia is largely determined by the: geographic context; the specific group that is the focus of the study; the way that the group refers to their own ethnicity; as well as the sensibilities surrounding the target audiences of the publication.¹⁸⁶

According to *Merriam Webster*, “indigenous” in its most simplistic form can be described and understood as, “having originated in and being produced, growing, living or occurring naturally in a particular region or environment”.¹⁸⁷ A.S. Hornby, also similarly defines the term as “belonging to a particular place rather than coming to it from somewhere else”.¹⁸⁸

¹⁸³ R. Butler & T. Hinch, *Tourism and indigenous peoples: Issues and implications*, pp. 2-6.

¹⁸⁴ R. Butler & T. Hinch, *Tourism and indigenous peoples: Issues and implications*, p. 2.

¹⁸⁵ J. Iseke, ‘Indigenous storytelling as research’, *International Review of Qualitative Research* 6 (4), 2013, pp. 559-577.

¹⁸⁶ R. Butler & T. Hinch, *Tourism and indigenous peoples: Issues and implications*, p. 2

¹⁸⁷ Merriam Webster, 2018, <<http://www.merriam-webster.com>>, access: November 2018.

¹⁸⁸ A.S. Hornby, *Oxford Advanced Learners Dictionary: International Student Edition*, p. 764

On the other hand, the United Nations have also adopted a list of fundamental characteristics to promote the modern understanding of the term “indigenous”. These include the following characteristics:

- Historical continuity with pre-colonial and/or pre-settler societies;
- Strong links to territories and surrounding natural resources;
- Self-identification as indigenous peoples at the individual level and accepted by the community as their member;
- Distinct language, culture and beliefs;
- From non-dominant groups of society;
- Distinct social, economic or political systems;
- Resolve to maintain and reproduce their ancestral environments and systems as distinctive peoples and communities.¹⁸⁹

The organisation for Knowledge Imagery Vision Understanding about Nature and Culture (KIVU) has in turn also further elaborated on the concept by stating that indigenous people can include:

people in independent countries who are regarded as indigenous on account of their descent from populations which inhabited the country or geographical region to which the country belongs to, at the time of conquest or colonialism, or the establishment of present state boundaries, and who irrespective of their legal status, retain some or all of their own social, cultural, economic and political institutions; [and/or] people in independent countries whose social, cultural and economic way of life distinguishes them from sections of the national community, and whose status is regulated wholly or partially by their own customs or traditions or by special laws or regulations.¹⁹⁰

Butler and Hinch also state that the concept of being “indigenous” can imply that a particular group was present and occupied a specific setting prior to the creation of modern states and borders and that these individuals usually possess unique cultural and social functionalities relative to dominant groups in society. These include them having the following:

¹⁸⁹ United Nations, 2018, <<http://www.un.org>>, access: December 2018.

¹⁹⁰ Knowledge Imagery Vision Understanding about Nature and Culture (KIVU), *Guidelines for environmental assessments with indigenous people*, pp. 1-35.

- a. Unique ties and attractions to traditional habitats and ancestral territories and natural resources in these particular habitats and territories;
- b. Economic systems orientated more toward traditional systems of production than mainstream systems;
- c. Economic, political, environmental, cultural and social institutions and traditions distinct from the dominant culture;
- d. Linguistic identity different from that of the dominant society; and
- e. The self-identification and identification by others, as being part of a distinct indigenous cultural group; as well as
- f. Display a desire to preserve tangible and intangible heritage of a specific community for future generations.¹⁹¹

At this stage it is also important to underscore that there remains limitations to all these mentioned descriptions, understandings, characteristics and criteria in relation to indigenous communities and their members. The point is that most do not consider the ever-changing contemporary dimensions of these isolated groups, or their evolving perspectives on their own identity, culture and traditions, and how they as a collective would like to preserve their own heritage for future generations. This is specifically important as the notions of authenticity, commoditization and indigenous sensitivity are increasingly becoming popular yet contentious themes when investigating indigenous peoples in academia.

Indigenous storytelling

As already discussed in Section 3, storytelling is the art of using words and actions to reveal the elements of images of a story, while simultaneously encouraging the listener's imagination to complete the story mentally. As pointed out by A. Fernandez-Llamazares and M. Cabeza, "oral storytelling is a valuable form of human expression probably as old as humankind itself".¹⁹² Indigenous storytelling among indigenous communities and people has over time helped to forge a number of fundamental principles within a specific context such as "entertaining group members, passing

¹⁹¹ R. Butler & T. Hinch, *Tourism and indigenous peoples: Issues and implications*, p. 5.

¹⁹² A. Fernandez-Llamazares & M. Cabeza, 'Rediscovering the potential of indigenous storytelling for conservation practice', *Journal of the Society for Conservation Biology* 11 (3), 2018, pp. 1-12.

down a repertoire of culturally built knowledge, maintaining a sense of community and instilling moral values [in all community members].¹⁹³ All of this has aided the groundwork for past, present and future cultural and social collaborations with other community members and non-community members.

According to M. Haug, indigenous people and their culture, heritage and traditions are under severe threat of destruction in today's modern world, particularly in areas surrounding traditional knowledge, authenticity, heritage, cultural traditions, conservation and the rising fear of commoditization of their culture.¹⁹⁴ Not only are these indigenous communities rooted in landscapes undergoing radical, social and economic changes, but they are also forced to adjust to the growing and opposing forces of global systems, modern structures and the ever-growing effects of globalisation. However, fieldwork across continents and locally has suggested that various indigenous cultures and traditions are far from "disappearing" including the case study used in this Research Report. On the contrary, it was found that these indigenous communities are in fact thriving in various global North and South destinations they inhabit and are "lively as ever"; engaged in flourishing and continuous projects of cultural preservation, innovation and transformation, where elements from the "modern, developed and global" are incorporated, without necessarily compromising their indigenous identity in the process.¹⁹⁵

According to J. Iseke, indigenous storytelling is a practice in indigenous cultures that sustains communities, validates and expresses experiences, cosmologies,¹⁹⁶ epistemologies,¹⁹⁷ promotes the sharing of traditional knowledge, and nurtures ongoing relationships between community members, non-community members, the

¹⁹³ A. Fernandez-Llamazares & M. Cabeza, 'Rediscovering the potential of indigenous storytelling for conservation practice', *Journal of the Society for Conservation Biology* 11 (3), 2018, pp. 1-12.

¹⁹⁴ M. Haug, 2007, 'Indigenous people, tourism and development? The San peoples involvement in community-based tourism', Masters dissertation, University of Tromso, Tromso.

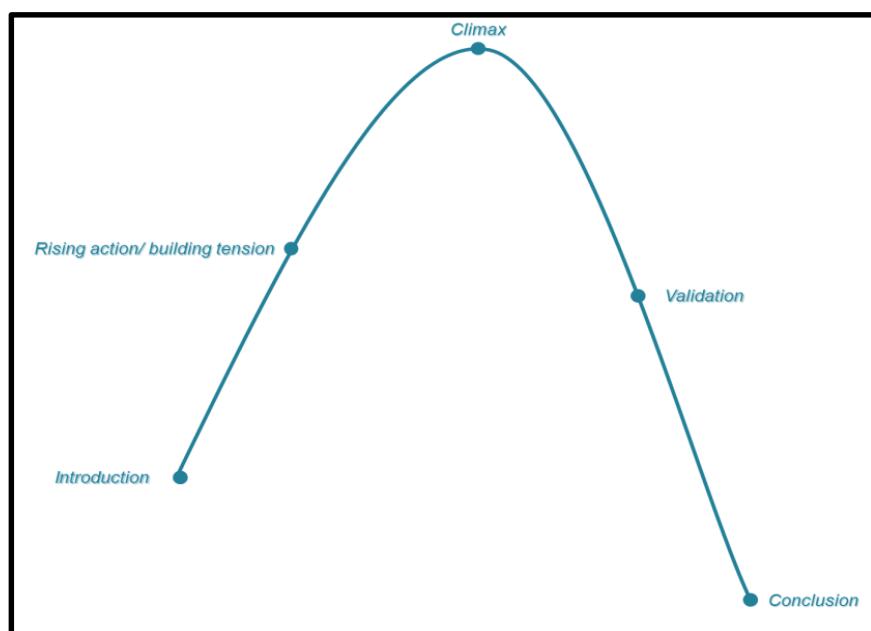
¹⁹⁵ M. Haug, 2007, 'Indigenous people, tourism and development? The San peoples involvement in community-based tourism', Masters dissertation, University of Tromso, Tromso.

¹⁹⁶ **Cosmology** – a way of explaining the origin, history, and evolution of the universe based on the belief system of a specific cultural tradition. Should this not form part of the Terminolgy list in the front of the report

¹⁹⁷ **Epistemology** – a particular way of knowing things and making sense of reality, wherein indigenous communities often derive from teaching transmitted through storytelling, and are rich in perceptual experiences (such as visions and dreams) and arise from close interactions between humans, spirits and nature. Should this not form part of the Terminolgy list in the front of the report

environment as well as other applicable stakeholders.¹⁹⁸ Firstly it is important to understand that there are various stages to consider in the theoretical composition of an indigenous story including the introduction (exposition) stage, rising actions and the building of tension, the climax of a particular story, the validation of a story, and finally the conclusion to the set out story.¹⁹⁹ (See Figure 8)

Figure 8: Stages of an indigenous story²⁰⁰



In relation to this there are also various forms of indigenous storytelling to consider when engaging with indigenous peoples, with each one contributing individually to the

¹⁹⁸ J. Iseke, 'Indigenous storytelling as research', *International Review of Qualitative Research* 6 (4), 2013, pp. 559-577.

¹⁹⁹ Knowledge Imagery Vision Understanding about Nature and Culture (KIVU), Guidelines for environmental assessments with indigenous people, pp. 1-35.

²⁰⁰ Knowledge Imagery Vision Understanding about Nature and Culture (KIVU), Guidelines for environmental assessments with indigenous people, pp. 1-35.

overall “storification” process by a different means.²⁰¹ Some of these forms include expressions through traditional stories, legends, folklore, rituals, songs or traditional laws. The information to create these stories is usually derived from internal or external domains, be they from historical information, ancestral knowledge, tangible objects, cultural resources or indigenous understandings of ways consistent with traditional worldviews, cosmologies and/or epistemologies.²⁰² However, as storytelling remains the central focus of all clearly defined indigenous communities, “deep respect is required in a storytelling approach to research” seeing that all stories shared remain “scared” as the very spaces they were told in.²⁰³

In considering a holistic approach to indigenous storytelling it is important to conceptualise that there are two distinct types of stories that can be separated:

- i. Those with mythical elements that are intended to *teach or share*; and
- ii. Those that refer to *personal* stories of experiences.²⁰⁴

In relation to this, Wilson also suggests that there are three distinct levels of indigenous stories that need to be taken into account when investigating, analysing and evaluating indigenous communities within a specific story realm. These include: Higher; secondary and primary: (See Table 4)

Table 4: Levels of indigenous storytelling²⁰⁵

Levels of indigenous stories	Description
Higher	These are sacred stories, which are specific in form, content, context and structure. These stories themselves must be told at different levels, according to the initiation level of the listener. Only those trained, tested and given permission to do so are allowed to tell these stories, which must never vary in how they are told or portrayed. They remain sacred to a specific

²⁰¹ P. Alapurainen, ‘Storytelling in experience creation: Case Kaisus Lapland’, Bachelor of Hospitality Management thesis. Lapland University of Applied Sciences, Rovaniemi, 2015, pp. 20-22.

²⁰² Knowledge Imagery Vision Understanding about Nature and Culture (KIVU), Guidelines for environmental assessments with indigenous people, pp. 1-35.

²⁰³ P.J. Lewis, ‘Storytelling as research/ Research as storytelling’, *Qualitative inquiry* 17 (1), 2011, pp. 505-510.

²⁰⁴ J. Iseke, ‘Indigenous storytelling as research’, *International Review of Qualitative Research* 6 (4), 2013, pp. 559-577.

²⁰⁵ S. Wilson, *Research is ceremony: Indigenous research methods*, p. iii-v.

	context and generally contain the history of the community as well as interactions with cosmology and epistemology
Secondary	These stories can be considered indigenous legends or mythical stories, generally presumed fictive, and are stories that may be heard or read in books that teach morals, lessons and/or life events. They can be shaped by the storyteller – drawing on the teller's or the listener's experiences. The underlying message of these stories does however not change.
Primary	These stories are also categorized as if portraying personal stories and personal experiences, and are usually used often by elders of a specific community in a teaching or counselling context. Elders within this context draw on their own experience or those of others to aid listeners, and can be seen as a pedagogical tool for teaching or learning “life lessons”.

In relation to the various levels of stories as presented by Wilson, Iseke and Brennus also state that stories are holistic portrayals of the history of a specific community and its members, wherein storytelling is still used as an integral form of entertainment in any community.²⁰⁶ He states that:

we include a lot of things in storytelling that we leave for the other person to be able to interpret themselves[; as] it gets their mind going and it puts their experience together while validating them as a person who has the ability to be able to draw from that storytelling and relate it back to their own life.²⁰⁷

However, KIVU also importantly points out that although we construct narratives constantly from indigenous stories being told or listened to, these are basic premises to adhere to when theoretically analysing indigenous storytelling and the communities from which these stories emanate from. These include:

- Stories not only contribute to the making of our narrative selves but also weave the threads of social relationships and make life social;
- Stories do not belong to story tellers or story listeners because all stories are “remnants of fragments on loan” and “depend on shared narrative sources”;
- Analysis demands that we learn from storytellers, “the primary lesson from storytellers is that they learn to work with stories that are not *theirs* but *there*, as realities, with master storytellers knowing that a story needs to breathe;

²⁰⁶ J. Iseke & S. Moore, ‘Community-based indigenous digital storytelling with elder and youth’, *American Indian Culture and Research Journal* 35 (4), 2011, pp. 19-38.

²⁰⁷ J. Iseke & B. Brennus, ‘Learning life lessons from indigenous storytelling with Tom McCallum’ in G.J.S. Dei (eds.) *Indigenous philosophies and critical education*, pp. 245-261.

- “Socio-narratology”, although always relational in recognizing that all parties act, pays most attention to stories acting. It analyses how stories breathe as they animate, assemble, entertain, enlighten, and also deceive and divide people;
- “Socio-narratology” also encourages a dialogic mode of interpretation so that all voices can be heard, and open up a story for various interpretations and possible uses;
- Stories have certain distinct capacities that enable them to do what they do best, and can be understood as narrative types of genres, though distinct, genres of stories depend on one another, as there does not exist such a thing as a pure genre, and all tale types have a symbiotic relationships with one another.²⁰⁸

From the above it is also important to conceptualise indigenous storytelling in practice, by exploring various international best practice examples.

5.3) Best practice examples on the viability and practicality of indigenous storytelling

For the purpose of this Research Report a variety of global North and South countries will be investigated in terms of how they have practically introduced indigenous storytelling to the wider public. Key countries to be explored include Australia and New Zealand (global North) as well as India and China (global South)

5.3.1) Global North: Australia and New Zealand

Indigenous stories in Australia are generally handed down from generation-to-generation and has always been a cornerstone of Aboriginal and Torres Strait Islander's social and cultural identities. Since the beginning of time, also referred to by these indigenous peoples as the “The Dreaming” realm, storytelling has played a pivotal and vital role in Australian indigenous heritage, for a community that remains one of the world’s oldest remaining culturally distinct indigenous groupings. From a young age, Aboriginal and Torres Strait Islander children are told these indigenous

²⁰⁸ Knowledge Imagery Vision Understanding about Nature and Culture (KIVU), *Guidelines for environmental assessments with indigenous people*, pp. 1-35.

stories by elders in an attempt to establish an understanding of the landscape in which they live and why the natural environment is such an important component of their culture. They are also told how these aspects go hand-in-hand with understanding the spiritual realm and “path of the creator”. These teachings are called “Songlines” or “Dreaming Tracks”.²⁰⁹

These stories also ensure that community members understand the relationship with the “air”, land and universe as well as their people, their culture and their history. Elders in these contexts also tell stories of their own personal journeys and accomplishments. As the children grow into adults, they take on the responsibility of passing on this ancestral knowledge and expertise. It is important to underscore that these stories appear to be as much a cultural necessity as they are entertainment. Although indigenous storytelling is still practiced and stories are still being handed down orally, however, most stories have in part now become digitized and are recorded in print, audio and video. Australia represents one of the world’s best practice examples of how to sustainably use indigenous stories for teaching and learning, while simultaneously introducing effective systems and mechanisms to preserve, conserve and protect these indigenous stories for future generations.²¹⁰

Indigenous storytelling has grown in popularity since the 1970s with the formation of “Storytelling Guilds” introduced in most territories; the launch of the biennial “Weaving Stories Together” – Sydney International Storytelling Conference; as well as the creation of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), an independent Australian government statutory body to promote indigenous storytelling and research throughout the country.²¹¹

Indigenous storytelling is apparent in practice at the following events:

- Laura Dance Festival
- NAIDOC Week
- Parrtjima
- Tarnanthi
- Tjungu Festival

²⁰⁹ D. Vinding, *The indigenous world 2002-2003*, pp. 186-192.

²¹⁰ D. Vinding, *The indigenous world 2002-2003*, pp. 186-192.

²¹¹ D. Vinding, *The indigenous world 2002-2003*, pp. 186-192.

- Yabin Festival.²¹²

New Zealand also carries a rich history and heritage of indigenous communities and peoples, distinctly known globally as the Maoris. More than a millennium ago, the Maori people came to New Zealand from the tropical Polynesian Islands and over time, Maori culture evolved in the country until the establishment and recognition of their own distinct race, to set these mentioned people apart from other Polynesian people in the 1900s. Throughout these years and until today, traditional storytelling has been an important component of Maori culture, where it is made up of three distinct components namely: the “song”, the “genealogy of the story” and “the prayer”. In relation to this Maori culture relies heavily upon the successful transmission of unwritten stories passed down through the ages, from generation-to-generation, using various oral storytelling practices and techniques to convey the stories.²¹³

In New Zealand, oral storytelling in Maori culture is essentially where history, religion, myth and art come together. The myths and heroics of their gods are brought to life with extravagant performances drawn from song, chants, poems and traditional attire. These traditional stories are very deeply emotional experiences to witness and convey, and considered sacred once told. However, the most critical components of Maori oral storytelling often involves the delivery of voice, gestures and facial expressions which convey the tone and emotion surrounding the story, wherein the story teller and “onlooker” play an active role. In this specific case study, telling a story is almost never direct, but is a drawn out and complicated process often involving many speakers, as opposed to the findings in India and China. The responsibility to preserve and pass down these culturally important stories rests on the shoulders of everyone in the Maori community – as initiatives to date are still being formulated to protect, conserve and preserves these indigenous stories on a larger scale.²¹⁴

Indigenous storytelling is apparent in practice at the following events:

- Matariki
- Kawhia Kai Festival
- Tamaki Herenga Waka Festival

²¹² D. Vinding, *The indigenous world 2002-2003*, pp. 186-192.

²¹³ D. Vinding, *The indigenous world 2002-2003*, pp. 193-215.

²¹⁴ D. Vinding, *The indigenous world 2002-2003*, pp. 193-215.

- Te Ra o Waitangi
- International Kai Festival
- Maekta Kaimoana Festival.²¹⁵

5.3.2) Global South: India and China

The Indian subcontinent has always displayed a wide array of stories and storytelling cultures, distinctly different from the rest of the world. With the various indigenous communities and peoples in the country each having their own personal way and form of conveying a specific story – in most cases differing in dynamics from one state and district to the next. Storytelling in India, unlike that of Australia and New Zealand which a group interaction activity, is generally performed by one story teller. Although story tellers use tales passed on from generation-to-generation, the emphasis is more on how can current events which the audience is aware of, relate to these ancient tales, with a strong emphasis on spirituality and “sense of place” within the story.²¹⁶

In an Indian context, story tellers often narrate their own stories using a variety of components to enhance the story such as props, masks, dancing as well as musical instruments. With some stories in turn strictly only being portrayed through music and dance. Seeing that India represents a large and diverse number of indigenous communities, there are also various approaches and types of stories being conveyed to community and non-community members, with the country taking substantial pride in some of their more prominent story tellers including Vikram-Betala as well as Akbar-Birbal. However, despite the various spaces in which Indian storytelling takes place, there remains standardized forms of storytelling that include “Dastangoi”, “Yakshagana” and “Harikatha”.²¹⁷

India also has a set industry where tourists can reserve a story teller for a specific heritage site they are visiting. These story tellers essentially act as additional tourism products to convey the message of the specific attraction to the visiting guests. These story tellers function largely as “alternatives” to tourist guides as they are not regulated by the Ministry of Tourism (India) and strictly work on a commission-based

²¹⁵ D. Vinding, *The indigenous world 2002-2003*, pp. 193-215.

²¹⁶ D. Vinding, *The indigenous world 2002-2003*, pp. 315-329.

²¹⁷ D. Vinding, *The indigenous world 2002-2003*, pp. 315-329.

employment when needed. These story tellers are often required to create a “storyscape” within a specific context, to engage the audience on a deeper level.²¹⁸

Indigenous storytelling is apparent in practice at the following events:

- Thaipusam Festival
- Jallikattu
- Thimithi
- Pulikali
- Madai Festival
- Nag Panchami.²¹⁹

Stories are also an important part of most societies and cultures within China. Story tellers are rigorously trained to perform on a certain level by a “Master Story Teller” before engaging with an audience.

In China traditionally stories have been handed down through the generations as a way to safeguard and preserve a specific traditional way of life. For over a millennium professional story tellers have been established figures in the marketplaces and bazaars throughout China, essentially using the general public as an audience. In many cases their art, as story tellers, had a big impact on the daily life of Chinese “townspeople” serving as the “university of ordinary people” – essentially the place where culture and knowledge are communicated in an entertaining and simple way. With general themes being portrayed by storytellers including: history, adventure, comedy, as well as fables, legends and myths about the kingdoms and dynasties in the country’s past.²²⁰ Story tellers would also be ranked on performance. High performers (according to designated Master Story Teller) may have the opportunity to entertain in teahouses and entertainment areas, as well as at private houses and function; whereas low quality performers would be secluded to only perform in the countryside, essentially to smaller audiences.²²¹

In relation to the overall theme of indigenous storytelling, some key attributes worth highlighting within this specific global South best practice example is that stories within

²¹⁸ D. Vinding, *The indigenous world 2002-2003*, pp. 315-329.

²¹⁹ D. Vinding, *The indigenous world 2002-2003*, pp. 315-329.

²²⁰ D. Vinding, *The indigenous world 2002-2003*, pp. 291-297.

²²¹ D. Vinding, *The indigenous world 2002-2003*, pp. 291-297.

a Chinese context are usually told by one story teller only (as in the case of India), whereby this story teller is allowed to enact all the parts of a particular story and adds commentary as the narrator throughout the portrayal; the story teller may also include verse or song as the story is being told to a particular audience, though the “content of the verse may not be a part of the narrative”; a song or poem called a “kaipian” may also introduce a storyline a story teller can follow and engage the audience with; and with each story supposedly always ending on a cliff hanger to ensure the audience comes back for another portrayal of a different story. It is also important to note that storytellers traditionally learn their art as apprentices to masters from practice-based learning; wherein story tellers are told specific stories and how to personally add to these stories from their own knowledge and experiences, essentially “owning” this version of this story then, with other story tellers requiring permission to pass on this specific story. Indigenous research of any kind in China remains in the developing stages.²²²

Indigenous storytelling is apparent in practice at the following events:

- Dragon Boat Festival
- Moon Festival
- Qingming Festival
- Double Ninth Festival
- The Nigh of Sevens
- Lantern Festival.²²³

5.4) Chapter summary

This chapter reflects on the various ways indigenous storytelling can be interpreted, be they theoretical and/or practical. The chapter also provides an overview of how indigenous storytelling is practiced on an international level, with reference to case studies such as Australia, New Zealand, India and China.

²²² D. Vinding, *The indigenous world 2002-2003*, pp. 291-297.

²²³ D. Vinding, *The indigenous world 2002-2003*, pp. 291-297.

SECTION 6: INDIGENOUS STORY TELLERS IN THE NORTHERN CAPE

6.1) Indigenous stories and Africa

The history of the African continent's people is steeped in oral tradition, much of which can also be regarded as storytelling. Oral tradition in the African context is aptly described as a "living museum of the whole stock of socio-cultural output stored up by peoples who were purported to have no written records".²²⁴ J. Ki-Zerbo endorses this claiming that in Africa, "oral tradition...puts flesh on the bones of the past".²²⁵ The southern African Bushmen, who are essentially renowned for their rock art, are no exception to this idea. While their rock paintings date as far back as 80 000 to 25 000 BCE,²²⁶ their storytelling abounds and persists to the present day. Bushman stories or mythology²²⁷ have captured international attention from the very first encounters with the outside world and continue to do so.

In the mid-nineteenth century the German linguist Wilhelm Bleek studied the language of the Bushmen along with his sister-in-law Lucy Lloyd. Together they transcribed over 12 000 pages of information on the Bushman lifestyle, including their many stories.²²⁸ In the early twentieth century South African born Gideon Retief von Wielligh published four volumes of Bushman stories entitled *Boesmanstories* (Bushman stories) between

²²⁴ J. Ki-Zerbo, *UNESCO General History of Africa: Methodology and African pre-history*, Vol. 1, p. 3.

²²⁵ J. Ki-Zerbo, *UNESCO General History of Africa: Methodology and African pre-history*, Vol. 1, p. 3.

²²⁶ E. Gilbert and J.T Reynolds, *Africa in World History*, p. 1.

²²⁷ R. Ross, *A Concise history of South Africa*, pp. 8-9.

²²⁸ The South African Museum of Rock Art, *Threads of Knowing*, pp. 10-11.

1919 and 1921. A century later, the latter has been translated into English,²²⁹ while studies of the Bleek and Lloyd archive persist.²³⁰ The continued popularity of the Bushman as a topic of interest is evident on one South African book listing where over 50 books on the southern African Bushman are featured.²³¹

Thus in the case of the Bushman, not only do their stories remain integral to their indigenous communities, but they are also of relevance beyond that domain. As in other destinations discussed in Section 5, and in particular India, the Bushmen are considered as story tellers. This final section will consider the potential of this attribute within the context of the South African tourism sector by considering a case study of the #Khomani San in the Northern Cape – but also look beyond this community and region to consider the potentially wider implications of establishing the IST within the broader South African tourism sector.

6.2) Pilot study – #Khomani Cultural Landscape, Northern Cape

The #Khomani San are one of the last surviving indigenous San communities in South Africa and their living cultural landscape remains an important aspect of South African culture post-1994.²³² Located in the northern most corner of the Northern Cape province, the #Khomani Cultural Landscape is South Africa's newest declared World Heritage Site (declared July, 2017),²³³ and straddles vast areas of the Kalahari desert landscape, between the Namibia and Botswana borders, situated in the Dawid Kruiper Local Municipality, within the ZF Mgcawu District Municipality. (Map 2) This indigenous landscape covers the entirety of the Kalahari Gemsbok National Park (South Africa), including the !Ae!Hai Kalahari Heritage Park, and is adjacent to the Gemsbok National

²²⁹ See: <https://www.researchgate.net/publication/320798502_Bushman_Stories_English_edition>, access: December 2018.

²³⁰ J. Deacon, J. & T.A. Dowson, T.A., *Voices from the Past: /Xam bushmen and the Bleek and Lloyd Collection*, p. 2.

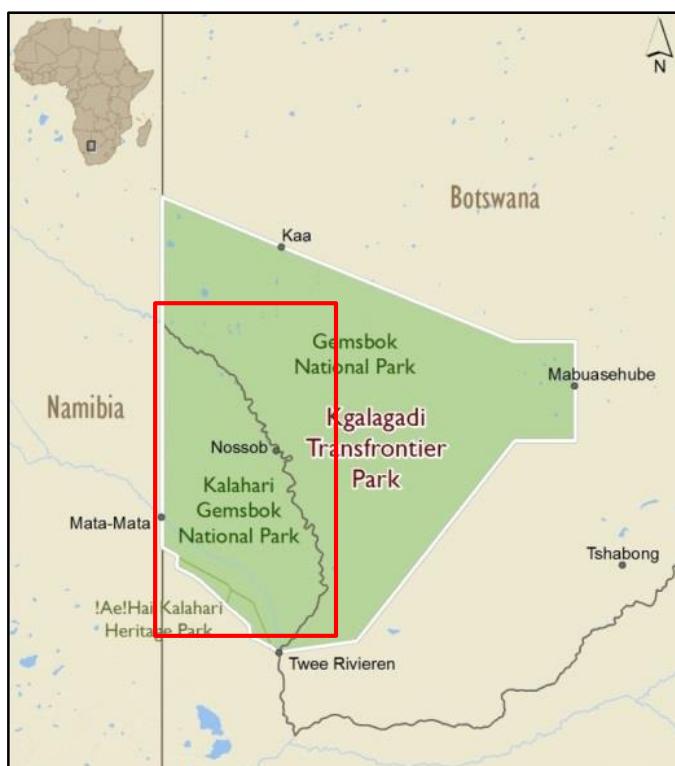
²³¹ J. Deacon, J. & T.A. Dowson, T.A., *Voices from the Past: /Xam bushmen and the Bleek and Lloyd Collection*, p. 2.

²³² #Khomani San, 2018, <<http://www.khomanisan.com>>, access: December 2018.

²³³ Northern Cape Tourism Authority, 2018, 'Northern Cape: #Khomani Cultural Landscape, World Heritage Site', <<http://www.experiencenotherncape.com>>, access: December 2018.

Park (Botswana), which collectively form the Kgalagadi Transfrontier Park, that is managed by South African National Parks (SAN Parks).²³⁴

Map 2: Location of the #Khomani Cultural Landscape, Northern Cape²³⁵



The #Khomani and related San people are unique in that they apparently descend directly from an ancient population that existed in the southern African region during the Stone Age some 150 000 years ago, a culture to which many refer to as the

²³⁴ United Nations Educational Scientific and Cultural Organisation (UNESCO), 2018, <<http://www.unesco.org>>, access: December 2018.

²³⁵ United Nations Educational Scientific and Cultural Organisation (UNESCO), 2018, <<http://www.unesco.org>>, access: December 2018.

“ancestors of the entire human race”.²³⁶ The history of the #Khomani Cultural Landscape is interwoven with the history of the San people of southern Africa, as well as, the expansion of the colonial and modern world economy.²³⁷

The written recorded history of the Khomani San, who prefer to be called “Bushmen”,²³⁸ can be traced back to the 18th and 19th centuries. The historical record reveals a people that endured and overcame a range of events. These include their origin as being one of the first nomadic “hunter-gatherers” in southern Africa; to their interactions with the southern migrating Bantu-speaking (black African) immigrants; to engaging European missionaries and then facing colonial rule; contending with the arrival of the Philander Basters²³⁹ in 1865 in Rietfontein; to the forced removals in 1931 from what would become the Kalahari Gemsbok National Park; and how eventually this land was repossessed after a successful land claim in 1999, spearheaded by former traditional leader, David Kruiper; to the more recent establishment of the contemporary Heritage Park; and the creation of the “Boesmanraad” or Bushmen Council to guide all developments going forward.²⁴⁰ This specific Council, regulated by the overhead South African San Institute (SASI), that was established in the mid-2000s, sees to it that all new developments within the area uphold the integrity and authenticity adherent with the #Khomani San’s way of life.²⁴¹ The Council focuses on a key set of ethics guidelines for each development project that includes:

- Respect;
- Honesty;
- Justice and Fairness;
- Care;
- Process.²⁴²

²³⁶ Department of Environmental Affairs, *Application for inscription of the #Khomani Cultural Landscape on the World Heritage Site – January 2016*, pp. 4-37.

²³⁷ #Khomani San, 2018, <<http://www.khomanisan.com>>, access: December 2018.

²³⁸ **Bushmen** – although many regard the concept of “Bushmen” derogatory and the denomination of ‘San’ is preferred; the #Khomani San, however, have made it clear they prefer to be called “Bushmen” as opposed to San from extensive fieldwork in the area.

²³⁹ **Baster** – translates to “Bastard” in English. Although the term carries the connotation of illegitimacy and is rejected by many (as it stands in the way of being considered “indigenous”), fieldwork has suggested that the people in the mentioned area who do not consider themselves “Bushmen” prefer to be called “Basters” as a form of social identity and cultural pride.

²⁴⁰ Department of Environmental Affairs, *Application for inscription of the #Khomani Cultural Landscape on the World Heritage Site – January 2016*, pp. 4-37; South African San Institute, 2009, <<http://www.san.org.za>>, access: December 2018.

²⁴¹ South African San Institute, 2009, <<http://www.san.org.za>>, access: December 2018.

²⁴² South African San Institute, 2009, <<http://www.san.org.za>>, access: December 2018.

Today, the #Khomani San are actively involved in most developments in and around the designated World Heritage Site, and remain eager to explore even more potential projects to uplift the entire community and promote their very unique way of life. Based on this initial synthesis, the area was selected to serve as the pilot study to explore the practicality and viability of establishing ISTs in the broader Northern Cape context – and possibly beyond.

6.3) The Indigenous Story Teller and the #Khomani San

In defining the concept IST - Indigenous Story Teller – it can quite simply be described as comprising of three distinct components, namely being:

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

Thus the IST can be said to refer to an individual who belongs to an identifiable indigenous community which has a shared origin, history, culture and tradition. Whereby the IST is connected or resides in a particular region, setting or landscape to which he or she has a specific affinity. The IST is able to relate or share stories pertaining to their specific community's identity, heritage, history, culture and geographic context.

What makes the IST of particular relevance to the tourism sector is the fact that he or she adds another dimension which, above all, provides a so-called authentic tourism experience. Instead of merely being told about the community, its origins, history and traditions, the IST makes it possible to engage with and experience first-hand the community member and participate in what could be termed a “genuine or authentic encounter”. Ideally the IST can also present his or her version of events or experiences without scripting or choreography being orchestrated. Thus the #Khomani San, as an IST, would be able to share stories about their above-mentioned origins, their history, their traditions and their folktales. Moreover, with the recent media coverage regarding the San as the people with the “oldest genetic make-up”, with “genetic origins that

reach back over one million years,”²⁴³ along with the declaration of the #Khomani Cultural Landscape as a World Heritage Site,²⁴⁴ they are indeed a popular tourist draw-card in the Northern Cape and in South Africa as a whole.

However, within the context of the South African tourist guide legislation this would not be possible. Strictly speaking, the regulations monitoring the tourist guide do not make it legal for such an encounter to actually take place. The IST does not have the prerequisite tourist guide accreditation or registration and therefore cannot “furnish... information ... for reward”.²⁴⁵ According to the draft regulations for Tourist Guiding as proposed by NDT:

if an individual operates as a tourist guide, but has not met the specific requirements with regard to training, accreditation and registration as a tourist guide, then they are officially in contravention of the Tourism Act, Act 3 of 2014.²⁴⁶

Such a contravention will make the individual liable for prosecution and could be fined up to R1 000. Tour operators and other companies who employ illegal tourist guides can be fined an amount of up to R10 000.²⁴⁷ The regulations thus exclude the IST from the tourism domain and in a sense flies in the face of transforming the sector.

Seen in this context, the regulations contradict the very Act that it supports. The Tourism Act, Act 3 of 2014 states that the Act is put into place “To provide for the development and promotion of sustainable tourism for the benefit of the Republic, its residents and its visitors” with the Preamble highlighting transformation twice:

- And since transformation is vital to ensure the sustainable growth and development of the tourism sector;
- And since these challenges are best addressed through a concerted effort by all spheres of government and the private sector to work together to create an

²⁴³ Khomani Desert San, <https://khomani.co.za/>, Accessed: December 2018.

²⁴⁴ Northern Cape Tourism Authority, 2018, ‘Northern Cape: #Khomani Cultural Landscape, World Heritage Site’, <<http://www.experiencenotherncape.com>>, Accessed: December 2018.

²⁴⁵ *Tourism Act 3 of 2014*.

²⁴⁶ Government Gazette, No. 39922 *Department of Tourism, Notice 224 of 2016: Tourism Act, Act 3 of 2014*.

²⁴⁷ Publication of Draft Regulations for Tourist Guiding for Public Comments. 15 April 2016: see also University of Pretoria – Department of Historical and Heritage Studies, *A policy review of the tourist guiding sector in South Africa*, p. 81.

environment that is conducive to the sustainable growth, development and transformation of tourism.²⁴⁸

Based on a lack of access to the formal training and accreditation process for the tourist guide for multiple reasons, the #Khomani San IST would be excluded from participating in the tourism domain. Yet, it is critical to note that even if the IST were to be given access to some form of formal training, albeit through a type of “soft skilling” which avoids conventional teaching methods, this would be tantamount to completely undermining the authenticity of the story teller and the indigenous storytelling experience being offered, hence make the whole encounter null and void. After all, W. van Beek makes the point that generally research shows that Africa is for tourists “a culturally pristine and authentic continent...the continent of local communities with authentic culture”.²⁴⁹ In their study of the Bushman, A. Hüncke and S. Koot endorse this by stating that “tourists expect presentations of their life and culture to be authentic”.²⁵⁰ Authenticity is therefore essential to the tourist experience.

In order for the #Khomani San to enter the sector as an IST, the tourism sector needs to become more accessible and encompassing. It needs to actively promote an interrelationship between IST’s, the indigenous community, the tourist guide and the tourists themselves – where the full potential of the authentic local voice is realised within the overall tourist experience. (See Figure 9) However, this does not mean that the IST should be an unmonitored or unregulated entity like the Indian story teller.²⁵¹ The latter situation would only serve to undermine the advantages of having a regulated tourist guiding sector which has been proven to be the best way to ensure that the tourist receives the most efficient and worthwhile experience.²⁵² There is too much at stake for that. Rather, certain roles and responsibilities that are already assigned to the culture/heritage tourist guide should be enhanced and extended.

²⁴⁸ *Tourism Act, Act 3 of 2014*.

²⁴⁹ W. Van Beek as quoted by A Huncke and S. Koot, “The presentation of Bushmen in cultural tourism: tourists’ image of Bushmen and the tourism provider’s presentation of (Hai//om) Bushmen at Treesleeper Camp, Namibia”, *Critical Arts*, 26, (5), p. 672.

²⁵⁰ A Huncke and S. Koot, “The presentation of Bushmen in cultural tourism: tourists’ image of Bushmen and the tourism provider’s presentation of (Hai//om) Bushmen at Treesleeper Camp, Namibia”, *Critical Arts*, 26, (5), p. 672. [This article goes on to deliberate on the issue of authenticity and how it is constructed by the tourist].

²⁵¹ See Section 5

²⁵² University of Pretoria, *Harmonization of Tourist Guide Training Regulations and Standards in Southern Africa (III)*, University of Pretoria. 2013; M. Prakash and N. Chowdhary, “What are we training tour guides for? (India)”, *Turizam*, 14, 2, 2010, p. 53.

Figure 9: Interrelationship between the tourist, community, IST and culture tourist guide



This aligns with the point made by Weiler and Davis who contended that unlike “adventure guides” and “nature guides”, “heritage guides” need to balance tourism management, experience management and resource management. They pertinently emphasize the importance of the “heritage guide” (South Africa’s equivalent culture guide) as being able to go further and adopt a “collective approach” to include the “tourist, the environment and community” within the “overall tourist narrative”.²⁵³ This then sets a precedent for the South African tourist guide sector to consider augmenting the roles and responsibilities of the culture tourist guide as set out in the regulations. Adapting the Weiler and Davis suggested division of the heritage tourist guide the following could be a proposal for the South African culture guide. (See Table 5)

Table 5: Spheres of the culture tourist guide in South Africa²⁵⁴

<u>SPHERE 1:</u> TOURISM MANAGEMENT	a) Organiser b) Entertainer	<i>Focus on tourists</i>
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²⁵³ B. Weiler and D. Davis. ‘An explanatory investigation into the roles of the nature-based tour leader’, *Tourism Management* 14 (2), 1993, pp. 91-98.

²⁵⁴ Adapted from Weiler & Davis (1993)

SPHERE 2: EXPERIENCE MANAGEMENT	c) Group leader d) Teacher	<i>Focus on the IST</i>
SPHERE 3: RESOURCE MANAGEMENT	e) Motivator f) Interpreter	<i>Focus on the IST's environment</i>

Moreover, it is recommended that the other attributes of the tourist guide, and in particular the culture (and heritage) guide, need to be enhanced in order to position the IST within the industry without contaminating the original authentic story the IST presents. According to this recommendation only the culture tourist guide - be they on a national, provincial or site level - can be trained to act specifically as a cultural mediator, intercultural communicator, facilitator, middleman, interpreter, intermediary, buffer as well as a co-creator of memorable experiences for tourists engaging with IST's. They essentially create the platform for IST's at a particular tourist attractions to "tell" their authentic "story" to the tourists.²⁵⁵ This would not only align with the various calls of the past 30 years by scholars for the inclusion of indigenous voices in the tourism industry,²⁵⁶ but will also directly address the lack of inclusivity within the South African market. With the promotion of IST's as authentic "tourism product", it will not only fill an evident need within the South African market but it will also simultaneously create an inclusive strategy for the IST to form an integral part of the culture tourist guide domain and the tourist guiding sector as a whole.

Thus, through the position of the accredited and registered cultural guide the IST will be facilitated. According to the national Tourism legislation, Act 3 of 2014, the competence required for accreditation as a tourist guide, referred to in section 50,

must be determined by the South African Qualifications Authority in accordance with the national qualifications framework contemplated in the National Qualifications Framework Act, Act 67 of 2008.²⁵⁷

The National Qualifications Framework which includes the South African Qualifications Authority (SAQA) as a juristic person, regulates the training of tourist

²⁵⁵ See Section 4.

²⁵⁶ See Section 4 and 5: See E. Cohen, B. Weiler and J. Davis.

²⁵⁷ Government Gazette, No. 39922, *Department of Tourism, Notice 224 of 2016: Tourism Act, Act 3 of 2014.*

guides. SAQA structures include National Standards Bodies (NSB), Standard Generating Bodies (SGB) and Education and Training Quality Assurance Bodies (ETQAB).²⁵⁸ These bodies are responsible for accrediting providers of education and training standards and qualifications registered on the NQF, monitoring provisions, evaluating assessment and facilitating moderation across providers and registering assessors.²⁵⁹ The guiding qualifications are made up of a collection of unit standards or building blocks. Several unit standards are clustered together to form the skills programme for a culture guide. Each unit standard represents knowledge that a person must have, specific to his profession. The Culture tourist guide currently has to comply with 8 unit standards.²⁶⁰ (See Table 6). These unit standards are devised in close consultation with tourist guides and other stakeholders. The applicable unit standards are registered on the NQF and a guide will be assessed against these standards.²⁶¹ The programme is also registered with CATHSSETA for certification purposes.²⁶²

Table 6: Culture tourist guide unit standards

CULTURE TOURIST GUIDE:	
<u>Compulsory:</u>	
ID 335802	Conduct a tourist guided cultural experience, NQF Level 4, 12 credits.
<u>Additional Unit Standards:</u>	
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.

²⁵⁸ Government Gazette, No. 31909, Vol. 524, National Qualifications Framework Act, 2008 (Act no.67 of 2008). Cape Town, 17 February 2009.

²⁵⁹ South African Qualifications Authority, 2017,

<http://www.saza.org.za/docs/webcontent/2014/about.htm>, access: June 2018.

²⁶⁰ South African Qualifications Authority, 2017,

<http://www.saza.org.za/docs/webcontent/2014/about.htm>, access: June 2018.

²⁶¹ Adventure Qualification Network, 2017, <<https://www.adventure-qualifications.com/>>, access: September 2018.

²⁶² Culture, Arts, Tourism, Hospitality, Sport Sector and Training Authority, 2017, <<https://cathsseta.org.za/>>, access: September 2018.

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.

It is recommended that an additional (possibly optional) unit standard should be added to the eight existing unit standards required for a culture tourist guide.²⁶³ The purpose of the unit standard will enable the culture guide to facilitate and provide a platform for the inclusion of the IST in a tourism sector. (See Table 7)

Table 7: Additional culture guide unit standard – IST's

CULTURE TOURIST GUIDE:	
<u>Additional Unit Standards:</u>	
New Unit Standard	Facilitate the IST, Level 4, 10 Credits.

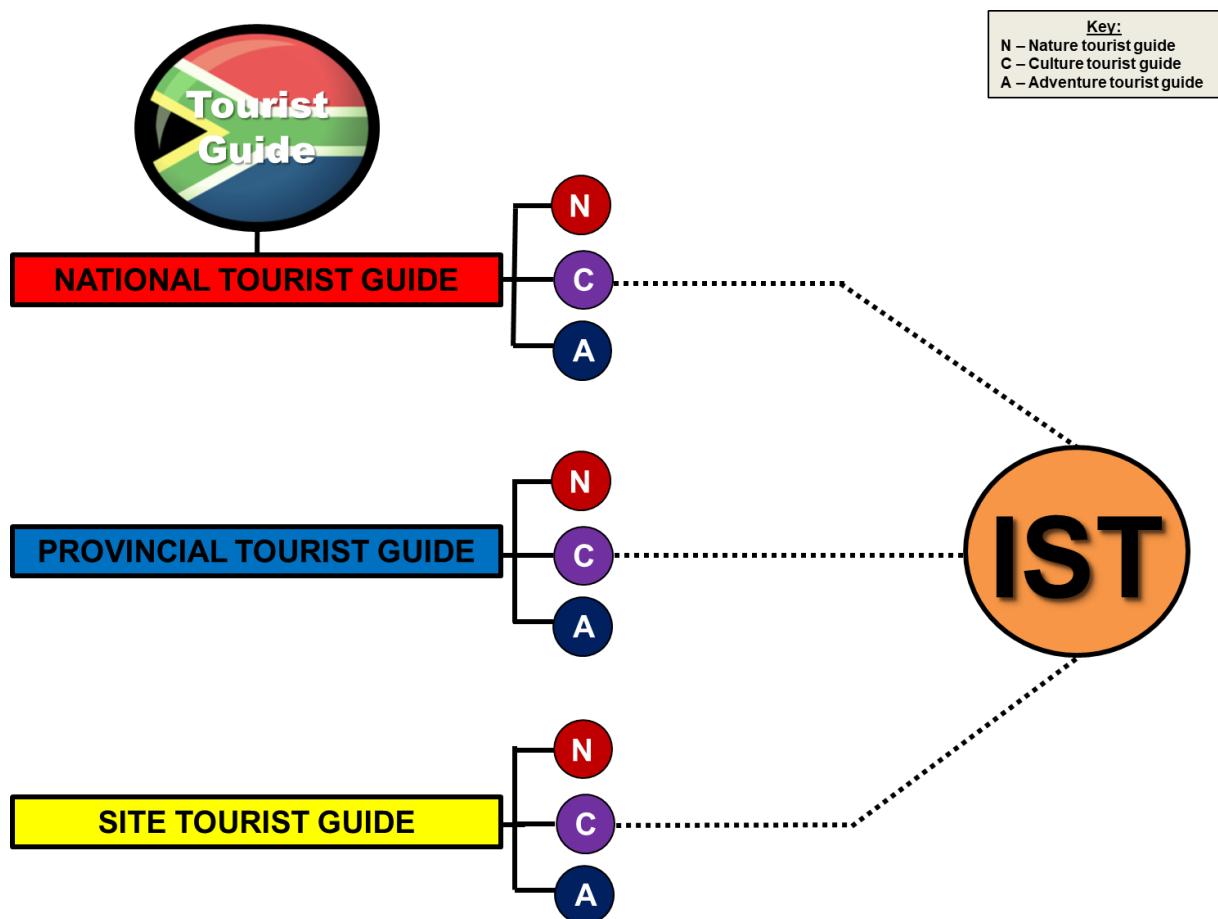
The culture guides, at all three levels, will therefore be elevated to a position where they are enabled to facilitate the inclusion of the IST in the tourism offering. (See Figure 10) They will, through the unit standard, be made aware of the sensitive and possible sacred nature of the encounter with the IST.²⁶⁴ They will also need to play the role of a conservator in ensuring that the IST and his/her landscape is preserved and not damaged. They must be able to mediate between the IST and the tourist group as an intercultural communicator and if need be interpret linguistic and other indigenous norms. The Cultural Guide must also comply and execute the payment of the IST according to predetermined fees. In essence, in this role, the cultural tourist guide becomes a co-creator of the IST experience.

²⁶³ South African Qualifications Authority, 2017,

<http://www.sqaq.org.za/docs/webcontent/2014/about.htm>, access: June 2018.

²⁶⁴ See Section 5 – Levels of indigenous Stories – Higher, Secondary and Primary.

Figure 10: Tourist guiding framework for the inclusion of IST's²⁶⁵



However, in the extension of the culture tourist guide's role to accommodate IST's, it is of vital importance to note that IST is not a "one size fits all" scenario, where only the #Khomani San can or should be seen as IST's. The concept is designed to adhere to a diverse collection of local voices, already situated throughout the Northern Cape that can directly contribute to the authenticity and integrity of a particular tourist attraction. (See Table 8). This model can also be applied generically throughout South Africa with the range of indigenous and marginalised voices that abound.

²⁶⁵ See Section 4.

Table 8: Indigenous Story Tellers of the Northern Cape²⁶⁶

	<p><i>Pixley Ka Seme District Municipality</i> - ‘Meziwabantu’ – welcome to “the home of the people.”</p>
	<p><i>ZF Mgcawu District Municipality</i> - We are “Bushmen” – respect, honesty, justice, fairness, care and process remain the cornerstones of our indigenous society.</p>
	<p><i>Namakwa District Municipality</i> - The home of the Khoekhoen and the Nama societies, for more than four centuries.</p>
	<p><i>John Taolo Gaetsewe District Municipality</i> - Our district represents a great legacy left behind by “struggle-icon”, J.T. Gaetswe.</p>

²⁶⁶ J. Van der Merwe, *Noord-Kaapse dorpe*, pp. 10-11; 113; 363; 523; 606.



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 milktart, 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.

Finally, government heralds tourism as a “sunrise sector”²⁶⁷ and expects it to contribute to job creation, poverty alleviation and black economic empowerment. It regards tourism as a labour-intensive industry and one of the potential key drivers of the South African national economy. In his maiden State of the Nation Address the new President of South Africa, Cyril Ramaphosa, stated that “tourism is another area which provides our country with incredible opportunities to, quite literally, shine”. He added that “Tourism currently sustains 700,000 direct jobs and is performing better than most other growth sectors. There is no reason why it can’t double in size”.²⁶⁸

Yet in order to deliver on this mandate, the sector needs to address those issues that obstruct its expansion and job creation. In a nutshell, this Report is recommending that the regulations need to be more flexible and creative to address the challenges and accommodate the vibrant and changing nature of the domain. This is in line with the call made by the State President when he said of the future development of the tourism industry we should “take further measures to reduce regulatory barriers”.²⁶⁹ In this instance, the requirements of the culture guides need to be adapted and changed in the regulations so as to give them the jurisdiction to accommodate the IST within the tourism offering. This again underscores the need for constant reappraisal of the sector and the need for renewal.

²⁶⁷ M. Ramawela, (1 August 2017), Daily southern African Tourism update: Tourism perhaps the only sector that can help South Africa break out of the recession cycle in the short-term. Internet: <<http://www.tourismupdate.co.za/article/124428/Tourism-perhaps-the-only-sector-that-can-help-South-Africa-break-out-of-the-recession-cycle-in-the-short-term>>, accessed: August 2018.

²⁶⁸ Tourism Update, 2018, <<http://www.tourismupdate.co.za/article/177438/New-President-urges-South-Africans-to-focus-on-tourism-in-key-speech>>; Traveller24, 2018, <<https://www.traveller24.com/News/sona2018-most-beautiful-sa-can-be-tourism-hub-of-the-world-ramaphosa-20180216>>, access: December 2018.

²⁶⁹ Traveller 24, 2018, <<https://www.traveller24.com/News/sona2018-most-beautiful-sa-can-be-tourism-hub-of-the-world-ramaphosa-20180216>>, access: December 2018.

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ANNEXURE 1:
Provincial fieldwork questionnaire (Northern Cape)

PROVINCIAL FIELDWORK QUESTIONNAIRE

(NORTHERN CAPE)

- 1) Do you think indigenous communities are well represented within the international tourism industry?

- 2) Do you think indigenous communities and their adherent local knowledge are well represented in the South African tourism industry, in general?

- 3) Do you think local inhabitants of a specific area can add a “unique” component to a tourist’s visit to a particular destination?

- 4) Are locals of a specific area viewed as a “tourism product” in themselves by tourists’, or are they considered a component within the overall “tourist experience” offered?

- 5) What do you think, in your professional capacity, are the five most important roles and responsibilities for tourist guides to have?

- 6) Do you think Tourism Act 3 of 2014 is effective, in practice?

7) Do you think the tourist guiding sector of South Africa lends itself to the inclusion of indigenous communities?

8) Do you think the established three-levels of tourist guiding in South Africa, is effective?

9) Do you think the ranking of tourist guides from site/local to national are appropriate?

10) Do you think local individuals who are not registered as tourist guides should be allowed to share their indigenous or local knowledge with tourists?

ANNEXURE 2:

Postgraduate Research & Ethics Committee approval



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Research Ethics Committee

11 October 2018

Dear Prof Harris

Project: Indigenous Story Tellers (IST): The Northern Cape as a case study
Researchers: KL Harris, CR Botha and TC da Gama
Supervisor: Prof KL Harris
Department: Historical and Heritage Studies
Reference number: GW20180628HS (Staff research)

Thank you for your response to the Committee's correspondence of 3 June 2018

I have pleasure in informing you that the Research Ethics Committee formally **approved** the above study at an *ad hoc* meeting held on 11 October 2018. Data collection may therefore commence.

Please note that this approval is based on the assumption that the research will be carried out along the lines laid out in the proposal. Should your actual research depart significantly from the proposed research, it will be necessary to apply for a new research approval and ethical clearance.

We wish you success with the project.

Sincerely

Prof Maxi Schoeman
Deputy Dean: Postgraduate and Research Ethics
Faculty of Humanities
UNIVERSITY OF PRETORIA
e-mail: PGHumanities@up.ac.za

ANNEXURE 3:

Letter of Introduction and Informed Consent



Pretoria 0002 Republic of South Africa
<http://www.up.ac.za>
Tel 012-420-2323

Faculty of Humanities
Historical and Heritage Studies
(Date Inserted Here)

I, _____ (personnel no. _____ and ID _____) am currently involved in a project on "**Indigenous Story Tellers (IST): The Northern Cape as a case study**" for the Department of Historical and Heritage Studies at the University of Pretoria. As part of this project I need to complete field research which will take the form of open-ended interviews with individuals in their professional capacity with first-hand knowledge relevant to this study. This will form part of the primary research as oral evidence and complies with the accepted standards within the academic fraternity. I hereby wish to obtain permission to interview you.

Your input will be acknowledged according to the referencing system prescribed by the Department of Historical and Heritage Studies. If specifically requested, participants may request to remain anonymous. Your interview will be recorded electronically in writing and will be stored in electronic format for a period of 15 years in compliance with the policy of the University Faculty of Humanities. This material may also be used for other research by the candidate. Your participation is entirely voluntary and you may choose to withdraw from the interview at any stage.

We thank you for your willingness to participate in this project which we hope will contribute to the development of tourism within South Africa.

Yours sincerely

Name _____ (+27) 12 420 2323 / email: _____

I, _____ (the undersigned) agree to participate in the research project of Name _____ (personnel number _____) at the University of Pretoria.

I have read his letter of introduction and agree that my information may be acknowledged according to the prescribed Departmental footnote reference system.

<input type="checkbox"/>	I give permission for my name to be used in this research.
<input type="checkbox"/>	I wish to remain anonymous in this research.

Signed _____ Date _____