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CHAPTER 1

1. INTRODUCTION

This chapter presents a detailed discussion of the background to the study, the problem statement, statement of aims, research methodology, research questions, hypotheses, definitions of terms and organisation of the study.

Storytelling is relating a tale to one or more listeners through voice and gesture. Stories are socially constructed accounts of past events. Collins (1997:7), quoting IB Singer's reminder in *Naftali the storyteller and his Horse*, says:

When a day passes it is no longer there. What remains of it? Nothing more than a story. If stories weren't told or books weren't written, man would live like beasts – only for the day. Today, we live, but tomorrow today will be a story. The whole world, all human life, is one long story.

Collins echoes the end of the Chinese folktale *White Wave*:

When the old man died, the shell was lost. In time, the shrine, too, disappeared. All that remained was the story.

But that is how it is with all of us. When we die, all that remains is the story.

Man should practise retrospection into his past life. Retrospection in the form of storytelling could serve as an example or a warning in different spheres of life. Ransome (1973:6) believes that storytelling began with the cautionary examples told naturally by a mother to her children, and with the embroidered

exploits told by a boaster to his wife or friends. He says that early woman would discourage her child from going near the fire with a tale of how another just as he had touched the yellow dancer, and had had his hair burned and his eyelashes singed.

Life can never be predicted or understood without looking at the past. Birren in Collins (1997:103) states that life “can only be understood backwards; but it must be lived forwards”.

People gain understanding by looking backward through history and stories. An individual can never know where he is going unless he knows where he has been. Storytelling allows people to be assured of their destination.

Storytelling is as old as mankind. It has been called both the oldest and the newest of the arts. Chambers (1977:49) remarks that storytelling as a pedagogical technique has been used by the world’s greatest teachers. Jesus used it, as did Plato, Confucius and other great philosophers and teachers. It is an instructional technique that belongs not only in the past but has relevance to today’s teacher as well. The modern teacher who employs this technique as a teaching tool is using an ancient method that is as modern as tomorrow. That teacher is using a technique that has stood the test of time. Storytelling serves as a way of keeping alive people’s cultural heritage. Every human culture on earth has its fund of stories: there is no country in the world which does not possess its own unique collection of stories.



The general belief in storytelling is that storytellers are born, not made (Hardendorff, 1963:59; Lehmann, 1983:17). However, the present study does not fully concur with this ideology. Storytellers are born with a gift but are also developed. In supporting this view, Lickteig (1975:169) contends that one does not have to be a born storyteller, for there are few techniques to storytelling that cannot be learned. He goes on to say that every parent, teacher and librarian should cultivate the skill of storytelling. Dennehy (1999:42) supports the notion that storytelling is a skill that can be learned.

1.1. Background to the Study

Storytelling is a craft that has been constructed and practised since time immemorial. Chambers (1977:3) regards storytelling as literature from the mists of time. He says it has existed for thousands of years in all areas of the world. Storytelling was in practice during the Biblical era. There are several descriptions of storytelling occasions in the Old and New Testaments. For example, in Judges 9:7-15, Jotham tells a tale to convince the people of Shechem of the terrible deeds done by Abimelech, their ruler. When a certain lawyer asks Jesus, "And who is my neighbour?" in Luke 10:29-37, instead of an intricate exposition, Jesus tells the story of a Good Samaritan.

No one hazards a guess as to when this craft started. But we know that it goes back as far as the age of the first people. Dennehy (1999:40) dates it as far back as fire, whereas Leshoai (1983:1) dates it to man's origin on the planet Earth. Brunvand (1986:9) believes that the time and place of its origin

remains a mystery, while Thompson (1946:5) pronounces that tale-telling is far older than history.

No person can claim to be the creator or author of these stories as their origin tends to be obscure. The names of the most famous storytellers also rarely outlast the memory of a single generation. Lestrade (1956:299) rightly notes that the creators of tribal Bantu literature tend to be or become unknown; and those who propagate it tend to be equally obscure. This has been echoed by Raihana (1997:31) who says that in the vast majority of cases, it is utterly impossible to say whether an individual piece of folklore owes its origin to a single person or to a group of persons, and what the relation may be between its form as originally conceived and the form in which it has been handed down to us. In almost all cases, the names of the original authors of the pieces have been entirely lost. What we know is that all oral narratives have been handed down through generations from the remote past in word-perfect form. The question of authorship in storytelling may be said to be traditional rather than innovative and communal rather than individual. Finnegan (1970:14) has this to say:

Oral literature is something that arises communally, from the people or the "folk" as a whole, so that there can be no question of individual authorship or originality.

Although Brunvand (1986:9) initially claims that the names of the composers of stories could be unearthed, he concludes that the majority of these authors remain anonymous.

Storytelling began with the aim of transmitting the whole culture of the people from one generation to another. These tales were told as a means of recording some historical events. The black man of Africa had, however, no means of conserving the fascinating and precious relics of his past, other than by word of mouth. Mutwa (1966: xiii) remarks that the black man of Africa had no mighty scrolls on which to write the history of his land.

He goes on to say that the black tribes of Africa had no pyramids on which to carve the history of each and every crowned chief and tyrant who ruled them – on which to carve the history of every battle lost and won. But this they did, and still do! All these were entrusted to the hands of men and women who proudly transmit them by their good memories and the capacity to remember words and repeat them exactly as they had heard them spoken. On the preservation of stories, Mutwa is echoed by Appiah (1997: xi) who focuses on the tribal communities of Ghana:

Before the arrival of Europeans and the introduction of the western type of education, tribal communities in Ghana had evolved a way of preserving and passing on accumulated knowledge. The older generation – the tribal elders – had the responsibility of educating the younger in what was necessary to ensure the continuity of the community: the language, skills, customs, songs, dances, religion and beliefs, the aspirations of the people and the mode of behaviour the young should cultivate for playing their social roles in adult life.

Storytelling may therefore be regarded as a window through which children in today's world may view the cultures of previous generations.

De Wit (1979:3) not only regards storytelling as an ancient art, but as an oral art born of the experiences of men and women as they first became aware of themselves, their outer world, and the strange inner world each person saw with the eyes of the mind and could not help sharing with others. Older people have acquired knowledge in their youth. Many of these experiences were traumatic. They do not want their children to repeat the same mistakes and become victims in life. In this instance, De Wit believes that storytelling can act as a warning for future generations, cautioning them not to fall prey as their forefathers had done.

It is believed that storytelling may have begun with crude chants and dances thousands of years before the dawn of recorded history. This is supported by the vestiges of prehistoric paintings on the walls of caves in some areas, which can be associated with hunters and animals and which may depict great hunting exploits. With the passing of time, human intelligence recognised the forces of nature as an action outside itself. People discovered inexplicable circumstances which frightened and awed them; they then found their expression through myth and heroic tales.

Theories of the origin of stories are as varied as people's fingerprints. Jacob Grimm (1785-1863), a German professor, philologist and mythologist, propounded a theory relating to the growth of stories. Grimm and his brother Wilhelm believed that today's tales, which have survived through the centuries, began in crude, fanciful form, and were perpetuated by the peasantry, finally becoming epics in the hands of literary individuals. Most

people support Grimm's theory. Miruka (1994:134) calls this theory evolutionism and declares that it proposes that oral literature is a reflection of a previous existence from which it has evolved. He claims that evolutionism contends that the nature of man is basically universal and that all human societies develop similar traits even if they are geographically separate. In support of this theory, Okpewho (1992:6) maintains that evolutionist scholars' way of perceiving culture convinced them that whatever texts they found were simply survivals of earlier ones. But as these texts were passed down from one generation to another, they lost certain qualities which appealed to their original owners, and whatever survived must have been weakened versions of the original texts. Okpewho (1992:7) believes that for this reason we can no longer speak of one author or creator of any one of them, but only see each text as the common property of joint or communal authorship. He reiterates that as a story passed from one narrator to another, each narrator added his or her own touch to it, and since the tales bore no signatures, there was frequently no way of distinguishing one person's touch from another's.

According to Miruka (1994:134), this theory can be explained by euhemerism, solarism and naturalism. Boyer (1979:12) cites the ideas of Deslongchamps (1838) on the fact that the Grimms theorised that folktales were deconstructed myths which had originated among prehistoric Indo-European tribes. According to Boyer Kuhn (1843, 1860, 1862, 1871) found the folklore of the Indo-German literature to contain recurrent themes, and traced the figures of various gods and heroes back to Vedic sources (ibid, 1979:12). This is known as euhemerism, a sub-theory of evolutionism. According to euhemerism,

primitive man was unable to comprehend the nature of divinity and therefore resorted to a belief in many gods with deities as his focus of awe and admiration (Miruka, 1994:134). Miruka quotes David Hume who claims that primitive societies derived their deities by deifying societal heroes whom they looked upon as sources of powerful sensation (ibid, 1994:134).

It is believed that folklore fails to develop when placed in a set form. With freedom it varies continually as it is shaped by the memories, creativity and needs of individuals in specific situations. This process of change is termed oral variation. It is believed that the introduction of the printing press has delayed the growth of some stories. It is only when folklore moves back into verbal transmission that its development is resumed.

A second theory of the origin of stories is known as the Sun-Myth position. This theory attributes the origin of stories to human interpretation of natural phenomena. This theory was supported by the German-born British philologist, Friedrich Max Muller (1823-1900). He exerted a stimulating influence on oriental stories. According to Briggs and Wagner (1979:2), Muller contended that heroes of folktales are regarded as allegorical representations of the sun, rain, storms, and so on. Miruka (1994:134) calls this theory solarism and claims that it was propounded by Max Muller, Jacob Grimm and Wilhelm Grimm. It is believed that in the beginning, people allegedly had difficulty in distinguishing between nature and their own personalities. Briggs and Wagner maintain that fanciful interpretations were given to the coming of dawn, dusk, day and night. The weather conditions experienced by

storytellers seem to have influenced their attitudes. Muller notes that the sun was believed to love the dew but in a rage, slew her with his arrows. According to him, early storytellers also held that the earth and heaven were married and used to be close together until they were separated by their children who had become cramped trying to live between them. According to Miruka (1994:134), this theory saw the sun as the principal force behind all tales. He adds that Muller reached this conclusion when he studied Aryan mythology and found that the tales degenerated into fragments as the Aryan people migrated westwards to Europe.

A third theory that sought to account for the origin of stories, according to Briggs and Wagner (1979:2) and Thompson (1946:379), holds that all stories began in India and may be traced to a common Aryan heritage. This theory is known as diffusionism or the Historical-Geographical theory, and emphasises the relationship between and among narratives from different societies with the aim of proving that there was historical or geographical contact between peoples. Okpewho (1992:7) maintains that diffusionist theory grew as a result of the interest shown by European scholars in finding the origins and the paths of movement of European languages, customs, and other forms of culture.

Since the diffusionists were engaged in comparative studies of folklore throughout the world, the German brothers, Jacob and Wilhelm Grimm, as mentioned by Okpewho (1992:7), claimed that if any similarities were found between tales told in Africa and those told in Europe, the former should be

seen as offshoots of the parent Indo-European culture. Okpewho (1992:7) believes that the Grimm brothers were working under the misconception that culture can only spread from a superior to an inferior people, not the other way round, and of course Africa was considered racially inferior to Europe. In supporting the Grimms' view, Thompson (1946:48) states that where similarities existed between European and African folktales, they could be explained by the probability that the Europeans brought the tales with them to Africa during the period of the slave trade. The very same ideology is held by Dorson (1972:8), who postulates that tales move from more advanced to less civilised peoples. He illustrates his view by pointing out the expansion of Europe in the fifteenth and sixteenth centuries when European colonisers transported folktales to the continents of North and South America and Africa, but conversely the tales of Africans and American Indians are not found among European peasants.

Joseph Jacobs estimates that at least one third of all stories common to European children come from India (Briggs and Wagner, 1972:2). Briggs and Wagner (1972:2) further assert that the close relationship between people and beasts which was fostered by a belief in animism and transmigration of souls provided fertile ground for the origin of fanciful stories. This theory is supported by the presence in ancient times of Hindus who were sufficiently educated and possessed the intellectual ability to conceive and develop plots. According to Miruka (1994:135) and Thompson (1946:378-380), this theory is associated with Theodor Benfey, Reinhold Köhler, Emmanuel Cosquin,

Kaarle Krohn and Andrew Lang. Benfey traces the origin of tales to India and believes they have spread westwards through three channels :

1. Oral tradition – before the tenth century.
2. Literary tradition – before the tenth century along the lines of Islamic influences, particularly through Byzantium, Italy and Spain.
3. Buddhist material – through China and Tibet to the Mongols and from them to Europe.

After Benfey, the scholar Reinhold Köhler, the librarian of the Ducal Library at Weimar, published annotations of the chief collections of European tales as they appeared. Through the accumulation of this material, the mutual relationship of the various tales and motifs was clarified. Although these studies established India's importance to European tales, they also showed that Benfey had overstated his case. However, although Köhler was an annotator, he appeared not to have much concern with general theories on the origin of European tales.

Another proponent of Benfey's basic ideas was Emmanuel Cosquin. Cosquin studied scores of tales and motifs with emphasis on the relation to analogues from India, which he was convinced, represented the source. But Cosquin modified Benfey's theory in two respects:

1. He was fully convinced that Benfey was mistaken when he assigned an important role to the Mongols in the dissemination of stories through Europe.
2. The Indian tales could have originated in Egypt since Egyptian civilization is older than that of India. But India has nevertheless

served as the great reservoir into which tales of diverse origins have flowed and from which they flow out in turn all over the earth.

Kaarle Krohn investigated a group of animal tales particular to Finnish tradition. In his studies he acquainted himself with folktales from all parts of the world and was ultimately convinced that an adequate investigation of tales must have a world-wide scope. His experience with the historical-geographical technique convinced him that there is no short road to the truth about the origin and history of the folktale as a whole.

As a matter of fact, he concluded that only by special studies of each story, based on a large number of versions, could one hope to approach a real knowledge of the facts of its origin.

The most skillful opponent of the Indianist theory is Andrew Lang (Thompson, 1946:380). The fact that Egyptian folktales from the thirteenth century B.C as well as those mentioned in Herodotus and Homer have been discovered caused Lang to disbelieve in the primary importance of India as the place of origin of tales. Lang called attention to the many primitive ideas in modern folktales and suggested that the presence of these traits showed that the tales are survivals from a very ancient time (ibid., 1946:380). Thompson (1946:380) postulates that Lang was a believer in "polygenesis". In turn, Lang's position was criticised as it is based on the presupposition of a parallel development of culture everywhere, a parallelism which would manifest itself in analogous tales.



Consequently, Okpewho affirms that at present diffusionist research into African folktales continues, although without the zeal of the Grimms and Thompson. What is interesting is that the prejudice which guided earlier generations of scholars has been completely abandoned. At present the diffusionist scholars occupy themselves with studying the distribution of tale units within the various “culture areas” of Africa or with earnest debate on the African origins of tales told among the blacks of the northern and southern United States (1992:8).

Okpewho (1992:7-8) outlines the fundamental distinction between the evolutionist theory and diffusionist theory as follows:

- The evolutionists believe that if two tales from two societies show similar elements and a similar pattern, it is because human beings all over the world think alike and the tales reflect the same stage of cultural development in both societies. The diffusionists, on the other hand, believe that where such similarities occur it can only be because at some time in the distant past the two societies had some contact with one another which caused borrowing of certain cultural ideas by one from the other.
- Unlike the evolutionists, the diffusionists look closely at versions of a tale and have a greater opportunity to discover the interesting differences between one version and another. They concentrate on the

similarities in constituent units (motifs) which these tales employ, and for them the stylistic differences between tales do not matter.

- Although their methods of research differ somewhat from those employed by the evolutionists, the diffusionists are nevertheless equally obsessed with the idea of the origins of culture. Such an obsession has left them little room to consider the literary qualities of oral literature.

According to Briggs and Wagner (1979:3), a fourth group of folklorists has attempted to explain the origin of stories by attributing them to a primitive form of cosmology. These folklorists believe that our ancient ancestors were concerned about their personal origin, how the world was made and why one season followed another. They add that people have always had a thirst for knowledge, have always been concerned about causality, and this is supported by the discovery of stories throughout the world that end with such statements as “and that is why a bear’s tail is short”, or “and that is why a robin’s breast is red”.

Albeit there is some fundamental background on which these theories are based, there are some flaws which may tempt the folklorist to doubt or discount such theories. On the interpretation of the sun-myth theory, one could run the risk of making false analogies between stories originating in various countries. Those scholars who believe that all stories began in India have been discounted by a rival group which contends that the Euphrates Valley is the birthplace of most folktales. This ideology is further weakened by

the appearance of similar tales in non-Aryan countries. Those who concur with the cosmologist's approach must admit that some primitive tribes are not concerned about their origin, and are therefore not driven to formulating a mankind creation myth.

Another shortcoming of these theories is that they do not focus on the creative aspects of oral narratives but rather on the mechanical classification process. According to these theories, certain corpora of stories appear universally, but may not be attributable to any particular community of origin. On the question of origin of stories, Miruka (1994:136) quotes Stith Thompson who concludes that he would wish to leave the ultimate origin of a tale with a large question mark rather than with a dubious answer.

Most myths in Venḍa have been created in order to solve inexplicable questions about the origin of natural phenomena. In such instances, these stories are partially grounded on the sun-myth theory. The presence of cosmology theory is also felt in Venḍa tales as most of them are coined in order to show the origin of things. The theory of evolution is also felt in Venḍa stories since most tales enacted at present are survivors of tales created in time immemorial, of which we only have small vestiges which are no longer original texts.

There was an efflorescence of storytelling in primitive, unlettered societies because of the great imaginative power, memory and intelligence of raconteurs. Mutwa (1966: viii) says:

There are men and women, preferably with black birthmarks on either palm of the hands, with good memories and a great capacity to remember words and to repeat them exactly as they had heard them spoken.

The black people of Africa had, however, no means of conserving these fascinating and precious relics of their past, other than by word of mouth, passed down the ages from one generation to another. Thompson (1946:5), however, claims that tale-telling is not bound by one continent or one civilization.

Savory (1974:11) cites migration and war in the distribution of stories. It is fairly widely accepted that the black man in Africa has originated from earlier mixing between the Negroes of Africa and Hamitic newcomers from the north-east, somewhere in the upper Nile basin. According to Barnard and Nel (1982:222), economic reasons led to a large black migration from central Africa which spread southward in different migratory movements or waves. One of the migration branches moved downward along the east coast of Southern Africa and settled in the present Swaziland, KwaZulu-Natal and Eastern Cape. Another group moved westwards over the Zambezi River and inhabited the present Gauteng and Northwest, the Free State, Lesotho and Botswana. A third group moved even further westward to settle in Namibia. Groups from later migratory movements settled in the northern part of South Africa, while others, after clashes in the south, returned northward to settle in

Zimbabwe, Angola and Mozambique. As these Great Treks moved southwards their tales moved with them.

As far as war is concerned, Savory (1974:11) remarks that the reign of terror by the Zulu King Shaka distributed Zulu tales as far north as Lake Nyasa, in the country now known as Malawi, when Zwangendaba, one of the Zulu chiefs, fled with his warriors northward to escape this tyrant's wrath. Crossing the Zambezi river, he and his men settled to the east of the lake, founding the Angoni (Nguni) tribe. This carried many of the Zulu tales to Malawi. Another chief to fly from the tyrannies of this despot was Matshobane, grandfather to Lobengula who, with his army, carried Zulu tales to Zimbabwe, where he founded the Matabele Nation. He took not only his own Zulu tales with him, but collected fresh ones as his army travelled northwards, sacking villages on the way and taking the women as wives for his warriors. These mothers of the future Matabele nation told the tales of their childhood to their Matabele children while the Zulu fathers added theirs. These were combined, embroidered, and given different characters and settings, but their source is still recognizable.

Chambers (1977:4) cites the trade route as the main factor in the dissemination of stories. He states that the art of the storyteller was used by the ancient trader who moved across the land on the routes that offered the easiest access to distant towns and trading centres. After the day's toil, the trader would seek lodging at an inn. One of the aspects of such accommodation traders valued most was the ability of the inn's resident

storyteller. This storyteller would have his opportunity during or soon after supper. He told his tales and with his words helped to erase the weariness accumulated on the trail. Often the storyteller exchanged tales with the guests at the inn. In this way he acquired new stories from distant places for his repertoire. He told not only the old favourites but also these newly acquired tales.

Although Briggs and Wagner (1979:4-5) echo some of the factors mentioned by Savory and Chambers on the dissemination of stories, they also supplement these. According to them, communication between savage tribes may have begun the process of spreading stories. Warfare with its subsequent seizing of women may have furthered the process of dissemination. Slaves from Africa brought stories to the western world. Phoenicians and Viking sailors may have exchanged tales with strangers; the crusades allowed a mingling of Moorish and Christian cultures, and the migrations of people from the Orient over the Aleutian land chain to North America could have facilitated story dissemination. Travelling bards and minstrels who sang and told stories for food and a night's lodging literally carried tales. Once the story became popular, nothing seemed able to contain it. The sophistication of the mode of delivery of the message as man abandoned primitive hunting and began to establish small communities serves as an additional factor in the dissemination of stories. Specialization of arts and crafts began and each person shouldered a certain responsibility, e.g. soil preparation, reaping, cooking and even storytelling. Those with great imaginative power and memory, who could hold the audience's attention with

characters in a story they could easily identify with became the bearers of exciting history and tradition.

According to Briggs and Wagner (1979:5), the greatest period for story dissemination took place between 950 AD and the 1500s. During that time proficient storytellers were invited by kings and nobles to live at the castle and these were eventually remunerated for their efforts. These artists combined music with story themes and wrote ballads to commemorate important events such as battles and marriages, and they would perform them for the king and his guests. Although some of these weavers of tales stayed for a long period in established households, most of them travelled around. Joining this group with their own stories were the travellers: gypsies, crusaders and adventurers of every description. The mingling of these entertainers resulted in the exchange and adaptation of stories to the extent that pinpointing the origin of a story's plot or elements became difficult.

Contrasting views are expressed by, among others, Mutwa (1966) and Marivate (1973). Mutwa (1966: viii) takes pride in the good memory and great capacity the storyteller had for remembering the words and repeating them exactly as he had heard them. He claims that storytellers narrated the history of tribes, under the oath never to alter, add or to subtract any word. Any attempt to change any of the stories of his tribe would lead to curses being passed down from him to his children and his children's children. Marivate (1973: xv), however, challenges this view when he says there is no such thing as the "correct version" in storytelling. To him every tale at a particular time is

a unique version. Because of the extemporary nature of stories, tales with the same motif narrated by different narrators differ greatly. In fact, every performance differs from one narrator to the next.

Evans-Pritchard (1967:34) says that every teller of a tale has his own particular style, modes of emphasis, intonation, chanting and expressions, so that he makes the story his own not only by omissions, additions, selections, and sequence of incidents, etc., but also by his style, which is never quite the same as that of others.

Echoing Marivate (1973), Scheub (1975:40) remarks:

There is no single 'complete' version of any one ntsoni image, just as there is not necessarily a 'best' version. While individual artists add and remove episodes and clichés, the basic structure remains intact.

Chesaina (1997: ix) was perturbed by the cliché that oral literature has been handed down from generation to generation verbatim. According to him, this contention needs re-examination as it gives the impression that this is static. He believes strongly that:

Unlike written literature, which even when reprinted is handed down to the next generation of readers with little modification besides the cover and the size of the print, oral literature has not been handed down from generation to generation verbatim. It is always being recreated.

The performance of the oral narrative, for example, illustrates this process of recreation. Every oral artist has his own unique way of telling a story. As a committed custodian of culture, the oral artist needs to be sensitive to the audience at hand. The artist has to identify his audience's needs and level of comprehension. Therefore the story has to undergo certain modifications to suit the audience. If it is an audience of very young children, dramatisation is mandatory, while the use of ideophones and other characteristics of the language of animal

characters adds life to the narrative and enhances comprehension. As there is no formula or recipe for narration, a story inevitably gains new literary elements every time it is told, while retaining its basic thematic motif.

Chesaina further acknowledges that the interaction between people and external cultures introduces new elements. As an expression of culture, oral literature has to respond to cultural changes. He goes on to say that new songs are created and old ones acquire new overtones (ibid., 1997: ix).

In reality, a slight impact is experienced on the content of stories during their dissemination process. The stories probably changed as they moved along the trade route, but the motif or the structure remained intact. In the retelling of the tales, the names of the characters, the clothes they wore, the food they ate, the language they spoke or the house in which the characters lived could possibly change; but their motif pattern and structure remained the same. Thompson (1946:447) puts it succinctly: the results of historic-geographic studies show that though the form may keep changing, the plot of the tale persists. In supporting this notion, Rañanga (1997:8) notes that a good narrator would automatically colour and supply flesh to the original skeleton by means of his or her choice of words, the speed of recital, the imagery used, the variation in the voice, the gestures and facial expressions, the manner in which he or she sings and the exaggerations. This does not affect the plot of the story or the sequence of its main parts.

In 1450 the inventive mind of Johann Gutenberg conceived the idea of movable type (Chambers, 1977:8). The era of the printing press and mass media had begun. The stories born in the oral tradition and carried from place

to place by the storyteller met the printing press, particularly in the case of the Greek, Roman, Hebrew, Arab, Asian and European nations.

In Africa, where writing came much later in history, these traditions were still committed to memory and passed from generation to generation by amateur or professional storytellers. However, with the advance of science and industry, the activity has slowly disappeared and many scholars are now doing their utmost to record and preserve them through books, tapes, CDs, DVD and video cassette recorder. In this instance, Leshoai (1983:1) acknowledges that today the art of writing is fairly well developed in Africa, and it has become quite a common practice for African scholars to collect and record the oral traditions of their own nations. He remarks that west and east Africa have made great strides in this exercise, and important anthologies have been published.

With the innovation of the mass media, dissemination of stories became easy as a story could be carried to millions of listeners in the twinkling of an eye.

However, the dawn of Western civilization had a negative impact on the verbal transmission of these stories. Radio and television, school work and the present family set-up where children no longer live with their grandparents, all threaten the viability of storytelling. However, if this art becomes obsolete, most of the stories will vanish from the minds of people and new stories will no longer be created. It therefore goes without saying that this is a signal of the death and decay of storytelling. As storytelling is no

longer an everyday affair, stories are being forgotten and few will be left for future generations. Storytellers are also becoming scarcer by the day.

The exercise of recording stories has a negative impact on the development of storytelling. The stories became frozen in print and never grow. Chambers (1977:9) quotes Ruth Sawyer, who says:

There is a kind of death to every story when it leaves the speaker to become impaled for all time on clay tablets or the written and printed page.

However, although the recording of stories seems to be killing the art and spirit of storytelling, scholars cannot do away with their recordings. Phasing out the recordings of storytelling would be like wringing the neck of the goose that lays the golden egg.

1.2. Statement of the Problem

In African languages, particularly in South Africa, storytelling has not yet been professionalised in terms of either training or practice. This gives rise to the problem: storytelling is dying. Many contributing factors have prevented storytelling from being professionalised:

- a) There is no formal training for storytellers. Prospective storytellers have to grope about and find their own way, either by imitating expert storytellers or by using trial and error methods in their narration.

- b) The non-professionalisation of storytelling in African languages could be attributed to the arrival of missionaries in South Africa. They marginalised African cultures and rendered them useless. African culture was condemned as primitive and barbaric. Consequently, Africans developed a negative attitude towards their own culture and relics.
- c) Pioneer scholars such as Junod (1913), Smith (1940), Vilakazi (1945), Dorson (1972), Marivate (1973), Oosthuizen (1977), Moephuli (1979), Msimang (1986) and Makgamatha (1987), who have conducted research on storytelling, regard the primary significance of storytelling as nothing else but a pastime and entertainment tool for African people, not a means by which people can earn their living.
- d) Storytelling is not part of the school curriculum in either South African secondary schools or tertiary institutions because it is not seen as marketable in the commercial sense.
- e) While the introduction of radio and television enhanced storytelling, it killed the art as it is known and made storytellers redundant.
- f) Unlike First World countries, where storytelling has been professionalised, in most African states, and in South Africa in particular, storytelling is considered a free commodity.

- g) In South African society there are no freelance storytellers. Storytelling is not staged in libraries and is rarely staged in theatres. Storytelling competitions, festivals, conferences and workshops are rarely held around South Africa. This leaves no room for storytelling on the commercial stage.

The collectors who document these stories only gain commercially when the stories are documented into an anthology. Publishing companies sell the anthologies but the collectors get little for their efforts.

1.3. Statement of Aims

The aim of this study is to examine ways of professionalising storytelling in African languages in general and Venda in particular.

As an indigenous art, storytelling is gradually dying out with the older generation who practice it. The professionalising of this art form would create an imperative to preserve these stories in the collective memory for posterity.

South Africa has a high level of unemployment, particularly amongst the youth. The harnessing of storytelling as a livelihood could enhance employment prospects for many people in fields such as tourism, health education (particularly in the light of HIV/AIDS pandemic facing the country), industrial theatre, amongst others.

Knowledge acquisition in this field could lead to developments such as the running of workshops in the communities, libraries, schools, theatres etc. Advocacy initiatives could also be launched to lobby for greater support from government structures in the Arts and Culture and Education departments as well as the public media like television and radio stations. Professionalised storytelling programmes will be launched at libraries, youth groups, kindergartens as well as at formal schooling institutions right up to university level. Workshops will be run at community libraries, schools and theatres so as to disseminate information and impart knowledge to various age groups.

1.4. Research Methodology

Although both qualitative and quantitative approaches will be used in this study, the qualitative approach will dominate as this is an explorative study. The data will be collected primarily through in-depth interviews.

Interviews with various storytellers will be conducted and information will be recorded.

Different communities will be visited with the aim of tracing storytellers. Interviews will be conducted to get further details with regard to the viability of storytelling.

A questionnaire will be designed to investigate the availability of storytelling programmes in South African libraries, theatres and educational institutions.

A further questionnaire will be designed to gather information on the history of storytellers, their personal data and their initial introduction to the art form.

Visiting libraries to investigate storytelling resources and sources that deal with theories underpinning storytelling in general will be a secondary method of collecting data.

1.5. Research Questions

In order to ascertain the validity of the professionalising of storytelling in African languages, the study intends to answer the following questions:

- a) Is the culture of storytelling in South Africa developing or dying out?
- b) What can we do in order to professionalise storytelling in South Africa?
- c) What are the factors which contribute to the non-professionalisation of storytelling?
- d) Why do South African learning institutions not feature storytelling as a learning area, subject or an autonomous discipline?
- e) Why are there no formal institutions offering training for storytellers in South Africa?
- f) What is the Department of Arts and Culture, the Department of Education and the Pan-South African Language Board doing or planning to do in order to promote the art of storytelling in the country?

- g) What is the mass media doing to promote and professionalise storytelling in the country?
- h) Is a storytelling hour a common feature of South African state/community or school libraries?

1.6. Hypotheses

The research hypotheses of the study are as follows:

- a) Storytelling is regarded as a useless activity which does not need to be perpetuated for future generations.
- b) Most people consider the primary function of storytelling as entertainment only.
- c) Storytelling as a component of folklore is regarded as an activity practised by primitive societies.
- d) Pioneer folklorists in Africa in general and South Africa in particular did not regard storytelling as an activity from which they could earn their living.
- e) Storytelling is never enacted in South African libraries.
- f) There are no permanent slots on television or radio which cater for storytellers.
- g) There is no formal training offered for storytellers at any South African library, educational institution or formal institution.

1.7. Definition of Terms

Some key terms used in the study are defined in the context of this study:

African Languages: According to the “Definitions of African Languages on the web”, the term African languages refers to the approximately 1800 languages spoken in Africa. Definitions of African language on the web 1.google. Search. Unisa library. 20 December 2006.>

In confirming this, Frawley (2003:44) estimates the number of languages spoken on the African continent as ranging from seven hundred to three thousand. Frawley quotes Greenberg (1955) who initially proposed a genetic classification of African languages into sixteen families, but who in his later writings presented a revised classification of a reduced number of four, which are: Niger-Congo, Afro-Asiatic, Khoi-San and Nilo-Saharan, (ibid., 2003:45). He regards the African continent as the continent with the most complex linguistic areas in the world.

As stated in chapter 3 below, in terms of population extent the survey will be conducted in South Africa, so the term African languages will be delimited to all the indigenous African languages found in South Africa. To be more specific, these are the nine indigenous African languages which have been incorporated into the group of South African official languages as well as those indigenous languages which have not been given the status of official languages.

Africans: In this study this term is used to refer to black South African people, as distinct from their white South African counterparts.

Amateur Storyteller: These are the storytellers who do not earn their living through storytelling. They perform the story for the love of it, not for the sake of any financial incentive. This does not necessarily mean that they are inexperienced or imperfect storytellers.

Commercialisation: This is the way in which people make a profit by selling a product.

Categories: This refers to themes which recur several times throughout the discourse. Strauss and Corbin (1990:61) define it as a classification of concepts: such a classification is discovered when concepts are compared one against another and appear to pertain to a similar phenomenon. They say that the concepts are grouped together under a higher order, a more abstract concept called a category.

Database: An organised set of data that is stored in a computer and can be consulted and used in various ways.

Electronic Storyteller: This is a storyteller who performs on radio, television, film or any modern device.

First World Countries: These are countries which have many industries and complex economic systems. Examples of such countries are the USA and Great Britain.

Folklore: The word “folklore” is a compound noun. It is constituted from two words, “folk” which refers to people and “lore” which means the stories and traditions of a particular group of people. Folklore can therefore be defined as the traditions, stories and customs of a community. Abrams (1981:66) maintains that folklore includes, amongst others, legends, superstitions, songs, tales, proverbs, riddles, spells, nursery rhymes, pseudo-scientific lore about the weather, plants and animals, customary activities at births, marriages, and deaths, and traditional dances and forms of drama which are performed on holidays or at communal gatherings. All this lore is believed to be transmitted from one generation to another by an ideal vehicle of word of mouth rather than in written form. Apart from transmission by the word, Archer Taylor (1948) in Brunvand further notes that folklore can be handed down by tradition of custom and practice (1986:3).

Folklorist: The term is used in this study when referring to a scholar of folklore. The *Oxford Advanced Learner's Dictionary of Current English Encyclopedic Edition* defines a folklorist as a person who studies folklore, especially as an academic subject.

Freelance Storyteller: This is an independent storyteller who earns a living by selling his or her services. The freelance storyteller can move from one place to another for the sake of providing service to clients. Such a storyteller

has devoted his or her time and energy to stories and can provide both expertise and artistry wherever he or she performs. The freelance storyteller is always ready to perform if the hosts meet the requirements. In supporting this, Geisler (1997:129) maintains that freelance storytellers have devoted their time and energy to stories.

Heathens: The term is used in this study to refer to people who do not believe in any of the world's chief religions, especially those who are not Christian, Muslim nor Jewish. Simpson and Weiner (1989) in the *Oxford English Dictionary* take it as applied to persons or races whose religion is neither Christian, Jewish nor Muslim, but rather pagan or gentile.

Indigenous African Languages: These are languages of the people who are regarded as the original inhabitants of Africa. Most of these languages have much in common. When referring to the characteristics of African languages, Frawley (2003:46) postulates that there are some features which are found only in Africa, or which are widespread there.

Marketing: This is the way in which a product is skillfully advertised to the extent that prospective buyers are fully convinced of its worthiness, quality and value so that they ultimately have to have it.

Mass Media: This refers to sources of information and news such as newspapers, magazines, radio, internet and television, which reach and influence a large number of people.

Missionaries: These are people (especially church ministers) who were sent to many parts of Africa from European countries with the aim of bringing Christianity to the dark, uncivilised continent of Africa. In his foreword in the book entitled *Tales from Southern Africa*, Jordan (1973: xiii) remarks that the missionaries imported from Europe by the colonising powers were a key element in the transformation of African society.

Open Mike Session: This is a type of performance programme which often takes place during storytelling festivals. After a performance by seasoned storytellers, an opportunity is provided for any person from the audience to ascend the podium and narrate a story. According to the coordinators of the Sibikwa Storytelling Festival in Benoni, open mike (microphone) sessions help to discover hidden talents among prospective storytellers.

Pan-South African Language Board (Pansalb): This is the Language Board which serves as the custodian of all official languages and those languages specified in the constitution of South Africa. Since each official language in South Africa has its own board, this board remains the overseer vested with overall authority. Pansalb is responsible for the promotion, development and advancement of the stated languages in South Africa. Phaswana (2000:45) describes it as an independent statutory body appointed by the Senate in terms of the Pan-South African Language Board Act (Act No. 59 of 1995) which promotes and creates conditions for the development and use of all official languages and those languages specified in the South African Constitution.

Polygenesis: Origination of a race or species from several independent ancestors or germs: in reference to man usually called polygeny. The *Oxford English Dictionary* states that ethnological polygenesisists assert that, during the whole historic period, there have existed the same differences in the human races that are seen at the present time.

Profession: A profession is an occupation, especially one requiring advanced education and special training. This is emphasised by Freidson (1972:71) who says a profession is a group of people who perform a set of activities which provides them with the major source of their subsistence – activities which are called “work” rather than “leisure” and “vocation” rather than “avocation”. He goes on to say that such activities are performed for compensation and are combined to be useful or productive, which is why those who perform them are compensated by others. Freidson therefore defines a profession as an occupation, an activity which enables one to derive an economic benefit at the end of the day (ibid., 1972:71).

Professional: A professional person is one practising something as a full-time occupation or for payment or to make a living. Hughes (1975:249) acknowledges that professionals *profess*, i.e. they profess to know better than others about certain matters, and to know better than their clients what ails them or their affairs. Subsequently, Freire (1972:46) says that traditionally, a professional’s approach to client advice, or education, has been prescriptive – that is, the professional, as the expert, prescribes what the client needs to know, passes on that information or advice and expects compliance. The

emphasis is on a one-way transmission of knowledge, from an expert to a lay person. The role of the professional is to develop an understanding of his or her client's perceived needs, and to share his or her expert knowledge and skills, in so far as they serve these needs.

Professionalisation: This is the stage at which an art form or activity is made more professional by incentivising the participants by a form of living. Edwards et al. (1998:77) believe that in order to further the cause of professionalisation, professional training needs to focus on a body of expert knowledge as the foundation for professional practice. But in order to develop practitioners who are more effective at helping their clients, the need is for training which focuses on personal and interpersonal skills, on building on experience, developing intuition and common sense.

Professional Storyteller: This is a type of storyteller who earns his or her living entirely through storytelling.

One interviewed respondent, a professional storyteller from Brazil in South America, Respondent D.19, defines a professional storyteller as somebody who does nothing other than storytelling to make a living or somebody who supports his or her family through storytelling. He further distinguishes two types of professional storytellers, a professional who is highly skilled in what he or she does but does not make a living out of it, and a professional worker. Such a distinction has been reiterated by Miruka (1994). According to Miruka (1994:158), professional storytellers can be differentiated by artistic expertise and economic type. A skilled and artistic storyteller is a professional in the mastery of the art while the economic storyteller derives economic benefits from the art. The economic storyteller regards storytelling as a commercial

practice. Greene (1996:28) regards this type of storyteller as a person who makes his or her living solely or primarily through storytelling. This has been echoed by Torrence (1983:279) who says that a professional storyteller is a new breed who makes a living by travelling throughout the nation spinning tales to all who will listen. In this study, the term professional storyteller refers to an economic type storyteller or a professional worker who supports his or her family through the art form. However, after extensive research, Rañanga (1997:29) eventually concludes that in Venda, folktale narration is usually practised by non-professionals who possess a certain degree of skill.

Salempore: This is a loose garment usually worn by Venda women. Van Warmelo (1989) defines it as a long piece of cloth with strips sewn on crosswise at the top to make it longer, and with two tapes of the same material to tie over the shoulder. It is called *riwenda* in Venda.

SAQA: The South African Qualifications Authority, established by section 3 of the South African Qualifications Authority Act, 1995 (Act No. 58 of 1995).

The South African Qualifications Authority is a body of 29 members appointed by the Ministers of Education and Labour. The functions of the Authority are essentially twofold:

- To oversee the development of the NQF, by formulating and publishing policies and criteria for the registration of bodies responsible for establishing education and training standards or qualifications and for

the accreditation of bodies responsible for monitoring and auditing achievements in terms of such standards and qualifications.

- To oversee the implementation of the NQF by ensuring the registration, accreditation and assignment of functions to the bodies referred to above, as well as the registration of rational standards and qualifications on the framework. It must also take steps to ensure that provisions for accreditation are complied with and, where appropriate, that registered standards and qualifications are internationally comparable.

SAQA must advise the Ministers of Education and Labour. The Authority is required to perform its tasks after consultation and in cooperation with all bodies and institutions responsible for education, training and certification of standards which will be affected by the NQF.

The objectives of the NQF as outlined in the SAQA Act No. 58 of 1995 are as follows:

- To create an integrated national framework for learning achievement;
- To facilitate access to, and mobility and progression within education, training and career paths;
- To enhance the quality of education and training;
- To accelerate the redress of past unfair discrimination in education, training and employment opportunities;
- To contribute to the full personal development of each learner and the social and economic development of the nation at large.

About SAQA-NQF objectives 1. *google. Search. 23 July 2008 .*

<<http://www.saga.org.za/about/nqfobjectives.htm>>

Storyteller: Simply put, a person who tells stories, also known as the narrator. With every story, there is a purpose that the storyteller wishes listeners to realise. The storyteller uses words as a means of transportation – a vehicle to transport children and adults to an imaginary land. Gerhardt (1963:40) defines a storyteller as a man who in transmitting a story, be it orally or in writing, and bringing about a new version of it. The expert storyteller has that skill and talent to flesh out the scenes and characters of a skeletal story, using imagination to create vivid word pictures. The artist is able to combine different versions of a story successfully.

Each individual performer has his or her particular idiosyncrasies and unique way of telling stories. Rañanga (1997:28) notes that power of the imagination, a good memory, and intelligence all play a vital role in storytelling activities.

Storytelling: Relating a tale, be it fictitious or factual, in order to conscientise and entertain the listener(s).

Collins (1997:94) defines storytelling as a communication between a possessor of a tale and a listener who wants to be possessed by the tale and the telling. In order for listeners to be immensely possessed, the possessor should be a consummate performer. This becomes possible when the

storyteller conveys the story not only through voice, but also through gesture and pantomime.

Traditionally, scholars were shortsighted in that they envisaged the primary function of storytelling as entertainment only. More recently, however, people have become aware that they were ignoring hidden treasure as storytellers are now beginning to harness this art form to make a living.

Storytelling Circle: A group of storytellers who are connected by virtue of their art form. These storytellers frequently meet to share issues of common interest.

Storytelling Conference: A meeting which usually lasts for some days and at which storytellers and people interested in storytelling affairs come together to discuss issues relating to storytelling. Most storytelling conferences are graced with live performances by seasoned storytellers and storytelling workshops.

Storytelling Festival: A series of storytelling performances by various storytellers usually held once a year at the same venue. This type of festival is interspersed with open mike sessions and storytelling workshops. The attendees pay an entrance fee in order to gain access to the festival.

Storytelling Workshop: A meeting where people learn about storytelling by discussing their experiences and taking part in practical exercises in

storytelling. These include a period of discussion and practical work in which seasoned storytellers or people who are knowledgeable about storytelling share their knowledge and experiences. Participants are expected to pay an entrance fee to attend such a workshop. Although they may be staged on their own, storytelling workshops are often conducted during storytelling festivals and conferences.

Third World Countries: This term is used in this study to refer to poor countries which are in the process of advancing their industries and economic systems. Some examples of such countries are: India, African countries and countries in the Middle East.

Zanendaba Storytelling Organisation: This is an organisation established in 1992 by the legendary Gcina Mhlophe. The word *Zanendaba* is a derivative which can be loosely translated as “za” (come) “ne Ndaba” (with a story). .

1.8. Organisation of the Study

This study is organised into six chapters.

Chapter one presents an introduction to the study, and discusses the background to the study. The chapter also presents the statement of the problem, the statement of aims, research methodology, research questions, the hypotheses, and definitions of terms and the organisation of the study.

Chapter two concentrates on the literature review. Literature on storytelling from both First and Third World countries is referred to.

Chapter three focuses on the research design, methodology and procedures followed in the study.

Chapter four provides the presentation, analysis and interpretation of data. The data obtained through in-depth interviews and related sources will be presented and analysed.

Chapter five presents the synthesis of findings and recommendations in terms of the data analysis.

The last chapter is the conclusion. In this chapter the entire research study is reviewed. Furthermore, the success of professionalised storytelling and storytellers, the implications in terms of teaching and professionalisation, the implications for further study and the limitations of the study are presented.

1.9. CONCLUSION

Storytelling is the presentation of a story to a listener or number of listeners through voice and gesture. Through storytelling man can understand the past and predict the future. Storytelling is as old as mankind.

The origin of stories is not attributed to a particular individual or groups of persons, but arises communally and the question of authorship can never be traced. Four theories for the origin of storytelling have been realised. The first is evolutionist theory which proposes that oral literature is a reflection of a previous existence from which it has evolved. The sun-myth theory attributes the origin of stories to human interpretation. The third theory is diffusionist theory which believes that all stories began in India and can be traced to a common Aryan heritage. The last theory attempts to explain the origin of stories by attributing them to a primitive form of cosmology.

These stories have been handed down from one generation to another. Three main factors are responsible for the dissemination of these stories: migration, war and trade routes. The innovation of mass media has greatly enhanced the dissemination of stories although it has had a negative impact on the art form. In their dissemination, stories may be twisted into different versions. Recording of storytelling has also had a negative impact on folk literature as stories have ceased to be living folk literature and have become specimens of folk art.

The problem identified in this work is that storytelling is suffering the consequences of non-professionalisation as there is no training for novice storytellers. In order to further the cause of professionalisation, professional training must focus on a body of expert knowledge as the foundation for professional practice.

Both qualitative and quantitative research methods will be used to collect data.

The basic research questions which underpin the validity of the entire study have been tabled. The main hypothesis is that storytelling is regarded as an activity practised by primitive and barbaric people, the primary function of which is entertainment only.

In order to pre-empt any misconceptions, some basic terms have been defined in terms of their usage in the study. The organisation of the entire study has been outlined.

CHAPTER 2

2. REVIEW OF THE LITERATURE

2.1. Introduction

Chapter one served as an introduction to the entire study. Its purpose was to provide a background to storytelling which in turn encapsulates the statement of the research problem. The identified problem is that storytelling in South Africa is dying out because it has not been professionalised in terms of either training or practice.

The focus of this chapter is on highlighting what other researchers have found in regard to the professionalisation of storytelling. It is also hoped that some gaps which exist as far as the professionalisation of storytelling is concerned will be identified. The present study will therefore work towards bridging such gaps through this literature review. The review serves as the foundation upon which the entire study is built. De Vos *et al.* (2002:129) acknowledge that a literature review provides the framework of the research and identifies the area of knowledge that the study is intended to expand. Mouton (2001:87) believes that researchers should start with a review of the existing scholarship or available body of knowledge to see how other scholars have investigated the research problem in which they are interested. After such investigations, the researcher will be in a better position to attack the problem with deeper insight and more complete knowledge (Leedy, 1993:87).

A literature review literally involves looking again at the literature of a related area (an area not necessarily identical with, but linked to one's own area of study) (Leedy, 1993: 87). McMillan and Schumacher (2001:109) regard related literature as that which is directly relevant to the problem under research. Pelegrino (1979:42) regards a literature review as the orderly collection, review, sifting, sorting, synthesis, and critical analysis of the pertinent and essential information needed to give credence and support to the research hypotheses or assumptions. De Vos (2002:131) refers to it as a simple way of scrutinising all relevant sources of information.

Pelegrino (1979:42) further views the review of literature as the base from which one's study should move. According to him, a worthwhile literature review is a well-proved, well-marked roadway on which to drive and arrive safely at the destination. Neuman (1997:89) states that the literature review is based on the assumption that knowledge accumulates and that we learn from and build on what others have done. He notes that today's studies are built on those of yesterday. The most common reason for writing a literature review, according to Neuman, is to create a link with a developing body of knowledge (ibid., 1997:89). Neuman (1997:89) lists four goals of a literature review:

1. To demonstrate a familiarity with a body of knowledge and establish credibility. A good review increases a reader's confidence in the researcher's professional competence, ability and background.
2. To show the path of prior research and how the current project is linked to it. A good review places a research project in a context

and demonstrates its relevance by making connections to a body of knowledge.

3. To integrate and summarise what is known in an area. A review collects what is known up to a particular point in time and indicates the direction for future research.
4. To learn from others and stimulate new ideas. A review tells what others have found so that a researcher can benefit from the efforts of others.

Leedy (1993:87, 88), Mouton (2001:87) and McMillan and Schumacher (2001:109,110) summarise the purpose of a literature review as follows:

1. To define and limit the problem.
2. To place one's study in a historical and associated context in relation to earlier and more primitive attacks on the same problem.
3. To avoid unintentional and unnecessary replications of previous studies.
4. To discover the most recent and authoritative theorising about the subject.
5. To discover the most widely accepted empirical findings in the field.
6. To identify the available instrumentation that has proven validity and reliability.
7. To ascertain the most widely used definitions of key concepts in the field.
8. To develop research hypotheses.
9. To provide new ideas and approaches that may not have occurred to the researcher.
10. To introduce one to significant research personalities, of whose work and collateral writings the researcher may have had no knowledge.

11. To reveal sources of data that the researcher may not have known.
12. To reveal investigations similar to the researcher's research problem, and to show how the collateral researchers have handled such situations.
13. To select promising methods and measures.

The areas of literature to be reviewed in this research project include the following:

- (a) Work by scholars who provide critical analysis on the advent of missionaries in Africa.
- (b) All literature which deals with African folklore and economic development.
- (c) Work by scholars on the African Renaissance.
- (d) Work by scholars on Black Economic Empowerment.
- (e) All literature which deals with the professionalisation or commercialisation of storytelling.

2.2. The problem of non-professionalisation of storytelling in Venda

The following factors have contributed to the non-professionalisation of storytelling: the advent of missionaries in South Africa, the role played by African scholars in South Africa, the role played by South African educational institutions and publishing companies, the mass-media, the economic status of African storytellers and urbanisation and industrialization.

2.2.1. The advent of missionaries in South Africa

The focus here is on determining the extent to which the missionaries misinterpreted African traditional lore in general and storytelling in particular when they arrived in South Africa and to propose ways of redressing these issues.

Africa was once obscured by a dark cloud of colonial powers. These powers were concerned mainly with raw materials for their growing industries and outside markets for their processed products. Okpewho (1992:8) maintains that these powers pretended that they were bringing a different and civilised culture (in the sense of European civilization) to a primitive race of people. From the earliest times Africa has been regarded as a dark slumbering giant devoid of any good (Milubi, 1988:4). For that reason Okpewho (1992:8) believes that Africa had to be illuminated with the light of European culture, considered at that time to be the highest mark of human achievement. This has been echoed by Mokitimi, as cited in Moila (1987:116), who takes the school as the starting point of Africans in their advance from darkness to light. Eiselen in Schapera (1967:65) expresses the notion that the missionaries' view of coming to Africa was that of conquering the Dark Continent for Christ. They literally poured into the continent. Technology and Christianity, according to Okpewho (1992:8), were regarded as the key elements in attaining European culture. European culture was seen as equal to Christianity. This has been supported by Moila (1987:117), who claims that the missionaries were influenced by technology to reject the material culture of Pedi society.

In supporting this notion, Roscoe (1971:1) sees Africans as people who have no choice at all. He believes that Africans have no cultural traditions of their own, no religious, economic or political background worthy of serious attention, and certainly no history of glory in their creative arts. Burton (1943) depicts African culture as savage and therefore believes that oral literature has nothing that interests or soothes the feelings or arrests the passions of the people. He further notes that according to what he has heard, the African people's custom of going naked has denuded their minds and destroyed all decorum in their language (Burton, 1943: xii).

Milubi (1988:7) ironically takes a swipe at Roscoe who regards Europe as the model, the teacher and the one who knows what is good for Africa, better than Africa herself. Milubi believes that in the field of literature, the continent of Africa has traditionally been regarded as crude, backward and uninteresting, not worthy of any serious literary attention by a student of the western world. But the truth is that African oral literature has been judged by Western standards (Milubi, 1988:4, 5).

The missionaries who worked among the Pedis perceived the task of the church as threefold, namely; to destroy the Pedi culture, to institute Western culture, and ultimately to bring about a true culture which could be labelled Christian (Moila, 1987: 158). Such views have been reiterated by Eiselen in Schapera (1967:65), who views the coming of missionaries in South Africa as twofold, viz. to uproot heathen beliefs and customs and to replace them with

Christian ideals and Christian life. Moila (1987:167) points out that any Pedi Christian who behaved in accordance with any Pedi custom was said to have committed a sin which deserved harsh church discipline. On the other hand, he (Moila) contends that Pedi Christians who adopted Christian standards and practices were regarded as righteous. Moila (1987:164) believes that this practice among the missionaries was a major obstacle to the progress of the mission in Pedi society as many people, especially men, did not even dream of being converted to Christianity as they would have had to reject their customs.

In order to spread European culture in Africa, the colonial administrators worked hand in hand with the Christian missionaries. Although Joubert (2001:190) regards the missionaries in South Africa as agents of change, to a large extent their advent impacted negatively on African culture. This has also been observed by Moila (1987:113) who notes that the history of missionary enterprise was characterised by their eagerness to destroy Pedi customs. In trying to explain who these Pedi people were, Mönnig (1967) argues that most authors regard all the people in the then Transvaal, i.e. Gauteng, North-West, Mpumalanga and Limpopo Sotho tribes, as Pedi. However, according to him, the only group who can primarily call themselves Pedi are those people and tribal groups directly descendent from the original Pedi tribe which settled in Sekhukhuneland and eventually became the paramount tribe of that country (Mönnig, 1967: vi).

The missionaries saw African people as heathens, savages and barbarians. This has been supported by Tshithukhe (2001) in his paper, *The politicization and commercialization of some Tshivenda initiation school songs*. According to Mafenya as quoted by Tshithukhe (2001:2), missionaries who were responsible for the introduction of Christianity into our country regarded initiation schools and their songs as a sign of paganism without even investigating their merits. This was because they considered them barbaric and something to be discouraged. Mafenya further avers that missionaries had a negative attitude towards initiation schools and therefore tried hard to convince members of their churches to distance themselves from such barbaric schools. Moila (1987:199) indicates that the missionaries condemned Pedi dances as heathen as their intention was to replace the Pedi religion with Christianity. He considers the missionaries to be people who lacked any patience whatsoever with Pedi customs. He also quotes Krige who claims that in those days Christianity tolerated no compromise with pagan practices; Christianity could not envisage the salvation of souls except through the eradication of heathen custom (ibid., 1987:116). The very same view is held by Milubi (1988:6) who claims that the paramount objective of the missionaries was that of moulding new beings that would shed the sheath of paganism. This is reiterated by Mathivha (1985:74), who quotes Rose who believes that formal education for the black man was introduced solely for the purpose of Christianising him rather than of helping him to adapt to his changing environment and shifting social status. As a result, most of the African's attire, lore, values, cultural activities, cultural behaviour and lifestyle were seen as outdated and something which need not be preserved for future

generations. Moila (1987:117) writes that Christians were encouraged to opt for different styles of building and dressing.

The Venda female African attire, *salempore* (ñwenda) and anklets (vhukunda) for example, were taken as belonging to a heathen culture and something which Christians were not permitted to wear. The missionaries went to the extent of changing African names and insisting that people be given Christian names. After baptism a candidate was to be given either an English or Afrikaans name, or any name from the Bible. Mathivha (1985:249) highlights this when she indicates the year 1877 as a turning point in the history of the Tshivhase mission station. In that year the widow of Mutshaeni, Mufanadzo, was the first Venda to be baptised at Pentecost. After baptism, Mufanadzo was given the new name Johanna.

This is also evident if we consider Madima's novel, *Mmanga Mawelewele*. In this novel, the character Alway states:

Rine ri tshi thoma tshikolo ro q̄i tou fara khakhathi ya u q̄inangela madzina maswa a Tshikhuwa. Ho vha hu na munwe mudededzi, muduhulu wa Vho-Mavusa, uyo a thi mu hangwi. O vha a sa vhuyi a funa na u pfa dzina la Luvenda, a tshi ri ndi madzina a vhahedeni. We a vha a sa koni u wana dzina nga ethe o vha a tshi sokou fhiwa lene lo-vho. Khaladzi anga Mushaisano o vhingwa a tshi vho pfi Mariṭa. Madzina aya o ri dina ngauri ri tshi vhidzwa ngao ngei dzibuguni dza Muvhuso ri si t̄avhanye ro q̄ivha uri hu vhidzwa nnyi, vhunga ho vha hu na vhanzhi vha na dzina lithihi.

Nga madekwana ri hayani ro vha ri tshi tamba ri tshi vhidzana ngao. Vhathu vha wana zwi zwiṛiwe zwithu. Fhedzi

List of research project topics and materials

vho ṭavhanya vha zwi ḍowela ngauri na vhaḷa vhahulwane
vhe vha ḍilugisela ndovhedzo vho tendelwa vho no swa
ḷiṇwe ḷa anea madzina.

(When we began school we took the trouble of choosing
ourselves new English names. There was a certain teacher,
Mr Mavusa's nephew, whom I won't forget.

He did not want to hear a Venda name, saying that they
(Venda names) were heathen names. Whosoever could not
get a name by himself/herself was just given any old name.
My sister, Mushaisano, was called Martha when she got
married. These names worried us because we could not be
certain as to who was called when our names were read
from the official attendance register, as there were many (of
us) with similar names.

Early in the evening at home, we used to call ourselves by
these names while playing. People found this extraordinary.
However, they soon got used to it because even the elderly
who had prepared themselves to be baptised were allowed
to be called by one of these names.) (Madima, 1961:13).

In supporting this, Milubi (1988:112) notes that the immersion of a person in
water implied discarding his tribal name and adopting a new biblical one. He
further illustrates this in the example of a Muvenda woman convert who would
after baptism be distinguished by a new name, say, Maria, and a new style of
clothing.

As illustrated above, females were to wear dresses instead of their African
attire. Moila (1987:114) intimates that the Pedi Christians were discouraged
from doing anything which was traditional and the missionaries were hostile to
all Pedi customs. This is supported by the fact that most of the hymns
composed by these missionaries were revolutionary by definition. For

example, Schwellnus (1976) in hymn 140, verse 2, conveys the following message,

Khosi na dzone ndi vhatu fhedzi/Ni vha fulufhelani?/ Muthu
ndi mavu ha nga ni tshidzi,/U tuwa o ri neani?/Litshani
vhatu vha faho,/ U hone a ri tshidzaho/

(Chiefs are also mere people/why do you put your trust in them? Man is soil he will not save you. / What does he give us before he disappears? / Leave the mortal being / He is there who saves us).

The motive of this verse is to call Christians to undermine allegiance to mortal rulers. Moila (1987:113) takes this as an intentional flouting of the great commandments of Pedi religion, which are taught at circumcision school, namely: honour your elders; respect or trust your chief; and sacrifice to your ancestral spirits. The fact that the missionaries conveyed the notion of despising the chiefs has been supported by Mathivha (1985:114,115). She believes that the German missionaries created a barrier between the so-called converted Venda Christians and their counterparts – whom they considered to be heathens. The converts went to the lengths of emigrating from their place of abode and settling on mission stations or “zwiṭasi”. Examples of such mission stations include Tshakhuma, Beuster, Georgenholtz, Getrudsburg and Mandala. According to Mathivha, the establishment of such “zwiṭasi” resulted in a clash with the chiefs because the converts took these missionaries as their landlords and felt that they were exempt from serving their chiefs as demanded by tradition. Mathivha regards such a step as detrimental to Venda social organization, in which the unit of society is the family, followed by the extended family, and thereafter the clans

which constitute the tribe headed by a chief. Therefore it goes without saying that storytelling could not be practised in settings such as “zwiṭasi”.

The missionaries arrived with the main aim of teaching Africans about God. As these Africans were illiterate, schools where they were taught to read and write were established. Of course, as Joubert (2001:190) says, the missionaries were the ones who opened new horizons of knowledge and opportunity with the establishment of hospitals and schools. Consequently, Milubi (1988:8) remarks that despite the missionaries’ shortcomings, their educational endeavours in committing the Vẽḁa language to writing are highly commendable. This was an attempt to free them (the Africans) from darkness (Moila, 1987:116). Scholars such as Moila and Mathivha believe that the missionaries saw the school as the most powerful missionising agent. Mathivha (1972) records some of the roles of the missionaries in Vẽḁa as follows:

Such was the state in which C.F. Beuster and Klatt found themselves when they first arrived in Vẽḁaland in 1872. They found a people speaking a language which had a store of traditional lore which had not been submitted to writing. Beuster immediately began to learn the language of the people he had come to convert to Christianity. He started by pointing at things and the people would give him the names or concepts in Vẽḁa while he recorded that in his early exercise books. (p.11)

From the above quotation it is evident that the viability of traditional Vẽḁa lore depends on the capacity of people to remember it. The missionaries become the pioneers in the recording of this lore. The new converts were

used to collect much-needed material. According to Makhura, as quoted in Joubert (2001:190), the new elite (black pastors and teachers) were said to have served their masters (missionaries) and the colonists better than the society from which they came.

Almost all African traditional epics, such as folksongs, folktales, riddles and traditional dances, were taken as belonging to heathens. This point is also remarked on by Jordan (1973), who says:

The missionaries imported from Europe by the colonising powers were a key element in the transformation of African societies.... These missionaries brought with them the values of the society from which they came – hard work (indeed the very virtue of work), thrift, temperance, and respect for authority. They pressed their converts to adopt the standards of dress, agriculture, and living of their societies, vilifying the local traditions as savage, pagan and ungodly. Every convert to Christianity became also a convert to the Christian way of life. In order to acquire the paraphernalia for his new life, the convert had to sell his cattle to get money or else enter into employment with a white farmer, if he was not a man of means. (pp. xiii-xiv)

As storytelling among the Africans did not appear European or Christian, the missionaries undermined it. Storytelling was regarded as an activity practised by heathens. What Jordan says is reiterated by Mathivha (1972:11) who notes that C.F. Beuster paid little attention to the lore of the Venda, but the recording of the lore was left to the missionaries who followed him in the writing of the Tshivenda language. The missionaries saw no reason for respecting or inculcating storytelling. Although the missionaries took a giant step by putting the traditional literature into print, they neglected the

fundamental part and the backbone of it: that of commercialising it. Lestrade (1950:291) remarks:

The bulk of this traditional literature was in existence before the advent of the European in South Africa, although as far as is known none of it was recorded. Its written record is largely the work of European missionaries and other scholars, although the Bantu themselves have taken and are taking an appreciable and increasing part in this work.

Mathivha (1972:11) puts it thus: they (the missionaries) came from a civilization which had developed a system of writing with the result that they liked certain things which existed amongst the *Vendas* and disliked others. Mathivha further supports A.R. Louch's remarks that it is in the nature of man to prize or oppose certain things.

When one sees the extent of the damage done by missionaries to most of these African languages, one can fully comprehend why most of this oral literature is still oral and amateur in nature today. If the missionaries had prized African oral literature they would immediately, without any doubt, have put everything into print. But instead, much of this African treasure disappeared before being transposed into print.

Of course, what the missionaries did could not be condoned. Echoing what appears in Matthew 5:17, Moila (1987:185) declares that the Pedi Christians in general believe that Christ did not come to destroy people's customs. According to Moila, God does not reject the culture of any society as either too evil or too imperfect to serve as the vehicle for his incarnation (Moila,

1987:173). He argues that since God knows that the converts cannot escape their culture, he does not require that they abandon their own cultural systems as concomitant to their conversion to Christianity. He believes that the missionaries were wrong to think that Western culture was the only way through which Christianity could be expressed. He believes that God uses any given culture as the vehicle for interaction with human beings (ibid., 1987:179,180). Such a view has been echoed by Ntsukunyane (1980:13) who condemns the practice of assessing African literature by Western standards. He argues that African work of art should be judged according to its own merit. Mathivha believes that the missionaries committed a grave mistake by destroying the organizations and customs of the black people without discriminating between good and bad (1985:80). She further quotes Loram, who holds the view that the missionaries destroyed what they were not able to rebuild and left many black men in a worse state than they had been in before (Mathivha, 1985:80). She notes that, had the missionaries studied the life of these people, they would have found some good qualities which could have served as a basis for the superstructure of Christianity and European civilization.

Recent trends have led to an increase in interest in African oral literature (Finnegan, 1970:28). The dawn of this new perception of African literature, according to Finnegan, occurred in the second half of the nineteenth century. Like many other disciplines, African literature has attracted many scholars as a field of academic research (Milubi, 1988:9). Such a revival of interest in African literature has been a real blessing for the entire African continent.

Scholars who had undermined the credibility of African oral traditions have now come to realise that they were trampling on hidden treasure.

2.2.2. The role played by the Europeans and early African scholars

The main purpose of this section is to ascertain whether some European and early South African scholars have dared to mention professionalisation of storytelling as one of its functional values.

In general, oral literature in Africa suffered extensively at the hands of European scholars. Okpewho (1992: 9) maintains that the peculiar nature of African oral literature could not be fully recognised because the colonial government felt it had a mission to civilise the African peoples away from their crude, primitive habits of life and expression. The colonial scholars' objectives coincided with those of the Christian missionaries. Okpewho (1992: 9) posits that many Europeans treated African culture and everything from it as primitive or inferior to their own. This is supported by Moila (1987:156) who regards one of the main aims of the missionaries as that of making the Pedi feel that by virtue of their culture they were inferior to Whites. According to Moila, in order for Pedi converts to develop and maintain holiness, they had to withdraw, escape, isolate, and insulate themselves from the world of the Pedi. Moila (1987:158-159) further points out that the Pedi culture was regarded as either too evil or too imperfect to be built into a single harmonious system with Christian culture. The main focus of the missionaries was to change Pedi society from a lower to a higher type of race, modelled of course on a Western race (ibid., 1987: 159).

Although European linguists played a major role by translating some texts of Christian doctrine such as the Bible and the hymn books into indigenous languages, the damage which they did is irreparable. According to Okpewho (1992: 8), these scholars only gave credit to the oral literature which upheld good conduct (such as morality tales). Such scholars did not encourage the study of texts which showed any evidence of moral laxity. Okpewho (1992:9) adds that these scholars also took the liberty of editing the texts to get rid of any material they considered to be impure by European standards.

The first African scholars could have played a major role in illuminating the notion of professionalising these stories. Fenwick (1990:2) puts it positively: storytelling was much more than a pastime as for some it was a profession. Instead, these scholars sailed in the same boat as the missionaries and envisaged the primary function of storytelling as nothing more than entertainment. Joubert (2001:190-191) puts it succinctly: the new elite (black pastors and teachers) began to despise their traditional system of education as well as other social institutions, regarding them as heathen, undermining the psychological capacity of the Hananwa to defend their independence against all odds.

Junod (1913:350) refers to storytelling as the most refined amusement of the natives. He says that before the advent of radio, storytelling was the main pastime of African people. Such a view has been echoed by Moephuli (1972:4) in his pursuance of Bascom's definition. He regards folktales as an activity: they are not meant to be taken seriously, but to be told only for

amusement. Moephuli postulates that the very same functional value of storytelling, that of amusement, was supported by Guma. Nkoki shares this notion with the above scholars. He regards storytelling as something told for the sake of telling a story. According to him, storytelling is popularly known for its aesthetic value and for amusing the younger generation and serves to educate them in the art of speaking (Nkoki, 1968:4). Marivate (1973:137) considers the primary function of Tsonga folktales as entertainment. Like Junod, Marivate (1973) believes that stories are told mainly to amuse. Although Smith (1940:64-83) outlines several functions of the folktale, he does not cite commercial use as one of them. He concurs with other scholars, however, on the fact that the primary function of folktales is to entertain. The same functions of comic entertainment and educational value are mentioned by Canonici in his study *Tricksters and trickery in Zulu folktales* (1996:14). Makgamatha (1987:15-19) regards the outstanding functions of folktales as those of amusement, didactics, discipline of young children and maintaining conformity. In discussing the functions of folktales, Vilakazi (1945:191) mentions that they are primarily didactic and aim at building moral lore. Such functions have also been acknowledged by Phophi (1992), the Venda ethnologist and folklorist, in the introduction to his anthology of folklore. Fikry-Atallah (1972:397) believes that the primary function of tales among the Wala of Wa is entertainment. He believes they should not be taken seriously. Maumela (1987), in the introduction to his anthology of folklore, supports such views and posits that such folktales are primarily meant for entertaining primary school children. Oosthuizen (1977:38) agrees with all these scholars that these tales are told primarily for entertainment. She adds that they are

told mostly to children. This supports Msimang, who further articulates that a folktale performer is both an entertainer and an educationist or moralist (1986:22, 136). Singano and Roscoe (1974:viii) support this view in their remark that students despise oral literature as they regard it as not grounded in reality, something which is not true and which has no bearing on the modern world. What the above scholars allude to is echoed by Phafoli (2002:2) who states that African folklore has for some time been studied as mere knowledge of the past, handed down from generation to generation, without specific reference to its economic role in any given society. He further points out that for a period, African folklore has been sidelined if not relegated to the backyard by some scholars, and of course those artists making a living out of it.

There are no distinctive differences between the Europeans and the first African scholars in their perception of African oral literature. The first group of African scholars took over from European scholars and the missionaries. They more or less practised what their masters (European scholars and missionaries) had taught them. According to them, storytelling was meant primarily for whiling away time and teaching morals to younger generations. Hence the telling of these tales was communally entrusted to the hands of people in the society who were not economically active. No training for these storytellers was ever envisaged.

The missionaries used folktales as short stories or novels. Then African authors started to collect these folktales and to compile them into folklore

anthologies. These anthologies were later used in schools and tertiary institutions. At colleges of education, prospective teachers were taught different methods of teaching these stories to children. They focussed more on the narration of these stories to children in the lower grades, whereas at university level, students and scholars concentrated more on the structural analysis and the theoretical functional value of these tales.

Some form of commercialisation is only felt when folklore anthologies are prescribed in South African schools. The worst part of it is that the authentic storytellers are exploited as they do not receive any of the royalties which authors claim from publishers. This has inevitably discouraged these storytellers from perpetuating the relics of storytelling.

Venda folklore anthologies include the following:

1. Lestrade, G.P. 1942. *Some Venda folktales*. The Lovedale Press.
2. Mabuya, L.T.L. & Khathi, N.P. 1986. *Mahovhohoho*. Errol Marx Publishers
3. Nenzhelele, P.H. 1990. *Ngano*. Educum Publishers
4. Maumela, T.N. 1987. *Dzingano na dzithai dza Tshivenda*. J. L. van Schaik.
5. Gavhi, G.T. 1990. *Ngano dza vha kale*. Centaur Publications.
6. Mafela, M.J. & Raselekoane, N.R. 1990. *Dza Makhulukuku*. Nam Publishers.
7. Maumela, B.H. 1990. *Ngano dzashu na maambeke a Tshivenda*. Centaur Publications.
8. Maumela, B.H. *Kha ri pfe ngano, thai na zwidade*. Fulani Press cc.
9. Phophi, W.M.R.D. 1990. *Ngano dza vhana vha Vhumbedzi*. Centaur Publications.

10. Phophi, W.M.R.D. 1990. *Ngano dziwiwe dza Vhavenḑa*. De Jager-Haum Publishers.
11. Mafela, M.J. 1991. *Marubini*. CTP Printers
12. Mafela, M.J. & Raselekoane, N.R. 1991. *Ri a dzedza*. Nam Publishers.
13. Khuba, A.E. 1994. *Zwa riwaha wa mmbo na tsikidzi*. Travis Publishers.
14. Ṫhagwane, E.M. 1995. *Muvendḑa na ngano dzawe*. Vivilia Publishers.
15. Ramaliba T.Z., Maḑadzhe, R.N. & Rankhododo, T.K. 1995. *Tshisima tsha mvelele*. Actua Press.
16. Raṅanga N.C. 2001. *Zwiḽa kale*. Lobelia Publishers.

2.2.3. The role played by South African educational institutions and publishing companies.

As educational institutions are known for their pivotal role in training and disseminating knowledge to younger generations, the main aim of this section is to investigate whether South African institutions have ever taken folklore and storytelling in particular as something valuable which should be perpetuated and included in their curricula. This section further posits the involvement of prospective South African storytellers in training in various storytelling techniques.

In South African primary schools storytelling has long been introduced from Grades 1 to 7. Phafoli (2002:4) recommends that African folklore be implemented from pre-school up to tertiary level. For example, the syllabus for Grade 1 (1999:11) notes:

The telling and acting (dramatization) of stories and also of songs may all form part of conversation lessons.

The Grade 3 syllabus (1997:13) states:

Telling, re-telling and dramatization of suitable short stories and fables: answering of questions based on stories. Pupils must be encouraged to relate their own stories.

The syllabus for the Higher Primary School Course (1975:11) contains the following information for Grade 6 oral composition:

Telling and re-telling of stories, at this stage with more attention paid to the form.

The Grade 5 syllabus (1975:9) prescribes:

Telling and re-telling of fables and stories told by the teacher or of stories from class readers and other books.

It also states that:

In writing short stories, pupils should at first rewrite briefly stories told or read, before attempting original stories.

The new system of education, Outcomes Based Education (OBE), is totally different from the previous system. The old curriculum was too prescriptive, whereas according to OBE the only prescriptions are the learning outcomes. Initially, teachers played a major role in telling stories, but in this new system of education learners are primarily encouraged to be the chief creators and narrators of these stories. The policy documents of the current system of OBE prescribe folklore, and storytelling in particular, as follows:

Foundation Phase (Grade R to 3) (1997), Intermediate Phase (Grade 4 to 6) (1997) and Senior Phase (Grade 7 to 9).

Key Terms: LLC = Language, Literacy and Communication.

SO = Specific Outcomes

The Foundation Phase (Grade R to 3):

LLC SO3 – Learners respond to the aesthetic, affective, cultural and social values in texts. The aim of this outcome is to develop a learner's appreciation, use and creation of text as an artistic expression of thoughts, feelings, attitudes and values through exposure to a wide variety of genres. The development of learners' listening, reading and viewing skills to recognise and use literary devices enriches the quality of their own language use and lives (Policy Document, Foundation Phase, 1997:20).

Range Statement:

- At this level learners engage with a range of appropriate texts in different contexts. The emphasis in terms of context is on:
 - the expression of stylistic devices (e.g. rhyme, repetition, alliteration) in all kinds of texts.
 - responding to literary, visual, auditory and multi media texts (Policy Document, Foundation Phase, 1997:20).

Performance Indicators:

- Learners can listen actively and attentively to a variety of texts.
- Learners can evaluate a range of appropriate texts according to suitability of topic, aesthetic value and emotional impact etc. (ibid., 1997:21-22).

Assessment Criteria:

- Responses to the artistic effects of texts are demonstrated.
- Response to text is linked to personal life and the lives of others (ibid., 1997:21-22).

Levels of Complexity:

- Listen to and understand stories, rhymes and songs.
- Learners are exposed to plays and stories with a greater degree of complexity.
- Compare simple, well known stories, pictures.
- Evaluate stories, poems, plays (ibid., 1997:21-22).

The Intermediate Phase (Grade 4 to 6):

LLC SO3 – Learners respond to the aesthetic, affective, cultural and social values in texts.

The aim of this outcome is to develop a learner's appreciation, use and creation of text as an artistic expression of thoughts, feelings, attitudes and values through exposure to a wide variety of genres. The development of learners' listening, reading and viewing skills to recognise and use literary devices enriches the quality of their own language use and lives (Policy Document, Intermediate Phase, 1997:23).

Range Statement:

- At this level learners engage with a range of appropriate texts in different contexts.
- The emphasis in terms of context is on the expression of stylistic devices (e.g. personification, onomatopoeia) in all kinds of texts responding to literary, visual, signed, auditory and multi media texts (ibid., 1997:23).

Performance Indicators:

- Learners express an initial response to texts.
- A wide variety of written, visual and auditory texts is explored and shared (ibid., 1997:23-24).

Assessment Criteria:

- Responses to the artistic effects of texts are demonstrated.
- Literary effects of texts are recognised and described (ibid., 1997:23-24).

Levels of Complexity:

- Responding to stories, songs, poems and plays (1997:23-24).

The Senior Phase (Grade 7 to 9):

LLC SO3 – Learners respond to the aesthetic, affective, cultural and social values in texts.

The aim of this outcome is to develop a learner's appreciation, use and creation of text as an artistic expression of thoughts, feelings, attitudes and values through exposure to a wide variety of genres. The development of learners' listening, reading and viewing skills to recognise and use literary devices enriches the quality of their own language use and lives (Policy Document, Senior Phase, 1997:23).

Range Statement:

- At this level, learners engage with a wide range of texts in a variety of contexts.

The emphasis in terms of content is on:

- the expression of stylistic devices (e.g. extended metaphor) in all kinds of texts).
- the study of literary, visual, signed, auditory and multi media texts (Policy Document, Senior Phase, 1997:23).

Performance Indicators:

- Learners are able to discover and describe the characteristics of certain genres.
- Learners are able to compare examples to discover varieties within a genre (ibid., 1997:24).

Assessment Criteria:

- Responses to the artistic effects of texts are demonstrated.
- Literary effects of texts are identified, analysed and described (ibid., 1997:24).

Level of Complexity:

- Strong focus on a few genres.
- Learners develop vocabulary to support impressions: setting, contrast, ethos, metaphor, mood, milieu, ellipses, tone etc. (ibid., 1997:24).

After examining the syllabi and the policy documents on storytelling, one can infer that:

- Folklore, and storytelling in particular, was introduced at primary school level many years ago.
- In the previous education system:
 - Emphasis was on knowledge of content, telling or acting narrated or read stories.
 - Stories came mostly from teachers, class readers and other books.
- Whereas, the present education system (OBE) emphasises
 - Expression of stylistic devices in all kinds of texts by learners.
 - Creation of stories by learners.
 - Learners reading, listening or narrating the story with the aim of analyzing it thereafter.

- Development of learners' listening, reading and viewing skills in the recognition and use of literary devices which ultimately enriches the quality of their language use and lines.
- The need for Grade 8 and 9 learners to learn about folklore.

It is obvious that the system of education that is most advanced as far as storytelling is concerned is OBE. This type of education system enables learners to be independent, creative and more original in their studies and eventually in life. The previous education system was mostly restricted to telling and acting (dramatization) of stories.

Folklore has recently been introduced in South African secondary schools. The first prescription was made in 1987 in Grade 10 with the folklore anthology in Tshivenda entitled *Dzingano na dzithai dza Tshivenda* by T.N. Maumela. This was followed by the prescription of folklore for Grades 11 and 12 in 1991. The only unfortunate aspect is that folklore has been prescribed only in Grades 10 to 12. There was no valid reason for the exclusion of folklore from Grades 8 and 9 or other grades as most scholars aver that folklore, and storytelling in particular, such as *Izinganekwane* and *Izinsumansumane* (children's tales) is meant for children. There is the threat that folklore could be phased out of the South African secondary school curriculum. In the Limpopo Province, for example, the Department of Education phased out traditional literature in all secondary grades except in Grade 12 for a period of five years, i.e. from 1997 to the year 2001. From 2002 it was reintroduced in Grade 12 only, not as literature for which learners prepare for their final examination, but as a component of continuous assessment portfolios.

Although some people are natural storytellers, most need practice (Fenwick, 1990:6). Fenwick claims that teachers in training often make the mistake of assuming that because these activities are extremely popular with children and are unlike other lessons, careful planning is not really necessary. However, Greene (1966:67) considers storytelling to be an art and, like all arts, to require training and experience. The absence of a prescribed pattern and training for novice storytellers has left the activity in the hands of those few who are endowed with such skills, talents and abilities. There are only a few educational institutions in South Africa which offer training on storytelling techniques. Although Hill (1940:288) agrees with most scholars on the fact that skillful storytellers are born not made, she emphasises, nonetheless, that storytellers need formal training. This is echoed by Lickteig (1975:169) who says that certain people are so competent at storytelling that they are apt to be called born storytellers. But she conversely points out that a person does not have to be a born storyteller. She maintains that there are some techniques to storytelling that can be learned and every parent, teacher, and librarian should try to cultivate those skills. Agalic (1978:264) takes the Bulsa storytellers in Northern Ghana as an example of people who literally live from hand to mouth and who are considered idlers by the people. He says there are no professional storytellers among this nation in the sense of making a living from their art. According to him, storytelling is not a profession which is handed down from father to son or taught in any formal manner. Among the Bulsa people, anyone who is gifted may act as a storyteller. Referring to the enactment of folktales, Vilakazi (1945:191) says:

This branch of prose was developed by the aged men and women, no longer fit for heavy occupations such as field work, grinding and providing food, and military service.

Most South African universities do not have storytelling programmes. If storytelling is studied, it is under the aegis of other subjects or disciplines. When referring to folklore in this regard, Thosago (1999:1) remarks:

Notwithstanding the elitism of this subject as specialised and therefore in demand of academic expertise, folklore has a dubious standing in South African tertiary institutions for nowhere in the country has it been accorded an autonomous status as an academic discipline. Whenever it happens to appear incidentally in university curricula and syllabi, it is always studied under the aegis of other departments, mainly sociology, anthropology and the literatures of the various language departments.

Zipes (1997:11) holds the view that most university courses and studies of literature seem to imply that oral storytelling ended with the rise of the printing press, or if not, has become insignificant in people's lives. He contends that such a notion is not true as most literature courses, except for courses on folklore, rarely take the connections between oral storytelling and literature into consideration. Zipes argues further that such connections are difficult to trace and subsequently further investigation requires some training in anthropology, ethnology and communication. Thosago (1999:2) laments that folklore studies finds itself mired in difficulties from which it has to find practical means of extricating itself or else learn to deal with the bitter prospect of facing an inevitable death. Unlike South African institutions, in the USA regular instruction in storytelling is provided by many of the institutions where nurses are trained (Shedlock, 1951:102). The demand for training in storytelling, as Hill (1940:289) points out, is emerging in the public libraries of



America; and he is optimistic that slowly but surely, the universities and training schools that do not include storytelling will recognise its place later.

Phafoli (2002:4) recommends the staging of music competitions, and the same could be done for storytelling. He points that the school could, for instance, solicit funds from companies with the intention of holding competitions for students from various schools to compete among themselves. Phafoli further recommends that the government should assist by embarking on regional or national competitions annually or biennially. He is of the opinion that at national level winners from different regions should be brought together to select the best (*ibid.*, 2002:5). The winners could be given rewards in the form of prizes and money in order to boost their morale. Phafoli avers that it is through such rewards that they would be in a better position to understand the importance of such activities in their lives.

On the recommendations of African cultural activities, Phafoli (2002:6) states that through the livelihood they earn, the performers could establish more training centres throughout the country. He believes that training personnel could even erect their own training buildings with the necessary facilities to make their job easier. He believes that the expansion of such centres could mean a reduction in unemployment and in the number of street children and ultimately in criminal offences.

Many missionary organisations had publishing companies, but these were used solely for the purpose of recording and not for empowering or developing new authors.

Today, the myriad writings on folklore published focus on earning money or on the prescription of such anthologies for a certain grade. Today, if a publishing company reviews a folklore manuscript and finds that it does not meet the prescription standard in one way or another, it is unlikely that it will be published.

2.2.4. The Mass Media

The purpose of this section is to check the efficacy of the mass media in both the marketing and the publicising of storytelling and to verify whether storytelling has a regular slot in programmes which could assist storytellers in earning their living.

Stories were not published in the defunct *Mvelaphanda* government magazine or the *Thohoyandou* government newspaper. This magazines proves the point that the intelligentsia in Venda did not consider storytelling as something valuable. Right now current and newspapers around South Africa do not promote storytelling in any way. As is evident today, if the media which is the sole mechanism of transmitting information does not promote storytelling, the future of this art form looks bleak.

At present storytelling has no permanent slot on SABC-TV. This is really discouraging as storytellers are unable to promote, market or publicise themselves. Storytelling has no permanent slot on Phalaphala FM, Munghana lonene or Thobela FM radio stations. Amateur storytellers rarely perform on these radio stations. This inevitably jeopardises the chances of amateur storytellers to develop, market or publicise themselves.

Phafoli (2002:9) notes that the use of the internet in the promotion of African folklore could boost tourism in various countries and likewise their economy. Makgamatha (1987:14) differs from Phafoli in that to him the importance of folklore in general, and “dinonwane” in particular, has diminished with the spread of modern devices such as radios, motion pictures and television.

Canonici (1993:266) believes that the mass media often produce programmes based on traditional folktales. The tale may be completely acted out by puppets dressed as folktale characters, or a narrator will tell the story in the background, while puppets perform it.

Phafoli (2002:6) states that the media is one important channel through which African folklore could be marketed by advertisement and promotion. He adds that we are living in a modern world of technology and this affects our lives, directly or indirectly. He therefore claims that African folklore is not static in nature, but remains ever changing and dynamic. Consequently, he recommends that people, especially the media, should harness this technology, promoting it in order to fulfill their goals.

Nevertheless, electronic storytellers can never be equated with live storytellers. Chambers (1979:10) remarks that once storytelling is mass-produced it no longer retains its original flavour and magic. According to him, professional storytellers need not fear the competition of electronic storytellers, as these are a poor substitute for a personal experience that even a novice storyteller can provide. This has been echoed by Sanborn

(1949:274) who stresses that mass media such as radios, records, moving pictures and television can never surpass the expert teller of tales.

2.2.5. Urbanisation and industrialisation.

The main focus under this sub-heading is that of assessing the impact of urbanisation and industrialisation on storytelling today.

Urbanisation can best be defined as the movement of people from rural to urban areas, whereas industrialisation refers to the growth in the development of industries. Canonici (1993:265) mentions that urbanisation has resulted in a gradual uprooting of Africans from the cradle of their prevalently rural culture. Such a view has been clearly illustrated by both Rañanga (1997:5) and Canonici (1993:265) who agree that at present most people live in towns or townships, in small-sized nuclear families with no live-in grandmothers to tell them stories. Rañanga (1997:5) claims that nowadays children do not receive much exposure to storytelling as they spend most of the early evening studying, listening to programmes on the radio or watching television. This point is supported by Livo (1994:xviii) who remarks that people no longer spend the long, dark winter nights telling one another stories. According to Livo, one opponent of too much television in peoples' lives said that the light bulb – not television – destroyed storytelling. Rañanga concludes that the real nature of the enactment of storytelling is fading away. Livo (1994: xviii) puts it vividly: with the advent of print, stories have now been frozen in books. He further points out that people now learn most of their stories from books.

Phafoli (2002:7) prefers this channel as he intimates that it lasts for a long period and that information can be passed from one generation to another without changes. Although Rañanga (1997:14) is of the opinion that these stories exist in written form for reasons of preservation, he contends that they only attain their true fulfilment when performed.

Although the school is a very important institution today in the upbringing of children, Canonici (1993:265) claims that it has cut deeply into the children's free time, traditionally devoted to relaxing activities. He continues that the technical and scientific bias of our educational system leaves no room for the faculty of the imagination, so essential in helping children develop a sense of adventure and of personal discovery.

Canonici (1993:265) considers the fragmentation of community life, from patriarchal clan to cosmopolitan township, as one of the contributory factors which causes people to lose their cultural ties and identity. The individual's function is seen within the nuclear family, to the exclusion of even the closest neighbours who may be regarded with suspicion as strangers or possible enemies. Unlike the days of community villages where children used to play outside in the moonlight, Canonici (1993:266) points out that in the township mothers are scared to allow their children to play in the street and to meet their peers. He believes that this has brought an end to the kind of community life which is essential for the creation and performance of stories.

One of the means of communication brought by industrialisation is the mass media. According to Canonici (1993:266), this has invaded every home. He goes on to say that the mass culture is superficial and fragmentary and cannot replace the holistic traditional culture which was known and sanctioned by the whole society. Quoting Stewart, de Vos (1991:5) perceives the aim of storytellers today as that of restoring what television is destroying: the ability to visualise and to use one's imagination.

On the aspect of setting, Canonici (1993:266) mentions that electricity has destroyed the atmosphere of mystery necessary for a folktale performance, where fantasy and reality merged. Contrasting the traditional and the modern setting, Canonici concludes that in the modern home a cold and motionless electric light penetrates every corner, leaving nothing to the vivid imagination of the child. Even when the grandmother is present and would like to tell a story, her movements have no magnified effects (in contrast to the traditional setting where there is a fire in the centre of the hut and where the movement of the artist is magnified by the shadows on the wall), they convey no mystery, her voice no longer sounds as if it comes from the past.

Urbanisation and industrialisation have inevitably had a negative impact on the renaissance of African culture and hence the professionalisation of storytelling. Junod (1938:58) elucidates: these days there are so many elements of interest for the family, so many people coming back from journeys with fresh news, that tale telling is fast disappearing. He complains that when he attempted to re-introduce this literary amusement, the people at his

mission station were at first rather reticent, not thinking that there was any great value in it. Leshoai (1998:1) states that the advancement of science and industry has caused storytelling to slowly disappear. Such views have been echoed by Junod who articulates that owing to the rapid industrialisation of the Tonga tribe, and to the conditions under which Africans in general live, there is no doubt that, unless many students collect tales in African languages, they will soon disappear for good (1938:58). Canonici (1993:267) remarks that there has been a tendency in the past to overlook what is typically African or to consider it of little value. Credit should be given to the African elites who have done their best to rescue and redress the situation. The African elite, according to Canonici (1993:267), has for a long time advocated a return to the sources and the roots of African culture. Canonici intimates that there has been a renaissance of a feeling that African culture, as enshrined in the oral tradition, has a great deal to contribute to the proper development of a national culture.

2.2.6. Economic status of African storytellers

The objective of this section is to highlight the setbacks suffered by African amateur storytellers in their self-development as a result of their economic status, and thence to propose intervention by various organisations such as the government and non-governmental organizations (NGOs).

Historically, Africans have been economically disadvantaged in South Africa. Because of poverty, low wages, illiteracy and unemployment they were frequently not economically viable. Even after the dawn of Western civilization

most African storytellers were unable to earn their living through storytelling because of their illiteracy and low economic status.

Most of the laws imposed by the government of the day were very restrictive in nature with the result that African people did not dare to initiate any entrepreneurship. Scales and Edom (1991:21) are of the opinion that apartheid destroyed the entrepreneurship, creativity and independence of the indigenous African people through the imposition of restrictive laws and the denial of essential social services and infrastructure. They further remark that as a result, the African people became economically dependent on the government for their well-being. As there is no black economic empowerment in the field of storytelling, its commercialisation is unlikely.

Masango (1994:12) defines black empowerment as a process designed to afford disadvantaged groups access to resources corresponding to their percentage of the total population. He further claims that in all cases, black empowerment policies are intended to assist those who, in the past, have been systematically oppressed, denied equal access to resources, skills and opportunities and branded as socially or racially inferior. The professionalisation of black storytellers could be relevant in this process, but unfortunately nothing is being done to redress the past. In terms of black empowerment, the disadvantaged groups shall enjoy special compensatory education and training to enable them to compete more effectively for employment opportunities (Masango 1994:112). Retrenchment and unemployment is rife in South Africa. This will remain unsolved for years to

come if South Africans (particularly Africans) do not learn to be creative and entrepreneurial. On the other hand, Sceales and Edom (1991:21) make it clear that to correct this disastrous situation, the government must intervene by restoring economic freedom to the people, facilitating access to resources and providing essential social services and infrastructure. This could be possible if people are discouraged from believing that the government will provide them with jobs and higher incomes. According to Sceales and Edom, the creation of such an expectation eventually becomes dangerous and counter-productive.

There are some developing and naturally talented storytellers around South Africa who are trying to capacitate themselves. Storytellers such as Gcina Mhlophe, Nana Mthimkhulu, Andrea Dondolo, Peter Christie, Bhekhi Mkhwane, Nandi Nyembe, Nomsa Mdlalose and Khosi Mazibuko are some of these. Although all these storytellers are professionals, owing to a lack of economic empowerment from the government and other non-governmental organisations, life is sometimes very hard for them. They sometimes spend months without any income.

One of these storytellers, Gcina Mhlophe, has come up with a brilliant idea and has established a storytelling organisation, the “Zanendaba Storytellers” (loosely translated “Come with a story”). The “Zanendaba Storytellers” is a fully-fledged organization with a number of storytellers, an office in Braamfontein, Johannesburg and an office-based secretary. Despite this, the problem remains the same: members sometimes go without their monthly

salaries. Although most storytellers vow not to forsake storytelling for any reason, it becomes extremely hard for them to cope without money. Some resort to taking up storytelling as a part-time job, while others eventually forsake the storytelling profession altogether.

Although Scealess and Edom (1991:21) argue that black economic involvement must not be limited to informal and small business, its involvement in storytelling has not been felt as yet.

2.3. CONCLUSION

Various literature on storytelling has been reviewed in this chapter. Storytelling has been professionalised in most First World countries. The failure to commercialise storytelling in South Africa is killing its spirit. Storytelling is left in the hands of a few economically inactive people: the economically active are vying instead for those activities which bring financial rewards. South Africa has a high unemployment rate, and the failure to foster storytelling through economic empowerment compounds this problem.

The absence of formal training for storytellers is a factor which perpetuates the non-professionalisation of storytelling. In order to be a professional worker, one must undergo specific training.

The missionaries did not attach any economic significance to storytelling activities. They condemned African culture as heathen and their intention was to replace it with Christianity. The first scholars in South Africa regarded

storytelling as a pastime for entertaining people, both young and old. The economic significance of storytelling was not taken seriously by South African institutions. However, in recent times they have introduced folklore in general, and storytelling in particular, into their curricula with the aim of preserving these art forms.

The non-commercialisation of storytelling in South Africa in general and in Venda in particular, has led many people to undermine this relic. Storytelling is taken as an art practised by people who are not economically active.

The absence of permanent slot for storytelling programmes in South African television broadcasts or on radio stations adds to storytelling's insignificance. As expert storytellers are not called on to perform on television or radio or allowed to earn a living this way, many of them are forsaking the art.

As people cannot earn their living by storytelling, the Venda people are not serious about their documentation. They document stories with the sole aim of prescribing their anthologies for schools. If these collections are not prescribed, it is the end of it all as people rarely buy them to read for pleasure.

Although urbanisation and industrialisation play a significant role in the transmission of storytelling, their negative impact on this relic cannot be ignored.

African storytellers in general are economically disadvantaged and have difficulties in initiating storytelling centres and marketing themselves locally and abroad.

CHAPTER 3

3. METHODOLOGY AND DATA GATHERING PROCEDURES

3.1. INTRODUCTION

In the preceding chapter various schools of thought on professionalising storytelling in African languages were reviewed in order to find a possible panacea for the problem of the continued amateur status of storytelling in South Africa. The information gleaned from various scholars formed the basis of the investigation of this study and created a link to a developing body of knowledge. The previous chapter helped to reveal some gaps in the study which will be bridged by the present chapter which will further prepare the way for a logical hypothesis construction.

This chapter presents the methodology used in the gathering of research data. The ideal data collected will be used as the raw material which will be processed into a final product. This means that the research problem of non-professionalisation of storytelling in African languages which is leading to the inevitable extinction of this relic will be investigated through the use of relevant methodology in collecting data.

From the beginning of time, mankind has always faced complexities and uncertainties in life. For our world to be inhabited amicably and responsibly, humankind must be able to access and discover answers and solutions to a

variety of complex problems. In the process, man becomes inquisitive and inevitably engages in research.

In their endeavour to elaborate, De Vos *et al.* (1998:38) state succinctly that the research process is largely circular in configuration as it begins with a problem and ultimately ends with that problem solved. Drew, in Bell (1993:2), like De Vos *et al.* (1998), argues that research is conducted to solve problems and to expand knowledge. He further stresses that research should be perceived as a systematic way of asking questions, i.e. a systematic method of inquiry. This is in line with Pelegrino's (1979) perception of the purpose of research. Pelegrino considers it the way of discovering answers to questions through the application of scientific procedures (1979:10). Krenz and Sax (1986:67) perceive the purpose of research as that of obtaining reliable knowledge: with such information people will either choose to do nothing or to act on it. Pelegrino argues further that the reasons for asking research questions are of two general kinds, namely;

- (a) Intellectual – based on the desire to know or understand. Despite the fact that most interviewees were of the opinion that storytelling is progressing, they did concede that there was a great deal to be done in order to professionalise it. Government intervention, frequent promotion of storytelling by the mass media and the introduction of storytelling lessons and programmes at various institutions were among the suggestions made which the interviewees believed could make storytelling viable and marketable, and

- (b) Practical – based on the desire to know for the sake of being able to do something better or more efficiently (ibid., 1979:10).

The reason for asking questions in the present study is practical in nature. That is, if after thorough inquiry into professional storytelling in South Africa, a gap which needs immediate attention is identified, this research project could play a significant role in bridging it.

3.2. RESEARCH METHODOLOGY

There are various approaches that may serve as guiding principles and conceptual frameworks in carrying out desired research. These approaches cannot all be used at one time. Each work will require some particular, limited approach, depending on what the researcher wants to explore and achieve.

However, there are primarily two methods for collecting data: quantitative and qualitative. Both research methodologies will be used in this study. Since the aim of this study is to investigate the professionalisation of storytelling in African languages and not the degree or intensity of professionalisation of storytelling, the qualitative approach is the chief approach used to elicit data. A quantitative methodology will be followed in limited scope: the researcher will provide the number of libraries and storytellers furnished with questionnaires. The number of libraries and storytellers which completed and returned the questionnaires, the number of libraries with storytelling

programmes and also the number of informants interviewed will be critically analysed.

The use of one research methodology at the expense of another depends largely on the nature of data collected and the competence of the researcher.

Leedy (1993:139) postulates that all research methodology rests upon a bedrock axiom: *The nature of the data and the problem for research dictate the research methodology*. This axiom has been echoed by Neuman (1997:30) who notes that it takes skill, practice and creativity to match a research question to an appropriate data collection technique. Maurice and Maurice (1987:24) suggest that there is no one best method for research. This ideology is complemented by Bell (1993:1) who puts it thus:

Different styles, traditions or approaches use different methods of collecting data, but no approach prescribes nor automatically rejects any particular method.

Quantitative research methodologies emphasise the collection of data in the form of numbers with the goal of providing statistical descriptions, relationships and explanations (Denzin and Lincoln, 1994:6; Holliday, 2002:2; Leedy, 1993:243; McMillan and Schumacher, 2001:40; and Nieswiadomy, 1993:150).

Bogdan and Taylor (1975:4) maintain that qualitative methodology refers to research procedures which produce descriptive data: people's own written or spoken words and observable behaviour.

Clarke (1999:531) considers qualitative research a lengthy procedure which requires creativity, imagination and insight on the part of the researcher to produce a trustworthy, reliable and coherent account. On the presentation of qualitative results, Clarke (1999:531) quotes Parahoo who asserts that qualitative findings are reported textually, and are supported by relevant quotes from respondents. Such ideology is echoed by Neuman (1997:418) who avers that qualitative data is in the form of text, written words, phrases, or symbols describing or representing people, actions and events in social life. Orpen (1987:250) also shares the idea advanced by the above scholars when he argues that the qualitative researcher is permanently concerned with the significance of events, situations, and objects to people, in the belief that only if we know what things mean to particular people will we be able to make sense of their behaviours. Orpen (1987:250) further quotes Van Maanen who makes it clear that the objective of the qualitative researcher is to uncover the meaning, not just the frequency, of human events in organisations. Sayre (2001:4) chooses the qualitative method because of its emphasis on processes and meanings. Neuman (1997:418) states that except for the occasional content analysis study, qualitative researchers rarely use statistical analysis. The same opinion is held by Tesch (1990) who states that information gathered by research which is not expressed in numbers is known as qualitative, or "soft", data. This data, according to Clarke (1999:531), usually consists of the words or actions of research participants, gained through interviews, observation, documents or diaries.

Researchers such as Britan (1978), Campbell (1974) Cook and Cook (1997), Stake (1978), Denzin (1970), Eisner (1977), Erickson (1977), Rist (1977) and Sieber (1973), as cited by Reichardt and Cook (1979:20), recommend that qualitative and quantitative methods be used together profitably in the context of evaluation research. The use of both methods (qualitative and quantitative) in the collection of data has been viewed as complementary rather than as opposing by Campbell and Fiske (1959) and Webb et al. (1966) as cited by Jick (1979:602). Such a combination of qualitative and quantitative styles of research and data is called triangulation. Fielding and Schreier (2001:199) argue that triangulation is not the only way in which qualitative and quantitative methods can be combined. They distinguish sequencing and “hybrids” as two other complementary approaches to method combination. According to them, sequencing refers to a case where qualitative and quantitative methods are used within the same study, although in different phases of the research process. “Hybrids” are approaches which constitute a combination of qualitative and quantitative elements which are so closely packed that they become practically indistinguishable (ibid, 2001:199).

The combination of qualitative and quantitative methodologies has both advantages and disadvantages in the evaluation of one's study. Reichardt and Cook (1979:21) identify the following potential advantages in the combined use of qualitative and quantitative methodologies:

- Since evaluation research usually has multiple purposes, so this variety of needs often requires a variety of methods.

- The combination of two methodologies for the same purpose will complement each and offer insights that neither one alone could provide.
- Since all methods have biases, so the use of qualitative and quantitative methods together enables the researcher to triangulate on the underlying truth.

Subsequently, Reichardt and Cook (1979:25) outline the following obstacles in the use of qualitative and quantitative methodologies:

- Their ultimate combination is too costly.
- The use of qualitative and quantitative methods requires a lot of time.
- It may happen that researchers do not have adequate training in both method types to use both methodologies.
- Faddism and the adherence to dialectical forms of debate can serve as negative factors.

Qualitative research has various strategies of enquiry. De Vos *et al.* (2002:272) maintain that those undertaking qualitative studies face a baffling choice of strategies. As a result, qualitative researchers use different types of research strategies depending on the purpose of the study, the nature of the research question, and the skills and resources available to the researcher.

The present study uses two types of qualitative research strategies, that is applied and action research (Denzin and Lincoln, 1994), as well as historical studies (Burns and Grove, 1987; Denzin and Lincoln, 1994; and Nieswiadomy, 1993).

(a) Applied and action research

Work done from this perspective aims to make qualitative research more humanistic and relevant to the lives of people. Some sort of social change is usually intended. Human beings are seen as capable of creating their own reality and data are thus collected in cooperation with research participants or subjects who are empowered by the researcher to undertake their own research (De Vos *et al.*, 1998:80-81). This type of qualitative research is relevant to this research study since through the art form of storytelling, people will be able to address social and economic issues including the alleviation of poverty.

(b) Historical Studies

Historical studies focus on people and events in the past. This strategy is significant since we study the past in order to predict the future. Nieswiadomy (1993:155) maintains that historical studies centre on the identification, location, evaluation and synthesis of data from the past. The main aim of this approach is to learn more about past events with the aim of relating these events to the present in order to predict the future. Leininger (1985:109), as cited by Nieswiadomy (1993:155), points out that there is no meaning to the present without the past, and people cannot develop a sense of identity either as individuals or as members of groups without retrospection. In order for a historical study to be considered as qualitative research, Burns and Grove (1987), as cited by Nieswiadomy (1993:15), identify the hard and fast rule that the study:

must identify concepts, examine relationships, draw inferences and emerge with an increased understanding of the impact of the studied event on the meanings we place on events of the present and our strivings toward the future.

The main focus of historical studies research is to examine the roots of storytelling from a historical perspective. The game of storytelling, which was historically, originally and primarily known as a pastime to while away the time and for amusement, could be harnessed to making a living.

3.3. DESIGN OF THE PRESENT STUDY

The present research has been designed in such a way that the strategic investigation of the research problem is feasible. Different strategies for grappling with the identified problem have been laid down. In supporting this notion, Pellegrino (1979:56) maintains that before any study can be undertaken, a definite plan or course of action must be in evidence. Without such a plan, the study will have no rhyme or reason. In trying to define "design", De Vos *et al.* (2002: 392) quote Thomas (1981:590), who makes it clear that design is a planned and systematic application of relevant scientific, technical and practical information to the creation and assembly of innovations.

The design of this study entails the following: sampling, population, sampling techniques, sample size, data collection, data collection techniques. research setting, procedure, interviewees, reliability and validity in qualitative research, ethical issues and problems encountered in the field

3.3.1. Sampling

It is practically impossible for the researcher to collect the data from the entire population. For the researcher to get information on a large group, a small sample should be taken and tested in order to obtain information about the whole group. De Vaus (1991:60) regards it as prohibitively expensive and impractical to collect data from large groups of people. He suggests that a cheaper, faster and easier procedure is to collect data from a few people in a group in such a way that their responses and characteristics reflect those of the entire group. Such a principle is called sampling. In confirming this view, Bogue (1981:78) states that sampling is when some instances are used to represent the whole.

3.3.1.1. Population

The population of the present research comprises the storytellers in African languages. Although the generic focus of this study is on storytellers in African languages, it will be further pared down to Venda storytellers in particular.

Population has been defined as all or a larger pool of cases or elements that conform to some designated set of specifications (De Vaus, 1991:60; Nachmias and Nachmias, 1987:180; Neuman, 1997:202; and Riley, 1963:148).

Rossi *et al.* (1983:24) and Neuman (1997:203) express the term population in more specific terms: target population and survey population. They define

target population as the collection of elements that the researcher would like to study, while survey population is the population that is sampled and from which data may be obtained.

Nachmias and Nachmias (1987:181) argue that the specific nature of population depends on the research problem. A population may be a group of people, doctors, wild animals, and so on. However, Nachmias and Nachmias (1987:181) emphasise that the population must be defined in three terms, namely content, extent and time.

In terms of extent, the survey will be conducted in South Africa although the researcher could cite some examples from countries abroad where storytelling has long been professionalised.

The survey of the present research will focus on the period stretching from the 20th century to the early 21st century.

3.3.1.2. Sampling techniques

In the above section it was indicated that the population of this study comprises storytellers in African languages at large. The purpose of sampling, then, is to find a way of selecting a few representatives from the pool of African language storytellers. Sampling is distinguished into two types: probability sampling and non-probability sampling.

The present study opted to use non-probability sampling. This is due to the fact that professional storytellers in South Africa are relatively scarce and probability sampling would not be applicable in this case.

In non-probability sampling, some people have a greater, but unknown, chance (probability) than others of being selected (De Vaus, 1991:60; Nachmias and Nachmias, 1987:184-185). Leedy (1997:204) postulates that in non-probability sampling, there is no guarantee that each element in the population will be represented in the sample. Only those respondents who are willing and available to complete the survey will be considered (Fink and Kosecoff, 1998:39). Neuman (1997:204) regards non-probability sampling as a type of theory which is limited. Non-probability theory can be distinguished into four types, namely; haphazard, accidental or convenience sampling, quota sampling, purposive or judgemental sampling and snowball sampling.

The idea of qualitative research, according to Cresswell as cited in De Vos *et al.* (1998:46), is purposefully to select informants (or documents or visual material) that will best answer the research question. De Vos *et al.* (2002: 379) assert that key informants are usually selected because of their expertise in the relevant area of service, or because they wield power in the environment where the decisions have to be made. The same view is held by Sayre (2001:105) who believes that the success of an interview depends entirely on the quality of an interviewee. In supporting this view, Denzin and Lincoln (1994:228)

quote Morse, defining a good informant as one who has the knowledge and experience that the researcher requires; one who has the ability to reflect, one who is articulate, has the time to be interviewed, and is willing to participate in the study. The goal here is to select cases that are likely to be “information rich” with respect to the purpose of the study (Gall *et al.*, 1996:218). Patton (1990:169), like Gall *et al.* (1996), stresses that the logic and power behind purposeful selection of informants is that the sample should be information rich.

One non-probable sampling method that is used in this study is the snowball method as recommended by Neuman (1997), Kumar (1996), Strydom and Delport (in De Vos *et al.*, 2002), and Strydom and De Vos (in De Vos *et al.*, 1998). According to these scholars, the snowball method is to be used in situations where very little knowledge and/or few respondents are available. Snowball sampling (also called network, chain referral, or reputational sampling) is a process of selecting a sample using networks. According to this method, each person or unit is connected with another through a direct or indirect linkage. The snowball sampling method commences with one or a few respondents. In turn this/these person/s is/are requested to recommend further respondents who may make up the sample. Information is collected from them, and again these people are further requested to identify other people whom they recommend for further sampling. This process is continued until a sufficient number of cases has been reached or the point when no new names are given; which ultimately indicates a closed network, or a network

that is so large that it is the limit of what the researcher can study (Neuman, 1997:207).

As far as this research project is concerned, the snowball method applies in that the researcher learnt about a storytelling festival which was to be staged in the Sibikwa Community Theatre in Benoni from an advertisement in the *Sowetan*. At this festival, he met several storytellers, three of whom belonged to the Zanendaba Storytellers group.

The Zanendaba Storytellers requested the researcher to organise workshops on their behalf with the Department of Education in Limpopo Province in Vhembe District. These took place in April 2003 in four different areas, namely Mutale, Soutpansberg, Malamulele and Thohoyandou. Participants were accommodated at Bougainvillea Lodge in Thohoyandou. Three Zanendaba storytellers were interviewed there.

These Zanendaba storytellers suggested some other storytellers who could be interviewed. A professional storyteller from Pretoria was then interviewed. On her recommendation, a storyteller residing in Bluff, Durban was interviewed. The researcher received an invitation from the Zanendaba Storytellers to their first Southern African International storytelling conference which was held in New Museum Africa, Johannesburg. Five professional storytellers were interviewed there: one from Johannesburg, one from

Surinam, one from South America, one from England, one from Canada and another from Australia.

The SABC Assistant Commissioning Editor: Sotho Drama at Auckland Park, Johannesburg, was also interviewed. The Editor recommended names of professional storytellers who perform on television and also the names of institutions which promote storytelling programmes.

As the researcher has formed a close relationship with the Zanendaba Storytellers, they informed him about the annual storytelling festival which was to be hosted by the Sibikwa Community Theatre in Benoni in October 2005. The festival was to be graced with the arrival of forty-nine American storytellers who would open the festival. The researcher managed to attend this festival and was able to interview two professional storytellers there, one from Botswana and the other from Malawi. The researcher was also able to interview three professional American storytellers.

This sampling method is complemented by a judgemental or purposeful sampling design. The role of every research study is to find a definite answer to the identified research problem, and the researcher has the task of identifying suitable and capable informants who can skillfully and willingly furnish the best information in order to achieve the objectives of the study. This is called judgemental or purposive sampling. Gall *et al.* (1996:218) point out that the goal of this sampling method is to select cases that are likely to be “information-rich” with respect to the study.

As indicated earlier, there is a dearth of storytellers in the country. The fact of the matter is that the number of South African storytellers is dwindling. For this reason, the storytellers interviewed in this study were highly suitable either because of their expertise, their information of or their credentials in the field. Some interviewees, for instance, were interviewed because they belonged to storytelling organizations, ran schools of storytelling, or were responsible for formulating, designing and establishing work plans in their respective departments.

Although authors such as De Vaus (1991:61) and Neuman (1997:204) recommend the use of probability sampling since they believe this is more likely to produce representative samples, uses powerful statistics and yields precise results about sampling, the present study found it unsuitable because it has many flaws. In supporting this view, Phillips (1985:185) points out its limited accuracy.

3.3.1.3. Sampling size

There is no rule of thumb to determine the size of a sample. Different scholars make numerous suggestions about the necessary size of a sample.

In acknowledging this notion, Neuman (1997:221) argues that the size of a sample depends on three things: the kind of data analysis, the accuracy of the sample to the researcher's purposes and the population characteristics. Nachmias and Nachmias (1987:195), on the other hand, hold the view that

the size of the sample is properly estimated by deciding the level of accuracy which is required and the size of error which is acceptable.

The size of the sample in the present study has not been determined by a rule of thumb as such. Since the professionalisation of storytelling in South Africa is not as yet a business of the day, the sampling has been done on a smaller population ratio because non-probability sampling was conducted on different heterogeneous subgroups of the population. During the interview process, the researcher tried consciously to guard against any bias among the informants. This was possible as the researcher used an interview schedule during the interview process. The consent form for the informants, comprising the ethical considerations, also helped to prevent bias.

3.3.2. Procedure

The researcher firstly secured appointments with the participants, face to face or telephonically. The researcher told the participants who had suggested their names. This helped to establish a good rapport between the participants and the researcher. It is imperative for participants to understand the nature and purpose of the research and they should give consent to take part without any coercion. Thus the researcher informed the participants of the purpose and nature of the interview. In order to clear any suspicion on the part of the participants, the researcher requested a letter from the University of South Africa which included the following: the name of the institution where the researcher was studying, the particulars of the researcher, the topic of the

research study, requisition of permission to do research on behalf of the student, the name of the head of the department and his/her contacts there (See Annexure A). Once consent to an interview had been secured from the participant, or when the researcher proposed that the participants participate in his project, he furnished the participants with this letter.

In some cases the researcher issued letters and consent forms to prospective participants (see Annexure B and C respectively). As supported by Burns (2000:18), De Vos, et al. (2002:65), Kumar (1996:192) and Phaswana (2000:268-271), potential participants should sign an informed consent form which describes the purpose of the research, its procedure, risks and discomforts, its benefits and the right to withdraw.

Since the researcher is not well versed in any African languages besides Tsonga, most of the interviews were conducted in English. After securing permission from the interviewee the researcher captured the content of interview using a tape-recorder. The researcher immediately transcribed the interview while the information was still fresh in his mind. After each interview, the researcher sent a letter of thanks to participants and non-participants (See Annexure D and E).

3.3.3. Data collection

Since the focal point of this research study is on the professionalization of storytelling, the data gathered is relative to the development and promotion of storytelling in African Languages.



The common language used while collecting data was English. However, there were some interviews conducted in Tshivenda with Venda speakers.

That was done to ensure that interviewees felt at ease and it also helped the interviewee to provide all the required information in detail as he/she was not struggling with language issues. Questionnaires were, however, written in English. This was done in order to meet the diversified cultural needs of South African respondents.

As indicated earlier, during the recording process, the interviewer also engaged in note taking. The use of the tape recorder does not eliminate the need for taking notes (Bell, 1993, 348). Bogdan and Taylor (1975:65), Rubin (1995:127) and Bell (1993:349) agree that notes can serve several purposes. The interviewer found it useful to take notes during the interview process since this forced him to listen for the main points, and also provided a backup in case of technological failure.

3.3.3.1. Data Collection Techniques

In this study, data was collected using four methods: a questionnaire, interviews, secondary sources and observation.

1.1. Questionnaire

A questionnaire is a ready-made list of questions on paper, to be answered by respondents (Kumar, 1996:110). The questionnaire is generally regarded as a form distributed through the mail or filled out by the respondent under the supervision of the investigator or interviewer (Pelegirino, 1979:84). Begin and Boivin (1980:743) state that the questionnaire is still the most popular method of gathering information among researchers.

The use of the questionnaire in research, according to Burns (2000:571), is based on one basic underlying assumption: that the respondent will be both willing and able to give truthful answers. In support of this notion, Marshall and Rossman (1995:96) remark that in using questionnaires, researchers rely totally on the honesty and accuracy of participants' responses.

Authors such as Selltitz, Wrightsman and Cook (1977), Hersen and Barlow (1976), Webb, Campbell, Schwartz and Sechrest (1966), and Campbell and Stanley (1963), as cited by Begin and Boivin (1980:743), are not at all convinced of the validity of questionnaire data. Begin and Boivin (1980) further quote Edwards (1957) and Crowne and Marlowe (1964), who suggest that people may refrain from expressing their actual attitudes or behaviours if they believe that these are generally disapproved of or that the information given could present an unfavourable image of themselves. The solution to this problem lies in the rationale of projective techniques, as reported by Smith in Begin and Boivin (1980:743), which proposes that an individual is more likely

to express himself truthfully on sensitive issues if he/she is not asked to talk specifically about himself/herself. Smith suggests that such questions should rather be formulated generally, in a “most people” form, assuming a person may hesitate to report a sensitive behaviour, but will consider it less threatening to admit the behaviour under this more impersonal form (ibid., 1980:743). This is supported by Kumar (2000:114) who notes that in some situations when sensitive questions are asked, if a questionnaire provides greater anonymity it helps to increase the likelihood of obtaining accurate information.

The first type of questionnaire was sent to storytellers to enquire into their lives and backgrounds, their societies and times and also their art in general (see Annexure F). This revealed that none of the so-called professional storytellers had undergone any training in storytelling. Most of them developed a passion for the art form because a family figure was a seasoned storyteller.

In this study some questionnaires were distributed personally by hand and others were mailed to interviewees. Pre-paid and self-addressed envelopes were provided with the mailed questionnaires. This inevitably increases the response rate. The researcher prefers to use questionnaires in the collection of data since it contributes to standardisation of responses as all respondents receive identical questions which have been phrased in the same way.

Another reason for using questionnaires in this study was that the potential respondents in the research study were scattered over a wide geographical

area. Kumar (2000:110) believes that this method saves time, human and financial resources.

The second type of questionnaire was sent to university, community and school libraries and also to museum, in order to enquire about the availability of storytelling programme (See Annexure H).

Description of the sample

Province	No. of community libraries	No. of university libraries	No. of school libraries	No. of museums	Total
Limpopo	6	1	4	1	12
Gauteng	1	1	-	-	2
Mpumalanga	3	-	3	-	6
TOTAL	10	02	07	01	20

As was postulated in the hypothesis, the majority of South African libraries have no storytelling programmes as a regular activity. What is interesting is that all libraries expressed a passion to institute storytelling programmes if given help. One museum in Limpopo used to have a storytelling programme, but due to the lack of financial back-up from the local municipality, this has been discontinued.

1.2. Interviews

The bulk of data in this study was collected through an interview process. This technique is very valuable since the researcher gets first hand information,

from the horse's mouth as it were. Such data is therefore treated as authentic and credible.

Although the term "research interview" could be defined as the interaction between the interviewer and the informant/s, Neuman (1997:254) considers it as secondary social interaction between two strangers with the explicit purpose of one person's obtaining specific information from the other. The interview can also be defined as a verbal interchange, often face to face, though the telephone may be used, in which an interviewer tries to elicit information, beliefs or opinions from another person (Burns, 2000:423). Schurink (2002:297) treats the face-to-face interview as a pipeline, extracting and transmitting information from the interviewee to the interviewer. In this way the face-to-face interview helps us to understand the closed worlds of individuals, families, organisations, institutions and communities.

The main focus of interviews in this research is to obtain original, authentic and genuine information about storytelling. Furthermore, the researcher wants to identify strategies, ways and means of harnessing this activity in answering some of the socio-economic problems which are prevalent among South Africans.

Various groups of people, organizations and institutions have been interviewed intensively with the objective of determining how storytelling could be made more humanistic and relevant to the lives of people in this country. Both professional and amateur storytellers were interviewed. The main aim of

interviewing professional storytellers was to discover how they had managed to become professionals. Any problems they encounter and possible solutions were also investigated. Professional storytellers were also requested to share their ideas, strategies and experiences on how to enhance and professionalise storytelling in the country. As far as amateur storytellers are concerned, the researcher was interested in what they were doing to become professional storytellers . Ideas on how to enhance, professionalise and make storytelling more lively and interesting were also elicited. The researcher also enquired into the problems these novice storytellers were grappling with (See Annexure I).

Members of the Department of Education and Training, Department of Arts and Culture, the Pan-South African Language Board and institutions of higher learning were also interviewed. These departments are involved with designing and formulating curricula and work programmes, and with the performing arts respectively; the language board is the custodian of languages in the country; and institutions of higher learning are tasked with teaching and training people in autonomous disciplines within their diversity. For these reasons the researcher felt it relevant to interview them. Moreover, these are the departments and institutions which could make or break the professionalisation of storytelling in South Africa (See Annexure G for an interview schedule).

As the mass media plays a major role in the professionalisation of storytelling, SABC television and radio personnel were also interviewed. Storytellers can

access millions of viewers and listeners within seconds through these media. Professional storytellers could be called to perform in the studio: the interview focused on identifying the efforts that have been made by respective radio and television stations to rekindle an interest in and professionalise storytelling (see Annexure J).

As a matter of course, the researcher first sought permission to record the interview as soon as the interviewee gave consent to take part in it.

In some instances, data was written down in a notebook and not recorded by any technological device. However, capturing data by hand was used only where the interview was brief.

The nature, setting and circumstances of the interview influenced the researcher's choice of whether to use a tape recorder to capture the discussion. Such recordings were always accompanied by written notes. Bell (1993:347) stresses the point that no matter what style of interviewing is used, and no matter how carefully one words interview questions, it all comes to naught if the interviewer fails to capture the actual words of the person being interviewed. Seidman (1998:97) recommends that an in-depth interview should be tape-recorded. This technique of recording data helps the researcher to capture the material in an accurate and retrievable form.

In this study, a semi-structured interviewing technique was used in the collection of data. The researcher used a research schedule in all the

interviews. Some interviewees went to the extent of requesting that an interview schedule be sent to them before they engaged in the interview process. The questions on the interview schedule centred on storytelling and how to professionalise it. This was done in order to guide the researcher throughout the interview process, though questions were not asked in a particular sequence (see Annexure G, I and J).

During the interviewing process, some respondents wandered and drifted off course, and by using the interview schedule, the researcher did not find it difficult to steer and carefully redirect the respondent to the main topic. Schurink (1988) and Schurink (2002) regard semi-structured interviewing as an unstructured interview with a schedule. Greeff (2002:303) also states that the aspects mentioned under unstructured interviews should be applied to semi-structured interviews as well. In an elaboration of semi-structured interviewing, Burns (2000:424) clearly points out that this has been used either as part of a structured interview or an unstructured interview.

The semi-structured interview method allows the researcher to develop an interview guide for some parts of the study in which, without fixed wording or fixed ordering of questions, direction is given to the interview so that the content focuses on the crucial issues of the study. This allows greater flexibility than the close-ended type of question and permits a more valid response from the respondent's perception of reality (Burns, 2000:424). Bridgemohan (2001:85) cites Burgess who says that in semi-structured interviews, the interviewer strives to keep the informant relating experiences

and attitudes that are relevant to the research problem and encourages the natural and free discussion of these experiences . Phaswana (2000:96) also points out that this type of interviewing system provides a relaxed and unhurried atmosphere which is neither stressful nor intimidating to the interviewees. Similarly, Greeff (2002:302) maintains that the semi-structured interview allows the researcher and participant much more flexibility. According to him, the researcher is able to follow up particularly interesting avenues that emerge in the interview, and the participant is able to provide a fuller picture. In the present study, the researcher had a set of predetermined questions on an interview schedule; but the interview was guided by the schedule rather than dictated by it (ibid., 2002:302).

Since some of the respondents were Venda, Sotho, Zulu and Tsonga speakers, it was vital to code switch and code mix to put the respondents at ease and eventually to develop a good rapport with them.

Although Kumar (1996:04) argues that no data collection method provides 100 percent accurate and reliable information, in this study the interview method was found to be the most useful one, and most of the reliable and authentic information was collected in this way.

1.3. Secondary Sources

The researcher used various literature sources to substantiate whatever point or view was under discussion. In order to avoid unethical plagiarism, the

researcher always acknowledged all views, thoughts, words or ideas by including them in a reference list. Reliable information on professionalising storytelling has been obtained from various secondary sources such as textbooks, published and unpublished dissertations and theses, newspapers and articles. Secondary sources of data refer to instances where the data have been documented by other authors and the researcher needs to extract the required information for the purpose of the study (Kumar, 1996:124). Kumar (1996:124) delimits only four secondary sources and groups them into government or semi-government publications, earlier research, personal records and mass media.

1.4. Observation

There were some instances where data were captured through observation. The researcher paid a visit to participants in their homes or workplaces either as participant or as complete observer. The researcher then recorded all the significant events in his notebook. Such recordings were done during the observation process or immediately after the observation of such events.

Kumar (1996:105) defines observation as a purposeful, systematic and selective method of watching and listening to an interaction or phenomenon as it takes places. Patton (1990:26) describes it as the observer's notes becoming the eyes, ears, and perceptual senses for the reader. Nieswiadomy (1993:229) contends that although observation can be made through all the senses, generally speaking it is mainly concerned with gathering data through a sense of sight.



The main aim of using the observational method was to form a global perception of transpiring events in their respective natural settings. Bridgemohan (2001:88) quotes Miles and Huberman who recommend that researchers should strive to procure first-hand information on how their participants go about their daily lives by paying them a visit and ultimately spending time with them in their own surroundings. They believe that by so doing, the participant observers will experience the ordinary, usual, routine or natural environment of human existence. As far as methods for collecting data are concerned, Bell (1993:109) recommends observation rather than the interview method, since he argues that it can be particularly useful to discover whether people do what they say they do, or behave in the way they claim to behave.

The researcher observed professional storytellers while they were performing at three storytelling festivals in the Sibikwa Community Theatre in Benoni and at a storytelling conference in the New Museum Africa in Johannesburg. At all these events, the professional storytellers received honoraria from the coordinators. All participants were required to pay a certain amount as their entrance fee. In all such instances, the researcher accumulated data as an objective observer.

At both the storytelling festivals and the conference mentioned above, professional storytellers conducted workshops on the skills and techniques of storytelling. The researcher again attended a storytelling workshop conducted at the Mutale Circuit Office hall, given by Zanendaba Storytellers on their visit

to Limpopo Province. The coordinators of the workshop used various methods in their presentations. Attendees were taught how to use puppets when telling stories. They were later expected to use these puppets in their own stories. In some instances, they were given pictures of different animals and some keywords. They were then expected to tell a story using these keywords and pictures. These workshops groom people who wish to become creative storytellers. The researcher observed and interacted as “observer-as-participant”.

At all these storytelling festivals and conferences storytellers from abroad were present. The hosts took the responsibility of bringing them out to South Africa.

During the festivals, some storytellers dramatised their narrations. Some used glove puppets to tell their stories. On each day of the festival there was a set time for an open mike session. On the last day a storytelling competition was run, with prizes being awarded. These open mike sessions and storytelling competitions help to unearth hidden talents among prospective storytellers.

In the present study, the researcher observed events, situations and behaviours in their natural settings and recorded all these observations in a narrative form immediately thereafter. The observational method makes it possible to record events which cannot be audio-recorded as they occur.

3.3.4. Research setting

Setting is the site or place where an activity or event takes place. In this study, setting will, for example, refer to a context where a storytelling activity, interviewing process, storytelling conference, storytelling festival and/or storytelling workshop takes place. For the interview to be successful, authentic and credible, the setting and time should be determined by the respondent, but the interviewer should have access to the site.

Neuman (1997:350) defines setting or field site as the context in which events or activities occur, a socially defined territory with shifting boundaries. He further identifies three relevant factors which are essential when choosing a field research site or setting: richness, unfamiliarity and suitability of data. Sites that present a web of social relations, a variety of activities, and diverse events over time provide richer, more interesting data. Beginning field researchers should choose an unfamiliar setting (Neuman, 1997: 351). Bogdan and Taylor (1975:28) assert that researchers should choose settings in which the subjects are strangers and in which they have no particular professional knowledge or expertise.

The setting of the present study was determined by the accessibility and the willingness of the respondents to use that particular site. In order to glean valuable and reliable information from the respondents, the researcher requested that the respondent be interviewed where he/she felt most comfortable and at his/her preferred time. This idea is shared by Bell

(1993:96), who intimates that participants who agree to be interviewed deserve some consideration: the researcher is thus bound to fit in with their plans, irrespective of how inconvenient it may be for the researcher. A site may be perfect for its representativeness, interest, and the range of examples of the phenomena under study, but if the researcher cannot gain access to it or to the range of groups and activities within it, the study cannot succeed. Similarly, if the researcher is uncomfortable or even endangered in the site, the study will be hampered (Marshall and Rossman, 1995:51).

The interview of a storyteller from Pretoria took place in one of the offices of the Department of Education in Pretoria, on the corner of Walker and Gerard Moerdyk Street, where the storyteller was employed. The interview lasted approximately two hours and proceeded without any interruption. From that interview, the following categories were identified:

- Inventions brought by industrialization and modernization have taken the place of storytelling in the early evening.
- Capable grandmothers should be organised as freelance storytellers and a database should be established in order to store their profiles.
- Some early scholars did not regard storytelling with a progressive eye: for them, the primary aim of storytelling was entertainment.
- Storytelling should be part of the school syllabus.
- Amateur storytellers should publicise themselves by doing voluntary work without expecting any form of honorarium.
- Developing (amateur) storytellers should approach nearby councillors to sell their services as storytellers.
- Storytelling should be reshaped in such a way that it withstands the present environment.
- A storytelling organization should be established to promote storytelling and to fend for the rights of storytellers.

- Storytellers should get support from government.

The interview with the Assistant Commissioning Editor: Sotho Drama of SABC-1 took place in his office in the SABC building in Auckland Park, Johannesburg. The interview took an hour. During this discussion, the following categories were identified:

- The Department of Tourism should organise that storytellers render their services to the tourists. They should be remunerated for this.
- Time slots allocated to storytelling on SABC television and radio are inadequate.
- Storytellers should form their own organization to promote storytelling and to fend for their rights.
- The community should intervene and develop amateur storytellers into fully-fledged professionals.
- The purpose of the missionaries was to rob the identity of blacks in South Africa.
- Industrialisation should be harnessed to enhance storytelling in the country.

The interview with a prominent professional storyteller from Bluff/Brighton Beach in Durban took place at the home of the storyteller. This interview took approximately one hour. The atmosphere was ideal for the interview as there were no interruptions. The researcher was able to identify the following categories from the discussion:

- Storytelling must be professionalised by the staging of different storytelling festivals.
- Amateur storytellers should publicise and develop themselves by rendering free volunteer work in the community.
- Educational institutions should introduce training for storytellers.

In January 2004 the researcher received an invitation from Zanendaba Storytellers to their 1st Southern African International Storytelling Conference which was to be held in the New Museum Africa in Johannesburg in April of that year. Five professional storytellers were interviewed at this conference. Two were men: one of these was from Surinam in South America, while the other was from England. One female professional storyteller from Australia was also interviewed in the reception lounge of the Parktonian Hotel. Each interview lasted about an hour. The categories transpiring from these interviews are:

- The invention of the printing press and the electric light presented a stumbling block to the development of storytelling.
- Radio, television, computers, the internet and other devices have distanced us from nature, living with nature and living with each other.
- The strongest storytelling medium at the moment is cinemised film.
- The broader public undermines the art form of storytelling.
- Teachers should be trained to incorporate storytelling in the classroom.
- The mass media enhance or impede storytelling: it depends on how people use it.
- Storytelling by a live storyteller is a complete dimension.
- The government should play a role in professionalising storytelling.
- The missionaries' tendency to undermine storytelling was part of their method of conquering traditional nations.
- Storytellers should be called to render their services wherever there is a function or gathering.

Two other professional storytellers, a man from Johannesburg and a woman from Canada, were interviewed in the workshop rooms at New Museum Africa. The place was not ideal for an interview since the din made by conference attendees was distracting. The interview took about half an hour.

From this interview, the interviewer was able to capture the following categories:

- Storytelling could be professionalised by people with talent and a desire for storytelling.
- Storytelling could be used to teach various subjects.
- The mass media reaches many people.

The Chief Education Specialist in the Department of Education and Training under the GET band was interviewed in September 2004. This interview took place in his office in Pretoria and lasted about an hour. The following categories were identified:

- Storytelling is still clustered under *performing art* in the learning area *arts and culture*, from the intermediate phase to the FET band.
- In the GET band the Department of Education is building a holistic person who is culturally and psychologically aware of the world around him/her by providing learners with all the necessary skills.
- When people move out at the exit point (institutions of higher learning) they will be able to specialise.
- Specialisation in a specific field at an institution of higher learning becomes possible because the interest was generated in both the GET and the FET bands.
- Learners cannot be channeled to follow a specific field at the foundation phase.

In August 2005 two participants were interviewed in Pretoria. The first was the National Language Coordinator: Curriculum – GET band. The initial appointment was with the National Director of Education under the FET band.

But owing to some unforeseen circumstances the Director of Education was unable to honour this appointment and the researcher met with her subordinate (National Language Coordinator). The interview took place in one of the offices and it lasted about an hour. The following categories were identified during the interview:

- The mass media has encroached on the time that could be used for storytelling.
- In the foundation phase storytelling is a component of the learning area *literacy*, whereas from the intermediate phase to the FET band it is incorporated in the learning area *languages*.
- Storytelling could become an autonomous discipline at institutions of higher learning.
- The primary level learning areas are too general, but institutions of higher learning could allow for specialisation.
- Profiles of storytellers should be stored in a database.
- Technology plays a major role in perpetuating storytelling.
- The missionaries encouraged people to disregard their culture.

The second interview conducted that day was with the Deputy Director of the Department of Arts and Culture. The initial appointment was with the Director of the same department. Due to some unforeseen commitments, however, the director requested that her deputy be interviewed instead. Nevertheless, the Deputy Director was able to share rich information with the researcher. The interview lasted an hour. The following categories were identified:

- Night media entertainment such as television and radio leave no time for storytelling to develop.

- Places like state theatres and market theatres are not accessible to ordinary South Africans.
- The Department of Arts and Culture is addressing and promoting storytelling and related activities through Language Research and Development centres at selected universities.
- Respondents from those centres who are consulted by the researcher will get recognition in the form of a monetary incentive.
- Professional storytellers should perform at large gatherings so as to inspire young people.
- The Department of Arts and Culture is looking forward to establishing a Professional Council which will begin by acknowledging the professional status of storytellers and people who earn their living through the language arts.
- Developing storytellers could market themselves and promote their art form by performing stand-up comedy on television.
- Storytellers remain amateurs because they do not receive recognition from the community.
- The missionaries perceived everything that is fundamentally African in a negative light.
- Technology is killing the spirit of storytelling.

3.3.5. Interviewees

Since the main focus of this study is on professionalising storytelling in African languages, with the ultimate aim of redressing the compounding problem of unemployment in South Africa, the following individuals were interviewed: storytellers, SABC television and radio personnel, lecturers in the African Languages at universities, staff members of the Department of Education, the Department of Arts and Culture and the Pan-South African Language Board, directors of storytelling institutions and directors of community theatres which run storytelling festivals.

Both amateur and professional storytellers were interviewed. The main aim of interviewing these storytellers was to find out from the horse's mouth, as it were, whether storytelling is developing or dying out. If they expressed the opinion that it is dying out, the storytellers were asked for their views on how this art form should be resuscitated. On the other hand, if respondents believed that storytelling is developing, they were asked to substantiate this view and to suggest strategies for professionalising it. It transpired that storytellers held different views on the viability of storytelling in the country. Some regarded it as an activity on the brink of dying out, whereas others argued that it could never become obsolete or extinct. Most storytellers blamed the government for the failure to professionalise storytelling.

The National Department of Education, the Department of Arts and Culture at national level and the provincial government in Limpopo Province, as well as the Pan-South African Language Board were interviewed in order to establish whether there was any provision for storytelling in their recent or projected programmes. The mechanisms which the said departments and language board were using in order to preserve and promote storytelling were also questioned. The same questions posed to the Department of Education were also directed at the university lecturers in African languages as representatives of their institutions. The researcher further inquired as to what, if anything, the Department of Education, the Department of Arts and Culture and the institutions of higher learning were currently doing in order to professionalise storytelling in the country. This ultimately helped to form an overall picture and to verify the viability of storytelling from primary to tertiary

level. The interviews were conducted with three African languages lecturers from three different universities. This was done in order to gain an overall impression of storytelling at tertiary institutions.

The Department of Education acknowledged that, according to the revised national curriculum statement, storytelling is treated as a component of literacy in the foundation phase. In the intermediate and senior phases it forms part of performing art in arts and culture and is also a component of languages from the intermediate phase in the GET band to the FET band. The education personnel have shifted the responsibility of treating storytelling as a separate entity to the institutions of higher learning as they argue that universities deal with specialization.

As far as the Department of Arts and Culture is concerned, storytelling will be revamped by the Language Research and Development Centres. These centres have been instituted at various universities to serve the needs of the local language groups. Within these centres are focus areas, one of which will be the promotion of literature and storytelling.

The personnel of the Department of Arts and Culture agree that professionalisation of storytelling is becoming increasingly difficult because the art form receives no recognition in this country.

Storytelling, according to one lecturer at an institution of higher learning, falls within the broader concept of folklore. There is no autonomous discipline of

storytelling per se. But the university does not deny the fact that as an institution of higher learning it should offer storytelling as a separate discipline. Specialisation, however, requires interested students and money, among others. According to another university lecturer, storytelling is despised by many people and therefore lacks recognition. Professionalisation of storytelling would never become a reality if South Africans continued to undermine the art form.

SABC-TV and Phalaphala FM, Thobela FM and Munghana Lonene FM radio personnel were interviewed to establish whether they were taking cognisance of storytelling. The strategies used to promote storytelling, incentives given to storytellers and the publicity given to storytelling programmes if there were any, were amongst the questions asked.

The SABC-TV and radio personnel acknowledged that there was very little time allocated to storytelling. Regular programmes on storytelling are educational ones which are not run by seasoned or professional storytellers. Professional storytellers are only given a slot if a company is commissioned by the SABC to provide storytelling material. In such a case, the said company would record and hand the material to the SABC.

On the issue of professionalising storytelling, SABC personnel suggested that a storytelling organization should be established. Such an organization would protect the rights of storytellers. They believed that this type of organisation would empower storytellers to organise themselves, and to convene a

symposium where they could formulate their aims and initiatives as storytellers.

Members of the Pan-South African Language Board (Pansalb) (Manager: Research and Development) were interviewed to find out what Pansalb as the custodian of language was doing in order to resuscitate and professionalise storytelling in the country. According to the Manager of Research and Development, Pansalb deals only with literature in general and does not delve into the components of literature in particular. But the Manager of Research and Development did affirm that there is a dire need for storytelling programmes in the country.

During the Zanendaba International Storytelling Conference, the researcher interviewed two storytellers who were directors of storytelling institutions in their own countries. One was running a storytelling institution in England, where students could enrol for a year's foundation diploma in storytelling or a six-month certificate course. The other, from Surinam in South America, runs an academy of storytelling in Holland. The researcher wanted information on the logistics involved in the establishment of a storytelling institution. The admission to such institutions does not consider age, and the main requirement is the person's interest in the art form. The content of the syllabus includes working with voice, movement, gesture, basic skills of the storyteller, types of stories and meaning of stories.

The directors of Sibikwa Community Theatre, known for staging flamboyant storytelling festivals, were also interviewed. The focus was on finding out how

they managed to organise such successful festivals. The researcher inquired why no training for storytellers was offered at their various institutions. The coordinators noted that they worked according to a set plan. The institution makes time for each aspect of the performing arts within a specific year. Sometimes storytelling workshops are conducted for educators and librarians. But the difficulty of securing financial support from local municipalities and government as a whole is an obstacle to the implementation of a programme to train storytellers at institutions. Students enrol for a National Qualification Framework performing art course – level 4 – which comprises 120 units. In such a course students are taught courses like computer skills, storytelling, vocational skills, drama, dance and so forth.

Since the respondents came from diverse cultural and language backgrounds and the researcher is not conversant in all African languages, most interviews were conducted in English, in some instances interspersed with code switching between other African languages. Some interviews were conducted in Tshivenda since that is the mother tongue of the interviewer.

DESCRIPTION OF THE SAMPLE

Family group of informants	No. of males	No. of females	Total
Storytellers	6	11	17
SABC-TV personnel (assistant commissioning editor and project manager)	1	1	2
SABC radio marketing managers	2	0	2
African language university lecturers	3	0	3
Department of Education staff (Chief Education Specialists)	2	0	2
Department of Arts and Culture personnel (Deputy Director)	0	1	1

Directors of storytelling institutions	2	0	2
Pan-South African Language Board members (Managing Director of Research)	1	0	1
Directors of Community theatre which runs storytelling festivals	1	1	2
Total number of interviewees	18	14	32

3.3.6. Reliability and validity in qualitative research

The researcher may diligently and tirelessly collect a great deal of data for the intended study, only to find that the data are worthless scientifically because the assessment techniques used are not reliable or valid. It is therefore vital for each scientific researcher to learn more about reliability and validity before embarking on the research process. In order for the data to be reliable and valid, certain conditions must be met during the data-collection process.

Bell (1993:64) argues that any procedure selected for collecting data should be examined critically to assess the extent to which it is likely to be reliable and valid.

There are a number of setbacks which, according to Burns, can render research worthless, such as unreliability and invalidity of data, assessment techniques and the creation of unsatisfactory internal and external validity by the design features (2000:420). Reliability and validity are therefore indispensable ideals in both quantitative and qualitative research, hence Neuman (1997:138) declares that reliability and validity are central issues in all scientific measurement.

Reliability is defined as the extent to which a measuring instrument is stable, dependable, accurate, consistent and constant, the extent to which it will produce similar results on repeated administration under comparable conditions (Appleton, 1995:996; Bell, 1993:64; Burns, 2000:417; Delport, 2002:168; Kumar, 1996:140; McMillan and Schumacher, 2001; Neuman, 1997:138; Nieswiadomy, 1993:159; and Pelegrino, 1979:178).

Some researchers define validity as the extent to which an instrument measures what it is supposed to measure (Adcock and Collier, 2001:530; Bell, 1993:65; Burns, 2000:418; Delport, 2002:166; Gall *et al.*, 1996:249; Kumar, 1996:137; Leedy, 1993:40; MacMillan and Schumacher 2001:181; Neuman, 1997:141; Nieswiadomy, 1993:204; and Pelegrino, 1979:178). However, MacMillan and Schumacher (2001:407) go further and define validity as the degree to which the explanations of phenomena match the realities of the world.

The similarity between the two is that the end results are expected to be unwavering, true and constant. A slight difference lies in the fact that in reliability, the assessment is done several times under different conditions, while in validity the instrument is used only once, but with the expectation of producing the same normal results.

Neuman (1997:140) argues that it is rare to have perfect reliability. Such ideology has been strongly supported by Kumar (1996:140) who contends that it is impossible to have a research tool which is 100 percent accurate. In

his endeavour to substantiate this, he postulates that it is both impossible for the research instrument to be 100 percent accurate and to control the factors affecting reliability.

Nieswiadomy (1993:204) believes that if the validity of an instrument is greater, then it is possible that it will obtain data that will answer the research question or test the research hypothesis. Moreover, if an item is unreliable, it will also lack validity; on the other hand, a reliable item is not necessarily valid. It could produce similar responses on all occasions, but may not be measuring what it is supposed to be measuring (Bell, 1993:65). McMillan and Schumacher (2001:181) regard validity as a situation-specific concept for the reason that validity depends on the purpose, population and situational factors in which measurement takes place. They further argue that the results of a test, questionnaire or other measure can be valid in one situation and invalid in another.

Kumar (1996:140) has tabulated several factors to substantiate the fact that the reliability of the instrument cannot be 100 percent accurate. The researcher uses the very same factors to minimise threats to reliability.

(i) The wording of questions

If there is a slight ambiguity in the wording of questions or assessments this will inevitably affect the reliability of a research instrument as respondents interpret the questions differently at different times, resulting in different responses.

In the present study the researcher deliberately used unstructured interviews with a schedule (semi-structured interviewing) with the aim of guarding against ambiguity in the framing of questions.

(ii) The physical setting

Any change in the physical setting at the time of the repeat interview may affect the responses given by a respondent, which may ultimately affect reliability.

In order to prevent similar problems, the researcher took into consideration the fact that respondents should be interviewed where they feel most comfortable and at their preferred time. Another aspect of the present study is that each and every interview conducted was started and completed in the same physical setting.

(iii) The respondent's mood

A change in a respondent's mood when answering questions or completing a questionnaire could change and this could affect the reliability of that instrument.

After securing the appointment with a respondent, the researcher always left it to the respondent to determine the day and time of the interview. This gave respondents more freedom to be interviewed or to answer the questionnaire at a time they found most convenient.

During the interviews for the present study some respondents postponed the interview because of fatigue or because they were in a sombre mood on that particular day. This eventually helped to ensure reliability of the data collected.

(iv) The nature of interaction

In the interview situation, the interaction between the interviewer and the interviewee can have a significant impact on the responses of the interviewee.

In this study there were cases where the respondents showed a negative attitude to the interviewer and seemed reluctant to participate, although they had given their permission. In such cases, the interviewer always manoeuvred the way forward by breaking the ice with something amusing, albeit extraneous, comment which ultimately regained the attention of the interviewee. In this way, good rapport between the interviewer and the interviewee was established.

(v) The regression effect of an instrument

After an instrument has been used to measure attitudes towards a certain issue, some respondents may feel that they were too negative or too positive about the issue. The second time they are interviewed they may express a different opinion altogether, and this will affect reliability adversely.

In order to avoid a similar situation, the researcher presenting this study has used the snowball sampling method in the selection of respondents. Such respondents were chosen because of both their expertise and their being

information rich in the relevant area. In addition, the respondents were interviewed only once.

In order to enhance validity in the present study, the researcher used the following essential strategies as recommended by McMillan and Schumacher (2001:407 - 410):

(i) Prolonged and persistent fieldwork

Fieldwork in the present study was conducted persistently to the point where no new information emerged about storytelling. In this way the opportunities for continual data analysis, preliminary comparisons, and corroboration to refine ideas and to ensure the match between research-based categories and participant reality were realised.

(ii) Multimethod strategies

Multimethod strategies allow researchers to employ several data collection techniques in a study, although the researcher can select one as the central method. This type of strategy permits triangulation of data across inquiry techniques.

The present study involved several data collection techniques: observation, interviews, document review and questionnaires. The central methods were document review and interviews. The significance of employing different strategies in a study is that of yielding different insights into the topic and increasing the credibility of findings.

(iii) Participant language and verbatim accounts

Informant interviews, phrased in the participants' language, are less abstract than many instruments used in other designs.

In some few instances the researcher in the present study used the language of the respondent during the interview. There were some cases where the researcher was compelled to use English since he was not well versed in the participant's language. Nevertheless, respondents code switched and code mixed to their respective languages. In all such cases validity was not hampered since all informants were fluent in English.

All interviews were transcribed verbatim. Those interviews not conducted in English were later translated into English.

(iv) Low-inference descriptors

Low inference occurs when the researcher uses literal descriptions during interviews so that any important terms are understood by the participants. Low-inference descriptions form a contrast to the abstract language of a researcher.

In all interview situations the interviewer used low-inference descriptions. Where the participant was unable to get the gist of what was being said, explanations were provided.

(v) Mechanical recording of data

A tape recorder, camera and video camera of high quality were used in this study. All the desired information was captured and recorded. Tape

recorders, photographs and videotapes enhanced validity by providing an accurate and relatively complete record. However, for the data to be usable, the researcher had to note situational aspects that affected the data record, in order to facilitate interpretation.

3.3.7. Ethical issues

These are general rules or scientific laws that govern the research throughout its process. A researcher is not at liberty to do as he/she wishes during research, and certain principles must be considered for the research to be authentic, credible, reliable and valid. It does not matter whether the respondent is aware or unaware of his/her rights, but under no circumstances should a researcher tamper with these rights.

Ethical principles, rules and conventions distinguish conduct which is socially and morally acceptable from that which is socially and morally unacceptable (Burns, 2000:17; De Vos *et al.*, 1998:24; McMillan and Schumacher 2001:196; Mouton, 2001:238). Nieswiadomy (1993:41) equates these ethical principles with the Biblical Ten Commandments. Neuman (1997:445) contends that concern over the treatment of research subjects only started after the revelation of gross violations of basic human rights perpetrated against Jews and others in the name of science in Nazi Germany. He adds that such notorious violations of human rights occurred not only in Germany, nor long ago. Researchers have the right to the research truth, but not at the expense of the rights of other individuals in society (Mouton, 2001:239).

Unlike the Biblical Ten Commandments that have stood the test of time, Nieswiadomy (1993:41) asserts that ethical principles frequently change with time and the development of new knowledge. Kumar (1996:190) argues that no code of conduct can be uniformly applied across all professions. According to him, each profession has its own code of ethics, though there are commonalities. De Vos *et al.* (1998:24) claim that different authors identify different ethical issues.

In this study ethical issues were ensured by the following:

- The researcher always introduced himself to the interviewees and spelt out the objectives of the study (see Annexure B).
- Since the snowball sampling method was used, the name of the person who had made the referral was always disclosed to the interviewee/s.
- Permission to conduct the interview was then sought from the respondent without any coercion (see Annexure B).
- Interviewees/respondents were requested to sign a consent form (see Annexure C). The informed consent form was signed once the interviewees had read a covering letter which explained the purpose and procedure of the study, voluntary participation, the opportunity to terminate their participation at any time without any penalty (see Annexure B).
- Code numbers and fictitious names for the interviewees were used to ensure anonymity and confidentiality.

- The informants were assured that under no circumstances would their privacy be invaded (see Annexure B).
- The participants were assured of their rights to see or secure the final draft of the findings if they so wished. Interested participants were furnished with the researcher's address and telephone number.
- The permission to audio-record or video-record the interview was always sought before doing so.
- The researcher recorded all thoughts, ideas, and paraphrased words in a durable and appropriately referenced form.

3.3.8. Problems encountered in the fieldwork

The most significant problem encountered in this study was a lack of funds for travelling when doing fieldwork. It was clearly spelt out in the researcher's proposal that in order to consolidate the present study, he would endeavour to solicit funds in order to further his research abroad. Unfortunately, the funds obtained from the National Research Foundation and the Financial Aid Bureau, which were contracted for three years, were not sufficient for this purpose. This fact has had a detrimental effect on the study. All foreign professional storytellers interviewed in the present study were those who visited South Africa to attend a storytelling conference, festival or for some other reason.

Another obstacle encountered in this study was the failure of some prospective respondents to honour their promises after they had given

consent to be interviewed. The researcher travelled long distances, only to find that for one reason or another, respondents had failed to honour their appointments.

A third problem encountered in the study was the failure of some members of government departments to honour their appointments. The responsibility was then shifted to their subordinates.

3.4. CONCLUSION

In this chapter, it was described how both quantitative and qualitative research methodologies were used to elicit data.

The qualitative method was used extensively because quantitative methodology focuses on gathering data based on statistical descriptions. It is argued, however, that qualitative research is any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification. Qualitative methodology refers to research procedures which produce descriptive data: people's own written or spoken words and observable behaviour.

The chapter discusses the following issues of study design: sampling, population sampling techniques, sampling size, data collection, data collection techniques, research setting, procedure, interviewees, reliability and validity checks, ethical issues and problems encountered in the fieldwork.

Data was collected through interviewing, questionnaires, document review and observation methods. A semi-structured interview method was used in this study. The groups of informants interviewed included storytellers, SABC-TV personnel, SABC radio marketing managers, university lecturers of African languages, and Department of Education and Department of Arts and Culture staff members. Two types of questionnaires were disseminated to respondents: one type to librarians and the other to storytellers. Further information was collected using secondary sources. The data were also collected through observation. Complete-observer and observer-as-participant types of observation were used to collect data in this study.

Two non-probability sampling methods were used in order to select the participants, namely the snowball sampling method and the judgemental or purposeful sampling design. The snowball sampling method was used with one or a few respondents who in turn recommended other respondents who made up the sample. The purposeful sampling design was used to identify suitable and capable respondents who would provide the best information in order to achieve the objectives of the study. The setting of the present study was determined by the accessibility and the willingness of the respondents to use a particular site. Various factors and strategies were used by the researcher to assess the validity and reliability of the methods.

The authenticity of the study was ensured by the application of ethical considerations throughout the process of data collection. Problems encountered during the collection of data were outlined.

CHAPTER 4

4. ANALYSIS AND INTERPRETATION OF DATA

4.1. INTRODUCTION

The preceding chapter provided a basic background to the collection of data. Since the entire study focuses on the feasibility and viability of storytelling as a professional means of earning one's living, so the previous chapter presented the methodological approaches used in collecting reliable, supportive research data.

The present chapter focuses on the analysis and interpretation of the research data. Data was collected through interviews conducted with storytellers, SABC-TV personnel, SABC radio personnel, university lecturers of African languages, Department of Arts and Culture personnel, Department of Education personnel, directors of storytelling institutions, directors of community theatres which run storytelling festivals and the Pan-South African Language Board members. Furthermore, some data were collected through questionnaires and systematic observation.

During data analysis, common themes among the respondents were combined in order to interpret the main findings. All such themes are discussed under main categories in order to substantiate and eventually arrive at the findings. The supportive interview discussion is always informed by literature relevant to such findings.

4.2. TRANSCRIBING THE DATA

There is no hard and fast rule or a standard form or code for the transcription of research interviews. The transcriber can transcribe the entire interview tape or only part of it, depending on the intended use of the transcript. In the present study, the full tape method of transcription has been adopted. As Seidman (1998:98) states, this type of approach was preferred for the following reasons:

- Pre-selecting parts of the tapes to transcribe and omitting others tends to lead to premature judgements about what is important and what is not.
- Once the decision is made not to transcribe a portion of the tape, that portion of the interview is usually lost to the researcher.

Seidman (1998:98) further quotes Briggs who points out that in working with the material, it is important that the researcher starts with the whole.

Since the tape recording was of a high technical quality, the transcription of a 90-minute tape recording took between four to six hours.

The interviews which took place in Tshivenda were later translated into English. All the transcriptions were done verbatim by the researcher.

The transcriptions were initially handwritten and later sent to a typist to be typed. The typed draft was then sent to an editor to be prepared as a final draft. The transcription of data was regarded as the beginning of data analysis.

After all the transcriptions had been completed, the researcher verified them by replaying the tape and editing the transcription accordingly for the sake of accuracy. Slight errors were detected which were then duly corrected. Most of

such errors were experienced in areas of spelling, omission of some words or expressions, punctuation and capital letters.

4.3. DATA ANALYSIS PROCESS

Data analysis is the in-depth reading of the constituent parts of the whole in order to understand more about the whole. It may also be regarded as a way of reducing and organising data into meaningful units with the ultimate aim of interpreting them. Mouton (2001:108) postulates that it involves breaking up the data into manageable themes, patterns, trends and relationships. Marshall and Rossman (1995:111) regard data analysis as a process of bringing order, structure and meaning to the mass of collected data. They further define it as a search for general statements about relationships among categories of data and something which builds grounded theory. The main aim of analysis is to find meaning in the data (Burns, 2000:430). Mouton (2001:108) concurs with Burns on the purpose of analysis as he perceives it as a way of understanding the various constitutive elements of one's data through an inspection of the relationships between concepts, constructs or variables, and of discovering whether there are any patterns or trends that can be identified or isolated, and of establishing themes in the data. Hence Corbin (in Chenitz and Swanson 1986:91) defines it as the "nitty-gritty" of qualitative research.

Clarke (1999:532) and Liamputtong and Ezzy (2005:258) believe that analysis begins as soon as the first data are collected and continues until no new insights are generated. However, Bryman and Burgess (1994:217-218) state

that analysis in qualitative research is continuous in that it intervenes in other aspects of the research process such as research design and data collection. Burns (2000:432) rightly points out that early coding (course analysis) assists the interviewer in focussing on essential features of the project as they develop.

The various approaches to data analysis are as varied as fingerprints. Chenitz and Swanson (1986:91) acknowledge that there are several approaches available for the analysis of qualitative data.

Poggenpoel (2002:337) argues that there is no right or wrong approach to data analysis, although he does maintain that there are general guidelines a researcher can adhere to as well as strategies for analysis that have been utilised by qualitative researchers. As Poggenpoel (2002) points out, there are many qualitative researchers who have formulated related and diverse approaches to data analysis. The adoption of a particular approach by a researcher to data analysis depends on several factors, such as:

- The nature of collected data;
- The plausibility of that particular approach to collected data; and
- The researcher's competency in data analysis.

During data analysis in this study, the researcher used the raw unassimilated data from the interviews. He engaged in "contemplative dwelling" during data analysis. This refers to uninterrupted listening, reading and re-reading of the transcriptions to ultimately uncover the real meaning.

Giorgi (1975), in Tesch (1990:93), believes that data is searched-for “meaning units” that form common “themes” and are then transformed into a professional/abstract language. In this study, similar meaning units have been clustered together to form different sub-categories, which ultimately fit into fully-fledged categories. Eventually, all these categories are organised as themes.

In the analysis of data the researcher adopted the eight steps of Tesch’s (1990:142-145) approach. The following steps describe how the researcher analysed the data:

- In order to get a sense of the whole the researcher carefully read all transcriptions. The researcher wrote down ideas about the data as they came to mind. Marshall and Rossman (1995:113) postulate that reading, re-reading and reading once more through the data forces the researcher to become familiar with those data in intimate ways. As demonstrated by Van der Wal (1992:125), this is a very time-consuming process.
- The researcher selected one interview at a time and thought profoundly about the underlying meaning of its information. Any thought or topic which came to mind during review was written in the margin. In support of this, Chenitz and Swanson (1986:102) remark that at the beginning of the study, the analyst codes data in the margins of the field notes or interviews, rather than coding on a separate sheet of

paper. The following process was applied during initial (open) coding of data:

- Writing the actual fact as presented by the respondent in the first column on an analysis sheet.
- Stating the code or conceptual label applied to the fact in the second column.
- Writing a theoretical note which explained some of the thoughts and questions going through the analyst's mind as coding proceeded (Van der Wal, 1992:126).

In this step, however, data is analysed line by line, and the process in the data is identified and the codes are ascribed accordingly. Stern (1987:82), as quoted by Van der Wal (1992:126), points out that these codes are called substantive codes because they codify the substance of the data and often use the very words used by the actors themselves. Strauss and Corbin (1990:61) refer to this as open coding:

- After completing the task for several respondents, a list of all topics was made. Comparisons between all topics were drawn. Making comparisons is an important strategy in discovering initial categories as well as in building categories. It simply means comparing two or more incidents or cases and looking for similarities and differences between them. It is, however, a wonderful strategy to use initially and when the analyst appears to have reached a dead end or becomes stuck

somewhere along the analytic process (Chenitz and Swanson 1986:96). Chenitz and Swanson (1986:96) further remark that in order to make these comparisons, one might draw upon past experiences, literature on the subject, or other conceptually related situations.

- Similar topics were clustered together and formed into columns that were arranged into major topics, unique topics and leftovers. Van der Wal (1992:128) asserts that data are coded and compared to other data and assigned to clusters of categories according to obvious fit.
- The researcher made copies of the documents already worked on and returned to the data. Topics were abbreviated as codes and then written next to the appropriate text. A coding system helps the researcher to see how well the topic descriptions correspond to the data and it also assists the researcher in discovering new topics. The researcher kept notes of whatever ideas about the data came to mind.
- When the researcher found the most suitable wording for the topics, they were turned into categories. The total list of categories was reduced by grouping together topics that related to each other. Related categories were written on a big sheet of paper with corresponding lines between them. The number of categories which a researcher ultimately identifies depends on the purpose of the research project and the nature of the data. Van der Wal (1992:127) calls this step *reduction*. During reduction categories are compared to see whether

they form clusters or whether they are in some way connected or linked. Stern (1987:83), as quoted by Van der Wal (1992:127), intimates that reduction is a vital step in discovering the major processes (called “core variables”) which explains the action in the social scene. Lindlof and Taylor (2002:211), however, concedes that data reduction does not mean that data should be thrown away as one never knows when unused data will be needed for another purpose. Instead, he recommends that data are to be reduced by categories and codes that put the researcher in touch with only those parts of the material that count toward his or her claims.

- The researcher then finalised the abbreviation for each name category and eventually alphabetised the codes. The abbreviations were then added to the original list. Whenever a segment of a category was too rich in content to fit in one category, the researcher split it into two or three categories. Marshall and Rossman (1995:114) posit that as categories emerge, the researcher searches for those that have internal convergence and external divergence. That is, the categories should be internally consistent but distinct from one another.

The strategies proposed by Chenitz and Swanson (1986:94-95) include asking questions appropriate to the research question. These questions can be based on experience, literature, theory, and philosophical stance. Other strategies advanced by these authors are breaking the data down into bits and pieces and comparing initial

codes and categories. However, breaking the data down is done by reading the data line by line and paragraph after paragraph, looking for incidents and facts. Van der Wal (1992:128) concedes that one may draw on past experiences, literature on the subject or any other conceptually related situation.

- After coding, the researcher assembled the data material belonging to each category in one place, and performed a preliminary analysis, looking at the collection of material one category at a time. Eventually, the researcher identified and summarised the content of each category, taking heed of the following:

- (a) commonalities

- (b) uniqueness

- (c) confusions and contradictions

- (d) missing information with regard to the research question or topic.

This step is similar to what Chenitz and Swanson (1986:98) term linking categories. According to them, linking categories is a means of imposing conceptual order on a mass of data. They do warn, however, that making linkages should not begin too soon because it tends to foreclose on category emergence and development. Furthermore, this step resembles what Strauss and Corbin call *axial coding* (1990:96). Strategies for linking categories therefore include moving a category from a lower to a higher level of

abstraction and posing questions about relationships or formulating hypotheses and testing them (Chenitz and Swanson, 1986:98).

During analysis, the researcher always kept a focus on the research project in mind. This helped him to avoid any irrelevant and unnecessary data.

4.4. CODING SCHEME

A coding scheme is the first step in data analysis. Patton (2002:463) puts it that raw field notes and verbatim transcripts constitute the undigested complexity of reality. In order to simplify and make sense of that complexity, a content analysis is required. In a sense, a coding scheme is a way of developing some manageable classification, hence without classification there would be chaos and confusion. Content analysis involves identifying, coding, categorising, classifying, and labelling the primary patterns in the data (Patton 2002:463). This means analyzing the core content of interviews and observations to determine what is significant.

Three aspects of coding are open coding, axial coding and selective coding. These are discussed in the following sections.

4.4.1. Open Coding

Strauss and Corbin (1990:62) define open coding as a process of breaking down, examining, comparing, conceptualising and categorising data.

According to Liamputtong and Ezzy (2005:268), open coding involves comparisons between events, actions and interactions. Strauss and Corbin regard it as that part of the analysis that pertains specifically to the naming and categorising of phenomena through close examination of data (1990:62). During open coding the data are broken down into discrete parts, closely examined, compared for similarities and differences and questions are asked about the phenomena as reflected in the data. In support of such a view, Liamputtong and Ezzy (2005:268) assert that the analyst searches for differences and similarities between events, actions and interactions and applies conceptual labels to these, grouping them into categories.

By breaking down and conceptualising, Strauss and Corbin (1990:63) illustrate that they mean taking apart an observation, a sentence, a paragraph, and giving each discrete incident, idea, or event, a name, something that stands for or represents a phenomenon. They add that they compare incident with incident as they go along so that similar phenomena can be given the same name. Open coding could be thought of as the “first run” at coding data. It aims to look at the data in new ways, to observe new relationships between events or interactions, and to develop new ways of describing these relationships (Liamputtong and Ezzy, 2005:268).

4.4.2. Axial Coding

Axial coding is defined as a set of procedures through which data are put back together in new ways after open coding, by making connections between

categories. In trying to put it more clearly, Liamputtong and Ezzy (2005:269) illustrate that if open coding attempts to break down data and reconceptualise it, then axial coding puts those data back together in new ways by making connections between a category and its sub-categories. Strauss and Corbin (1990:96) remark that the connections between the categories are made by utilising a coding paradigm involving conditions, context, action/interactional strategies and consequences. Liamputtong and Ezzy (2005:269) emphasise the point that axial coding involves scrutinising the codes to ensure that each one is fully elaborated and delineated.

4.4.3. Selective coding

This is a process of selecting the core category, systematically relating it to other categories, validating those relationships, and filling in categories that need further refinement and development (Strauss and Corbin, 1990:116). The processes involved in selective coding are much the same as those in axial coding, but at a higher level of generality. The codes, or categories, are compared and a central, or core, code may be identified that provides a theoretical point of integration for the study (Liamputtong and Ezzy 2005:269). Liamputtong and Ezzy claim that some qualitative researchers reject the idea that there should be a “core” code or category, preferring instead to encourage complexity and multiplicity of interpretations (2005:270).

4.5. IDENTIFIED THEMES

The following themes were identified in this study: factors contributing to the non-professionalisation of storytelling; storytelling as part of the school curriculum and an autonomous discipline at institutions of higher learning; the establishment of storytelling organizations and storytelling circles; feasibility of professional storytelling; and ways and means of revitalising and professionalising storytelling.

4.5.1. THEME 1: Factors contributing to the non-professionalisation of storytelling

In an attempt to find a way to professionalise storytelling in African languages, the obstacles were more evident than the solutions. The following section will therefore discuss how these obstacles retard the progress of professionalising storytelling, and offer proposals as to how such hindrances can be turned into opportunities.

4.5.1.1. The advent of missionaries

4.5.1.1. (a) Open Coding

Respondents D.2 and D.29 are of the opinion that the main motive of the missionaries was colonising Africans' minds. They assert that the missionaries colonised Africans' minds causing them to forget about what God had given them. Respondent D.2 believes that when a person's mind has

been colonised for a long time, it is very difficult to change. She likens it to a chained dog which is living in its enclosure. She claims that it would be very difficult for that dog to change. She therefore argues that it would take years and years for people to change because they have been colonised for such a long time. Respondent D.29 postulates that the missionaries could not come and shoot people at once: they had to befriend them first. And as people welcomed them, so the missionaries learned their ways and what bound them together, and after that they ultimately broke them.

Respondent D.9, D.20 and D.21 are of the same view on the point that the use of English by African storytellers in their narrations both retards the growth of storytelling and robs it of the splendour and aesthetic value of our indigenous languages of which we feel so proud when telling stories.

Respondent D.20 remarks that there are people like Gcina Mhlophe who tell their stories in English which makes storytelling inaccessible to many Africans since the majority of African people in South African do not understand English. In supporting this view, Webb (1998:129) confirms that black South Africans who have a reasonably proficiency in English make up only about 25 percent of black people. In order to differentiate between original rural storytellers and commercial storytellers, Respondent D.9 notes that the difference lies in the fact that when storytelling is commercialised, the aesthetic value of indigenous languages, which Africans feel proud of in storytelling, is lost. He argues that commercialization of storytelling further leads to multilingualism in terms of using English and indigenous languages,

the point at which we lose the dramatic element of the story. In a similar vein, Respondent D.21 scathingly attacks storytellers who tell their stories in English. She argues that such stories tend to lose what they have in terms of cultural values that are embedded in the language. In substantiating this, Ngugi wa Thiong'o (1986:8-13) remarks that any language has a dual character, that of serving as a means of communication and as a carrier of culture. He further points out that in any African language, one can glean the social norms, attitudes and values of a people from a word, a group of words, a sentence and even a name. According to Respondent D.21, even if such stories are written in English and then translated into African languages, they would not be done justice. She stresses the point that English is not the storytellers' mother tongue and they do not really know how to use it, although they might have studied it as a first language. She further states that if a storyteller tells a black story and writes it in English and later translates it into one of the indigenous languages, such a storyteller is missing the creativity of that language. To illustrate her view point, Respondent D.21 posits that when she was working on subtitles on "Muvhango", a television soap opera, her friend remarked that she wished she could understand the language. She claims that so much beauty is lost in the English subtitles. In supporting such a view, Mutwa (1966:558) regrets that he could have done much better if he had written his book in his own language, but because he felt compelled to use a foreign language (English), his own African people were to blame and (of course) suffered.

Discussing the influx of missionaries into Africa, Respondent D.19 avers that in every country which has been colonised there is a common experience. He argues that the missionaries, through the Bible and their beliefs, turned things upside down. They tried to twist our minds, and it really happened. He believes that undermining storytelling was part of their way of conquering the nations, making people children of God and ultimately making them slaves. He substantiates his viewpoint by citing a story entitled “The rebuilding of Anansi”, in which the missionaries are exemplified as being commanding people, saying:

You have been told to pray, get down on your knees. Close your eyes, think big, think heaven.

And he illustrates that, to their dismay, when the people opened their eyes their land was gone, and next their culture was gone also, and in lieu they found themselves chained to different European godly hands.

The sin committed by the missionaries, according to Respondents D.4, D.13, D.20 and D.25, was that of regarding everything that was fundamentally African as negative and primitive and something which needed to be eradicated and destroyed. Such a view is substantiated by Moila (1987:113) who intimates that the missionaries were not merely hostile to Pedi customs, but that they actively worked against everything which was recognised as custom. He believes that missionaries discouraged Christians from participating in anything which was traditional, such as storytelling. These were believed to be activities practised by barbarians and anti-Christians. In

the same vein, Milubi (1988:112) maintains that the Venda people were forced to forsake their traditional way of life and to accept a new one. Moila (1987:167) explains that any Pedi Christian who was perceived to be preserving any of the Pedi customs was seen as one who had committed a personal sin and one who deserved harsh church discipline.

According to Respondents D.9 and D.24, the aim of the missionaries was to rob Africans of their identity and ultimately to dress them in Western values. The task of the church, according to Moila, was to destroy the Pedi culture and to establish instead a Western culture labelled as Christian (1987:158). Hence, the aim of the missionaries was to make the Pedi feel that, by virtue of their culture, they were inferior to Whites. By conforming to the missionaries' values and standards, the Africans began to lose their identity, respect and unity as a people, and they began to think individually rather than communally (ibid., 1987:156).

Since Africans were seen as primitive and heathen by the missionaries, Respondents D.13 and D.25 claim that whatever they did was remarked as diabolical. Their dress and whatever art form they practised were all taken as contrary to the Bible. Respondent D.25 acknowledges that Africans eventually succumbed to their oppressors, and by so doing they helped to obliterate their nation and identity such that later generations would never know their identity or their roots. Respondent D.9 condemns the Africans' adopted Christian mentality of changing their dress code and names as most unfortunate. This type of ideology, according to Singano and Roscoe (1974: vii, viii) simply

signifies that colonial scars have not yet healed. They go on to say that African students, by and large, do not appear to value their past. They stress that students despise oral literature claiming that it is not grounded in reality; they add that it cannot be true and has nothing to say in the modern world (ibid., 1974: vii, viii).

Respondent D.13 argues that on their arrival, instead of proclaiming the word of God, the missionaries spread the notion of oppressing the black mentality. He claims that even at the present moment black people are still suffering mental oppression because they have not yet learnt to respect their culture. Supporting the above respondents, Respondent D.21 expresses anger at the practices of missionaries. She believes that no missionaries came to South Africa to empower Africans because that was not the script of the constitution of the country. White missionaries were unable to embrace the Africans' stories because they realised that these stories were meant to empower them. According to the script of apartheid, their purpose was to weaken the Africans.

Respondent D.21 expresses the opinion that, after apartheid, churches could not reposition themselves, and they could no longer give people value. She claims that there was a Roman Catholic Church for Whites and another for black people, each preaching an altogether different message. She reiterates that one of the powers of black men was their stories which the missionaries targeted and destroyed, thereby destroying the black person.

On the other hand, Respondent D.10 thinks there are differences between Anglican, Roman Catholic and other missionaries. Her impression is that Roman Catholic missionaries were more open to what they found and more responsive. She claims that conversely, the Presbyterian, Methodist and Anglican churches were of the opinion that what they were bringing was right and what they found here was wrong. They condemned everything which was African and upheld everything European. She claims that the missionaries of such denominations would probably not recognise the value and power of something like storytelling. They would have regarded it as barbaric and anti-Christian.

4.5.1.1 (b) Axial Coding

In acknowledging the Herculean task performed by the missionaries, Respondent D.9 maintains that he wanted to thank them for what they did because they brought the pen and the book, allowing people to record all they thought could not be recorded. He states that, even in this developing world, even in this oral-historical-telling world, our storytellers can now sit down and write. This view is echoed by Respondent D.30. Respondent D.13 and D.20 are of the opinion that the missionaries contributed positively because they brought education which allowed people to become literate.

Respondent D.10 notes that, interestingly enough, the Anglican church has lately started using storytelling here in South Africa. She relates that a couple of years ago she worked at an Anglican church where they spent all day

telling personal stories of how they had experienced apartheid. She claims that such an exercise was conducted in order to try to bring about reconciliation between black and white Anglicans. To her, it was as if the church was changing and beginning to recognise the value of storytelling in reconciliation.

4.5.1.2. The first African scholars

4.5.1.2 (a) Open Coding

Various respondents reacted differently to the question as to why early scholars did not cite professionalisation of storytelling as one of its functional values in their writing. Some argue that the first scholars were oblivious to any incentive which could be gained from storytelling. On the other hand, some argue that advantages to be gained from storytelling were deliberately ignored.

Responding to this question, Respondent D.20 argues that early scholars did not have the means to earn their living through storytelling. She mentions that for a person to start a business, he/she needs the platform and the resources to allow him/her to do that. She claims that what is problematic with Africans is that they do not have enough resources to start a business, and she believes that it becomes too risky to take on such a venture without sufficient resources. Baker and Green (1977:1) propose that the purposes and conditions of storytelling change as we move from century to century. Respondent D.20 concludes that if early scholars had recognised storytelling

as a means of earning a living, they might not have had the resources to see it as a business venture.

4.5.1.2 (b) Axial Coding

Respondent D.9 states that the first scholars helped in opening peoples' eyes. Respondent D.24 supports this: in the past early scholars might have been oblivious to the fact that one could earn one's living through storytelling, while today everybody realises this. He further points out that the early scholars who did not acknowledge the value of storytelling as a source of livelihood were not emphasising Africanisation. He reiterates that once a person acknowledges Africanisation, one will realise that one can make a living through storytelling.

On the other hand, Respondent D.16 argues that early scholars were aware of the incentives that could come from storytelling. He substantiates this with mention of the fact that early scholars sold some folklore materials at the expense of the community and made a lot of money. He further argues that these scholars knew the importance of publishing and that is why most of them eventually published their dissertations for commercial purposes. By doing so, they were fulfilling what Zipes (1977:13) asserts when he comments that to some the fairy tale is not about happiness, but rather a means to obtaining a modicum of happiness themselves.

4.5.1.3. Ignorance, denigration and oversimplification of the storytelling art form

4.5.1.3 (a) Open Coding

One important factor acting against the professionalisation of storytelling in this country is the ignorance, denigration and oversimplification of the storytelling art form. Storytelling is still regarded as an art form which is meant to while away time among economically inactive people (i.e. children and grandparents) and something which should be put on the back burner during working hours.

Respondent D.3 asserts that ignorance is one of the factors which contributes to the non-professionalisation of storytelling. She blames publishers and authors in their endeavours to destroy everything that is African. She claims that everything that was regarded as traditional was ignored.

Expanding on the ignorance about storytelling, Respondent D.2, a Zanendaba storyteller, maintains that when he tells people that he does “ditshomo” (storytelling), they think he is joking. He is often asked questions such as: “When you say you do ”ditshomo”, what is that, what kind of profession is that? Why don’t you choose travel and tourism, a pilot or a medical doctor?” He attributes this to a lack of self-esteem among blacks.

He states further that there are many people who are good storytellers, but because of ignorance they change to something else, or simply remain

jobless. He further cites his friend who has been mocked and jeered by people after receiving a scholarship to study games overseas.

In further condemning the negative attitude of Africans towards storytelling, Respondent D.20 states frankly that people should admit that African language storytelling has been ignored and she believes that storytelling does not receive the recognition it should.

4.5.1.3 (b) Axial Coding

Respondent D.26, an amateur storyteller, claims that storytelling is dying out these days because people denigrate and despise it. According to her, people belittle storytelling, believing that it is relevant only to people who live in the past. Singano and Roscoe (1974: vii) identified the same myopic view among African students who did not appear to value their past at all. Respondent D.26 argues that the adherents of such an ideology are shortsighted, since storytelling assists children in understanding their roots and knowing where they come from. Such a view is reiterated by Respondent D.9 who says that in order for cultural groups, ethnic groups or nations at large to trace and find their roots, identity and origin and to plan their future they must use storytelling as their trail. Respondent D.6 believes that the broader public is oblivious of the value of storytelling and thinks of storytelling as something from the past or for very small children. Respondent D.28 discourages the idea of regarding storytelling as meant only for children. She maintains that storytelling is enjoyed by everybody, both young and old: all are yearning to

hear a story. De Vos (1991:ii) quotes L'Engle who claims that, around the eighteenth and nineteenth centuries in Europe, the intelligentsia regarded listening to folk literature as a childish and plebeian pastime. Today, many people still consider oral folk literature and storytelling as something meant for young children only, and for that reason they are disdainful of it. The repercussions of such an ideology, according to De Vos, are that storytelling continues to be regarded as an activity for young children, whilst young adults regard listening to stories as beneath them.

Be that as it may, Respondent D.6 is delighted by the resurgence of interest in storytelling. She reveals that for the past twenty years there has been a spread and growth in interest in storytelling and she is optimistic that this interest will keep growing. Hence, Canonici (1993:267) admits that there was a tendency in the past to overlook what is typically African or to consider it of little value, but he notes that there is now a renaissance in the feeling that African culture, as embedded in the oral traditions, has a great deal to contribute to the proper development of a national culture. De Vos (1991: ii) commends the fact that at present there is a resurgence of interest in storytelling for all ages.

Respondent D.8 notes that ignorance and oversimplification of storytelling leads to a belief among the general public that storytelling does not require any preparation or effort. Such a belief does a disservice to the audience. In affirming this view, Fenwick (1990:6) contends that teachers in training often

make the mistake of assuming that because storytelling is extremely popular with children, careful planning is not really necessary.

According to Fenwick, the missionaries were not the only ones who had a negative impact on the growth of storytelling, Africans as well should carry the blame. She argues that Africans themselves should have taken the initiative. She claims that one side issue with Africans is that they generally have a negative attitude towards their own languages. She notes scathingly that Africans just want to learn English, and learn everything that is about English. She states categorically that they like to move out of where they are to what they perceive as better. In the praxis of stressing this ideology, Cluver (1993:261) elucidates:

Before independence on 21 March 1990, Namibia had two official languages, Afrikaans and English, with English playing an insignificant role in the administrative and educational systems of the country; German functioned as a partial official language and medium of instruction and was used in the domains of commerce and agriculture. Namibia also has 21 indigenous languages of which nine were codified and developed educational languages up to primary school level. This means that speakers of indigenous languages could not be used in all domains and particularly not in court where untrained interpreters had to be used.

The Republic of Namibia has a new language policy which is enshrined in the constitution. Article 3(1) of the constitution of the Republic of Namibia states: *The official language of Namibia shall be English.*

With the acceptance of the new constitution in Namibia a language that is known by less than 10 percent of the population became Namibia's only official language.

In acknowledging this notion, Respondent D.13 affirms that Africans leave a lot to be desired when supporting storytellers; they are more inclined to support the modern Western type of activities which eventually push storytellers into the quagmire of poverty.

Respondent D.29 is unsettled by the fact that most people exploit storytellers. She claims that when the market for storytelling is approached, unlike other commodities for which people pay the price with a smile, clients always show reluctance when it comes to payment. She complains that some people think that because storytelling is an ancient art, it has always been there and anybody can tell stories; they see no reason why they should pay for it. She goes on to say that people still regard storytelling as a hobby. She argues that people are paid for swimming and running which are all hobbies. She finds it interesting that people pay to watch musicians and willingly buy their DVDs and CDs whereas the very same people are very reluctant to pay for storytelling.

The denigration of storytelling is also experienced in various companies where storytelling is told. Respondent D.17 remarks that the main problem is experienced just before the storyteller actually begins. He asserts that there may be some people in the company who think that storytelling is a waste of time. He notes with some pride that once they start, people immediately see that storytelling really works. According to him, the crux of the matter is overcoming the scepticism people might have that stories are for children and that storytelling should take place in the library, and so on. Respondent D.28

repudiates this view and regards storytelling as an activity enjoyed by everybody, young and old. In supporting Respondent D.28's view, Lipke (1996:8) argues that people are never too old to listen to stories or to tell stories. She contends that she knows of people in their sixties and seventies who are as hungry and thirsty, as enthusiastic and bright eyed as the five-year-old in the library or the kindergarten classroom. Respondent D.14 affirms that a lack of finance and some incentives in the storytelling industry is causing some very good storytellers to abandon storytelling and to seek steady jobs elsewhere. Respondent D.26, an amateur storyteller, claims that she has abandoned storytelling because of the lack of any monetary incentive. She argues that she found it unwise to continue with storytelling on an empty stomach. Zipes (1997:13) says:

The professionalization of storytelling has led to a situation that is very different from preliterate days, when the sharing of rituals, news, and wisdom was at the heart of storytelling, generally without a fee and without concern about copyright of one's material.

In reference to the statement that most African and European scholars regard storytelling as an art form meant primarily for entertainment only, Respondent D.1 retorts that entertainment is just one of the facets of storytelling. She is adamant that storytelling is not for entertainment only: it is for diverse purposes and conveys diverse ideas.

Respondent D.3 acknowledges her indebtedness to the people in rural areas as she claims that they perpetuated those traditions, so that people can still go back to them and enquire more from them. People in rural areas can still

demonstrate how it is done, and because there are better opportunities in the cities, people can complement and develop those activities as they develop storytelling into professionalisation.

4.5.1.4. Storytelling seen primarily as a source of entertainment

4.5.1.4 (a) Open Coding

Respondent D.15 argues that in rural villages there are skilled and talented storytellers who view storytelling only as a source of entertainment. According to Respondent D.25 and D.1, blame should be laid at the feet of early scholars who were oblivious to the benefits of storytelling and who should have conscientised people about this.

4.5.1.4 (b) Axial Coding

Respondent D.25 puts it thus: early scholars were not aware that storytelling could be harnessed into a job opportunity for people. Respondent D.1 states scathingly that early scholars did not regard storytelling with a progressive eye, but saw it for its entertainment value only. She argues that entertainment is just one of the facets of storytelling. According to her, entertainment is regarded as something that ends and yet storytelling and its aim remains with a person for the rest of his/her life. In acknowledging this view, Dégh (1972:60) admits that like novels and short stories, folktales are told primarily for entertainment although they may have secondary purposes. Alluding to

Bascom's definition of folktales, Fortune (1974:ii) agrees that they are told only for entertainment. In challenging this view, Fenwick (1990:2) contends that storytelling was often much more than a pastime: she claims that for some it was a profession. Respondent D.24 hazards the belief that at present every scholar is aware of the fact that storytelling can be harnessed into making one's living. He suggests that scholars should emphasise Africanisation to sensitise people about the benefits to be gained from traditional art forms like storytelling.

4.5.1.5. The lack of incentives for storytellers

4.5.1.5 (a) Open Coding

The lack of some form of incentive from storytelling is doing a great disservice and irreparable damage to storytellers in particular and storytelling in general. There is no storyteller whatsoever in the current economic circumstances who can continue to practise storytelling on an empty stomach and without thinking of venturing into something where he or she can make ends meet.

Respondent D.28, a freelance storyteller and part-time storytelling teacher at Sibikwa remarked that she was involved in teacher training at Sibikwa, but had to stop because of lack of funding. She is more than willing to go to schools and work with teachers and learners, but she claims that as a freelance storyteller, she needs to be paid for this service.

Respondent D.14 mentions that due to a lack of finance and other incentives in the storytelling industry, some very good storytellers had to look elsewhere for steady jobs.

Respondent D.26, an amateur storyteller, acknowledges that she has forsaken storytelling because of the lack of any monetary incentive. She argues that she thought it wiser to do “piece jobs” for which she is paid instead of wasting her time entertaining people for nothing.

4.5.1.5. (b) Axial Coding

Respondent D.1 proposes that storytelling should be made more marketable. Given the fact that storytelling can be profitable, Zipes (1997:13) argues that professional storytellers must be more concerned about how to market themselves and their tales.

Respondent D.30, the manager of language services in the Limpopo Department of Arts and Culture, outlines the work which her department is doing in promoting and perpetuating storytelling in this part of the country. She notes that their desire is to unearth storytellers in all African languages found in Limpopo Province, who may eventually be as talented and prominent as the famous Gcina Mhlophe. When the department identifies such storytellers, it encourages them to submit funding proposals so that they can eventually earn their living through storytelling, and by so doing gain prominence.

She recommends that whoever calls these developing storytellers into service should provide incentives for them because they cannot continue to perform on empty stomachs, as it were.

Respondent D.25 condemns the attitude of undermining storytelling and of treating the primary purpose of storytelling as entertainment and nothing more. She acknowledges that if storytelling is professionalised, many parents could send their children to study a storytelling course. But they cannot study for a qualification which will leave them jobless at the end of their studies. They must venture into something else which will provide them with employment opportunities.

In order to reinstate the value and status quo of storytelling, Respondent D.25 recommends that storytelling should be professionalised. Respondent D.14 is quite sure that if it was not for economics there would be more professional storytellers by now.

4.5.1.6. The Absence of Institutions for Training Storytellers

4.5.1.6. (a) Open Coding

One of the factors which is perceived to be robbing storytelling of its identity in this country is the absence of institutions for training storytellers.

Since it is the responsibility of government to see to it that there are adequate institutions to cater for people's holistic needs in the country, Respondents D.2 and D.21 lay the blame for the absence of storytelling institutions at government's door. Respondent D.8 acknowledges that there is no institution to date in South Africa for training storytellers on a full-time basis. Respondent D.28, a freelance storyteller from Johannesburg, points out that she was involved in part-time teacher training at Sibikwa Community Theatre, but because of the lack of funding, she discontinued this training.

4.5.1.6 (b) Axial Coding

Respondent D.2 suggests that the government should open many more technical schools and also get involved in the community and support everything that is already there, especially the youth centres. According to Respondent D.2, such support of various youth activities will inevitably engage more young people in such activities and at the same time help to reduce the crime rate in the country. He proposes that the best solution would be for the government to open storytelling institutions in each and every

province in South Africa. In supporting this view, Okpewho (1992:25) proposes that the state should recognise both the cultural value and popularity of a category of oral traditions and so set up schools where young men can be taught the skills of that art. Such an initiative could draw many youth into such schools while at the same time creating many job opportunities, alleviating poverty and ultimately reducing the crime rate in the country. In line with this view, Respondent D.21 agrees that the government should establish teacher training colleges where teachers could be developed to teach storytelling. Pellowski (1977:92) admits that there have been and are some schools of education that offer courses in storytelling for teachers as an elective. She cites an example of Bank Street College of Education where there has been a storytelling course for many years. She acknowledges that a small percentage of those teachers who have taken such courses have managed to include the story hour on a regular basis in their classrooms. When alluding to the renaissance of storytelling in some parts of the country, Lipke (1996:14) points out that storytellers were able to give courses on storytelling independently or as part of college offerings. She suggests that one could take courses or workshops in storytelling.

Respondent D.8 suggests that if educational institutions were to encourage storytelling, they (storytellers) could teach people there. She further suggests that institutions such as art centres, community centres, churches and educational institutions could open a place for training storytellers. In supporting Respondent D.8's view, Respondent D.26 proposes that special schools for storytelling be established. Such a move would encourage many

youngsters to choose storytelling as a career in which they could earn a livelihood. Echoing Respondent D.8's view, Kaschula (2001:187) recommends that each association of traditional entertainers should maintain training schools where interested members of the public can be trained. According to Kaschula (2001:187), the funding and supervision of such schools should lie in the hands of the government.

According to Respondent D.28, for any South African institution to issue a valid and valuable certificate, such certificates should satisfy the SAQA requirements. In order to establish such an institution, she says that it would be helpful and interesting to look at the units that are laid down by SAQA and then develop the programme according to those guidelines. In order for an individual to receive an accredited certificate, formal training should be followed. Greene (1996:63) notes that storytelling, like other arts, requires training and experience. To be an accomplished oral artist, Okpewho (1992:21) maintains that some form of apprenticeship or training is necessary, and he categorises such training as informal or formal. On the other hand, Pellowski (1977:159) asserts that storytellers in the past as well as in the present received their training in one of the following ways:

1. Through inherited office.
2. Through apprenticeship arranged by a guild or other professional group.
3. Through apprenticeship on an individually arranged basis.
4. At a school, university, or other formal institution.
5. By means of informal initiative, learning from other narrators at home, in the community, or through books.

In responding to the question of why storytelling is being ignored in South African colleges and universities, Respondent D.24 blames the management

of such institutions. He claims that South African universities have been and still are under the control of Whites who are more inclined to their Western culture. On the other hand, he argues that in South Africa, storytelling is practised more by Blacks. He acknowledges that Whites know journalism, which is why journalism features at some universities. He proposes that if Africanisation is included, storytelling would form part of journalism.

The professional storytellers, Respondents D.7 and D.19, run storytelling institutions. Respondent D.19 was born in Surinam-Brazil on the North-East coast of South America and trained as an electronic engineer. He runs a storytelling academy in Holland called Tory Academia which was established 10 years ago (i.e. in 1994). Respondent D.7, who has run a storytelling school in England for ten years (i.e. since 1994), shares his experiences.

Respondent D.19 states proudly that he has pioneered storytelling in Holland. His storytelling academy, Tory Academia, trains storytellers, teachers, librarians and many others in the storytelling art form. The training course lasts three months. As a result, he claims that people are now starting to regard storytelling as a real art form, and he is very optimistic that within five years the academy will have tripled its present number of storytellers.

As for himself, he claims he did not receive any formal training; he was trained by his grandmother, his mother, and his father. But he did have voice training, and he claims to have sung in one black opera, *Oxcort Chaplain*. Apart from training people to become storytellers, Tory Academia also trains people to

use the techniques of storytelling in their professions. Respondent D.19 argues that whether a person is a journalist, a media worker or somebody who works in a PR company or a guide in a museum, one can implement the techniques of storytelling to further one's own work.

At Respondent D.7's institution, anyone with a passion for storytelling can learn how to become one. The training is said to be open to everyone from the age of 18 to 80, irrespective of grade or standard passed, since he claims the course is in oral form. After completion, students are accredited with a diploma certificate which acknowledges the period which candidates spent studying the course, and the subjects covered.

The duration of the course is three months, but the institution is looking forward to expanding it. There are six-week courses, two-week courses, weekend courses and evening classes.

With respect to supporting staff, Respondent D.7 estimated the number teaching the three-month course at ten. Amongst these are those who teach the skills of the storyteller, those who work with colour and painting, someone who works with songs, and one who teaches storytelling and the environment. Moreover, others teach spontaneous storytelling, impromptu storytelling, storytelling and healing, storytelling and education as well as storytelling and edutainment.

When explaining what they take into consideration when employing these teachers, Respondent D.7 notes that they should have life experience, as well as experience in telling stories before various audiences. They should also be therapists and should be in possession of a teaching diploma. Apart from satisfying all these requirements, he states that the most important point focuses on what sort of people they are: what are they like, can they work with others, and can they listen well?

As to whether storytelling is offered at English universities, he noted that it is, but not at very many. He estimated that it is offered at one or two, mostly universities north of London: a friend of his, a storyteller, teaches storytelling at Middlesex University, for instance. He also mentioned an independent storytelling institution in the South West of England which is not connected to a college and which is run by his friend. He believes that there are more storytelling courses offered in colleges in America.

4.5.1.7. The Absence of story hours at libraries

4.5.1.7 (a) Introduction

The questionnaire was distributed to various libraries (See Annexure H). This included questions about storytelling programmes held in libraries. Although the questionnaire was designed for libraries, a copy was also handed to a museum because it runs a storytelling programme.

The researcher wanted to establish whether storytelling is part of regular activities at these libraries and the museum. The researcher also enquired whether the institution had a storytelling specialist. Those which did not have storytelling programmes were requested to furnish the reasons for the absence of such programmes, in order to get a better idea of the public's perception of and attitudes towards storytelling. Furthermore, libraries were asked whether they would accept any assistance in establishing such programmes at their institutions.

These questionnaires were all distributed by hand, and as a result were successfully completed and returned. Some were completed on the presence of the researcher.

4.5.1.7 (b) Open Coding

Of the two university libraries where individuals were interviewed, neither had a storytelling programme nor were they ready to accept any help in instituting such a programme. One interviewee cited the reason there was no such programme as the fact that their users were not children since they were a distance education university. The interviewee from the second university said that the institution felt that storytelling is meant for children and not for university students.

Although they promised to accept any help whatsoever in instituting a storytelling programme, two school libraries and one public library cited

interesting reasons for the absence of such programmes. One combined school librarian indicated that African languages were not catered for by the school, and the other asserted that storytelling programmes were not part of the school programme. On the other hand, a public library staff member in Mpumalanga maintained that such a programme had not yet been considered by that institution. Another public library did not answer the question of whether they would accept any help on how to institute a storytelling programme, arguing that the library does not see any importance in such a programme. To justify the lack of such a programme, one district librarian explained that there was no space to accommodate such a programme.

The rest of the libraries which do not run storytelling programmes were very positive about these programmes. The reasons they gave for not having storytelling programmes ranged from the absence of a storytelling specialist to the lack of funds to institute such a programme.

4.5.1.7 (c) Axial Coding

Only three institutions (two libraries and one museum) of the 31 questioned featured a storytelling programme – a representation of 9,7 percent, which is just a drop in the ocean. The results of the survey indicate that generally the concept of a library story hour is not known in this country. This is contrary to the view given by Respondent D.6, who states that libraries are the places where storytelling really started in Canada. These results are typically contrary to those of the study conducted by Hardendorff (1963:53) in

Baltimore, Maryland, where only one of 43 libraries investigated was without a storytelling programme, and that library was in the midst of completing a new building which included a story hour room. The two public libraries investigated in the present study use librarians to run the programme since they do not have a storytelling specialist. Only the museum claimed to employ a storytelling specialist. Of the two libraries with a storytelling programme, one is in Limpopo and the other in Gauteng, while the museum is situated in Limpopo. It became evident through the survey that although the majority of South African librarians and teachers are keenly interested in storytelling programmes, the dearth of storytelling specialists and the lack of funds hampers their establishment.

A very similar situation is acknowledged by Hill (1940:288) when she states:

A number of libraries have expressed regret at the necessity of discontinuing the regular planned cycles of hero stories for the older children, due to curtailment of budgets and inadequate staff.

Such interest was highlighted when the Zanendaba Storytelling Organization and Sibikwa Community Theatre conducted storytelling workshops: scores of librarians and teachers attended such workshops. Bauer (1983:36) stresses that stories introduce children to literature and the delights of reading as well as the heritage of folk stories, while De Vos (1991:7) argues that the rationale that storytelling leads to books has kept storytelling alive in public libraries.

The notion cited by the two universities, that storytelling is only for children and not for university students, reveals naivety, ignorance and a lack of

creativity. The very same view has been decried by Torrence (1983), who acknowledges that although great strides have been made in the art of storytelling, universities and colleges still give little attention to the subject, teacher education deals with it hastily in children's literature classes, while library science students work with it briefly in courses in library programming. Contrary to this view, Hill (1940:289) maintains that at the University of Washington in Seattle, the course on storytelling is given in the autumn, winter, and spring sessions and is credited toward the degree. At Columbia University in New York there are accredited courses in the spring and summer sessions and, according to him, a few other university library schools have a one-semester accredited course in storytelling and a number of those which do not offer a special course include lectures on storytelling in their general course on children's work. In a similar vein, Pellowski (1977:168) notes that quite a number of universities or institutions of higher learning have placed storytelling courses in the department of education or in the speech and drama department. She acknowledges that by 1960 there were about 211 institutions of higher learning in the United States offering some instruction in storytelling.

In this study, one school librarian cited that her school does not have a storytelling programme because African languages are not catered for. Such a reason sounds strange and naive. It suggests that the school librarian is unaware that storytelling does not have a language or cultural barrier, but that it is cross-cultural. Johnson and Sickels (1977:284) provide evidence for this by acknowledging that folktales have circumnavigated the world and are

regarded as the most gifted travellers, adapting themselves to culture after culture.

The respondent who argues that there is no storytelling programme because it is not part of the school programme implies that this particular school is not as yet well versed in the Revised National Curriculum Statement. According to this curriculum statement, the GET band has three learning programmes in the foundation phase, namely literacy, numeracy and life skills. In other words, storytelling is accommodated in literacy. In the intermediate and senior phases storytelling is catered for in the language programmes. Storytelling is also clustered under drama and performing arts in the learning area Arts and Culture. According to the policy document on the foundation phase (1997:20) (Grade R to 3), the specific outcome of language, literary and communication states:

Learners respond to the aesthetic, affective, cultural and social values in texts.

Whereas the levels of complexity of the grade R to 3 policy document (1997:21, 22) outline;

- Listen to and understand stories, rhymes and songs.
- Learners are exposed to plays and stories with a greater degree of complexity.
- Compare simple, well known stories, pictures.
- Evaluate stories, poems, plays.

The specific outcome of language, literacy and communication for the intermediate phase (Grade 4 to 6) and the senior phase (Grade 7 to 9) is the same as that of the foundation phase. There is therefore evidence that

storytelling is part of each and every school programme in South African schools. Hence Fenwick (1990:5) argues that although storytelling tends to have been neglected, it occupies an important place in the National Curriculum.

The reasons given by the two public libraries to justify the unavailability of storytelling programmes at their institutions are more or less the same. One states that the library has not as yet considered a programme of storytelling, whereas the other admits that they do not attach any importance to storytelling in their institution. These public libraries appear to be myopic and ignorant about storytelling. They seem to be aligned with those people who despise and denigrate storytelling. As indicated above, storytelling forms an important part of the Revised National Curriculum Statement. The primary purpose of story hours, according to Hardendorff (1963:56), is that of interpreting literature with children and inspiring them to read for themselves. Supporting Hardendorff, Jennings (1991:1) notes that there is an increasing awareness in education that if people want children to find reading, writing and learning as fascinating and exciting as some people believe they can be, then they should listen to as wide a range of stories as possible. The shortage of accommodation to run such a programme noted by one district librarian does not really hold water. Story hours can be run even in the smallest library. In substantiating this view, Moore (1966:10) makes the following point:

No library is too small and none too large to include a pre-school story hour. No special room is needed. Even the smallest library usually has a few shelves of books for children in a location which lends itself to becoming the story hour "nook" or "corner".

Filstrup (1976:605) acknowledges the museum which sponsored an unusual programme which exposed three thousand children each summer to stories and to the atmosphere of the arts. Likewise, a museum in Limpopo is reportedly running a programme of storytelling conducted by a storytelling specialist. However, the museum respondents have expressed disquiet about the treatment which the programme receives from officialdom. When they returned their completed questionnaires they attached a letter expressing their disillusionment and dissatisfaction with the government. The curator argued that they are the ones who have initiated traditional storytelling in South Africa in general and the first to initiate a collection of folklore and stories among the Tsonga people in particular. He states proudly that they have been performing and narrating stories in other provinces as well, and they take pride in the fact that they have been televised twenty-one times, mainly in countries abroad. He is delighted to add that because of their good reputation some other institutions have been imitating them and cited a central American country that has picked up on their idea. He therefore argues that they are internationally known, but unfortunately they do not enjoy the same reputation in their own country.

His main concern is the lack of funds and unsuitable exhibition cabinets which do not do justice to the fine collection of artefacts displayed in the museum. He argues that whatever they have achieved thus far has been financed by him, without any support from the government. In the past there were professional storytellers who wandered from place to place in their area, telling stories. He mentions this because of the lack of financial support on the

part of the government: the pride in the past is destroyed and has been replaced by party political illusions. He fears that they will find it impossible to run the museum any longer unless assistance is provided soon.

To his dismay, when he alerted the government to the need for research and the preservation of our national heritage, he claims to have been reprimanded and scolded for interfering in the wisdom of political leaders. He points out that, because he is opposed to their views, he has been threatened with the withholding of any future support for the museum. For that reason, he claims to be preparing a total withdrawal from his present activities, since his work is presently disregarded.

4.5.1.8. Urbanisation and Industrialisation

4.5.1.8 (a) Open Coding

Like mass media and technology, urbanisation and industrialisation are also regarded as obstacles in the way of storytelling in the country. According to Dorson (1972:41), during the twentieth century, there was a controversy between the urban, technological, mass-production and mass-consumption culture and the rural, peasant, and folk culture. The problem was that the values of tradition were being relentlessly crushed by the streamroller of industrial civilisation. The danger as that, within a few years there would be no signal of any folklore and therefore no need for any folklorists (ibid, 1972:41).

Respondents D.1, D.9, D.28 and D.29 believe that in the past storytelling was more feasible because life was not as hectic as it is today. Traditional people were not exposed to industrialisation or modernisation. People woke up in the morning, men went to the fields, women would stay home looking after the children, or perhaps join the men in the fields, while boys would herd the cattle. However, nowadays people go out to work. When they get home they are too tired to find time for telling stories. Children must go to school and when they get home their timetable is full and they do not have time for storytelling either. In acknowledging this, Canonici (1993:26) remarks that nowadays the school cuts deep into children's free time, traditionally devoted to relaxing activities. That is why even in the olden days it was a taboo to narrate stories during the summer months. This was when adults were busy in the fields and children were herding livestock. When both parties came back in the early evening they were all tired, and there would be no time for leisure.

The same view is taken by Rañanga (1997:4) when he says:

In Venda culture these folktales were strictly narrated during the winter season when there was plenty of leisure time for both young and old as the livestock would be roaming freely in the fields and the sheaves would have been brought into the store houses. The reason why tales are not told during the day was that this pastime is so appreciated that they are afraid to devote too much time to it. People would lose all inclination for work, should they start it during the day, when adults are typically occupied with handcraft and children with their clay work.

According to Respondent D.13 and D.29, another difficulty besetting storytelling is the fact that these days people are more inclined to live far away from their grandparents; they no longer live in large communities where there are aunts and grandparents to tell them stories. There is no longer an

extended family; rather, there is a nuclear family since the grandchildren have immigrated to the townships with their parents. Respondent D.29 claims that the mother and father are busy, their house helper has many things to do and children must go to school where they are kept very busy. She further asserts that there is no one left to tell stories. Respondent D.10 adds that the up-turn in economic development and education after the Industrial Revolution in the 19th century has had a detrimental effect on skills such as storytelling in many countries. Supporting this view, Lipke (1996:3) claims that the dispersion of families has disturbed the custom of storytelling since storytelling used to be a family custom. The same view has been echoed by Rañanga (1997:5) who remarks that these days many people live in towns or townships, in small-sized families and they have no live-in grandmothers to tell stories. The only time family members come together is during holidays and sometimes at weekends.

On the other hand, Respondent D.7 argues that, historically, there are many issues which have affected storytelling, the first of which was the invention of the printing press. When people moved from the oral tradition to the literary tradition, he claims, change was so drastic that it impacted negatively on storytelling. Such a view is also held by Greene (1996:4) who indicates that with the invention of the printing press in 1450 scholars began to write down the stories and by so doing the oral tradition began to wane. She further maintains that the storyteller's role as historian, genealogist and news bearer was usurped by the print media and storytelling gradually lost its spiritual force and became mere entertainment. In condemning the advent of print, Livo

(1994: xiv) states that stories are now frozen in books in such a way that people no longer spend the long, dark winter nights telling one another stories.

According to Respondent D.7, the invention of electricity also affected storytelling since people can now stay up for many hours at night. Respondent D.7 believes that people are now able to read much later into the night. He sums it up thus: the printing press began to detract from storytelling and the electric light played its part later in the sense that it allowed people to read late into the night. In condemning electricity, Canonici (1993:266) asserts that it has destroyed the atmosphere of mystery necessary for a folktale performance, where fantasy and reality merge. He argues that electricity penetrates every corner of the modern home without leaving any room for the vivid imagination of the child. This view has been supported by Livo (1994: xiv) who claims that the light bulb has destroyed storytelling.

Respondent D.10 asserts that because of the advent of urbanisation and industrialisation, there is less time, less space and less connectedness between people, which leaves little opportunity for storytelling to take place. Today, in terms of time, space, creativity and connectiveness between people, a situation of every man for himself has been created and people no longer share or care together in many ways. This is echoed by Canonici (1993:265, 266) who says:

The fragmentation of community life, from the patriarchal clan to a cosmopolitan township, has caused people to lose their

cultural ties and identity. The individual's function is seen within the nuclear family, to the exclusion of even the closest neighbours who may be regarded with suspicion, as strangers or possible enemies. The politicization of school-going youth and the random and barbarous killings of the last few years have caused suspicion and division even within the family. Mothers are scared to allow their children to play in the street and to meet their peers, thus bringing to an end the kind of community life which is essential for the creation and performance of folktale.

Respondent D.31 is concerned that when people become more urbanised, they believe they should not do certain things any more. He laments that when people have a talent which simply requires tapping, urbanisation and industrialisation have unfortunately blurred their focus. Canonici (1993:267) notes that there has been a tendency in the past to overlook what is typically African or to consider it of little value.

Respondent D.21 argues that with the advent of urbanisation and industrialisation where television, radio and the internet are in the groundswell, the old way of telling stories does not work anymore. In supporting this view, Respondent D.10 claims that urbanisation and industrialisation have had a negative impact on storytelling because they breed stress.

Respondent D.10 is of the opinion that present day life has also had a negative effect on storytelling because she claims it breeds stress and further robs people of time because everybody is moving around at the same time. According to her, storytelling requires time and a sense of creativity, but at present there is less time, less space and less connectedness between

people. She posits that the hectic schedule of present-day life creates a situation of every man for himself, and people no longer share or care together.

Confirming Respondent D.10's viewpoint, Respondent D.28 affirms that at present, life is so hectic that people do not have time for story enactment. She claims that their mindset is focused on day-to-day activities to such an extent that they think there is too much to be done and too many places to visit such as cinemas and shopping malls. In supporting this view, Respondent D.29 confirms that since people live in nuclear families these days, and father and mother are so busy, there is no one to tell stories. The only time family members come together and are at leisure is during holidays. But even holidays can be hectic as they are often spent in hotels, or in touring or hiking.

4.5.1.8 (b) Axial Coding

Respondent D.21 proposes that a new format be found for storytelling to be performed in a different way, in line with new technological developments. In affirming Respondent D.21's idea, Respondent D.9 suggests that in terms of industrialisation, people should move with the times in order to incorporate Western machinery in storytelling. Whatever urbanisation and industrialisation have brought should be used to the advancement of storytelling. In supporting this view, Phafoli (2002:2) indicates that in order to achieve economic development in our country, we must utilise the available resources to meet current socio-economic challenges.

Respondent D.1 rejects the idea that urbanisation and industrialisation have had a negative effect on storytelling. According to her, urbanisation and industrialisation have only changed the mindset of human beings. She concedes that in urban areas people hold festivals of storytelling in market theatres and at schools. She claims that it is the format, the setting, the time and the methodology which have changed as we are a dynamic society but she stresses that storytelling still goes on. The question is, how do people shape what they have to use in the recent environment. Hence Bausinger in Dorson (1972:43) renounces such a notion and asserts that:

We no longer believe that industrialization necessarily implies the end of a specific folk culture, but rather we attempt to trace the modifications and mutations undergone by folk culture in the industrialised and urbanised world.

In a similar vein, Respondent D.9 affirms that in terms of industrialisation people need to move with the times as they need to incorporate the Western machinery in storytelling. She claims that people should use it to their advantage. She cites as an example China, which has advanced so successfully because of its own culture. She points out that the Chinese have incorporated the industry in terms of mining into their culture. She mentions too that Indians are where they are today because of their communal unity. In contrast, she claims that black people, because of Western influences and values that they claim to own, have lost their communal bond. She therefore advises them to go back to their original way of living together and believes that this is where they will find the viability of storytelling in terms of developing it and taking it to the great heights of industrial development.

Canonici (1993:267) claims that while there has been a tendency in the past to overlook what is typically African, or to consider it of little value, there is now a renaissance of the feeling that African culture, as enshrined in the oral traditions, has a great deal to contribute to the proper development of a national culture. In supporting this view, Peterson and Fenton (2000:217) emphasise that storytelling is an ancient oral tradition, currently enjoying a remarkable renaissance.

Fitz-Gerald and Gunter (1971: ix) point out that a storyteller is vital to the child who may have missed stories because of too much television or parents who are too busy.

Respondent D.1 is against the view that the hectic schedule of present-day life has had a negative impact on storytelling. According to this respondent, people are dynamic in that the original format, times, setting and methodology of storytelling has changed drastically. She notes that storytelling sessions still occur at places like market theatres and schools. She emphasises that modernisation has simply changed the mindset of human beings. Emphasising this, Chesaina (1997:ix) maintains that if culture is a dynamic process, it is inevitable that oral literature should be equally dynamic. He adds that besides modification in the course of performance, oral literature's vibrancy is maintained by cultural development. He believes that no culture is static. A culture is given dynamism by its openness and willingness to respond to and adapt to changing social and historical circumstances. Chesaina goes on to say that the interaction between people and external

cultures introduces new elements. One of the challenges facing the researcher, according to Chesaina, is the need to maintain the dynamism of the art. In an attempt to elucidate this notion, he poses a question: "How does a researcher record oral material for posterity without condemning it to freeze on cold, inert pages?" (ibid., 1997:ix).

In substantiating this view, Phafoli (2002:6, 7) explains that people are at present living in a world of modern technology, which affects their lives directly or indirectly. Taking into consideration the fact that African folklore is not a static literature but remains ever changing and dynamic, people have to harness modern technology, especially the media, to promote it in order to fulfill their goals.

4.5.1.9. The Mass Media and Technology

4.5.1.9 (a) Open Coding

Mass media and technology are regarded as one of the biggest stumbling blocks facing the enhancement of storytelling in this country. Respondents D.4, D.15, D.20, D.26, D27, D.28 and D.30 all argue that people are so inclined to and obsessed with media entertainment at night that there is no time left for storytelling.

In a similar vein, Fortune (1974: ii) avers that the radio, films, books and television have replaced for many the recreational aspect of *ngano*. Such a

view has been echoed by Wolfram (1972:41) who acknowledges that storytelling dies out because people prefer to read the printed texts or to see the story as a film or television show. In supporting this view, Dorson notes that the omnivorous mass media of television, films, recordings and radio absorb and engulf all kinds of folk themes and formulas.

Respondents D.44, D.30 and D.31 argue that, currently, the media is not doing enough to promote storytelling. In his criticism of modern technological devices, Respondent D.7 claims that the invention of these devices has cut people off from nature. He further claims that they have prevented people from living with each other as they no longer need the company of others since these entertainments are all-consuming. Respondent D.15 believes that an environment that is conducive to storytelling is that of the village where there is no screen, no radio, or anything like that. She further states that technology is killing the spirit of storytelling in this country. This view is shared by Marivate (1973:19) who intimates that before the advent of radio, storytelling was the main pastime of African people. Johnson, Sickles and Sayers (1977:719) emphasise this view by confirming that before the advent of printing, storytelling was the chief means of recording and preserving history as well as ideas and remembered emotion.

Respondent D.20 argues that one of the problems facing storytelling is that people are competing with what is happening generally in globalisation and technology, such as computers, television and the internet, especially in urban

areas. All these factors combine with the result that people do not realise that there is something missing.

Respondent D.21 is not against the use of technology to help storytellers to tell their stories, but she is very concerned about the misuse of technology when telling stories. She believes that at present storytelling is in a phase where it is difficult for story writers and developers to move to a new level at which stories would work within the context of our world today. When we were growing up, we did not have technology: all we had was older people, who had creative ways of teaching us values and principles through storytelling since there was no technology to help them to tell stories. Now, she argues, black people have not really managed to find a creative way of integrating stories with technology. She stresses that there is a dire need to use technology to tell stories. She concludes that instead of learning and understanding technology to tell stories, people simply hijack technology and misuse it, allowing the visuals to misrepresent our stories.

Respondent D.21 points out that all local radio and television stations need stories because ICASA requires us to use our own languages. We need to tell our own black stories to define our identity. A problem that besets storytelling, she believes, is that this industry is not being developed at all.

Respondents D.22, D23 and D31, the programme managers of Munghana Lonene, Phalaphala and Thobela F.M radio stations, all pointed out that at present they do not have a slot specifically dedicated to storytelling on their

radio stations. According to Respondent D.22, the storytelling programme has been scrapped owing to a lack of support from business people and non-governmental organisations. The absence of a storytelling programme on Munghana Lonene FM radio station can be ascribed to a lack of interest in such a programme among management. This is underlined by the fact that they have scrapped the programme. A lack of sponsorship to support such a programme is not the real reason for its scrapping. Where there is a will there is a way: if they were really interested in the programme they would have done something to maintain it. Their negative attitude towards a storytelling programme is manifested by the fact that they claim to have scrapped the programme because of a lack of sponsorship, but when they sent their wish list to the sponsor, they did not prioritise storytelling. Instead, they promoted drama. The programme manager of Munghana Lonene FM's statement, *"It depends on the priority, some people might feel it might not be necessary to have storytelling"*, implies that Munghana Lonene F.M radio station does not regard storytelling as something worthy of any dedicated slot or priority in their annual programme list.

Respondent D.9, an assistant commissioning editor at SABC-TV and Respondent D.21, the project manager of SABC-TV1 and 2 both acknowledge that they do not have an autonomous storytelling programme on their stations.

4.5.1.9 (b) Axial Coding

Respondent D.6 does not fully agree with the rest of the respondents. She claims that the mass media can be a useful tool if it is used properly. She regards it as simply another form of storytelling. According to her, more storytellers are gaining exposure through the media. Respondent D.15 notes that technology can be used to the advancement of storytelling. Respondent D.4 recommends the use of technology since he claims that it is doing its best to preserve storytelling.

Since children these days are so fascinated, even obsessed, with the mass media, Respondents D.13, D.25, D.26 and D.30 recommend the introduction of storytelling programmes in these media. Furthermore, they mention that if children see that people are earning their living through storytelling, they may develop a passion for it too. In his plan to redress the problem of the non-professionalisation of storytelling, Respondent D.31 claims that his radio station plans to embark on various road shows to ensure that storytelling becomes professionalised, and he adds that they plan to do this in partnership with the print media and with storytellers themselves, which may be a way of assisting them.

In acknowledging the significance of television to storytellers, Respondent D.21 states that television makes storytellers famous. Respondent D.17, D.19 and D.29 say that the media reach many people, unlike one single storyteller who can only reach a few. They argue that a storyteller is but one person with

two feet, but when using a television or a newspaper one is able to touch millions of people. Respondent D.21 believes that if storytellers are featured on television, they will receive greater exposure and will gain respect. She claims that with the advent of television, radio and the internet, the old way of telling stories no longer works. People should find a new format and adapt it. They need to practise storytelling in a different way now, through technology. In affirming this view, Respondent D.9 points out that in terms of professionalising storytelling, people should incorporate all the tools that they have today in the process of telling stories: the computer, the telephone, recordings, radio, television, videos and so forth. Respondent D.14 mentions that sometimes he uses film and video to tell his stories, whereas Respondent D.21 states that Gcina Mhlophe tells her stories through animation.

Respondent D.19 notes that, as a professional storyteller, he will never regard mass media as a competitor. He argues that he is not a donkey shed, he cannot fight against the windmill. He further argues that this is the new media and they are storytellers, they are the old art form and they will use whatever new media it takes to convey their message to the world. And if they are lucky, they will be called to perform on stage because of the mass media. With this in mind, Respondent D.19 claims that as a professional storyteller and an electronic engineer he does not have any difficulties with the technical aspect of the media. Affirming this, Canonici (1993:3) maintains that oral tradition is not a static store house, but a dynamic force. He suggests that oral records are changeable: they could be described as present day reflections on past events. In a similar vein, Phafoli (2002:6) contends that we are

presently living in a world of modern technology, which affects our lives directly or indirectly. Taking into consideration the fact that African folklore is not a static literature but is ever-changing and dynamic, Phafoli (2002:6,7) suggests that we harness modern technology, particularly the media, to promote it and fulfill our goals.

Respondent D.29 remarks that what is commendable about storytelling on television is that it becomes a programme enjoyed by the whole family. She emphasises that it becomes family entertainment, and not unsuitable for children. She believes that television and radio are modes that provide huge opportunities, but admits that there is no money in them, especially in this country where copyright exists. Instead, she recommends that television and radio be used as a base or a stepping stone to publicity. In the long run, storytellers will be invited to perform at international functions. Respondent D.10 is of the opinion that children these days are generally much more involved in technology than in any other form of entertainment. Nevertheless, she believes that a way should be found for storytelling to co-exist with it. In supporting this view, Dennehy (1999:40) acknowledges that even in the age of technology, the well-told story maintains its power to inform and inspire. Phafoli (20002:6) maintains that the media is but one important channel through which African folklore could be marketed, advertised and promoted. He adds that this is one way of advertising our skills and talents to the public, and making them aware of some of our existing oral literature. People across the world can develop some form of interest in our productions. He points out

that as they do so they may visit such countries as tourists to view and purchase some of the traditional material (ibid., 2002:9).

Respondent D.17 points out that the disadvantage of the mass media is the fact that stories that come out of Hollywood and places like that are not always good for people. Echoing this view, Respondent D.19 claims that the problems of the technical media are caused by those who run the programmes: since they are commercialised, neither the public nor the government can control them.

On an angry note, Respondent D.21 claims that television personnel are commandeering technology and misusing it and misrepresenting the visual aspects of our stories. She recommends that these personnel learn to use technology in such a way as to encourage people to watch these programmes.

Now that television is so influential, Respondent D.1 maintains that people should examine how they mould their lives in order to accommodate storytelling. She suggests that people allow storytelling to develop. They must recognise that they are in competition with the television: the pressure is on them to make their stories so engaging that their children will eventually ask them to switch off the television so that they can listen to their stories.

Unlike the other respondents, Respondent D.28 is convinced that technology is an advantage in terms of storytelling on television. She acknowledges that

there are many successful storytellers on television, such as Gcina Mhlophe, Nandi Nyembe and others. In this way, technology is actually helping to keep the tradition of storytelling alive. She does concede, however, that watching someone telling a story on television is not the same as listening to them in the flesh. She recommends that people use the medium of television to encourage others to move to live storytelling. In her endeavour to compare the two sides of the coin, Sanborn (1949:274) concludes that no one can surpass the expert teller of tales. The storyteller can give to children what radios, records, moving pictures and television can never give: the personal enjoyment of a story told. The same view is held by Canonici (1993:266), who remarks that the mass media is superficial and fragmentary, and cannot replace the holistic traditional culture which was known and sanctioned by the whole society.

In line with Respondent D.28's view above, Respondent D.19 comments that when people discover a new medium they are often enamoured with it, but sooner or later they discover its limitations. He argues that television itself is a one-dimensional medium whereas a storyteller is not. Elaborating, Respondent D.19 adds that the storyteller relates a story, creating images with words. These images penetrate the minds of his audience, and they create their own images and colour them in their own way. He argues that, in contrast, television does not do this: television provides, for example, a story that is coloured and clear. People's imaginations go no further, and the image is complete. In stressing his point, he reiterates that television is one dimensional, people cannot touch the storyteller, they cannot talk to him/her,

and they receive no feedback. He argues that people long for the return of the human resource element. When people perform in the flesh there is more interaction than when one simply views television. In support of this view, Respondent D.18, a storyteller from Augustine, Georgia in the US, who is also a journalist, claims that he ventured into storytelling because it has something journalism lacks, that the mass media lacks – that person-to-person connection. He emphasises that storytelling provides such a connection and this is why he wanted to be part of the storytelling community. Chambers (1977:10) argues that technology has an effect on the art of storytelling since these productions are just that – productions – and could never be taken as a substitute for a storyteller. In affirming this, De Vos (1991:5) mentions that television is a one-way means of communication, but in storytelling there is interaction between the teller and the audience. Listeners are active, working with the teller to conjure up images. The storyteller transmits not only the content of the story, but something of himself/herself and individual members of the audience often reciprocate by sharing something of themselves with the teller. To make it clearer, Chambers (1977:10) elucidates:

Story time is a mutual creation, with the storyteller and the listener creating together a world built on words and imagination. Storytelling cannot be mass-produced and still retain its flavour and magic. Teachers need not fear the competition of the electronic storyteller, which is a poor substitute for the personal experience that even a novice “real” storyteller can provide.

The ancient art of the storyteller has a valid place in today’s modern world. It has a special place that cannot be filled by any reasonable facsimile, no matter how polished or how fine. The personal communication that comprises the storyteller’s art, the mutual creation of the storyteller and the listener, can

exist only when the storyteller and a group meet together and share.

Chambers (1977:12) notes that the special spark that exists between a storyteller and her audience is missing when the story is mass-produced by an electronic storyteller. He concludes that, fortunately, people are still held in higher esteem than mechanical devices, and that the ancient art of storytelling still has the power to charm (*ibid.*, 1977:13). In line with this view, Sanborn (1949:274) believes that no one can surpass the expert teller of tales. She is convinced that a storyteller can give to children what radios, records, moving pictures and television can never do: the personal interpretation and the mutual enjoyment of a story told. However, Groff (1977:277) argues that it is wishful thinking that the ancient art of storytelling can compete with television.

Two programme managers and a broadcasting manager of three SABC radio stations in Limpopo Province, Munghana Lonene FM, Phalaphala FM and Thobela FM, Respondents D.22, D.23 and D.31 respectively, confirm that their radio stations do not have specific, dedicated storytelling programmes. According to these managers, such programmes came as an afterthought. Some storytelling occurs in educational programmes. When asked whether they are doing anything to secure sponsorship, Respondent D.22 states that there are quite a number of programmes which they would like to have on air and that they have submitted a number of features to the airtime sales department as they must work through them. But he adds which programmes are sponsored first will depend on priorities, since he claims that some people may feel that storytelling is unnecessary. Since their priority in the previous

year had been drama, the lobbying and motivation that year was to secure money to produce drama. Unfortunately, this was not supported. The implication in his statement is that even if they are successful in acquiring sponsorship for such programmes, this will not necessarily mean that storytelling will be given preference since they have to work according to priorities. Respondent D.22 adds, *“It depends on the priority, some people might feel it might not be necessary to have storytelling.”* Respondent D.22 points out that they have had to prioritise programmes since they work according to a set budget on a yearly basis. He claims that since there was a cut in budget for the previous year, drama was not supported either although it was their priority.

Respondent D.23 indicates that the programme which caters for storytelling on their station, “Ri guda Tshivenda”, is aired on Mondays at 21h30.

According to this respondent, the absence of an authentic storytelling programme on Phalaphala FM radio station is due to the unavailability of a storytelling specialist to run such a programme. The programme manager at Phalaphala FM, Respondent D.23, expresses some enthusiasm for storytelling. This is evident in the fact that although there is no fully-fledged storytelling programme on the station, one has been running on an *ad hoc* basis.

Respondent D.31 mentions that Thobela FM, as a public broadcaster with a mandate to teach, educate and inform, faces the daunting task of resuscitating storytelling as the majority of the youth are ignorant of their

Africanness. Storytelling happens on an *ad hoc* basis on Sundays in the programme “Ma-Africa Tumelong”. He notes that they have submitted their wish-list to the content hub or content enterprises which is the wing of the SABC which has prioritised storytelling. He says further that if everything goes as planned, by April next year (i.e. 2007) they will start a new programme schedule which will include storytelling in its line-up. The broadcasting manager of Thobela FM, Respondent D.31, reveals a passion for and a commitment to the art form of storytelling. Although there is no autonomous storytelling programme on the station, it is aired occasionally. Unlike Respondent D.22, Respondent D.31 says that as a station they will solicit funds for a storytelling programme from Content Enterprises. There is no doubt of the advocacy for storytelling programme and its viability in such a scenario.

Respondents D.9 and D.21 confirm that, like the Limpopo Province SABC radio stations, the only slot available for storytellers at their television complex is in educational programmes.

When asked whether such storytelling programmes are well enough developed as they are, Respondent D.9 argues that much is needed to augment them. He argues that they are allotted too little time and too few slots. In order to cater for different language groups and cultural diversity, Respondent D.9 proposes that more programmes be made available to allow storytellers to fill a particular slot regularly.

On the other hand, Respondent D.21 affirms that they have a programme “Fundani Nathi” which is filled by the storyteller Nandi. She praises her and rates her highly since she tells her stories in various languages.

4.5.1.10. Non-intervention by government and non-governmental organisations (NGOs)

4.5.1.10 (a) Open Coding

In response to the problem of the non-professionalisation of storytelling in South Africa, many respondents point fingers at the government.

Respondent D.11 claims that a person who is hungry cannot achieve anything, as he/she loses focus easily.

Respondent D.2 claims that during the apartheid era some storytellers even went to the extent of going into exile as they were unhappy with the apartheid regime.

According to Respondents D.21, D.22, D.27 and D.31, the Department of Arts and Culture should be responsible for the storytelling art form. Respondent D.22 believes that the government should have used this department to promote storytelling, but this has not been one of its priorities. But he is adamant that he is optimistic that in the near future the government will concentrate on things such as indigenous games. When asked why they had not presented their plans to the government or local municipality so as to

solicit funds, Respondent D.27, the Artistic Director of Sibikwa Community Theatre (during their 6th Annual Storytelling Festival) retorted angrily that the process was so complicated that she could not face it. She blamed the government and the Metro for saying one thing and doing absolutely nothing.

When asked why they had not approached the higher office of the Department of Arts and Culture or PANSALB as the local municipality has not responded to their plea, Respondent D.27 went on and say:

Can I assure you: files of correspondence with Arts and Culture, the Heritage Department, files and files of correspondence, and trying to set up meetings and nobody answering phone calls or e-mails. They can talk, you see; instead they want to put the blame on everybody else, they don't do their jobs. It's not that we are anti, really it's not that we are anti. We are just tired.

Conversely, Respondent D.24 and D.28 disagree vehemently with the above respondents who shift all the blame onto the government. Respondent D.28 contends that people should not wait for the government to do it for them or for Sibikwa to organise it for them. Respondent D.29 cites a lack of sponsorship as an issue which exacerbates the problem. However, Respondent D.23 puts it thus: sponsorship does not come easily, but people should draw up a plan of action before seeking it.

The respondents suggest that there has been an uproar from the public as the Department of Arts and Culture is seen to be doing absolutely nothing to address the problem of revitalising and professionalising storytelling in this country.

4.5.1.10(b) Axial Coding

Respondent D.1 and D.11 are confident that since storytelling is not only for individuals, but also for the nation, storytellers should get support from the government. She reiterates that storytelling is for everybody, and the government should support it because it is part of people's cultural heritage.

Respondent D.2 feels daunted by the art form since he claims that in South Africa the situation differs from that in England or the USA where storytellers can earn a living through storytelling. He argues that in those countries there are different kinds of sponsors, but here in South Africa things are extremely difficult for storytellers because the government does not care about artists. He believes that the government should sponsor storytellers just as it does any other group. Respondent D.2 argues that the government must take care of storytellers since they had a hand in saving the country from the quagmire of apartheid. He points out that storytellers have played a role in bringing the apartheid regime to its knees through their political stories and by telling stories about what was happening here in other countries. On the issue of support of an art form such as storytelling, Kaschula (2001:186) recommends that the government will have to do more than it is seen to be doing currently. For instance, in the US, as early as 1910, Gudrum Thorne-Thomson's storytelling programme was sponsored cooperatively by the Chicago Public Library and the Public Recreation Department, as acknowledged by Baker and Greene (1977:13).

In his scathing attack on the government for its reluctance to promote oral literature, Kaschula (2001:186) eventually recommends that the government at local and state level should plan and properly supervise and fund the traditional institutional festivals in each council. He further states that in addition to direct government involvement, private organisations, companies and philanthropists should be encouraged to fund such competitions.

Although they acknowledge and appreciate the support given by sponsorships, Respondents D.24, D.28 and D.29 propose that storytellers should not wait for sponsorship but should forge their way forward on their own. Respondent D.28 claims that people who want to professionalise storytelling should be more proactive, and should go out and make it happen. Hence the Venda adage: “*Hu vuswa i divusaho*”, figuratively translated as “People offer help to a person who is trying to achieve his/her objective by whatever means”. As the adage implies, storytellers should take the initiative and forge ahead with storytelling plans, without waiting for the government or sponsorship. Respondent D.24 encourages people to take the initiative themselves. He argues that people should research areas and approach the Department and partners with their ideas. He believes that people should not wait for the Department to do everything for them because it has its own priorities, and storytelling might not be one of them. Respondents D.24, D.28 and D.29 are sure that if they are successful in securing sponsorship, this will augment whatever resources they have; but if not, they recommend that

storytellers should work on a plan. In most cases the government and non-governmental organisations will assist projects which show remarkable progress.

Respondent D.9, an assistant commissioning editor at SABC-TV, is optimistic that the culture of storytelling is growing by leaps and bounds because the South African government intends incorporating storytelling in celebrations on Heritage Day. Through this move the South African government is making great strides and should be highly commended. Although storytelling was not accommodated at the inauguration of the first black president in South Africa in 1994, poets and praise singers were given a chance to grace the celebration. During the unveiling in Germany of South Africa's logo as host of the 2010 Soccer World Cup, Gcina Mhlophe, the renowned South African storyteller, was among the South African delegates.

In answer to what the national Department of Arts and Culture is planning to do to revitalise and professionalise storytelling, Respondent D.20 explained her department's detailed plan. Her department has established Language Research and Development Centres in institutions of higher learning around the country. Relevant focus areas within these centres will focus on promoting literature and storytelling. A language museum is also planned where all work on language development and the history of our languages will be preserved. Also to be established is a Language Council to acknowledge the professional status of the language professions.

According to the researcher's observations, the provincial Department of Arts and Culture in Limpopo runs written storytelling competitions in all the African languages of the area, and the top three entrants receive large prizes. Moreover, in conjunction with Polokwane Municipal Libraries, Limpopo PANSALB branch and some companies publishing in indigenous languages, they often run Limpopo Indigenous Language Exhibitions where live storytelling performances form part of the programme.

4.5.2. THEME 2: Storytelling as part of the school curriculum and as an autonomous discipline in institutions of higher learning

4.5.2 (a) Open Coding

The three African language lecturers from three South African universities, Respondents D.13, D.16 and D.32, acknowledged that they do not offer storytelling as an autonomous discipline at their respective universities, neither at undergraduate nor postgraduate level. Respondent D.16 does not think there is any university in South Africa thus far which caters for storytelling as an autonomous discipline.

In confirming Respondent D.16's view, Respondent D.8 and D.28 note that there is no formal programme that caters for storytelling on a full-time basis at any of South Africa's institutions. Respondent D.16 claims that there is a tendency to think that African languages should teach folklore and nothing else. A major problem, according to Respondent D.16, is that folklore is not nurtured as a subject. Although he affirms that storytelling forms part of the

broader concept (i.e. folklore) at his institution, Respondent D.16 asserts that they are not as yet at the point where they are able to train professional folklorists to become storytellers.

One organisation which is the rightful custodian of folklore and has all the potential to advocate the viability of storytelling, the South African Folklore Society (SAFOS), leaves much to be desired in its liaison with relevant institutions and stakeholders to revitalise and enhance storytelling in the country.

The Pan-South African Language Board, as reported by Respondent D.24, does not have a specific programme directed at storytelling.

Respondent D.16 concedes that the proposition of introducing storytelling as a fully-fledged discipline at university level is complex. He does contend, however, that specialising is one area which depends on students and money. He argues that at his institution there are limitations of control in terms of finances and instructions. In concurring with this view, Respondent D.9 states that another factor which hinders the professionalisation of storytelling is that of limited resources. This includes resources in terms of finance and organisation.

4.5.3. (b) Axial Coding

Most respondents maintain that storytelling should be encouraged by being incorporated as part of the school curriculum. Respondent D.28, a freelance storyteller who also works part-time at Sibikwa Arts Centre in Benoni, asserts that she is involved in teacher training. She believes that there should be a master, a teacher of storytelling, throughout the school from primary to high school level. The very same opinion is expressed by Respondent D.13, who affirms that storytelling should start as early as kindergarten. Respondent D.1 argues that storytelling should culminate in the syllabus just as arts, which is the eighth learning area. She proposes that storytelling should be one of the tenets of the arts. In concurring with the above respondents, Respondent D.17 notes that storytelling has enormous potential power at institutions like schools and he therefore suggests that it should be professionalised.

In supporting the early introduction of practical oral performances in schools, Kaschula (2001:1987) recommends:

At the level of scholarship we wish to propose a two-way approach. First there is need for a general review of oral literature content, scope and practice. The teaching of culture and traditional values must begin from nursery education. School curricula right from the nursery school must be designed to reflect the significance of the nation's cultural values and oral tradition, and as a matter of national policy. Similarly, a re-orientation of oral literary scholarship must be considered in the universities for the purpose of accommodating practical learning of oral performances in poetry, storytelling, drumming, songs, chants, etc.

In substantiating the view that storytelling should have a place at university, Respondent D.17 mentions that he is running an elective course on

storytelling with MBA students at Wits Business School. Pellowski (1977:92) confirms the value of this as she mentions that there have been some schools of education that include courses in storytelling for teachers as an elective.

Most of the respondents, like Respondents D.17 and D.6, are of the opinion that storytelling can be used in the classroom in various learning areas to enrich most of what teachers or lecturers teach at schools, universities, colleges, technikons and technical colleges. In supporting such a view, Collins (1997:2, 4) regards storytelling as a powerful teaching and learning tool. According to him, storytelling can be used across the curriculum and he believes it is a powerful teaching tool for several reasons. The same view is espoused by Lipke (1996:4) who propounds a dire need to reclaim storytelling as both an art and a teaching method. She claims a further need to use storytelling to teach everything, including Science and Maths in particular.

Respondent D.4, the Language Coordinator at the National Department of Education, Respondent D.5, the Chief Education Specialist at the National Department of Education and Respt D.24, the Manager for Research and Development at PANSALB, all support the incorpora higher learning. Respondent level. They propose that such a possibility will only be feasible in institutions of D.4 tion of storytelling as an autonomous learning area at the school notes that there are three learning programmes in the foundation phase of the GET band, literacy, numeracy and life skills. He acknowledges that storytelling is accommodated in the literacy programme. In the intermediate and senior phases of the GET and FET bands, languages

replace literacy, and this is where, according to him, storytelling is catered for. He firmly believes that it will be very difficult for storytelling to become an autonomous learning area, since the learning area “language”, which incorporates storytelling, includes other units such as drama and short stories, to name but a few. In the GET and FET bands, learning areas are too general. According to him, the only feasible place for storytelling to stand as an autonomous discipline is at university level where there are specialisations of some kind. He doubts the feasibility of such a discipline at undergraduate level as well, but proposes it at postgraduate level.

Respondent D.5 argues that according to the Revised National Curriculum Statement on all learning areas, in terms of policy, the learning area of arts and culture includes music, visual arts and performing arts. He asserts that at the moment storytelling is not a separate entity, but is still clustered under drama and performing art. In terms of policy, there are provisions for the performing arts under arts and culture which include music, dance and storytelling. He goes on to say that the policy does not elevate storytelling as an autonomous entity compared to drama, dance and visual arts. He emphasises that the principle is that when we refer to the performing arts we include storytelling and that storytelling is a component of drama as well. According to Respondent D.5, the merits for bringing all the learning areas and their respective components into the GET and FET bands without specialisation are that of building a holistic person who is culturally and psychologically aware of the world around him or her. He claims that these bands provide all the necessary skills, but when learners reach the exit point

they should have the opportunity to focus on specific aspects. He cites the institutions of higher learning as the exit point at which learners can then specialise in certain aspects. He points out that when someone goes to a university to specialise in oral literature, for instance, it is because the interest was generated in the GET and FET bands. He emphasises that these bands develop the whole being so that the whole being can then select the specific. Respondent D.5 concludes by saying that those learners who wish to specialise in storytelling *per se* should attend schools of the performing arts such as Zanendaba Storytellers and the performing art school in Tambo. He argues that learners cannot be streamed in the foundation phase.

Respondent D.24 holds the same view as Respondents D.4 and D.5, claiming that storytelling can never be regarded as an independent learning area in the GET or FET bands. He argues that as far as the new curriculum is concerned, storytelling is part of languages, unless people are misinterpreting it. He also agrees with the above respondents (Respondents D.4 and D.5) on the point that storytelling could be an independent area at institutions of higher learning. However, like Respondent D.4, Respondent D.24 argues that at the undergraduate level storytelling will still form part of other learning areas. According to him, it is only when one climbs the ladder of education that specialisation in storytelling becomes feasible.

The Artistic Director of Sibikwa Arts Centre, Respondent D.10, believes that it is important that storytelling should feature at university level. Respondents D.2 and D.6 agree, proposing that storytelling should form part of the

curriculum of schools, universities, colleges, technikons and technical colleges. Respondent D.6 adds that teachers should be trained to incorporate storytelling culturally in the classroom: she claims that people will regain a valuable tool that has almost been lost.

Respondent D.13 states that a particular structure called the Tshivenda Language Research and Development Centre, sponsored by the National Department of Arts and Culture, is envisaged. This will definitely incorporate storytelling. Respondent D.16 says that unlike those institutions represented by Respondents D.13 and D.32, storytelling forms part of the broader concept of folklore at his institution.

Respondent D.16 attributes the absence of an autonomous discipline at his institution to a lack of resources such as money, students and people who are capable of presenting such a course. He adds that one thing which devalues the essence of storytelling is the people who claim to be folklorists by virtue of being black, while they are not trained in the art of folklore. The lack of capable human resources to run a storytelling programme at institutions has been mentioned by Pellowski (1977:92) as a disquieting one. She says:

Another reason for the paucity of storytelling in the classroom may well be the extensive course requirements demanded by various public authorities. Teachers in training must take many courses that cover subject areas as well as teaching methods and do not always have time for specialised courses such as storytelling. Nor are those courses always available in teachers' colleges.

Respondent D.16 points out that at his institution they have liberated folklore from languages, making it a separate and distinct discipline.

A renowned professional storyteller from Botswana, Respondent D.14, acknowledges that he attended the University of Cambridge in the United States in 1995 to study video and film production. Such a programme was a combination of storytelling and video and film production. He believes that there are different ways of telling stories, and he wanted to use cinema to tell some of his stories. He went to the United States because there were no institutions for film makers in Botswana at the time. Respondent D.7, a professional storyteller from England, acknowledges that the strongest storytelling medium at the moment is cinemised film.

Respondent D.16 notes that by giving focus to culture and traditional values, folklore has been strengthened in languages. Nevertheless, storytelling and some other oral performances have never been given any special attention or consideration at his institution since they are not in a position to train any professionals or folklorists to become storytellers. Respondent D.16 ascribes the unavailability of such a training course (in storytelling) to a lack of pertinent human resources to run such a course appropriately. Adding to this, Zipes (1997:11) contends that oral storytelling plays a significant role in our lives. He argues that the unfortunate part of it is that most university courses and studies of literature seem to imply that oral storytelling ended with the rise of the printing press, or that if it did not end, it has become insignificant in people's lives. He pronounces that most university literature courses, except for courses on folklore, rarely take the connection between oral storytelling and literature into consideration.

He suggests connections that should lead to training in anthropology, ethnology, and communication. In supporting this view, Baker and Greene (1977:97) reason:

Administrators of public libraries, schools, and recreation centres recognize the need for the in-service education of their staff, both professional and non-professional. Librarians, teachers, and recreational workers should insist that storytelling be one of the subjects covered in these sessions. Even graduates of library schools and colleges of education need this extra instruction, because it is not fully covered in most universities.

Respondent D.24 proposes the identification of people who are specialists or professionals in storytelling and who could help to train people in storytelling.

4.5.3. THEME 3: The establishment of storytelling organisations and storytelling circles

4.5.3 (a) Open Coding

Most respondents are of the opinion that storytelling in the country has suffered major setbacks because of the unavailability of storytelling organisations. Respondent D.29, a renowned professional storyteller from Kenya, claims that the absence of a storytelling organisation in Kenya is doing more harm than good to the storytelling industry. Respondent D.9 agrees that some South African storytellers, songwriters and performers have been badly exploited by the commercial industries. He further states that if storytellers are divided and operate on an individual basis, in lieu of working as a united, well-

organised group, it will be difficult to get support from the government and non-governmental organisations, as he sees it, resources are limited.

4.5.3 (b) Axial Coding

Respondent D.1 proposes the establishment of an organisation of storytellers. She suggests that an *imbizo* (a call to a general meeting) be called for all storytellers at which a business plan should be developed. She further suggests that a sponsor be secured in order to finance the whole venture. She points out that interested storytellers would then be registered as legitimate members. She proposes that support should be solicited from the government in order to sustain such an organisation.

Respondent D.9 proposes that storytellers organise themselves into legitimate organisations of storytellers. He posits that such organisations will help them to fend for their rights. Respondent D.9 states:

What I would say is that I would love to see the storytellers organize themselves, and then they can actually lobby for a slot to be added and so forth and so forth.

Respondent D.9 goes on to say that the SABC has no right to prescribe what they should do. He emphasises that it is the responsibility of storytellers to organise themselves in such a way that if there is a gap that they can fill, they will be able to come up with relevant proposals. Zipes (1997:11) attributes the renaissance of storytelling in the Western world to storytelling organisations. He asserts that over the past fifteen to twenty years, storytelling and fairytale associations such as the National Storytelling Association in the United

States, the Society for Storytelling in the United Kingdom, and the Europäische Märchengesellschaft in Germany have proliferated and helped to develop an interest in storytelling in schools, theatres, libraries, hospitals and old-age homes, as well as in therapy situations, with a focus on recapturing the live person-to-person storytelling relationship. Affirming this, Torrence (1983) maintains that the ancient way of the storyteller has survived, and in the United States there has been a great revival of storytelling from coast to coast due to the existence of storytelling organisations such as the National Story League, the National Association for the Preservation and Perpetuation of Storytelling, and the American Storytellers League, all of which have large memberships of storytellers and storytelling enthusiasts. Respondents D.1, D.9 and D.14 suggest that there is finance available within the Arts and Culture Department and the government. They advise that if storytellers are united the government will support them, but if they are divided and operating on an individual basis this will be difficult because resources are limited. Such a view has been echoed by Kaschula (2001:187) who recommends that traditional entertainers like poets, drummers, dancers, singers, storytellers, acrobats, wrestlers and so on, must be encouraged to form associations at the local government level, and according to each field of specialisation. He further recommends that each association maintains training schools where interested members of the public can be trained. The funding and supervision of such schools, according to his recommendation, should be met by the government.

On the issue of South African artists who are invariably exploited by commercial industries, Respondent D.9 suggests that storytellers become legally wise, and have a legal wing within their midst once they have organised themselves in order to protect their material, resources and every inch of the event or of any writings or recordings they have done. Monama (2007:4) in the *Sowetan* newspaper, April 4, reports that the Metro police together with artists led by Mzwakhe Mbuli and Ringo Madlingozi raided house No.26 in Lionel Street, Cyrildene – known as China town – in Johannesburg East. He further reports that police were able to make arrests after they found fake DVDs and CDs in a storeroom in Johannesburg the previous year. According to him, the raid uncovered printing material and machinery valued at R7 million. Fake CDs were also reported to have been found.

Respondent D.6, a legitimate member of the National Storytelling Organisation in America and also a member of the Storytellers' School of Toronto and the Canadian Association of Storytellers for Children claims that not all these organisations are active agents in the promotion of individual storytellers, but have had networking facilities for professional groups for some years. This is supported by Greene (1996:6) who acknowledges that the National Storytelling Association, for instance, sponsors annual storytelling festivals and summer storytelling conferences. She mentions the programme published by the National Storytelling Association which includes storytelling magazines, the National Directory of Storytelling, books and audiocassettes. Geisler (1997:49) points out the benefits to be had from being

a member of a storytelling organisation. Such benefits include meeting with good people, hearing wonderful stories, practising one's own telling, being taken more seriously by others because of membership identity, and forming networks with people which facilitate finding employment as a storyteller. In line with this, Respondent D.19, a professional storyteller originally from Surinam in South America, who runs a storytelling academy in Holland, postulates that the purpose of an organisation is to promote storytelling by every means and in every sense.

Respondent D.28 recommends the use of storytelling circles in the revival of storytelling. She claims that her storytelling circle used to meet once a month. During their meetings they shared stories and after each narration they would critically analyse each presentation and help each other wherever necessary. Respondent D.27 values storytelling circles since she regards them as a means of grooming amateur storytellers. Dégh (1989:101) regards storytelling circles as rosary circles. She states:

Mrs Palko belonged to a rosary circle which gathered each week in different member's house. When the service took place at her house, a tale was told after the prayer, it was a prayer service and everybody who belongs had come, all twenty-nine of them were at my place. The house was full and I then told them a story which they liked. We sat there until midnight.

Likewise, Geisler (1997:5) recommends that developing storytellers should try to join storytelling clubs and associations where they can share and receive professional advice as well as emotional support. To emphasise her view, Geisler (1997:5) remarks:



Storytellers just beginning professionally also need a strong support network. While financial support is helpful, try to find people who will support you emotionally and artistically. These can be storytellers and other performers or appreciative yet critical listeners on whom you can try out new stories or project ideas.

4.5.4. THEME 4 : Feasibility of Professional Storytelling

4.5.4 (a) Open Coding

The unavailability of some form of incentive in storytelling is doing a great disservice and irreparable damage to storytellers in particular and storytelling in general. There is no storyteller whatsoever in the present economic climate who can just keep on telling stories for the sake of interest, without thinking of venturing into some other avenue where he or she can make ends meet.

Respondent D.3 believes that in South Africa, and Africa in general, people still feel that storytelling is something for the family and nothing else. She notes that there are many storytellers in South Africa, but they are not as yet professional since they do not earn their living this way.

Respondent D.28, a freelance storyteller and part-time storytelling teacher from Sibikwa, states that she was involved in teacher training at Sibikwa, but had to stop because of lack of funding. She is more than willing to go to schools and work with teachers and learners, but she claims that as a freelance storyteller, she does need to be paid.

Respondent D.25 believes that the reason people have forsaken storytelling is that they cannot earn their livelihood through the art form. Storytellers do not profit from their art. According to her, every individual has basic needs such as food and clothing, which require an income.

Respondent D.25 goes on to say that storytelling is becoming extinct because people cannot earn their living through it. The reason elderly people are forsaking storytelling and no longer preserving it is that they believe that stories are valueless.

Respondent D.14 remarks that due to a lack of finance and other incentives in the storytelling industry, some good storytellers have had to find steady jobs. He is sure that if it was not for the lack of financial gain to be had from the storytelling industry, there would have been more professional storytellers by now. This is supported by the fact that Respondent D.26, an amateur storyteller, acknowledges that she has forsaken storytelling because of the lack of any financial incentive. She argues that she found it wiser to take certain piece jobs instead of just wasting her time entertaining people for nothing. As a young person, she does not have the time to practise storytelling for nothing. She puts it thus: perhaps the only people who do have the time (to tell stories free of charge) are old women.

4.5.4 (b) Axial Coding

Both local and foreign respondents share a common view that storytelling could enable people to earn their living. This became evident when the interviewees were asked to answer a central question: "Can people earn their living through storytelling?"

Respondent D.10, a professional storyteller who once lived in England, claims that way back in history in Ireland the Shanachies literally walked the streets with what they owned and earned their living by telling stories from village to village. She also cites the minstrels and the jesters who once lived in England. She acknowledges that minstrels used to perform storytelling in the market place and were often part of circuses. It is said that very often, minstrels used to attach themselves to a royal household or an aristocratic household or lodge. The jesters, according to Respondent D.10, used to tell stories to kings and queens. She goes on to say that through their stories and songs they used to moralise or teach values to the kings and the queens or foretell the future or guide them in some way. By so doing, it is said such groups were earning their living through storytelling. Respondent D.10 further points out that a group which still exists in England today are the gypsies who have a long history all over Europe and who come originally from an area of Spain called Romany. The gypsies, according to her, are people who do not have a fixed abode. They live in caravans, but before that they used to move around with horse and donkey carts. Essentially they are said to be travelling people and they do not hold jobs in one place. Gypsies appear in market places or

they stop somewhere in the open and they start their storytelling performances and people give money and that is how they earn their living. In supporting this view, Baker and Greene (1977:12) explain that gleemen and minstrels travelled all over England and the continent learning new tales and passing them on in song, dance and story. These minstrels were found in many countries such as Germany, where there were minnesingers who were members of music and poetry guilds, and in Ireland, where allams were known as master storytellers and Shanachies told their stories by the great peat fires. As time went by these people began to be exploited since scholars began to write down their stories and with the invention of printing in 1450, the minstrel tradition of storytelling began to wane. Sawyer (1962:47) notes that, going back over a thousand years, storytellers were so valued by the king that they were highly favoured.

Respondent D.1 claims that in order for a person to earn his/her living through storytelling such a person should be well advertised. Such a view has been echoed by Respondent D.31 who says that his radio station is empowering storytellers by exposing them so that they can earn their living through storytelling.

Respondent D.1 holds the view that storytelling goes hand in hand with a number of things such as writing and performing. In his introduction, Maumela (1987) is perturbed at the thought that folktale carriers might die before their folktales are entirely documented. On the other hand, Thompson (1946:450) maintains that many folktale collectors have been primarily interested in

making the stories they publish attractive to the persons who might buy their books. What has been uttered by Respondent D.1 is attested to by Respondents D.17, D.3 and D.8, who acknowledge that they combine storytelling with writing storybooks.

Something that could add great impetus to the storytelling industry if prudently nurtured is the way that storytellers are forming storytelling consultancies, as noted by Respondents D.17 and D.7. These respondents mention that they run storytelling consultancies and they are often called by various companies to help with improving sales, creating a new identity, building their brands, and relating the history of companies through their storytelling. Wolfram (1970:2) cites three storytellers who were employed and paid by the Temple Organisation. Storytellers serve to entertain men who may not have the means to go to a theatre or who lack access to radio and television, or who, being surrounded by women and noisy children in crowded living conditions, have no quiet place in their houses or no other men to talk to. Wolfram further cites storytelling places in town such as a tea-house where the operator may ask a storyteller to entertain his guests and reward him (*ibid.*, 1970:2). In further supporting this view, Ellen (1979:196) acknowledges that a storyteller was employed to work in a coffee house run by the Iranian National Tourist Organisation. The said coffee house was frequented mostly by middle to upper-class Iranians and foreign tourists because the storyteller was superlative. Chances are that the more clientele patronise the coffee house business because of such a storyteller, the faster the business will thrive. In northern Ghana, Agalic (1978:263) avers that quite often women who are

particularly enterprising when selling pito (the local beer brewed from guinea-corn), invite a clown or comedian who, in a way, is a professional storyteller. Such a fellow is witty and resourceful and has a profound knowledge of all the clans in the area in such a way that he will entertain those who have come to buy pito and who are prepared to spend a little money on pito for him. It is said he will tell stories to praise the customers or to tease their rivals and their clans. For this reason, Agalic says, many people will patronise a pito bar where such a man entertains his audience and at the end of the day, the owner of the bar will give him a meal or a little money. He goes on to say that the following day the storyteller may go to some other person's shed to spend the whole day there in telling stories and, of course, in drinking (ibid., 1978:263).

Respondent D.7 claims that when there is a tense situation amongst managers and workers in a firm, once he brings a story into such a situation, it inevitably improves communication. Respondent D.7's view dovetails nicely with that of Dennehy (1999:43) when he states:

Storytelling is unquestionably a way to greatly improve communication in an organisation.

Respondent D.17 further acknowledges that storytelling helps him to earn his living through various means such as running storytelling workshops, making storytelling presentations at conferences and teaching the elective on storytelling at Wits Business School.

Respondent D.3 holds the view that even though she is a professional journalist with a degree in communication, nevertheless she tells stories and is pleased to earn her living this way.

Like Respondent D.19, who runs a storytelling academy in Holland, Respondent D.7 runs a storytelling school in England which started in 1994.

The first renowned South African professional storyteller, Respondent D.8, attributes her success in storytelling to her industriousness, originality, innovation and creativity and in turn encourages amateur storytellers to do likewise. She acknowledges that in any art form, earning a living means great dedication and drive and the willingness to learn more about the dynamics of that art form. She dispels the idea of denigrating storytelling and encourages people to work hard to ensure that audiences do not get bored.

The two professional storytellers, one from Malawi and the other from Botswana, Respondent D.15 and Respondent D.14 respectively, claim that they earn their living by combining storytelling with theatrical performances. This view has been supported by Pellowski (1977:76) who intimates that there are some parts of the world in which storytelling has developed as a form of theatrical entertainment. She maintains that what distinguishes this kind of storytelling is the fact that it was or is performed in actual theatre-like buildings. According to her, the audience who goes to see and hear it pays an entrance fee in much the same fashion as it would for entering a legitimate

theatre. Respondent D.14 further notes that he sometimes uses film and video to tell his stories.

The honour given to the legendary storyteller Gcina Mhlophe by allowing her to represent her country in Germany during the unveiling of the South African logo for the 2010 Soccer World Cup is a clear indication that there is a new respect for storytelling worldwide. Lipke (1996:4) maintains that about twenty-five years ago there was a groundswell in the storytelling revival, and acknowledges that there are at present storytelling events and professional storytellers all across the country.

4.5.5. THEME 5: Ways and means of revitalising and professionalising storytelling

Since professionalising storytelling in South Africa is still a hard nut to crack, so various interviewees have provided different views on how to revamp and professionalise the art form. This section will discuss and analyse such views to determine whether they are appropriate to developing storytelling.

4.5.5.1. Rendering of voluntary service by amateur storytellers to community functional gatherings and schools

4.5.5.1 (a) Open Coding

A professional storyteller, Respondent D.8, contends that young people are no longer interested in volunteering, which works to their own detriment. She further says they want to become professionals overnight and earn a great deal of money immediately. She admonishes them, saying it does not work

like that, nor has it ever been done like that lest it leads to human crime. In a similar vein, Respondent D.9 cautions that storytellers themselves should not court commercialisation: he suggests it will come in time.

Respondent D.8 does not think anyone will come and spot storytellers and tell them that they are great. According to her, storytellers should develop themselves. She emphasises that they must keep practising, adding that they should not practise alone, but with an audience. She feels that this audience is all around them.

4.5.5.1 (b) Axial Coding

Respondents D.1, D.6, D.8, D.9, D.11 and D.28 all share the common view that amateur storytellers should start with voluntary work. These respondents suggest that in order to develop themselves, amateur storytellers should offer their services to people who have gathered for various reasons. They must ask to be slotted into their programmes. Respondent D.11 proposes that amateur storytellers should start by performing at community gatherings or schools in order to get enough practice. Baker and Greene (1977:15) note that in the United States, young people travel across the country, telling stories wherever they happen to be, in places such as campuses, folk gatherings, libraries, parks and schools. One of the tips given to storytellers by the administrators of planning and publicity of storytelling is that they should seek invitations to tell stories to community groups of adults and that they should also be alert to the possibility of inclusion in community

programmes (Barker and Greene, 1977:97). Respondent D.28 recommends that the best way to learn and ultimately master storytelling is by practising it. She further recommends that one practises it amongst people whom one knows. Such a view is supported by Geisler (1997:6) who asserts that it is usually easiest to begin telling stories to familiar audiences. Respondent D.28 further propounds that storytellers could go to schools to offer their services to teachers, saying that they will tell stories, and concedes it that if they are still learning they should not ask to be paid. The same *modus operandi* has been encouraged by Geisler, when she states:

Yes, but first you need to gain some experience and see what it is like to tell before different age groups. You can't expect people to pay you when you don't know what you're doing (ibid., 1997:5).

One of the well established professional storytellers, Respondent D.1, shared her initial experiences in storytelling. She states that when she started as a storyteller she used to do a lot of voluntary work just like Gcina Mhlophe. In order to perform voluntary work, she asserts, amateur storytellers should go somewhere where there is a function and volunteer to entertain learners or be slotted into the programme without expecting any honorarium in return. Hrdličková (1965:238-239) echoes the same view on the end of the term of apprenticeship. He notes:

The end of the term of apprenticeship was sometimes marked by a public performance which in the case of singers *t'an-tz'e*, took the form of a public contest. Singers from all over the province gathered at it on about May 19th. On this day performances were free of charge.

Respondent D.1 mentions a journey which she undertook to Akanani in Makhado in the Limpopo Province to help people there with the development

of storytelling. Since it was voluntary work, she had to find her own transport by approaching the train company (Spoornet), who gave her a return ticket. On arrival, she helped the people of Akanani with the development of their own storytelling manual. At the end of the session they gave her a donation of R200.00, since they were just beginning, and this she handed to Zanendaba Storytelling Organisation. Respondent D.1 notes further that once amateur storytellers have established themselves by rendering voluntary work they can start requesting a fee. She strongly recommends that amateur storytellers should start with voluntary work. She believes that once they have advertised themselves with some voluntary work they will be on the move. Once amateur storytellers have established themselves in this way, they can approach people like councillors and sell their storytelling services. In supporting this view, Respondent D.9 states that storytellers should perfect themselves first. They should keep on training and practising until they really think that they have reached the peak. According to him, this is the stage at which commercialisation can begin.

Respondent D.6 suggests that in order for an amateur storyteller to hone his/her performing skills, he/she needs to find people who are passionate about stories and narrate to them. She asserts that the more stories a person tells to diverse groups of people, the more the storyteller will learn. She believes that then more people will ask the storyteller to tell them more stories, and in this way the opportunities for work will increase. She advises that, as with any art form, people should not expect to earn a great deal of money immediately.

Respondent D.8 advises that she used to travel to all kinds of places and theatres to give free workshops. She acknowledges that all the attendees did was to bring something to eat at lunchtime and they would work for hours. She suggests that a good start would be for amateur storytellers to arrange with schools to go and tell stories at least once a month. Eventually somebody will appreciate and value what they are doing and Respondent D.8 further recommends that they receive some incentive. She believes that people start by giving, and then they will be appreciated, depending on how good they are. In this way, they are training themselves.

In responding to how the art form of storytelling could be revived, Respondent D.11 notes that amateur storytellers should practise their narrations in communities or schools without requesting any payment. She anticipates that such amateur storytellers will get a wonderful response.

4.5.5.2. Storytelling festivals, workshops and conferences

4.5.5.2 (a) Open Coding

In answer to the question of how people professionalise storytelling in this country, Respondent D.8 spells the following out in detail. She points out that there is limited money available for the training of storytellers and there is no institution for training people on a full-time basis.

Respondent D.27 acknowledges that although the open microphone session (during storytelling festivals and workshops) has up to now discovered some

brilliant storytellers, it is still difficult to develop and advance their potential as there are not sufficient funds for this.

4.5.5.2 (b) Axial Coding

Respondent D.8 believes that through storytelling festivals and workshops, proficient storytellers can show amateur storytellers how it is done. She cites some storytellers who have been discovered during the Zanendaba Storytelling Festivals at open microphone sessions. Storytelling festivals have proved to be lucrative since Respondent D.8 notes that during these festivals a day called “History telling day” is set aside on which historical stories are told and workshops are held to help people to create new stories. Respondent D.8 states proudly that one such workshop was most empowering since people were taught essential skills and given the ingredients for creating a new story right from scratch. In a similar vein, Baker and Greene (1977:14) mention that in 1953 Gudrun Thorn-Thomsen was training librarians in formal workshops and at informal gatherings in the art of storytelling. Respondents D.2, D.11 and D.15 claim that if communities were to be invited to storytelling festivals and workshops, they would witness that they could earn their livelihood through storytelling. This in turn would encourage and revive people and deter some prospective storytellers from denigrating storytelling. In supporting this view, Baker and Greene acknowledge that storytelling festivals have contributed immensely to the revival of storytelling in Canada (*ibid.*, 1977:15). Respondent D.15 argues that in rural villages there are many people who are skilled in storytelling. He believes that the best thing would be

to bring these people into the limelight so that they can begin to enjoy the fruits of storytelling. Respondent D.15 proposes that since storytelling festivals and workshops hold many benefits for the country, the government should fund storytelling organisations and encourage them to run festivals.

According to Respondents D.2 and D.15, storytelling festivals, workshops and conferences help to revive storytelling and to inspire young storytellers. In their confirmation of this, Baker and Greene (1977:15) attest that storytelling festivals in Canada and the festival sponsored by the CW Post Center, Long Island University, for the past 15 years, have contributed greatly to a storytelling revival. Torrence (1983:280) also points out that professional storytellers are a source of great inspiration to amateurs. Thompson (1946:454) notes that in Europe, kings used to reward and honour their storytellers. If given an honorarium or some token of appreciation after their performance, storytellers can earn their livelihoods through this art form.

When asked what he, as a seasoned storyteller, is presently doing to groom developing storytellers in Botswana where there are only a handful of professional storytellers, Respondent D.14 states that in 1994 before he left for the USA he established a storytelling festival. He used his mother and some other elderly people to teach storytellers more stories so that they could grow. He points out that his intention as of now, since he was approached by different schools to help them with storytelling workshops, is to continue reviving the concept which he developed in 1994. He is proud to note that at present he has joined forces with a friend and they have formed a storytelling

company called *Mokgolokwane*. He asserts that *Mokgolokwane* is there to cultivate not only the art of storytelling, but other traditional arts such as dancing, since he claims that one can tell stories through dancing as well. For him, storytelling is both a means and an end.

Asking why there are not more festivals like the one staged by Sibikwa Community Theatre, Respondent D.27 argues that such storytelling festivals would allow people the opportunity to get together privately in their own circles. She claims that she used to receive storytelling newsletters from America, detailing weekly storytelling festivals. While she was in Holland, she attended a storytelling festival in Utrecht which failed to get started because the theatre was too small to accommodate the attendees. More and more chairs had to be brought in and ultimately the theatre room was very crowded. Storytellers had come from as far away as Egypt.

Storytelling festivals and workshops, like storytelling organisations, facilitate the coming together of storytellers from various storytelling circles, as noted by Respondent D.27. During such events, storytellers can mix with fellow storytellers and share things of common interest. Respondent D.2 maintains that such functions offer the opportunity to exchange ideas with fellow storytellers. She claims that it is a give and take situation since each will add what he/she knows. Respondent D.29, a professional storyteller from Kenya, acknowledges that their fascinating programme encouraged her to accept the invitation from Sibikwa Storytelling Arts Festival. When she read that great

names like Gcina Mhlophe would be featured, she was very keen to attend the festival and to rub shoulders with such esteemed artists.

There is now a resurgence of interest in storytelling from people from all walks of life. The Sibikwa Community Theatre in Benoni often stages storytelling festivals. The audience pays an entry fee. In order to fight escalating inflation, the Sibikwa Community Theatre has to increase this entry fee every year. Geisler (1997:80) reminds storytellers to raise their fees every year to keep up with the cost of living and any increase in the demand for the services. For that reason, Geisler advises storytellers not to put their prices on their brochures, unless they clearly list the expiration date of the price (ibid., 1997:80). Those attending festivals include school children, pre-school children, prisoners, senior citizens from old-age homes and other interested community members. Performance is always divided according to three different phases or groups, pre-primary and grade 1, foundation phase and intermediate phase and mixed ages. During storytelling festivals, storytelling workshops are conducted by renowned storytellers where participants are trained in creating stories, telling stories using puppets, animation and various other storytelling techniques. Participants include teachers and pre-school teachers, librarians, actors and storytellers among others. There are open microphone sessions each day for both young and old where people are given the opportunity to tell a story. It is wonderful to see senior citizens participating in these sessions. The open microphone session affords people the chance to test the waters. Many talented storytellers have been discovered by this programme. On the last day of the storytelling festival the

organisers invariably run a storytelling competition where three contestants from the audience who tell the best stories are awarded prizes. Like the open microphone sessions, storytelling competitions during festivals encourage people to participate in storytelling and in this way some brilliant and skillful storytellers have been discovered.

Performances and workshops feature renowned South African storytellers and some prominent storytellers from other African countries. The storytellers are given an honorarium for their participation. The Sibikwa Storytelling Festival in October 2004 was graced with the presence of forty-nine American storytellers who initiated the festivities on the first day. Amongst the group were professional storytellers, storytellers who worked in storytelling institutions as teachers and some as directors and others who were professionals in other fields (telling stories in their leisure time because of their interest in the art form). Greene (1996:28) provides evidence of two cousins, Connie Regan and Barbara Freeman, who, after attending the National Storytelling Association's first storytelling festival in 1973, decided to leave their positions as librarians in Chattanooga to become travelling storytellers. These folk tellers' success inspired others to leave their first profession and to join the ranks of professional storytellers. In the present study, Respondents D.3 and D.19, a journalist and electronic engineer respectively, decided to forsake their first professions to become professional storytellers.

Zanendaba Storytellers went to Limpopo, Vhembe District, in February 2003 where they ran a workshop for teachers and librarians on storytelling techniques. The participants were not expected to pay any entry fee. Zanendaba Storytelling Organisation hosted their first International storytelling conference in Johannesburg in April 2004. All attendants paid a registration fee for the conference. The conference featured renowned South African storytellers, famous storytellers from other African countries and some prominent storytellers from overseas. On each afternoon there were different workshops conducted by various storytellers. The workshops covered themes such as storytelling in healing, education, edutainment and business/organisations. Those attending included teachers, university lecturers, librarians, people from the Department of Arts and Culture, and staff from museums. The storytellers were accommodated by the host organisation in nearby hotels and they were said to have been given an honorarium for their contribution. The conference was sponsored by Pro Helvetia, the National Lottery Board and the Gauteng Tourism Authority.

The Limpopo Provincial Language Council, the Limpopo Department of Arts and Culture, the Polokwane City Library and some companies publishing in indigenous languages in Limpopo hosted the Limpopo Indigenous Languages Exhibition in April 2007 in the Polokwane City Library gardens. Storytellers in Northern Sotho, Tshivenda and Xitsonga formed part of the programme. Those attending the exhibition included school children, university students, teachers and some academics. They were not expected to pay an entry fee.

Teachers and learners were given an opportunity to perform their stories after the performance by seasoned storytellers. The storytellers were given a little token of appreciations such as T-shirts, but no monetary incentive whatsoever.

4.5.5.3. Establishment of information database for storytellers

4.5.5.3 (a) Open Coding

Respondent D.1 remarks that in the past Africans were not exposed to industrialisation or modernisation where inventions took the place of certain activities. Respondent D.1 argues that the absence of a database has led people to presume that there might not be storytellers in the country. She further believes that people cannot rely on the presumption “I know a granny around this corner, I know a granny...”. She points out that the uncertainty of the whereabouts of storytellers in the country results in our treating storytellers differently.

On the other hand, Respondent D.4 quotes the Venda adage “*U naka a hu fani na u dīhwa*” (loosely translated as “People give the best treatment to the person whom they know, irrespective of his/her beauty”). In attempting to provide a connotative meaning for this proverb, Respondent D.4 explains that a person may be very beautiful, but if he/she does not have any network with others, such a person remains jobless. She goes on to say that there may be

many organisations which are in dire need of such storytellers, but because they are not known, their opportunities are limited.

4.5.5.3 (b) Axial Coding

If a storyteller is to develop into a renowned professional storyteller, he or she needs a networking system. This is emphasised by Respondent D.4 who proposes coordinating the system of storytellers by storing their profiles in a database in order to simplify their accessibility. Respondent D.4 claims that this will assist in cases where there are agents who are in need of storytellers, among others.

Respondent D.1 advises that since it is difficult to attend to one single storyteller, one should find older people who can tell stories and who might be interested in telling stories to others. She proposes that one should compile a list of such people, with their addresses and the kind of stories they tell. She adds that these people should be engaged in a storytelling session and be given an honorarium. She emphasises that it is essential to develop a database in which their full information is stored.

In order to empower developing storytellers economically, Respondent D.13 recommends that they be used as tour guides. He suggests that, in order to take care of tourists, a storyteller should be provided along with the tour guide, preferably someone skilled in cooking Venda traditional food as well. He proposes that the full particulars of such people should be stored on computer. He recommends that these people advertise their services on the

internet. Phafoli (2002:9) supports the use of the internet in advertising people's skills and talents to the public, making the public aware of the existence of oral literature. He believes that people from other parts of the world could develop an interest in our productions since they will be able to access them via the internet. They might even visit the country as tourists to view and buy some of the traditional material and this could boost the economy of the country.

4.5.5.4. Marketing, publicity and exposure

4.5.5.4 (a) Open Coding

One setback which is retarding the progress of the professionalisation of storytelling, according to Respondent D.6, is the fact that a good storyteller may not necessarily be a good businessman. She claims that a storyteller has to split herself into two: an artist and performer, as well as a salesperson. The unfortunate part of it is that these do not always go together. The situation is further complicated by the fact that there are not many agents for storytellers.

4.5.5.4 (b) Axial Coding

Respondent D.6 claims that she does all her own marketing and sales work. She regards herself as fortunate as she is endowed with skills which many people do not have.

If storytelling is ultimately to be professionalised, Respondent D.3 remarks that a great deal of work as well as good publicity is needed. She compares this to the situation of a doctor who must prove himself to be a good doctor before people will consult him. She goes on to say:

So, as a storyteller you can be a grandmother and you go to schools to tell stories. First of all if you phone them and tell them you are a storyteller, who are you? But if you are Gcina Mhlophe everyone knows you and will be likely to listen to your stories. So, that needs publicity, exposure and some skills.

In amplification of Respondent D.3's sentiments above, Respondent D.29 comments that one should let the work stand for itself by presenting a performance of high quality. According to her, quality comes with investment: investment of time, research, workshops, conceptualisation and marketing. She believes that marketing is the most important of these. She makes the quip that storytellers should invest in marketing, shout it out to the people, meet people and tell them what they are doing. Zipes (1997:13) asserts too that professional storytellers must concern themselves with marketing themselves and their tales. Geisler (1997:42) remarks:

When I am giving a performance in an area where I am not known, I send a letter to other potential bookers in the area inviting them to preview my show (with the permission of my booker).

She claims that storytellers should send out proposals, and this depends on good planning. She is proud to note that their channel has been marketing itself as they realised that they had to go out and tell people of their existence. In this regard, Geisler postulates that if storytellers want to target schools,

they must refer to a directory of schools in the area and send them their brochures, together with a form letter explaining their services and prices and letters of recommendation from other schools. She encourages potential bookers to call the booker (where she is presently performing) after her show for recommendations. She cites the words of her colleague Heather Forest, who says, "Do your best, and word of mouth will do the rest" (ibid., 1997:42). Respondent D.29 compares the marketing of storytelling to the selling of commodities like milk or fuel. She illustrates that unless somebody announces that he is selling milk, people cannot go and buy it.

On the other hand, Respondent D.17 shares his experience of advertising his storytelling organisation. He sends out newsletters once a month to about 800 people who occupy senior positions in business. Likewise, Greene (1966:177) suggests the publicising of storytelling workshops through direct mail, professional journals, local organisations, library systems and radio. Geisler (1997:39) recommends the inclusion of business cards when handing out or mailing brochures or fliers. Respondent D.17 further acknowledges that he used to send people stories which were relevant to business dynamics to make them aware of their availability on a monthly basis. He notes that his group publicises their work all the time. He reiterates that they are bound to do that in business, for if a business gets no publicity or has no advertisement, people will easily forget that they are there. In amplifying this viewpoint, Respondent D.20 illustrates that because the Hector Peterson Museum has been much publicised, every tourist who visits South Africa

wants to see it. Geisler (1997:58) advises that at every booking, storytellers should hand out business cards and fliers advertising their products.

Respondent D.31 is adamant that the duty of the station (Thobela FM radio) is to expose and tap the talent of storytelling and to make sure that storytellers are known everywhere. He claims that his main intention is not only to allow storytellers to earn their living through the station, but also to make sure that storytelling leaves a legacy. Respondent D.31 is pleased to note that they are empowering storytellers by exposing them to the world. They are committed to interacting with them and to assisting them and to making sure that at the end of the day they are known and that their stories are ultimately recorded and sold so that they eventually earn their living from the art. This is in line with Phafoli (2002:6) who proposes that African folklore should be marketed, advertised and promoted through the media.

4.5.5.5. Storytelling as a tourist attraction

4.5.5.5 (a) Open Coding

Amongst others, Respondents D.11, D.13, D.24, D.25 and D.26 argue that storytelling is on the brink of extinction. Respondent D.24 maintains that storytelling is dying out at present because, unlike in the past when many elderly people used to tell stories to children, today there are few storytellers to sustain the art form. Echoing this view, Respondent D.11 notes that storytelling is dying all over South Africa, since people expect grandmothers to tell the stories. She concludes that if people are not trained in the art form, it will die out for ever.

Respondent D.25 emphasises that storytelling is dying swiftly because storytellers are no longer available. She also puts blame on listeners who do not take heed and imbibe the stories to perpetuate them. She believes that storytelling is no longer common in homes.

According to respondents D.25 and D.26, the problem is compounded by the fact that storytellers are narrating these stories without getting any payment in return. Respondent D.26 stresses that, as a young person, she cannot engage in storytelling for nothing. Similarly, Respondent D.25 remarks that storytellers and children have forsaken storytelling these days because it offers no benefit for them. She does not think one can make ends meet through storytelling. This discourages prospective young storytellers from venturing into storytelling as a profession.

4.5.5.5 (b) Axial Coding

In order to empower amateur storytellers to eventually earn their living through storytelling, Respondent D.9 suggests that storytellers should work hand in hand with the Tourism Department. He proposes that the people who take tourists around the country should also organise storytellers to entertain them. In this way, Respondent D.9 maintains, these storytellers could receive remuneration.

Respondent D.19 believes that the Ministry of Tourism should open its heart and mind to storytelling. It could clear the way for storytellers to perform for tourists. He further acknowledges that the government decides on the policy of the tourism ministry. He believes that people should implement the functions of storytelling more in their daily lives but in order to do so they need people at the top to open their hearts and minds to storytelling. He claims that storytelling as a mechanism of human needs should be negotiated with people in high places, who decide how things should be done. Dorson (1972:43) argues that the pure folk art of yesterday is not as old as it appears and might itself have served as a tourist attraction. In supporting this view, Okpewho (1992:25) proposes that oral traditions in a country can be diverted into promoting the tourist economy.

In supporting this view, Respondent D.13 emphasises that storytellers should be used when tourists visit the country. In cases where storytellers are not fully conversant in the tourists' language, Respondent D.13 suggests the use of interpreters. He also upholds the view that storytellers should be used with tour guides to take care of tourists. Respondent D.13 further says:

Kha ri vha shumise musi ho ɗa vhathu vha ngaho
vhaendelamashango vhane vha khou tou ɗa u dala. Kha ri
vha shumise. Havho vhathu na vhone kha vha wane vha
na mbuelo. Havho vhathu na vhone kha vha wane vha tshi
khou thonifiwa, havho vhathu na vhone kha vha wane vha
tshi khou dzhiwa-vho sa vhathu vhane vha kona zwithu
nga u tou anetshela fhedzi. Arali ra nga ita hezwo zwithu, ri
ɗo vha ro ita mutheo muhulwane une zwi nga u kondela uri
u dovhe u fe, sa hounoni une wa khou fa, une wa khou
thothela.

[ENGLISH TRANSLATION]

Let's use them when there are people like tourists. Let's use them. Let those people also get respect, let them earn respect by their narrative skills. If we could do that, we would have built a great foundation which will prevent it from collapsing, unlike this one which is collapsing, which is perishing.

In line with this view, Kaschula (2001:186) maintains that a properly conducted festival is capable of attracting both local and foreign tourists and thus generating substantial revenue for the government. Ellen (1979:196) cites a storyteller who was employed in a coffee house run by the Iranian National Tourist Organisation. This coffee house was frequented by middle to upper-class Iranians and foreign tourists who wished to attend the storytelling performance. The storyteller thus attracted clientele to the coffee house. For this reason, Barnes (1969:43) proposes that Africans find outlets for African products within and outside the African continent: in the long term, Africa must prevent itself from being the world's cheapest market. Phafoli (2002:6) confirms that through international tours large sums of money could be raised to benefit African nations. He goes on to say that through this, the participants' lives as individuals and those of their families could improve, both socially and economically.

Apart from training people to become storytellers, Tory Academia, the storytelling institution established by Respondent D.19 in Holland, also trains people to use the techniques of storytelling in their professions. Respondent D.19 argues that whether one is a journalist, a media worker, working in a PR company or a guide in a museum, one can implement the techniques of storytelling in one's work.

4.6. CONCLUSION

This chapter focuses on the analysis and interpretation of data. The presented data was collected through in-depth interviews, questionnaires and systematic observation.

The advent of the missionaries in South Africa, ignorance and the denigration of storytelling have all had a negative impact on the art form. In order to bring about a resurgence of interest in storytelling, some form of incentive for storytellers should be devised. Storytelling programmes should be introduced into libraries. This remains the most effective way of quickening the powers of perception and of directing the interests of children towards books. In order to achieve this, storytelling specialists should be introduced into libraries.

Immediate measures should be taken in order to make storytelling viable and professional. Amateur storytellers should be encouraged to render their services voluntarily. Storytelling festivals, conferences and workshops should be conducted throughout the country, storytelling organisations and institutions should be established, and government and non-governmental organisations should support and sponsor the development of storytelling. In order to save storytelling from obscurity, it should form part of the school curriculum and should be made an autonomous discipline at institutions of higher learning. Storytelling should be publicised and promoted through the mass media, but this should not take the place of live storytelling. Instead, it should be used to encourage people to attend live storytelling performances.

Storytellers' profiles should be stored on an information database to enable their accessibility to many, world wide. This venture could attract tourists to the country. Technology, urbanisation and industrialisation should also be used to advance storytelling.

CHAPTER 5

5. FINDINGS AND RECOMMENDATIONS

5.1. INTRODUCTION

In the previous chapter the collected data were presented and subsequently analysed. That was done in order to synthesise the constellations of views from various respondents and to determine systematic and judicious ways of harnessing storytelling into a meaningful resource for living.

In this chapter, the major themes uncovered in the qualitative and quantitative investigations are now synthesised into significant findings. In order to address the statement of the research problem, the findings will be followed by recommendations.

5.2. SYNTHESIS OF FINDINGS AND RECOMMENDATIONS IN TERMS OF DATA ANALYSIS

5.2.1. The missionaries colonised people's minds in such a way that they forgot their culture

The findings of this study revealed that the missionaries had effected a herculean task by bringing education to Africa and making people literate.



Although missionaries were the torchbearers of literacy in South Africa, the damage they did is irreparable. They came to this continent with a “holier than thou” attitude. The findings of this study reveal that people were made to believe that their traditional culture was sinful and that they should renounce it immediately. The findings also reveal that people believed strongly that oral literature was old-fashioned and they became hostile to their culture and to those who exhorted them to perpetuate their traditions.

The study noted that the missionaries strove to rob Africans of their identity and ultimately to inculcate Western values, rather than simply proclaiming the word of God. They promoted what was Western and suppressed what was African.

It is believed that the impact of the missionaries is felt even today as some black people have not as yet learnt to respect their culture. Traditional activities such as storytelling are still regarded as activities to while away time, devoid of any value or benefits.

Surprisingly enough, the Bible brought by these missionaries is full of stories and parables. After King David committed adultery with Uriah’s wife, the prophet Nathan went to him and deprecated his devious behaviour by telling him a story of two men, one rich and the other poor (II Samuel 11-12:15). When Jesus was teaching a large crowd of people beside Lake Galilee, he used parables: the parable of the sower, the parable of the growing seed and the parable of the mustard seed (Mark 4:1-34).

It is known that in the west storytelling has always been more valued and appreciated. When responding to the question of whether anybody earns a living through storytelling, Respondent D.3 concedes that in Europe and the US there are many professional storytellers.

It is further believed that, just as Jesus Christ in his teaching, these missionaries used stories and parables to convey their messages to people. Hence Respondent D.10 remarks that the Anglican Church in South Africa has of late started to use storytelling: church members spent a day telling personal stories of how they experienced apartheid in an attempt to bring about reconciliation between Blacks and Whites in the Anglican Church. Moreover, it is obvious that most churches have children's story programmes.

It seems axiomatic that the missionaries' ideology of discouraging traditional activities was a deliberate attempt to belittle Africans and rob them of their identity. However, some respondents revealed that the missionaries' motive was mainly to colonise people's minds so that they would automatically forget their culture. The study revealed that, because of the missionaries' influence, most Africans and storytellers in particular ended up using English, to the detriment of their own languages, and they changed their lifestyles and adopted that of the missionaries. Almost everything fundamentally African, such as storytelling and other traditional African activities, was regarded as backward and primitive and thus expendable.

RECOMMENDATION

It is recommended that every culture and language should be respected and safeguarded, irrespective of what has been said about them in the past. African Christians in particular should discard the idea that in order to become truly converted Christians they should shed all that is said to be heathen embedded in their culture. Let it be known that God's kingdom must be communicated in terms of a given culture, and that God does not reject a culture of any society as too evil or too imperfect. Moreover, God does not require converts to abandon their culture in order to be accepted into Christianity (Moila, 1987:173,179).

Africans should never succumb to the notion that African culture is inferior to Western culture. Undermining or ignoring one's culture is like wiping out one's identity, hence a cultural group without its own identifiable culture is like a tree without roots. In trying to align this ideology, Moila (1987:180) claims that the missionaries were wrong when they proclaimed that Western culture was the only way through which Christianity could be expressed. He puts it thus: God uses any given culture as a vehicle for interaction with human beings. Such a view has also been clearly expressed by Jesus Christ in the Holy Writ when he states that he did not come to destroy people's customs (Matthew 5:17).

5.2.2. The first African scholars were oblivious to any monetary benefit to be gained from storytelling

The study revealed that the first African scholars did not cite professionalisation of storytelling as one of its functional values. They were oblivious to any benefit which could be gained from storytelling. Moreover, Africans at that time did not have resources with which to start any storytelling business.

Respondent D.16 is of the opinion that early scholars were aware of the incentives that would come from storytelling, hence they sold some folklore materials at the expense of the community.

RECOMMENDATION

It is recommended that scholars be proactive in their research analysis and interpretation of data. Like prophets and priests during the Biblical era, scholars are entrusted with a daunting task of predicting and foretelling the future in order that people may make contingency plans. If scholars lose their focus, people will be doomed, as stated in Hosea 4:6 *“My people are doomed because they do not acknowledge me. You priests have refused to acknowledge me and have rejected my teaching, and so I reject you and will not acknowledge your sons as my priests.”*

It is therefore recommended that recent scholars embark on a process of sensitising people, including prospective storytellers, to the treasure on which they are carelessly treading.

5.2.3. Storytelling is regarded as an ancient, non-progressive, lowly and plebeian type of art form

This research illustrated that most people who are good storytellers have deviated into something else or simply remained jobless because of their ignorance and disdain for the storytelling art form. People in general regard storytelling as something inconsequential, lowly and plebeian, an art form through which one could never dream to earn one's livelihood. Most people think of storytelling as relevant only to old people or very young children. In this sense storytelling is ignored, devalued and considered useless, worthy only of relegation to the dustbin of archives.

The findings of the study further revealed that storytelling is regarded as something very simple, presenting no meaningful challenge to people. Furthermore, Africans seem to have a negative attitude towards their language and cultural activities.

It was also found that people are very reluctant to pay for listening to storytelling. They think of storytelling as an ancient art, and that everybody can tell stories. When storytelling is narrated in a corporate setting, most employees regard it as a waste of time.

RECOMMENDATION

Storytelling festivals, workshops and conferences should be regularly conducted throughout the country in order to sensitise people to the art form. The media can also assist in marketing, advertising and promoting storytelling. When addressing the significance of the media in promoting African music, Phafoli (2002:7) asserts that it should indicate how one can make a living from songs and dances. He further recommends that through the use of the media, people can address the issue of economic development through the use of African music. The same can be done with storytelling.

5.2.4. The entertainment facet as the only primary purpose of storytelling

The findings of this study revealed that storytelling is not regarded with a progressive eye. The primary purpose of storytelling is seen as entertainment only.

RECOMMENDATION

Let people change their mindsets: they can earn their living through activities such as soccer, swimming, music, traditional boxing (Musangwe in Venda), and athletics which were formerly known primarily for their entertainment value. Let it be so with storytelling as well. In supporting this view, Phafoli (2002:7) affirms that through the print media, people should indicate how one

can make a living out of songs and dance. That is, they must address the issue of economic development through the use of African music.

5.2.5. Some proficient storytellers forsake storytelling because of a lack of incentives in the storytelling industry

The study revealed that professional and freelance storytellers cannot practise storytelling for nothing: they require incentives. The study further revealed that due to a lack of finance and other forms of incentive in the storytelling industry, some proficient storytellers are forsaking storytelling for steady jobs elsewhere. The paucity of storytellers in South Africa can be ascribed to the fact that storytelling has not yet been professionalised.

RECOMMENDATION

Storytellers need people's undivided support to achieve empowerment. By buttressing storytellers, people's identity could be reclaimed and they might return to their roots. Sutton, as quoted by De Vos (1991:7), regards the primary reason for telling stories to young adults as that of helping them in their search for identity, values, and vicarious experiences. Whenever storytellers are called on for a performance, it is the responsibility of the hosts to see to it that they provide them with reasonable incentives. In line with this view, Hrdličková (1965:244) clearly indicates that if the recital pleases the listeners so much, they should pay for it. Sawyer (1942:48) reminds storytellers that they must think of having to live literally on their art.

If storytelling is professionalised, many parents could encourage their children to study it if it is offered at tertiary institutions. In order to reinstate the value of storytelling, it should be professionalised.

5.2.6. There is no formal institution recognised by SAQA that trains storytellers in South Africa

The research revealed that there is not a single institution in South Africa which trains storytellers on a full-time basis. No formal programme in storytelling thus far is recognised by the South African Qualifications Authority (SAQA). For a technologically advanced country like South Africa, it sounds ridiculous not to have institutions which cater for such a programme. Storytelling is not adequately catered for in South African tertiary institutions either. The unavailability of storytelling programmes in South African institutions contributes to the escalation of crime among the youth around the country. The study revealed that the handful of storytellers in the country are people who were fortunate enough to have grown up in families where storytelling was practised. The findings also revealed that storytelling, like any art, requires training.

One professional storyteller from Brazil runs a storytelling academy in Holland called Tory Academia which trains storytellers, teachers, librarians and all interested people in the storytelling art form. Such a storytelling institution also helps to train people to use storytelling techniques in diverse professions. The

maximum duration of training in such a course is three months. Another professional storyteller from England also runs a storytelling institution. The training is open to anyone from the age of 18 to 80 years, irrespective of grade or standard passed. The maximum duration of a course is three months, but they are looking forward to extending this. On completion, a student is awarded a certificate. A teaching diploma, ample life experience, experience in telling stories in front of different audiences, or qualifications as a therapist are the basic requirements for employing educators in such an institution.

There are not many storytelling institutions in England. Comparatively, America offers more college storytelling courses.

RECOMMENDATION

In order to get out of the woods, so to speak, it is recommended that the government intervenes and opens storytelling institutions around the country. The programme at such institutions should be developed according to the requirements and the guidelines laid down by SAQA. Such a venture, it is believed, could simultaneously reduce crime in the country. In order that the South African government ultimately meets the needs of storytellers around the country, the defunct colleges of education should be used together with some community centres, churches and educational institutions. Phafoli (2002:2) pronounces that the world is crying out for poverty reduction or poverty alleviation strategies and Africa is struggling without much success in a mire of starvation and hunger. He suggests that it is high time that Africa

revisits and readjusts to consider some of the basic skills and talents its manpower possesses in order to combat poverty and unemployment.

It is further recommended that educational institutions promote storytelling by bringing amateur storytellers in to help in cases where there is no storytelling specialist.

For storytelling programmes to be included in South African university curricula, it is recommended that Africanisation should be included. The government should establish teacher training colleges where students can be trained to teach storytelling. Such a suggestion is a novel idea considering the current status of storytelling in the country. Regular storytelling hours could also be introduced in schools and school libraries. Children would be inspired by storytelling and there might be a resurgence of storytelling in the country in general. However, Canonici(1995:22) argues that the simple presentation of folktales in schools is far from enough, as long as there are badly informed and un-enthusiastic teachers who cannot appreciate what is singularly theirs. He claims that children will get bored and come to despise their traditions if folktales are not presented as a living reality which informs their way of life, and which is as relevant today as it was two hundred years ago.

Storytellers in South Africa should receive formal training, as happens in Holland and England, as acknowledged by Respondents D.19 and D.7. Dennehy (1999:41) posits that storytelling is a skill that can be learned. In



trying to determine the amount of time required for a course in storytelling, which varies greatly among different institutions, Hill (1940:289) notes:

In the Carnegie Library School of Pittsburgh the course runs through the year and is credited towards a degree. In the University of Washington in Seattle the course is given in autumn, winter, and spring sessions and is credited towards the degree. At Columbia University in New York there are credited courses in the Spring and Summer sessions. A few other university library schools have a one-semester credited course in storytelling and a number of those which do not give a special course include lectures on storytelling in their general course and children's work. In other library schools such as Drexel, Pratt Institute, Emory etc., lecturers on storytelling and practice work are part of the training of children's librarians.

As we do not have formally graduated teachers who offer lessons in storytelling in a way which satisfies all the requirements of SAQA, the government should persuade teachers from abroad to assist with the establishment of the teaching of a storytelling programme at tertiary institutions. Alternatively, the government should take the initiative and send people who are interested in storytelling overseas to receive such training. Such a move is alluded to by Ruth Sawyer when she acknowledges two schools of storytelling among related people. The first is the Gaelic School of Ollamhs in Ireland, and the second, the Cymric School of Bards in Wales. According to Sawyer (1962:44), the Gaelic School in Ireland admits more scholars from all over the world to be trained in the arts of composition and recitation than the Cymric School in Wales.

5.2.7. The unavailability of storytelling specialists in the South African libraries as a hindrance to storytelling development

The findings of this study revealed that only two of 30 libraries and one museum run storytelling programmes, a representation of 9, 7 percent. The two libraries use librarians to run their storytelling programmes while the museum employs a storytelling specialist. Of the institutions running storytelling programmes, one library and a museum are in Limpopo and one library is in Gauteng.

Those interviewed about storytelling programmes at the two university libraries were not keen to introduce such a programme in future. Their reason was that these were seen as suitable for small children only and therefore not important.

Although there were some school libraries which were oblivious to the significance of storytelling programmes, the study revealed that most of them have a passionate interest in the programme. The chief stumbling block experienced thus far is the absence of a storytelling specialist and the lack of funds to institute such a programme.

The study revealed that the museum had made great strides in the promotion of storytelling in its area. One further finding was that although the museum enjoys the reputation of having a storytelling programme run by a storytelling specialist, it does not receive any financial support from the government. The

curator of the museum is threatening to close the programme if no assistance is forthcoming soon. The problem is exacerbated by the fact that when he tried to alert officialdom to the need for research and the preservation of our national heritage, he was reprimanded for interfering with the wisdom of political leaders.

RECOMMENDATION

The abnormal situation of the absence of storytelling hours in South African libraries can only be redressed by establishing storytelling institutions around the country where storytellers can be trained in large numbers. South African educational institutions should be encouraged to incorporate training for storytellers. Once a reasonable number of storytellers have been trained, the services of a storyteller should be secured to introduce a story hour programme at libraries. Encouraging this view, Pellowski (1977:15) remarks that librarian storytellers see storytelling as an introduction to books and a means of encouraging children to read.

As far as the lack of funds to institute storytelling programmes is concerned, the initiative of allocating funds for such a programme when drawing up annual budgets would be of assistance. If the coffers run dry, funds should be solicited from donors and sponsors.

It is, however, the responsibility of the government to support institutions such as libraries, schools and museums. People like the curator of the

abovementioned museum should get complete support from the government: ignoring them will turn these institutions into white elephants. Kaschula (2001:187) recommends the involvement of the government in the funding and supervision of schools which offer traditional art forms.

5.2.8. Using urbanisation and industrialisation in the advancement of storytelling

These days most people work long hours and come home tired in the evening, which leaves no time for storytelling.

The invention of the printing press and electric light have had a negative effect on storytelling since people can now spend many hours in the evening reading. This study revealed that storytelling will never have the place in our lives which it once enjoyed as evenings are crowded with entertainments such as television and radio, as well as being the time when children do their school homework. The problem is compounded by the fact that grandchildren no longer live with their grandparents as they did in the olden days when the extended family was the norm.

Another factor highlighted by the study which is killing the spirit of storytelling these days is the negative attitude towards traditional activities held by many urban dwellers. It seems that once people become more urbanised, they change their traditional lifestyle in order to fit in. They no longer use

indigenous languages when communicating with their children at home: instead, they use English to sound better educated.

The study points out that when people moved from an oral tradition to a literary tradition the change was so drastic that it had a negative impact on storytelling. The electric light has added to this, allowing people to read for pleasure at night.

At present storytelling is denied an opportunity to grow because of less time, less space and less connectedness between people. The hectic schedule of present day life leaves man in solitude, a condition hostile to storytelling. During leisure time these days, people relieve their stress and tension by going to places of entertainment such as cinemas, shopping centres and hotels, or they tour or walk instead of telling stories. It is true that life is very hectic and parents do not have time to tell their children stories. Sometimes they may suffer emotional stress because of their busy schedules. Today, people live in towns or townships in small families without live-in grandparents to tell them stories, and this exacerbates the problem. On the other hand, children do not have time for storytelling in the evening because they have homework and evening entertainment like radio and television.

RECOMMENDATION

Urbanisation and industrialisation blow like the winds of change and are affecting almost every family adversely as far as storytelling as part of evening

entertainment is concerned. However, since urbanisation and industrialisation have come to stay, an alternative method of resuscitating storytelling has to be found. Storytelling should be emphasised at schools by being incorporated into the school curriculum. Teachers could even go to the extent of asking learners to bring newly told stories from home. In supporting this, Rañanga (1987) proposes that since children are no longer exposed to storytelling as part of the evening ritual, this art form should be introduced in schools. The introduction of storytelling in schools and institutions of higher learning remains thus far the pivotal way to promote and perpetuate storytelling among future generations.

Professional storytellers (if there are any) and any adults who are skilled in storytelling should frequent schools to enact storytelling, but they should be given a token of appreciation in return. Referring to songs and dance, Phafoli (2002:4) suggests that local adults who are experts in such art forms be approached to offer their expertise with incentives to encourage them to do a good job. This could be applied to storytelling as well.

As recommended by Respondent D.1 and D.9, we must accept that we are living in a dynamic world which is changing fast. Oral tradition, storytelling in particular, is not static but in constant flux (Canonici, 1993:2). Nevertheless, storytelling should take place in this ever changing world. Admittedly, the format, the setting and the methodology can never be as it was in past centuries. People should now make use of modern technological devices brought by industrialisation to advance storytelling. When comparing present

day African society with the description of the past, Canonici (1995:22) maintains that one may feel irritated and angry. He states;

The changes brought about by the westernization, by the urban life-style and the abandonment of the traditional rural culture are blamed on colonialism and the apartheid system. The clock cannot be turned back. There is no return to idyllic times of yore.

Rather than decry the losses which traditional culture and values have suffered, it is time to think forward with foresight and enthusiasm, to discover the challenges offered by the new South African dispensation.

However, in affirming this view, Pellowski believes that modern folklorists should recognise the fact that it is inevitable in the modern world, just as it was in the past, that storytellers should use any sources at their disposal to find stories that please them and spark their talent. According to her, this includes material from books, other printed matter, films and even television (1977:173). That is the reason why Peterson and Fenton (2000:217) state that storytelling is more alive today than ever before because of the modern expansion of the technological world.

Printed matter can be channelled into advancing storytelling. Since storytelling is no longer a daily practice, in order to prevent stories from fading into obscurity, they should be collected and recorded in an anthology. When referring to the print media, Phafoli (12002:7) recommends that this be the channel through which information is passed from one generation to another, without changes. Canonici (1993:5) admits that if oral literature is not performed it dies out. Such storytelling collections could be used by storytellers in preparing for their performances. An adroit storyteller is one who tells children the name and author of the book from which the story has

been taken. By so doing, storytelling will remain an indirect way of introducing children to literature. Bauer (1983:36) maintains that stories introduce children to literature and the delights of reading as well as the heritage of folk stories.

In elucidating this view, Greene (1996:34) elaborates:

By making the connection between storytelling and books by telling a story and indicating the book from which it comes and pointing out that hundreds of other wonderful tales can be found in books, the storyteller is introducing reading as a source of enjoyment throughout life. With so many children's books in print, it is possible for a child to read a great number without reading even one worthwhile book. Through storytelling and reading aloud we can introduce books of quality that otherwise might be missed.

Phafoli (2002:8) recommends the use of print media in the promotion of African music. He illustrates that newspapers and magazines can be used to advertise either the weekend or daily concerts of various groups. Such advertisements will help readers to develop their love of songs and dances and may lead to fame for the performers. They will eventually attract others to attend these shows in large numbers, and by so doing will help members of that group financially.

Electricity can also be used to the storytellers' advantage. Storytelling today is performed in theatres and libraries. All those places need electricity for light. During the performance, the storyteller can switch off the lights or dim them or use multi-coloured bulbs in order to try and recreate the original setting of storytelling. An orange bulb could, for example, be used to resemble firelight. After a scathing attack on the mass media as devices which beset storytelling in this country, Canonici (1993:206) concludes that fortunately the mass

media often produce programmes based on traditional folktales. She states that the tale may be completely acted out by puppets dressed as folktale characters, or a narrator may tell the story in the background while the puppets perform it. Television programmes often portray European folktales originating in other parts of the world. All these technological devices need electricity in order to function efficiently.

5.2.9. Using the mass media and technology to advance storytelling

Currently, the media is not seen to be doing enough to promote storytelling: instead, it seems to be working against the growth of storytelling in the country. However, some respondents pointed out that the mass media is simply another form of storytelling which could be used to the advantage of storytelling. According to these schools of thought, the media can be a useful tool or not, depending on how one uses it. The advantage of the mass media is that it brings stories to millions of people in the twinkling of an eye, hence the media exposes storytellers to the world such that they may eventually be called to perform on stage. Since technology is here to stay, people must find a new format for storytelling through technology. The study revealed that some respondents use film and video when telling their stories, while others use animation. The study further reveals that there is nothing wrong with the mass media since it is just a device transmitting information and people's interests. The problem lies with the people who plan and run the programmes, because sometimes they may select stories which are not relevant to the audience.

In contrast, the live storyteller cannot be outwitted by an electronic storyteller because television is one dimensional, people cannot touch the storyteller, and they cannot get any feedback from him/her.

The SABC radio stations in Limpopo (i.e. Munghana Lonene FM, Phalaphala FM, and Thobela FM) do not have autonomous storytelling programmes, and feature it only as a component of other programmes. However, Thobela FM in particular is trying its best to establish an autonomous storytelling programme.

Similarly, SABC-TV1 and 2 at Auckland Park do not have autonomous storytelling programmes: storytelling is featured only in educational programmes.

RECOMMENDATION

Since children nowadays are fascinated with the mass media, storytelling should be introduced in newspapers, magazines, the internet, and on television and radio, and on DVD and CDs. This will kindle their passion for the art form. In order to foster a culture of storytelling, it should also be introduced to schools. The same view has been advanced by Rañanga (1987) who believes that children no longer experience storytelling because of these media.

It is an inarguable fact that storytelling thrives in an environment which is not crowded with interference from modern technological devices. But it is high time that people accept that we are living in a dynamic world in which we are

faced with unavoidable changes every day. Technology is here to stay, as mentioned by Respondent D.29. Any attempt to avoid such changes will be like trying to dam up an overflowing river with sand. The best thing is to adapt to changes and harness them to fulfill our goals, lest we suffer the consequences. The world is said to be smaller and more manageable than ever before because of the mass media and modern technology. Therefore, these should be exploited to transmit and market storytelling judiciously. It is recommended that modern devices such as films, videos, DVDs and CDs be used by storytellers. Storytelling should also be done through animation.

Since we are living in a technological world, people should find new ways to format and reshape storytelling so that it can survive in this new environment. They must find ways in which the media, technology and storytelling can complement each other. Through the mass media, storytellers can reach more people than they would if they were only performing in theatres. Although the mass media does not provide any lucrative incentive to storytellers, it can still be used as a base or a stepping stone for storytellers to gain exposure, publicity and ultimately, fame. Storytellers' profiles should be stored in a database for easy access by many around the globe. It is obvious that if this is planned well, it could revive, resuscitate and promote storytelling in the country. More children would be inspired to take up the art form and eventually become storytellers.

It is further recommended that storytellers be proactive in order to avoid being outsmarted by the mass media. It would be commendable if people could use the media to give exposure and publicity to storytellers and to encourage

people to attend live storytelling performances instead of regarding the media as a substitute. In emphasising this view, Hillman in Butler and Rotert (1984:7) highlights:

To have had a story of any sort in childhood – and here I mean oral story, those told or read (for reading has an oral aspect even if one reads to oneself) rather than watching story on screen – puts a person into a basic recognition of and familiarity with the legitimate reality of story *per se*.

It is recommended, however, that each and every SABC-TV and radio station has a Language Practitioner whose duty it is to promote and safeguard the interests of the language(s). Problems similar to the one cited by Respondent D.22 (radio station manager), of scrapping storytelling programmes due to a lack of interest, will then not occur.

5.2.10. Storytellers to be financially supported by the government and non-governmental organisations in order to make storytelling viable

Most respondents are of the opinion that in order for storytellers to be professionalised, the government and non-governmental organisations will have to support them financially. The study revealed that storytellers should not wait for the government to organise for them: instead they should go out and explore every possible way of drawing people's attention to storytelling as an art. Storytellers should not always expect the government to do everything for them as the government might have its own priorities which may not

include storytelling. Storytellers should take the initiative themselves and liaise with departments or companies, negotiating with them to make them realise the importance of storytelling.

The findings of the study further revealed that the National Department of Arts and Culture has established Language Research and Development Centres in institutions of higher learning to cater for the needs of languages. Such centres have focus areas, and one of these is the promotion of literature and aspects such as storytelling. Researchers from these focus areas should visit rural areas and record oral stories in order to preserve them. The Department of Arts and Culture is further believed to be establishing a council which will acknowledge the professional status of the language professions.

The inclusion by the South African government of storytelling in their major celebrations such as Heritage Day reveals that a culture of storytelling is emerging in the country. In Limpopo Province, for instance, Heritage Day is often celebrated with the Mapungubwe Arts Festival. Storytelling is one of the cultural art forms performed here.

RECOMMENDATION

It is recommended that an organisation of storytellers rather than individuals should solicit sponsorships from government and non-governmental organisations. In their requisition for sponsorship, this organisation should draft a comprehensive funding proposal. In acknowledging this view,

Respondent D.23 states that sponsorship does not come easily, as one must first draw up a plan of action. It is recommended that the government and non-governmental organisations sponsor storytellers in running storytelling workshops, festivals, competitions and conferences around the country. Such an endeavour might help to revive storytelling and eventually inspire some prospective storytellers to take up the art. In order to revive the culture of storytelling, the Department of Arts and Culture from provincial to national level should run written and verbal storytelling competitions.

However, although the storytellers may already be in the process of soliciting sponsorships, they should not wait until they have successfully secured this. They should instead forge ahead in their attempts to professionalise storytelling. If they secure sponsorship it will be a blessing and a way of boosting the financial strength of their business.

The idea of the establishment of Language Research and Development Centres and a Language Council in institutions of higher learning by the Department of Arts and Culture is a novel initiative. The Department should, however, exercise proper supervision and demand regular reports on projects they undertake in order to achieve their desired objectives. The Department of Arts and Culture in Limpopo Province's initiative of running written storytelling competitions in all African languages has proved to be a subtle way of empowering and promoting storytellers. Admittedly, if other provincial departments of Arts and Culture around the country and the national

department adopted the same move there would be a groundswell of revival in storytelling which could ultimately lead to its professionalisation.

Professional and amateur storytellers should perform frequently in theatres. This will inevitably expose and publicise amateur storytellers, encouraging their recommendation and eventual professionalisation. In acknowledging this, Pellowski (1977:78) notes that there are some parts of the world in which storytelling has developed as a form of theatrical entertainment, and audiences who attend pay entrance fees. During their leisure time, parents are encouraged to take their children to theatres to experience storytelling performances. This will in turn help to relieve their stress after their hectic day. Those urban dwellers who have a negative attitude towards their cultural traditions must be encouraged to value their culture.

5.2.11. Storytelling to be incorporated as part of the school curriculum and as an autonomous discipline in institutions of higher learning

The study revealed that storytelling should be incorporated in the school curriculum. However, some respondents do not recommend the inclusion of storytelling as an autonomous learning area or subject but rather as a component of some learning areas/subjects. They revealed that the National Curriculum Statement provides for storytelling in the GET and FET bands, although not as a separate entity but in the learning programme literacy in the foundation phase and in languages and arts and culture in the intermediate and senior phases respectively. According to the findings of the study, the

exclusion of storytelling as an autonomous learning area and subject from the GET and FET bands is based on the following premise:

- The GET and FET band learning areas are still much too general.
- Giving learners such broad and general learning matters helps them to generate interest in a specific area in which they can ultimately specialise at institutions of higher learning.
- The main aim is to build a holistic person who is culturally and psychologically aware of the world around him/her.
- In essence, learners are able to get all the basic and necessary skills which are essential in life.
- It helps to develop the whole being.
- Since storytelling is a specialisation on its own, so the introduction of storytelling as an autonomous learning area/subject at the GET and FET band may channel learners into a specific field at the expense of others.

Furthermore, the study revealed that such a proposed learning area or subject (storytelling) is only feasible at institutions of higher learning, moreover at postgraduate level where there are opportunities for specialisation.

There is no institution of higher learning thus far in South Africa which offers storytelling as an autonomous discipline. The findings of this study revealed that the unavailability of storytelling at institutions of higher learning can be attributed to a lack of resources such as students and money. However, the unavailability of an autonomous storytelling discipline at universities cannot genuinely be ascribed to the above findings. A lack of money and students to follow such a discipline is merely an excuse. If money was really a problem, some South African institutions which are financially viable would have offered

such a discipline or programme. The major stumbling block in our South African institutions which makes storytelling programmes a mere pipedream is the denigration of this art form. Torrence (1983:284) states that universities and colleges still give little attention to the subject of storytelling. Teacher education deals with it only hastily in children's literature classes while library science students work with it briefly in courses on library programming. Fenwick (1990:5) argues that storytelling has tended to be neglected, yet it occupies an important place in the National Curriculum.

RECOMMENDATION

It is recommended that storytelling should start as early as kindergarten, and should continue through to the GET and FET bands and into tertiary institutions. The unavailability of autonomous and practical learning programmes, learning areas and subjects on oral performance at the foundation, intermediate and senior phases is a great disservice to learners. The introduction of an autonomous discipline at institutions of higher learning as propounded by some respondents will not, however, address the exacerbating issues. According to the new curriculum (NCS), grade 9 and 12 are regarded as GET and FET exit points respectively. After completion, learners receive certificates. However, not all learners will go on to the institutions of higher learning. If cultural oral performances are not introduced and specialised in as early as the lower levels, learners will be denied the opportunity to harness these art forms to make a living, since some of them will exit at the penultimate exit points. In confirming this view, Chuenyane

(2008:5), in the *City Press*, expresses the view that a New General Education Certificate (GEC) for grade 9 learners is expected to radically shift the focus away from matric in 2009. He further asserts that the Department of Education (DoE) has explained that from the year 2009 learners will be able to choose whether to pursue their school careers at a Further Education and Training (FET) college or to follow an academic path to matric. In response to the question of whether the system can afford to certificate grade 9 learners when there is already a problem with the quality of matriculants, Lunga Nggengelele, Department of Education spokesperson, responded that the GEC is not an exit certificate but will facilitate movement in various directions. She added that learners who obtain certificates could continue to grade 10 in the same school, opt for specialist mathematics and science schools or attend an FET college. The GEC would ensure learner retention as they would access a number of skills-based courses offered at National Qualification Framework level 2. She further pointed out that if for unforeseen reasons learners dropped out of school they could produce their GEC to find jobs. It has been said that the National Professional Teachers' Organisation of South Africa (Naptosa) concurred with the DoE on the importance of the GEC (2008, *City Press Newspaper*, 17 August). In supporting this view, Kaschula (2001:1987) recommends that the teaching of cultural and traditional values should begin as early as in nursery education and should continue up to university level for the purpose of accommodating practical oral performances in art forms such as poetry, storytelling, drumming, singing and chanting. In substantiating this view, Phafoli (1992:4) advises that school children should

be sensitised to the idea that they can make a living out of folklore and that they could be employed at different levels from pre-school up to tertiary level.

Since there is no storytelling institution in South Africa thus far, the inclusion of storytelling as an independent learning area in the South African school curriculum will be a boost to the South African economy. Such a move may also help to minimise the compounding unemployment problem and consequently alleviate poverty and curb crime.

It is strongly recommended that a storytelling programme be introduced in institutions of higher learning as an independent and separate course and also as a combination with other programme offerings. In supporting this view, Pellowski (1977:168) illustrates:

In addition, quite a number of universities or institutions of higher learning have placed such courses (in storytelling) in the department of education or in the speech and drama department. If the library school does not offer such a course, the student can usually get credit for taking it in another department. By 1960 there were at least 211 institutions of higher learning in the United States offering some instruction in storytelling.

A modern variation on the storytelling course is one that combines storytelling with other program techniques. Such courses concentrate on the planning and directing of film, picture-book and story-hour programmes, as well as covering the techniques of managing the content through selection and various forms of presentations.

In order to cater for the needs of such an introduction, the institutions of higher learning should prioritise such learning programmes in their annual budgets or solicit funds from the government or sponsors in order to introduce them. Hence Kaschula (2001:188) recommends that oral literature must be

properly funded and the necessary equipment and infrastructure be provided at the universities where it is taught. In cases where the institutions do not have storytelling specialists to offer such a discipline, they should outsource specialists. Even if storytellers must be sought from abroad, this should be done for the benefit of the country. It is further recommended that such a learning programme should be widely publicised in the institutions' brochures to attract as many students as possible.

Organisations such as the Southern African Folklore Society (SAFOS), as a custodian of folklore in the region, should spearhead the process of professionalising storytelling in the country.

It is also recommended that universities do some sampling on nearby communities in order to determine their (the communities') relevant needs which can then be addressed by the institution. Kaschula (2001:188) confirms that the teaching of oral literature must be made relevant first to the immediate community where a university is located, before other considerations.

5.2.12. The unavailability of storytelling organisations and storytelling circles as the main stumbling block to the enhancement of storytelling

The findings of this study revealed that the unavailability of storytelling organisations is hampering storytelling in this country. As has been referred to by Respondent D.9, storytellers do not speak with one voice, and they are

likely to be divided. The study revealed that it is the responsibility of storytellers to take the initiative of instituting a storytelling organisation that will fend for their rights and bring many other benefits. The establishment of a storytelling organisation will make it simple for storytellers to secure sponsorships from the government as they will be united.

The findings also revealed the success of storytelling circles in reviving storytelling and in the grooming of amateur storytellers by seasoned storytellers. Storytelling circles develop storytellers and enable them to share and receive professional advice as well as emotional support.

RECOMMENDATION

Storytelling organisations should be established to address the myriad problems facing storytelling in this country. Storytellers themselves should take the initiative in the establishment of such organisations. In order to support these organisations, sponsorship should be solicited from the government, as recommended by Kaschula (2001:187).

In order to develop amateur storytellers professionally and to support them emotionally, storytelling circles should also be established. Such circles will help to revive storytelling in general. Storytelling circles, like storytelling organisations, help storytellers to share common interests. Since they rub shoulders with professional storytellers, amateur storytellers have the opportunity to hone their narrative skills and pick up some useful guidelines.

Storytellers are able to form distinctive networking systems without which professionalising of storytelling will remain a pipedream. In supporting this, Geisler (1997:5) recommends the development of storytellers in order to achieve network support. She further proposes that developing storytellers should join storytelling clubs and associations where they can share and receive professional advice as well as emotional support.

5.2.13. Harnessing the storytelling art form as people's livelihood

The findings of this study revealed that people (storytellers) could earn their living through storytelling. The study makes it clear that way back in history the Shanachies, minstrels, jesters, and gypsies survived through storytelling. The study further revealed that at present some people earn their living through storytelling. Such people are part of storytelling organisations and consultancies. They help companies to improve their sales, build their brands, recreate themselves, create their identity, learn, train and develop their employees. By using stories they tell the history of the company and they also help the business to be more effective. Stories are said to be a means of improving communication in a company.

The study illustrated that there are a number of ways in which storytellers can sustain themselves, such as running storytelling workshops, making storytelling presentations at conferences, teaching the elective on storytelling at schools, writing and selling storybooks.

The findings of this study also revealed that some people run storytelling academies overseas. Moreover, one storyteller combines storytelling with theatrical performances. The same storyteller uses film and video to tell stories.

RECOMMENDATION

It is recommended that storytelling, like any other art form in the country, should be harnessed to earn people's daily bread.

The way in which this handful of storytellers uses stories, for example to improve a company's sales, build a company's brand, ease the tension (where there are problems) and improve communication amongst employees and managers, helping the business to be generally more effective, should be highlighted in the media. This would sensitise many companies to the significance of storytelling in marketing, while at the same time exposing storytellers to the wider public. In a similar vein, Phafoli recommends the use of electronic media (2002:8) in sensitising management and staff of institutions to the promotion and marketing of African music.

It is recommended that the handful of storytellers in the country should run storytelling workshops, stage storytelling festivals, conduct storytelling conferences, help to introduce storytelling programmes and teach storytelling in institutions ready to offer such a learning programme. In order not to exhaust such storytellers financially, the government should back them. This

will only be possible if the storytellers write a comprehensive funding proposal when soliciting such funds. Storytelling could in this way become robust, vibrant, and eventually professional and the public would be conscientised about the significance of the art form.

5.2.14. Amateur storytellers to establish and develop themselves by offering their services voluntarily

The findings of this study revealed that amateur storytellers should start by doing voluntary work without expecting to receive any honorarium. By offering such voluntary work, amateur storytellers are in a way developing, establishing and advertising themselves to the public and in this way people will begin to appreciate their services. Once amateur storytellers have developed and established themselves, they can then start selling their services.

RECOMMENDATION

In order for amateur storytellers to hone their narrating skills, develop and expose themselves to the public at large, they must first offer voluntary service to communal gatherings and schools. In affirming this, Canonici (1995:22) states that the oral traditions must be revitalized in schools, in family circles, at folkloristic festivals, in glorious and vibrant celebrations, and in the mass media. He further maintains that only by a communal effort to redefine people in terms of the real values of their culture can they become

proud of themselves and acquire the place in the sun that is rightly theirs. In concurring with this view, Geisler (1997:129) postulates that a person does not have to be a paid performer to be a storyteller. Similarly, referring to the adage "practice makes perfect", Ellen (1979:200) notes that in addition to training, practice is crucial in creating a successful storyteller.

5.2.15. Storytelling festivals, workshops and conferences to sensitise people to the importance of storytelling as a career

Storytelling festivals, workshops and conferences provide amateur storytellers with the opportunity to learn from the best storytellers in the country. During storytelling festivals, brilliant storytellers are discovered through an open microphone session. The last day of storytelling festivals is often marked with a storytelling competition in which the best contestants are awarded big prizes. The study further revealed that storytellers usually have a "history telling day" during storytelling festivals, on which they tell true stories that belong to their history. Workshops are held on story creation and participants are furnished with essential skills and ingredients on how to create new stories on the spot. This dispels a belief, supported by most exponents, that stories were created in the past and that no storyteller can claim to be an author or creator of stories in the present. In his introduction to his folklore anthology, Baloyi (1990) upholds the fact that it is impossible to know when a particular story was created or the person who created it. More people are being inspired by storytelling festivals, workshops and conferences to value storytelling and ultimately to become storytellers.

Storytelling festivals, workshops and conferences further provide the opportunity of exchanging ideas to storytellers. By attending these festivals, people are sensitised to the importance of storytelling as a career. The findings of the study revealed that the attendees of the storytelling festival paid an entry fee to the theatre. Such an entry fee is not fixed but increases from time to time. Storytellers who take part in storytelling festivals, workshops and conferences are given an honorarium. The arrival at the Sibikwa Storytelling Festival of forty-nine storytellers from the USA indicates that storytelling has been professionalised and is highly valued in the USA. The fact that amongst the group were storytellers who were professionals in other fields reveals that storytelling is very inspirational.

RECOMMENDATION

Storytelling festivals, workshops and conferences should be encouraged at any cost. This is one of the most effective ways of resuscitating storytelling in the country and through this storytelling can eventually be professionalised. In stressing this view, Pellowski (1990:231) affirms that in recent times, the storytelling festival has become the favourite event for promoting storytelling.

It is recommended that the government, through the Department of Arts and Culture, the Ministry of Tourism and other non-governmental organisations, should assist in sponsoring storytelling festivals, workshops and conferences throughout the country. This became evident when the Zanendaba

Storytelling Organisation successfully held its first South African International Storytelling Conference in Johannesburg in 2004. The organisation acknowledged its indebtedness to the funders, Gauteng Tourism Authority, the National Lottery, and Pro Helvitia. Baker and Greene (1977:15) testified about a certain storytelling festival which was sponsored by the CW Post Center, Long Island University for 15 years and which has contributed to the revival of storytelling. Hence Kaschula (2001:187) argues that this suggestion of government's involvement in the funding and in seeing to the proper conduct of traditional festivals cannot be said to be out of place.

The entry fee for storytelling festivals and workshops should be regularly revised in order to fight against rising inflation.

5.2.16. Storytellers' profiles to be stored in information database to expedite the accessibility of storytellers

The findings of this study revealed that the profiles of all storytellers in the country should be stored in a database so that they can be accessed with ease. Such a database would enable all storytellers to be treated equally. The types of stories that storytellers tell should also be reflected. The capturing of the profiles of storytellers in a database, according to the study, helps agents who are in need of storytellers. The study also revealed that such a database would assist in advertising storytellers world-wide through the internet.

RECOMMENDATION

Since we are living in a technologically advanced country, technology should be harnessed to enhance the art form of storytelling.

It is recommended that the National and Provincial Departments of Arts and Culture should, as a matter of urgency, establish an information database to store the profiles of storytellers. Such information should be linked to the databases in the Information Centres which cater for the needs of tourists around the country. The establishment of an information database would be a breakthrough in the marketing of storytellers world-wide. Phafoli (2002:9) acknowledges that with the existence of computers, communication is currently very simple and much faster than it was in the past. This view has been echoed by Kaschula (2001:xi) who states that the internet is fast becoming a part of modern literature.

5.2.17. Storytelling to receive adequate and regular publicity as a business enterprise

The findings of this study showed that storytellers should market themselves by giving quality performances. This simply means that in giving an outstanding performance, a person becomes a renowned storyteller: those who have witnessed his/her performance once will be his/her mouthpiece. Quality work, according to the study, is attributed to investment of time, research, workshops, conceptual devising and marketing. The study further

noted that storytellers should invest in marketing by announcing their services to the public, sending out proposals and meeting people and telling them about what they are doing. In order to empower storytellers economically the study revealed that storytellers should be used as tour guides to entertain tourists. The study suggests that the profiles of tour guides, storytellers and people who are skilled in cooking traditional food should be stored and widely advertised through the internet. By establishing an information database for storytellers, many would receive invitations from all over the world. With regard to advertising his storytelling business, one respondent maintains that he sends out newsletters once a month with a story relevant to business dynamics to about 800 people who occupy senior positions in business. The study revealed that if storytelling does not receive adequate and regular publicity, people will easily forget about its availability.

The Programme Director of a radio station indicated that the duty of his station is to expose the talent of storytellers to the world and to tap the talent and make sure that storytellers are known elsewhere. This initiative will encourage the recording and sale of their stories, allowing them to earn their living through the art form.

RECOMMENDATION

Marketing, publicity and exposure are factors without which the professionalisation of storytelling in African languages will remain a pipedream. For storytellers to be successful in their business, they need

appropriate marketing strategies. If the business does not receive proper publicity, prospects remain bleak no matter how good or attractive the concepts may be.

Storytellers can advertise their products to their potential customers by using tools such as business cards, brochures and fliers. The storyteller can obtain mailing lists for schools or mailing list companies. Geisler (1997:42) recommends that a storyteller can build up her mailing list by passing out evaluation forms at workshops that include space for people to write their names and addresses if they wish to receive a free copy of the newsletter. What she found encouraging was that everyone would complete that section because everyone loves a “freebie”. The same could hold true for public libraries, churches, pre-schools and so on. A storyteller can send such institutions her business card, brochure, flyer or a form letter containing full information about her services, prices and letters of recommendations from other institutions.

An excellent way of circulating news about oneself as a storyteller is to send press releases to the media. If a storyteller has created a new show, begun his own business or won an award, such occasions warrant good coverage from newspapers, radio stations, the internet and television. Coverage of storytelling in a newspaper, on television, the internet or radio stations reaches a larger audience than any mailing and can influence more people. When referring to songs and dancing, Phafoli (2002:8) asserts that advertisements in the media help readers to develop their love for songs and dances and can lead to fame and popularity for the artist.



A storyteller can even visit post offices and request the postmaster to tuck business cards, brochures and fliers into postal boxes. This will possibly help to publicise her services.

5.2.18. Storytellers to be used interchangeably with tour guides

The study revealed that storytellers should be used interchangeably with tour guides in places of interest. It is recommended that the Department of Tourism should take the initiative in implementing this move. The findings of the study indicated that storytellers should entertain tourists visiting the country.

RECOMMENDATION

It is recommended that the Tourism Department establishes a database of storytellers in the country. Such a database will expedite the accessibility of storytellers when the Department requires their services. People all over the world will also be able to access such information with ease. In order to further market these storytellers, the Department of Tourism should take the initiative and advertise them nationally and internationally through the media and information centres. This move could serve as a great impetus to tourist interest in the country and could provide an economic boost. If we take the Hector Peterson Museum in Soweto as an example, it is clear that the fact that it has been widely publicised across the world has encouraged every

tourist who comes to South Africa to visit it. By so doing, they boost the South African economy.

The study recommends the allocation of storytellers by the Tourism Department to each and every tourist group. The recommendation made by Respondent D.13, of providing a storyteller and a tour guide per each tourist group, amounts to the same thing. The service rendered by tour guides vis-à-vis storytellers is in most instances the same thing. In most cases, tour guides provide the historical background of a place of interest such as Robbin Island in Cape Town or Echo Caves in Mpumalanga, to allow tourists a clear understanding of these places. The narrating skills used by tour guides in outlining this background are the same skills practised by storytellers. Respondent D.8 notes that during storytelling festivals they often set a "History telling day" for the telling of historical stories. This is supported by Respondent D.9 who believes that storytelling is all about telling the history of one's nation. In illustrating this view point, Respondent D.9 says:

Definitely the tourist industry needs storytellers, because if we want to go back to the house of Prof. E'skia Mphahlele, for instance, if I say this is the house where Eskia lived, and I don't know the history of that house, if there is no storyteller who can tell me the history of that house, I will actually be failing.

It is therefore vital that the course in Tourism Management includes storytelling as one of its modules. The implementation of this initiative will enable tour guides and storytellers to work hand in hand. It is further recommended that storytellers should be used interchangeably with tour guides in all places of interests. Hence Respondent D.19 argues that they

train people to use storytelling in various professions such as journalism, media work, public relations and the museum industry, since it is believed that such storytelling techniques are vital to these professions.

It is further recommended that a tour guide and a storyteller be complemented by a person who is an expert in the preparation of traditional African food. Such ideas would be feasible if our tourist information centres were empowered to cater for this. If properly planned, such centres could also house tour guides and storytellers on stand-by. Such storytellers could entertain tourists in transit. In supporting this view, Phafoli (2002:6) states:

This could on the other hand be structured as a tourist centre where traditional equipment could be stored and viewed for public consumption.

Phafoli further indicates that the expansion of such centres could mean a reduction in unemployment, a lessening of the number of street kids and, of course, the curtailment of criminal offences (ibid., 2002:6).

Furthermore, it is recommended that those people who have been vested with authority in the Ministry of Tourism open their hearts and minds to initiate drastic changes in the tourism industry through storytelling.

5.3. CONCLUSION

All research is conducted for a specific purpose. The findings of this study serve to illustrate how storytelling can be professionalised. However, the success of any study lies in the implementation of its recommendations.

It is high time that people involve themselves in the economic development of their country, and storytelling could be one possible solution if some of the approaches mentioned above are implemented effectively. Unless the government and the people concerned are proactive in the implementation of these approaches to the professionalising of storytelling, these wonderful ideas will remain just that – ideas. Kaschula (2001:189-190) in his concluding remarks reminds us that unless the government is more responsive to people's cultural needs and considers favourably the approaches suggested by scholars, oral literary performance and scholarship may slide even further from its present state of dormancy to complete extinction by the next millennium. In the concluding remarks of his article, Agalic (1978:278) sounds a wake-up call to both Africans and Europeans to preserve the precious specimens of African oral literature before it is too late. He notes that conditions for the telling of stories, proverbs and other forms of oral tradition are changing fast, and for the worse, even in remote parts of Africa. He considers that we have a greater responsibility towards our own children and grandchildren, however, and even towards future generations of the whole of mankind, to gather and publish the testimonies of our cultural heritage, although people must be aware of the fact that the great art of storytelling itself can never be put down on paper as it is a living part of our lives.

CHAPTER 6

6. CONCLUSION

6.1. INTRODUCTION

The main findings of this study and the recommendations related to them have been dealt with in depth in the previous chapter.

This chapter focuses on the conclusion of the entire study, the success of professionalised storytelling and storytellers thus far, the implications of professionalisation for teaching, the implications for further study and the limitations of the study.

6.2. REVIEW OF THE RESEARCH

6.2.1. Background of the study and the research problem

Storytelling takes pride in being called both the oldest and the newest of the arts. It serves as a way of keeping alive people's cultural heritage. It is believed that every human culture on earth has its fund of stories. Fenwick (1990:2) remarks that there is no country in the world which does not possess its own unique collection of folktales, myths and legends. However, the question of authorship in storytelling may be said to be communal rather than individual. In substantiating this view, Finnegan (1970:14) states that oral

literature is something that arises communally, that is from the people or the folk as a whole so that there can be no question of individual authorship or originality. She adds that the question of authorship is not even raised, for once the word "folktale" was used, a collective tradition could be assumed and no question about individual creation could arise (Finnegan, 1970:318).

Different theories of the origin of stories as propounded by Grimm's brothers are evident and supported by various folklorists. The theories which were dealt with in this study are: evolutionism (which is further subdivided into euhemerism, solarism and naturalism), sun-myths, diffusionism or historical-geographical and cosmology theory. The factors which are believed to be responsible for the dissemination of stories are migration and wars, economic reasons, trade, and communication between savage tribes.

At present, storytelling is regarded as an art form which is dormant and gradually becoming extinct. There is no formal training of storytellers around the country; storytelling is not part of school curricula, there are no story hours in South African libraries, and the mass media, urbanisation and industrialisation are said to be killing the spirit of storytelling since storytelling is no longer part of evening entertainment. All these factors contribute to the non-professionalisation of storytelling in South Africa and of course form the base from which this study moves.

6.2.2. Literature review

Literature relevant to the research problem has been reviewed. This has been done in order to elucidate the research problem and place the researcher in a better position to focus on the identified problem and investigate it with a deeper insight and more complete knowledge (Leedy, 1993:87). Moreover, the review served as bedrock upon which the entire study began to expand, lending credence and support to the researcher's hypotheses.

Amongst others, the areas of literature reviewed included work by scholars who provide critical analysis of the advent of missionaries in Africa, literature which deals with African folklore and economic development, work by scholars on the African renaissance, literature which deals with the professionalisation or commercialisation of storytelling and work by scholars on Black Economic Empowerment.

According to Europeans and missionaries, Africans were both primitive and savage, people without any cultural traditions of their own. They had no religious, economic or political background worthy of serious attention and certainly no history in their creative arts. Moreover, Africans' literature was regarded as crude, backward and drab, not worthy of any attention by students of the Western world. As storytelling amongst the Africans did not appear European or Christian, it was regarded as an activity practised by heathens and people were discouraged from practising it. Of late there has

been an upswing of interest in African literature. Scholars have come to realise that undermining the credibility of African oral literature has meant that they have trodden on hidden treasure.

European and African scholars initially studied African folklore as the mere knowledge of the past, handed down from generation to generation, the primary purpose of which was entertainment. No economic role whatsoever was attached to African folklore. Commercialisation was experienced only by authors who had written folklore anthologies and who received royalties from publishing companies. This only happened, however, if the anthology was prescribed for schools.

In South African primary schools storytelling has long been introduced from grades 1 to 7. However, the first prescription in the South African secondary schools was made in 1987 but only in grade 10. The first folklore anthology in Tshivenda to be prescribed was *Dzingano na dzithai dza Tshivenda* by TN Maumela.

Very few South African institutions of higher learning offer storytelling as an autonomous discipline. If it is studied it is under the aegis of other departments. Scholars and folklorists concur that storytelling like any other art form requires formal training.

If the media does not engage in promoting storytelling around the country, there will be no revival of interest in this art form. Current magazines and

newspapers around South Africa do not promote storytelling in any way. No permanent slot for storytelling exists on SABC-TV or radio stations. The few amateur storytellers around the country are denied an opportunity to develop, market or publicise themselves. The literature reveals that media and technology are important devices through which African folklore in general and storytelling in particular could be successfully marketed, advertised and promoted.

The literature further reveals that urbanisation and industrialisation have resulted in a gradual uprooting of Africans from the cradle of their prevalently rural culture and their practise of cultural activities in particular. The fragmentation of community life caused by the move from patriarchal clan to cosmopolitan township is regarded as one of the main contributory factors to people losing their cultural ties and identity, a condition hostile to the creation and performance of stories.

It is revealed in the study, however, that there is a glimmer of hope in the emergence of professional storytellers around the country. The only setback thus far is the lack of economic back-up from the government and non-governmental organisations. Scales and Edom (1991) argue that Black Economic Empowerment should not be limited to the informal and small business sectors only, but should include storytelling as well.

6.2.3. Research Methodology

Both quantitative and qualitative approaches were used to elicit data in this study. However, a qualitative approach was used more extensively than the quantitative approach. The methods used for collecting data were the interview, questionnaire, documents and observation. Because of the scarcity of professional storytellers, snowball and judgemental or purposeful sampling techniques were used. The accessibility of the place and the willingness of the respondents to use this particular site were two determining factors in choosing the setting of the present study.

In the securing appointments with respondents, the researcher made sure that they understood the nature and purpose of the research so that they would give consent to take part without any coercion.

Most of the data gathered during interviews was recorded on tape. Such recordings were made once permission had been granted by the respondents. Moreover, during tape-recording, the researcher also took notes of the main points.

The interviewees in this study included storytellers, SABC-TV and radio personnel, university lecturers of African languages, Department of Arts and Culture personnel, directors of storytelling institutions, directors of a



community theatre running storytelling festivals and Pan-South African Language Board personnel.

Ethical issues such as seeking permission to conduct interviews with the respondents, the signing of the informed consent form by the respondents and the use of code numbers during data analysis to ensure anonymity and confidentiality were considered.

The most significant difficulty encountered in this study was a lack of funds to further the research in countries abroad where storytelling has long been professionalised.

6.2.4. Data analysis

In this study, data was analysed according to Tesch's eight steps.

Analysing data started immediately once all the transcriptions had been made and verified. In order to get a sense of the whole and to familiarise himself with the data in an intimate way the researcher engaged in a "contemplative dwelling" which is a careful and continuous reading of all the transcriptions.

The researcher selected one interview at a time and wrote down any thoughts or topics which came to mind in the margin. Similar topics were clustered together and arranged in columns that were then grouped into major topics, unique topics and leftovers. The researcher then returned to the data and

topics were abbreviated as codes. These were written next to the appropriate text to see whether new categories or codes emerged. When the most suitable wording for the topics was found, topics became categories. The number of categories was reduced by grouping together topics that related to each other. The abbreviation for each name category was then finalised and eventually alphabetised into codes. In cases where a segment of a category was too rich in content to fit in one category, it was split into two or three categories. Thereafter the researcher assembled the material for each category in one place and started with a preliminary analysis. The researcher concluded the analysis by writing a report.

6.2.5. Research Findings and Interpretation

Although the missionaries performed a Herculean task in bringing another form education to Africa, the damage they did to Africans in general is irreparable. Almost all African attire, cultural activities, cultural behaviour and lifestyle, including storytelling, was regarded as primitive and unworthy of preservation. The first African scholars did not realise that people could earn their living through the art of storytelling. Storytelling was regarded primarily as a source of entertainment. People ignored and denigrated storytelling and ultimately forsook it to earn their living through something else. In addition, there are no institutions for training storytellers in South Africa. Storytelling hours are rarely found in South African libraries. Storytelling institutions exist only in other countries.

The study revealed that a lack of storytelling organisations and storytelling circles around the country demeans and robs storytelling of its identity as a genre. Storytelling does not form an autonomous part of school curricula and is not a discipline at institutions of higher learning. Storytellers can, however, sustain themselves in a number of ways such as running storytelling organisations or consultancies, holding storytelling workshops, giving storytelling presentations at conferences, teaching the elective on storytelling at schools, writing and selling storytelling books and establishing storytelling academies.

The study further revealed that if amateur storytellers are to advertise themselves and encourage people to appreciate their work, they should work voluntarily without expecting any honorarium. Storytelling festivals help to inspire prospective storytellers to take up the art form and storytellers are discovered through open microphone sessions during festivals. In order for storytellers to be advertised world-wide and accessed with ease, their profiles should be stored in a database. The study illustrated that storytellers should market themselves by giving quality performances and advertising their products. Storytellers could also entertain tourists to the country. Storytellers could be subsidised by the government, but they should also use their own initiative and liaise with departments and companies, negotiating with them and showing them the importance of storytelling in order to gain their financial support. The National Department of Arts and Culture has established Language Research and Development Centres in institutions of higher learning and these cater for the needs of languages in their area. Such

centres have the provisional task of establishing a council which will acknowledge the professional status of the language professions.

The mass media is a good or a bad tool depending on how one uses it. However, the media takes pride in bringing stories to millions of people in an instant. Moreover, the media makes storytellers famous and known to the public. People must find new formats for storytelling through technology.

The radio stations in Limpopo Province and SABC-TV 1 and 2 at Auckland Park do not have dedicated storytelling programmes, but do broadcast storytelling now and then. Urbanisation and industrialisation have hindered the development of storytelling in this country. These phenomena should be harnessed to promote and enhance storytelling as the hectic schedule of life today has an adverse effect on the growth of storytelling.

6.3. THE SUCCESS OF PROFESSIONALISED STORYTELLING AND STORYTELLERS THUS FAR

Professionalised storytelling serves as a master-key in many instances: storytelling can be used everywhere. However, at present storytelling is developing in a snail's pace in South Africa. The contribution made by the few storytellers in the country is just a drop in the ocean.

Storytellers around the country are trying their best to revive the art form of storytelling, however. Professional storytellers like the legendary Gcina Mhlophe, Nomsa Mdlalose, Andrea Dondolo, Nana Mthimkhulu, Khosi Mazibuko, Thokho Nkomo, Zenzele Mvelase, and Peter Christie sell their

services to various clients. They perform their storytelling at schools, churches and theatres where clients pay an entry fee and they receive a lump sum afterwards. Some of them are even invited to perform their stories overseas.

Amongst these storytellers, there are some who opt to earn their living by working freelance. They do so by moving from one place to another with the intention of providing the service to their clients. The only setback which they suffer is that most of their clients are not keen to pay for their services. There is therefore still a great need to conscientise South Africans to the significance of storytelling to their lives. Although all these storytellers have vowed not to forsake storytelling and venture into some other field, sometimes it becomes literally impossible for them to earn their living through the art form. As a result, most of them end up following storytelling as a part-time job, and some even forsake the art to earn their living by other means.

Storytelling festivals and conferences such as the annual Sibikwa Storytelling Festival in Benoni, the annual arts festival in Grahamstown, and the International Storytelling Conference which was organised by Zanendaba Storytelling Organisation in 2004 at New Museum Africa in Johannesburg help to boost storytellers financially and to conscientise the public at large about the significance of storytelling. The attendees of such festivals and conferences pay an entry fee. A storytelling workshop is usually conducted during storytelling festivals and conferences, and attendees pay an extra entrance fee for such a workshop.

Apart from earning their living through performing on the stage, there are a number of other ways in which these storytellers sustain themselves. Storyteller Peter Christie maintains that he sustains himself by teaching the elective on storytelling at Wits Business School. He takes pride in running a storytelling organisation or consultancy. Businesses which want to increase their sales, build their brands, recreate themselves, create their identity, or train and develop their employees, consult his organisation or consultancy. He helps to make these businesses and companies more effective. Once a company has consulted him, they iron out their problems once and for all.

Some of these professional storytellers, including Peter Christie, Gcina Mhlophe and Nana Mthimkhulu, also sustain themselves by writing storytelling books. Some might also be invited to perform their stories on the television or radio even though there is no specific slot for storytelling. Storytellers mention that they get very little incentive from performing on television and radio, however they do acknowledge that it is a stepping stone to publicising themselves to the broader public.

The first professional storyteller in South Africa, Gcina Mhlophe, has established the Zanendaba Storytelling Organisation. Although the founder of this organisation is no longer associated with it, the organisation is proud to have an office in Braamfontein, Johannesburg, professional storytellers and office-based staff. These storytellers and the staff earn their living solely through storytelling although they sometimes go without their monthly salaries. The Zanendaba storytellers are helping to revive the art by running

storytelling workshops around the country. Some of these workshops are run free of charge.

Commercialisation is also a factor when people write folklore anthologies. Whenever such anthologies are prescribed for schools, the author receives royalties from the publishing company. However, if an anthology is not prescribed it is hard for the author to earn anything from it since South Africans are not inclined to buying books for pleasure.

The Department of Arts and Culture in Limpopo Province promotes storytelling by running storytelling competitions around the province. These competitions range from storytellers narrating their stories to any interested people writing stories. One such competition is staged in three different languages in the province (i.e. Northern Sotho, Xitsonga and Tshivenda).

There is no limit to the number of participants and anybody who is interested is at liberty to enter these competitions. The best three storytellers and stories receive big prizes.

6.4. THE IMPLICATIONS OF PROFESSIONALISATION FOR TEACHING

It is highly recommended that storytelling be encouraged in schools by being incorporated into the curriculum as early as kindergarten, and continued right up to institutions of higher learning. This would help learners who exit at the GET and FET exit points to acquire skills with which they could earn their living.

As is currently the case in the new curriculum (the National Curriculum Statement), educators should be exposed to regular workshops on storytelling skills and techniques. Since the storytelling intelligentsia are so scarce, it is recommended that the government contracts skilled people from abroad to conduct workshops on the art form among educators and lecturers. Alternatively, educators and lecturers could be sent abroad to learn the skills and techniques of storytelling. Once there are enough educators around the country, the government can embark on establishing storytelling institutions which satisfy the SAQA requirements in each province to cater for the needs of storytelling. Such a move could inspire prospective storytellers and could revive storytelling in the country.

As is the case in other business enterprises, where business people are recruited from abroad to work in our country, directors of storytelling academies abroad should be recruited to establish storytelling institutions with the same curriculum here in our country. Such a venture would undoubtedly help to revive and professionalise storytelling.

Amateur storytellers should start by rendering voluntary service where people have gathered for a special purpose. Once such storytellers have established themselves and they are well-known and sought after by the public, they can start requesting a fee for their performance.

Professionalisation of storytelling could start in villages, schools and in nearby towns with amateur storytellers performing their stories in the community, town and school halls. People should pay entry fees. Once such a storyteller becomes prominent and renowned, she/he can enter her/his profile on a database so that her/his services can be accessed by people around the world. This is part of becoming a professional storyteller.

6.5. THE IMPLICATIONS FOR FURTHER STUDY

After a thorough study of the professionalisation of storytelling in African languages, the researcher suggests the following priority areas relating to storytelling that beg further research:

- Adapting storytelling within the modern world.
- Music in its various forms as an agent of storytelling.
- A journey clouded with dark clouds of myth and legends: a great migration of the Vhavenda people from the North to the South.
- From Mvumela to Makonde: the legends featuring Nwali the god of the Vhavenda people and their implications for today's life.
- Historical narratives of Venda rulers.
- Storytelling as an entertainment element in some governmental departments, e.g. Safety and Security, Health, Correctional Service, Water Affairs and Forestry etc.

6.6. LIMITATIONS OF THE STUDY

The main focus of this study has been to tap the knowledge and expertise of the respondents on how to professionalise storytelling in African languages.

The findings arrived at have been discussed in chapter 5. However, the most obvious limitation of the study was a lack of proper funding which ultimately prevented the researcher from furthering his research overseas in the USA where storytelling is more professional. Another limitation of this study was that some respondents, having given consent to take part in the study (interviews), did not honour their appointments. Although appointments had been made with these respondents, some claimed to be committed to something else, others were not present at the appointed time, and still others apologised but said something had cropped up which prevented them from honouring the appointment. Some of them shifted the responsibility to their subordinates. This was really a blow as the potential respondents had been selected through judgemental and snowball sampling, where respondents were suggested by somebody else because of their expertise in this field of study.

The researcher also had to endure the problem of missing video cassettes from proceedings of the storytelling conference organised by the Zanendaba Storytelling Organisation in 2004.

The researcher heard about a storytelling festival which takes place annually in Grahamstown. He was enthusiastic to attend the festival since it was said to be invariably graced with many storytellers, even some from abroad. However, there was no means of attending this festival because of a lack of funding.



6.7. CONCLUSION

This chapter summarises the study by reviewing the entire research. Although the study was conducted to address a certain problem area (i.e. dormancy of storytelling which is gradually leading to its extinction), it has further provoked several questions about storytelling which warrant immediate future research. Such problem areas have been outlined in this chapter.

Nieuwenhuis (1997:141) is convinced that the success of any education policy lies in its implementation process: the same view holds true for the synthesis of findings and recommendations arrived at in this study. It will therefore sound inconsequential and naive if what has been unearthed through this research does not bring a change to the art form of storytelling in particular. The very same notion has been alluded to by Dasylva in Kaschula (2001:189,190), when he states that unless the government considers whatever approaches are suggested by the scholars in a favourable light, oral literary performance and scholarship in Nigeria may slide further from its present state of dormancy to complete extinction by the next millennium. Ruth Finnegan in Kaschula (2001:274) notes that any commentary on the functionality of African oral literature in contemporary contexts is bound to raise problematic issues. Such issues according to her beg an answer to the following questions:

- Is this just an occasion for nostalgia among a few romantically inclined researchers?

- Are the authors and editors merely begging the question of the relevance of these oral forms today?
- Is the study of serious worth in today's and tomorrow's world?

All these questions call for more research.

However, Canonici (1995:22) believes that a serious study joined to an evaluation of what other cultures have to offer on the same level will produce the realisation that South Africans are not inferior to anybody else, but that they have a great deal to offer to the world, and to future generations. He illustrates that the world is not an inexperienced young girl, but a wise old man who knows everything about life. He concludes that it is up to the present generation to draw from this inexhaustible storehouse of tradition to enrich itself and others.

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ANNEXURE A

UNISA
UNIVERSITY OF SOUTH AFRICA

University of South Africa Main Campus Pretoria
City of Tshwane
PO Box 392 UNISA 0003 South Africa
Telephone (012) 429-3111 Facsimile (012) 429-3221 International prefix +27
www.unisa.ac.za

University of South Africa Florida Campus
Corner of Christiaan de Wet and Pioneer Avenue Florida
Telephone (011) 670-9000 Facsimile (011) 471-2987 International prefix +27

TEL: (012) 429-8060

THE ENQUIRER

Dr TN NTSHINGA
AFRICAN LANGUAGES
ROOM 07-097
Tvw BUILDING

.....

REQUEST FOR OUR STUDENT TO DO RESEARCH: MR N.C RANANGA (ST/N 631-801-0)

Dear Enquirer

This is to confirm that Mr NC Rananga has been our doctoral student in the Unisa Department of African Languages (Venda) from 2002. His research is entitled PROFESSIONALISATION OF STORY TELLING IN AFRICAN LANGUAGES WITH SPECIAL REFERENCE TO VENDA and his promoter is Mr Sengani. He will be visiting different institutions and interviewing persons / groups, and we would like to hereby request you, as one of the above, to kindly provide him with whatever assistance he may need in the course of his research. allow him to conduct this research in your institution as well.

For further enquiries kindly contact my office.

Thank you


Dr TN Ntshinga (Chairperson of Department: African Languages)

22-12-2004

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ANNEXURE B

APPROACH LETTER FOR INFORMANTS

FROM: NTSHENGEDZENI COLLINS RAÑANGA
UNIVERSITY OF SOUTH AFRICA GRADUATE STUDENT

Dear Mr/Mrs/Dr/Prof./Rev.....

I am currently a registered student at the University of South Africa working on my Doctoral Degree in the Department of African Languages. The topic of my research project is "Professionalising storytelling in African Languages with special reference to Venda."

Since storytelling has not as yet been professionalised in South Africa, this study will serve as an eye opener to all South Africans, and to the Venda people in particular. As scores of talented storytellers are forsaking storytelling as they cannot earn their living through it, this study will help to revive this art form.

The study will investigate the extent to which factors such as, the advent of missionaries in South Africa, the role played by the first scholars, the role played by the South African educational institutions, the role of the mass media, urbanisation and industrialisation and many other factors on the promotion of storytelling.

The collected data will be helpful to many South African institutions and education and government departments, and could also help to alleviate poverty by providing the strategic skills which will enable amateur and prospective storytellers eventually to become professionalised.

The data will be collected through the semi-structured interview, since I will have a set of predetermined questions on an interview schedule. I will use a tape recorder to capture the interview. After collecting data for my study, I will analyse the results.

Participation in this study is voluntary. All collected data will be used solely for study purposes. All information that can be linked to you will remain confidential and will be disclosed only with your permission. Furthermore, confidentiality and anonymity will be ensured by the use of pseudonyms and code numbers. If during the interview process you feel that there is something which compels you not to continue, you are at liberty to ask me to stop tape-recording. Such abrupt withdrawal from the study will certainly not culminate in any penalty or recrimination. If you choose to do so, the data already collected from you will be destroyed.

If you have any questions please feel free to contact me at 082 4253 573 or my promoter at 012-429-8078.

Please read and sign both copies of the consent forms enclosed herein. Your signature indicates that you have read and understood the information provided for in the covering letter; and that you agree to participate, and that you may withdraw your consent at any time and discontinue your participation without any penalty.

Thank you for agreeing to participate in this study.

Yours sincerely

N.C. RAÑANGA

ANNEXURE C

CONSENT FORM

Below is a consent form for participants in the qualitative study, "Professionalising storytelling in African Languages with special reference to Venda."

Thank you for expressing your willingness to participate in this study. As a participant, you have rights that will be observed. You will under no circumstances be coerced into participating in this study. You are at liberty to refuse to answer any question at any time during the interview, if it threatens you. Under no circumstances will your privacy be invaded. Furthermore, you are at liberty to withdraw your consent and discontinue participation at any time and to have the tape recording destroyed without any charge. Although all possible measures will be used to protect your anonymity, the methodology of the study prevents absolute anonymity in all situations. All data collected for this study becomes the property of the researcher.

I would be most grateful if you could sign this form to show that you are ready to participate in this research project and that you have read and understood the accompanying letter and the consent form detailing the research plan and your rights as a prospective participant.

Retain one signed copy for your records and forward the signed copy to me using the enclosed self-addressed envelope, or fax it to me at tel/fax 015-963 1438.

Yours sincerely

Ntshengedzeni Collins Rañanga, Graduate Student

Date: _____

Name (Please print) _____

I agree to participate in the study "Professionalising storytelling in African languages with special reference to Venda". I read the letter explaining my rights as a participant.

ANNEXURE D

LETTER OF THANKS TO THE PARTICIPANTS

FROM: NTSHENGEDZENI COLLINS RAÑANGA

Dear
Mr/Ms/Dr/Prof./Rev. _____

I want to convey my sincere gratitude for your participation in my research project which focuses on the professionalisation of storytelling in African languages. The data obtained from you will be used as an operational unit and will be complemented by data from other participants.

Once again, thank you for the time you have taken to honour my request.

Yours sincerely

N.C. Rañanga

ANNEXURE E

LETTER OF THANKS TO NON-PARTICIPANTS

FROM: NTSHENGEDZENI COLLINS RAÑANGA

Dear
Mr/Ms/Dr/Prof./Rev. _____

This letter serves as a follow-up to the one sent to you requesting your participation in the research project entitled “**Professionalising storytelling in African Languages with Special Reference to Venda.**” I am sorry that it is not possible for you to participate in the study.

Once again, thank you for the time you took to respond to my request.

Yours sincerely

N.C. Rañanga

ANNEXURE F

QUESTIONNAIRE ON STORYTELLING

NAME OF THE STORYTELLER

.....

ADDRESS

TEL NO: _____

CELL NO: _____

POST BACK TO: RAÑANGA N.C.
 P.O. BOX 130
 MUTALE
 0956
 RSA

CONTACT NO: 082 425 3573

1. LIFE AND BACKGROUND

➤ When was the artist born?

- Who were the parents?
- What position did they hold in society?
.....
- How many wives did the father have?
- How many children were there altogether?.....
- Who is the artist's favourite relative and what is it that binds them together?
- Any tragedies or trauma in the family?.....
- When and how did the parents die (if they did)?.....
- What is the artist's major occupation?
- What has been the major preoccupation in the artist's life?.....
.....
- What religion or form of worship is followed?
- How much travelling has the artist done, and to what places? .
.....
- How long was the stay in each place?
- What was done there?.....
- How much Western education does the artist have?
.....
- Is the artist married?.....
- If not, why not?
- If married, what is the size of the family?.....
- How much education have the artist's children had?.....
- How far have the children gone in life?.....
.....

- How much support does the artist get from them?.....
- What is the artist's present status in society – titled person, councillor, etc?
- What cult or club does the artist belong to?.....
- What are the qualifications for membership?.....
- What is the artist's role in this cult or club?.....
- What are the artist's goals in life?.....

2. SOCIETY AND TIMES

- What foreign missionary influences were there and what were the results of the arrival of the missionaries?
.....
.....
.....
- What are the major occupations of the people, e.g. farming, hunting, trading?.....
- What are the major festivals of the community?
.....
- What are the main forms of oral literature practised by the people?

-
-
-
-
-
- What have been the effects of urbanisation and industrialisation on these cultural practices?

.....

.....

.....

3. ART

- What forms of oral art is the artist proficient in?
.....
.....
.....
- How did the artist develop an interest in these forms?
.....
.....
- How long has the artist been practising the art?
.....
.....
- What kind of training or preparation was undergone for the purpose?
.....
.....
.....
- What does the artist consider as sources of inspiration (e.g. spiritual)?.....

-
.....
- What are the origins of the art in the artist's society – was it borrowed or indigenous?

.....
.....
.....

- Where or before what audiences or patrons has the artist performed?

.....

- Are there any organised artistic competitions in the local community or at state and national levels in which the artist has participated?.....

.....
.....

- Who else in the community performs the same kind of oral literature?.....

.....
.....

- What does the artist think of these people?

.....
.....
.....
.....

- Does the artist have a group of accompanists and apprentices?

.....
.....

- How long have they been together?
.....
.....
- What are their specific duties on and off the job?
.....
.....
- Does the artist play any musical instruments to accompany his or her words?
.....
- How does the artist's style differ (if at all) from the traditional modes of performance, and why have changes been made?
.....
.....
.....
- What does the artist think about audience participation?
.....
.....
.....
- What kind of preparations does the artist make before a performance?.....
.....
- Does the artist find it necessary to adjust the material of the performance to suit particular audiences?
.....
.....
- Is there any specific diction or dialect employed for the specific forms practised or for any parts of the text?

.....
.....

- Is the art seen as a solid source of sustenance?.....

.....
.....
.....

- Does the artist charge any specific rates or dues to patrons and apprentices?

.....
.....

- If a more lucrative form of existence was offered, would the artist abandon the art for it?.....

.....
.....

ANNEXURE G

INTERVIEW SCHEDULE FOR DEPARTMENT OF EDUCATION AND TRAINING, DEPARTMENT OF ARTS AND CULTURE AND UNIVERSITIES

A. INTERVIEW SCHEDULE

1. Would you say the culture of storytelling in South Africa is developing or dying out?
2. Folklore has recently been introduced in South African secondary schools and universities. Was it because it was being undermined before?
3. The prescription of the folklore anthology in South African schools is only made from grade 10 to 12, and sometimes from grade 11 and 12. Why not from grade 8 upwards?
4. In the years 2000 to 2002 there was no prescription of folklore in the schools in Limpopo Province in any grades. Has this not led to the phasing out of folklore?
5. Why do South African universities not offer storytelling as an autonomous discipline?
6. What can we do to encourage such a discipline?
7. What can we do in order to introduce storytelling as one of the learning areas at our South African schools?
8. In your own opinion what are the factors that contribute to the non-professionalisation of storytelling in South Africa?
9. Is there anything that your department is doing or planning to do in order to promote storytelling in the country?
10. What can your department do in order to enhance the professionalisation of storytelling in South Africa?
11. Would you say the advent of missionaries in South Africa has had any impact on the art form of storytelling?
12. Is the mass media making a negative or a positive impact on the promotion of storytelling?
13. Urbanisation and industrialisation – is it enhancing or killing the spirit of storytelling?

14. Unlike the case in some countries abroad, South African libraries and institutions offer no storytelling programmes as part of their activities. What could be the cause for this?
15. What can we do to institute such storytelling programmes in our libraries and institutions?
16. Do you think that the European and first African scholars had any vision as far as the professionalisation of storytelling is concerned?
17. Apart from what your Department could do, what else could be done to professionalise this art form in South Africa?

B. QUESTIONING PROCEDURE

- Since a semi-structured (unstructured or in-depth) type of interview will be conducted, the above questions only serve as guidelines for the interview.
- As such, questions will not have any fixed wording or sequence. The entire interview will be guided by these questions rather than dictated by them.
- In some instances, the respondent will be asked to give clarification if necessary.

ANNEXURE H

Enq: Rañanga N.C.
Tel: 082 425 3573

P.O. Box 130
MUTALE
0956

Dear Librarian

Could you please complete this short questionnaire. The enquirer is interested in the number of South African universities/state/school/community libraries which offer storytelling programmes as a regular activity. The enquirer is a registered student at the University of South Africa in the Department of African Languages.

The topic of the enquirer's study is "PROFESSIONALISING STORYTELLING IN AFRICAN LANGUAGES WITH SPECIAL REFERENCE TO VENDA". The information is required for a Ph.D degree. However, recommendations emanating from the findings of this project may be circulated by any institution.

There is no need to write your name on the questionnaire. Please mail back the completed questionnaire in the self-addressed envelope.

Thanking you in anticipation.

RAÑANGA N.C.

QUESTIONNAIRE ON STORYTELLING

A.

1. The name of the library.....
2. The approximate number of people who support this library.....
3. Is storytelling part of the programming as a regular activity?.....
4. Does the library have a storytelling specialist?.....

IF YOUR ANSWER IN 3 & 4 ABOVE IS 'NO', PLEASE ANSWER SECTION (B)
BELOW.

B.

5. Give the reasons for the absence of storytelling programmes in your
library.....
.....
.....
.....
6. Would you accept any help on how to institute storytelling programmes
at your library?.....

*IF YOUR ANSWER IS 'YES' IN 6 ABOVE, DO NOT ANSWER
QUESTION NUMBER 7*

7. Could you give a reason for your answer to 6?
.....
.....

ANNEXURE I

INTERVIEW SCHEDULE FOR STORYTELLERS

A. INTERVIEW SCHEDULE

1. Would you say storytelling these days is growing or dying out?
2. These days you no longer find people in the rural areas gathering in the early evening to listen to grannies narrating stories. What is the probable cause for this?
3. Can people earn their living through storytelling in South Africa?
4. What can we do to encourage amateur storytellers to become professional storytellers?
5. Are there institutions which run storytelling in South Africa in such a way that after completion one could become a professional storyteller?
6. How can we professionalise storytelling in South Africa?
7. What are the factors which are contributing to the non-professionalisation of storytelling in South Africa?
8. What can we do to increase the number of young professional storytellers in our country?
9. If I wanted to be a storyteller where would I start?
10. Where did you receive your training in storytelling?
11. If a more lucrative form of existence was offered somewhere, would you abandon storytelling?
12. Do you receive enough coverage from the media?
13. Would you say the media and technology are enhancing or killing the spirit of storytelling?
14. Do urbanisation and industrialisation enhance or kill the spirit of storytelling?
15. Did the advent of missionaries have an impact on storytelling in South Africa?
16. Do you think apartheid had any impact on the professionalisation of storytelling among black storytellers?

17. Is the government doing its bit in developing and promoting storytelling?
18. Where could we introduce storytelling as a business?
19. Apart from storytelling, how do you earn your living?
20. Do you belong to any storytelling organisation?
21. Do you have any tips for the poor African storyteller who does not know how to become a professional storyteller?
22. Can a person live by storytelling alone?
23. What is your comment on the fact that the first South African and some European scholars did not regard storytelling as an activity through which one could earn a living, but saw the primary purpose of this activity as entertainment?
24. Most emerging storytellers have forsaken storytelling because they cannot earn their living through it. What could be done to win these storytellers back to the activity?
25. What can we do to revive storytelling?
26. Does the economic status of African storytellers have any impact on them?

ANNEXURE J

INTERVIEW SCHEDULE FOR SABC-TV AND RADIO PERSONNEL

1. Is the culture of storytelling developing or dying out in South Africa?
2. How can we professionalise storytelling in South Africa?
3. Do you have a storytelling programme on your channel?
4. If you don't, why not?
5. If you do have a storytelling programme, do you call any storyteller or do you have specific storytellers for that particular programme?
6. What problems do you encounter with these storytellers?
7. Are there some companies which record these storytellers or do you record them yourself at the studio?
8. If you happen to record them yourself, how often do they perform?
9. What payment do they receive for each performance?
10. Are there workshops or courses offered to these storytellers to develop them?
11. What is your comment on the notion expressed by some scholars that storytelling is decreasing with the spread of modern devices such as television and radio?
12. Do you have room for amateur storytellers in your programme?
13. In your own view, what factors contribute to the non-professionalisation of storytelling?
14. Can you cite any institutions around South Africa which train storytellers?
15. Is there any storytelling organisation which you know of in South Africa?
16. Who are the prominent individual storytellers in South Africa?
17. Does the mass media and technology enhance or kill the spirit of storytelling in South Africa?
18. What can be done to reinstate the early status quo of storytelling in South Africa?

ANNEXURE K

EXCERPTS FROM INTERVIEWS:

RESPONDENT D.1

Question: Would you say storytelling is developing or dying out?

Answer: As long as there are storytellers and as long as the teachers in the classrooms use storytelling, storytelling will never die.

Question: But would you say that storytelling is still being practised these days as it was before?

Answer: It might not be practised as it used to be in the past because we change in times and change in methods. Storytelling these days is taking different directions. Storytelling happens through TV at times, it happens through radio, it happens in the homes when the mother will be telling kids in her house about things that happen, about things that they should know, that is storytelling with a purpose, perhaps in giving instructions.

In schools, storytelling is becoming a prominent practice: storytellers do visit schools and tell stories, trying to inculcate the manner of storytelling into the classroom with teachers. For instance, if you do theatre in the classroom, that's storytelling, but in a theatrical way.

Question: These days in rural areas we no longer find people gathering in the early evening to listen to the mother or grandmother narrating stories. What is your view on that?

Answer: It's just that the format has changed and the times have changed and because we are a dynamic society we are also changing, but storytelling does take place. It is just the format and the setting and the methodology that has changed, but storytelling still goes on.

If a person is well advertised then she/he can live on that. Because at times storytelling goes with a number of things within storytelling and you end up making place from a story.

Question: I am perturbed by the fact that the first South African scholars do not regard storytelling as something through which one can earn a living. They agree with most people that storytelling is only meant for entertainment. What is your comment on that?

Answer: Storytelling is not only for entertainment: entertainment is only one of its facets. Storytelling cannot only be for entertainment, it is for diverse things and diverse ideas. Early scholars never looked at storytelling with the progressive eye. They looked at storytelling for its entertainment. Entertainment is something that ends and is over and yet storytelling and the aim of storytelling remains with you for life.

Question: Folklore has been phased out for some time from grades 10 to 12 in the Limpopo Province, and storytelling has never been part of the school curriculum. Your comment?

Answer: Storytelling should be included in the syllabus just as we have art as the eighth learning area. Storytelling is one of the tenets of the arts.

Question: Coming to the issue of economic status of African storytellers, I find it restrictive that they are economically disadvantaged. What is your view?

Answer: When we started as storytellers we used to do a lot of voluntary work. Gcina started like that as well. In voluntary work you go somewhere where there is a function, you tell them that you could tell a story to entertain the learners and they should put you on the programme. They don't give you any honorarium. I remember once I went to Akanani in Makhado where I was going to help people to develop storytelling. That was voluntary work and I had to find my own transport. I had to approach the train company (Spoornet) and ask for a ticket. They gave me a return ticket to Akanani. When I went to Akanani I helped them develop their own manual on storytelling, and I came back to Zanendaba with a donation of R200.

Question: What is your suggestion for somebody who is a good storyteller, but not a learned person, but wants to develop and publicise himself/herself as a storyteller?

Answer: In order to develop and publicise themselves people must go to their councillors and indicate that these are the services they can render. What will they give me as a kick-back, what honorarium will you give me? I want to render this because I want to keep the culture of storytelling alive, but at the same time I want to earn a living.

Question: Urbanisation and industrialisation: would you say these have had a negative or positive impact on storytelling?



Answer: Urbanisation and industrialisation have had no negative impact on storytelling. It is the human beings. The thing is, urbanisation and industrialisation just change the mindset of human beings. Otherwise everything is still in their minds; the thing is, how do you shape what you have to use in the environment where you are?

Question: Long before the invasion of television and radio people used to gather and share stories. But these days school children are busy doing their schoolwork and watching television and the like. Obviously storytellers do not have the influence they used to. Your comment?

Answer: In light of the fact that TV has come to the fore we must look into how we mould our lives so that we accommodate it, as well as storytelling. Do you know that storytelling is also involved in Science, in Maths, in Life Orientation?

Question: Do you have any hints or suggestions which could help storytellers to avoid forsaking the storytelling art form?

Answer: We must get support from the government because storytelling is not for people only, it is for the nation. It is for everybody, we must get support from the government because this is cultural heritage.

RESPONDENT D.2

Question: In your view, how can we professionalise storytelling in our country?

Answer: I mean if you see we are artists here in South Africa, it is not like in Europe, England or USA because there they can earn a living by being artists. They have got people who sponsor them, they have different kinds of sponsors, but here in S.A. is very difficult because the government doesn't care about artists. Is just that we are getting paid if maybe we get some funders somewhere, you know.

Question: What could be done to prevent people from forsaking the storytelling art form?

Answer: Storytelling should be put in the school curriculum and also in the institutions of higher learning.

Question: What can we do here in S.A. to encourage storytellers to come to the fore?

Answer: You see, in Zanendaba we are trying our best to publicise storytelling in the media, especially television and newspaper and also visiting schools to give workshops on storytelling, putting this culture of storytelling to teachers so that teachers can pass it to children.

Question: What could be done to remedy the situation?

Answer: Storytelling can be revived if the government opens lots and lots of technical schools, and also comes into the community and supports

everything that is there, especially the youth centres. Furthermore, more workshops should be promoted, going to the media and also exchanging ideas. I give you what I know and you give me what you know in return, it's a give and take situation.

Question: What is your comment on the missionaries and traditional literature?

Answer: The missionaries colonised our minds and we automatically forgot about the things God gave us. When you are colonised in mind for a long time, it is very, very difficult to change. It is like a chained dog which is living there in its enclosure. For that dog to change is very difficult. What I am saying is that it is going to take years and years for people to change because they have been colonised for such a long time.

Question: Some other ideas on how to commercialise storytelling?

Answer: Storytelling can be commercialised by opening schools of storytelling in each and every province. And also inviting the professionals or the leaders in the community and also people who are well-known to tell stories, we share the ideas, the skills that we have.

RESPONDENT D.3

Question: What can we do here in South Africa to increase the number of storytellers?

Answer: First of all we need to establish a market for storytelling, we start with the people in the community. They should accept that storytelling is something you can live by, so there is a need to support storytelling.

Question: What are the factors which contribute to the non-professionalisation of storytelling?

Answer: Storytelling needs a lot of work, it needs good publicity to be accepted. Any field, I mean to be a good doctor you need to practise, you need to be a good doctor so that people will come to you. So as a storyteller you can be a grandmother and you go to schools to tell stories. First of all if you tell them that you are a storyteller, who are you? But then if you are Gcina Mhlophe everyone knows they will be likely to listen to your stories. So, that needs publicity, exposure and some skills.

Question: What can we do to increase the number of younger storytellers so that they can eventually see storytelling as an art form from which they can earn their living?

Answer: In order to increase the number of younger storytellers we should invite them. Maybe if we have money, do as many festivals as we can on storytelling as much as people do many festivals in jazz.

Even if you feel that there were two people at the storytelling festival, still go on next year there will be three or five.

Question: Are there some incentives in storytelling which would allow people to survive through the art form?

Answer: Gcina Mhlophe has been living through storytelling for many years. It's only now she's got into music, writing and I live by storytelling, it's only now that I have started writing. OK, I am a professional journalist, but I don't

do journalism anymore. I have a degree in communication, but I don't use it, I am telling stories, I live by storytelling. I am here to run storytelling workshops, I am going to be paid for it, that's how I am going to pay my rent and buy my food at the end of the month. So, I live by storytelling.

Question: If I wanted to be a professional storyteller where would I start?

Answer: For amateur storytellers to start commercialising storytelling, let them start by reading stories. You start by rehearsing thoroughly and interacting with professional storytellers, and then from there you start publicising your stories maybe at nursery schools, you go there and perform about ten to fifteen minutes. Maybe they pay you gate takings. Then you move on to high schools. When you get used to the job, you'll get better each time you do it.

RESPONDENT D.4

Question: What are you working as here?

Answer: I am working in the language section. I am a National Language Coordinator, but specifically for the curriculum.

The new curriculum is different from the old one as the old one was too prescriptive. According to the old curriculum, a person was expected to follow the curriculum as prescribed without deviating from it. But according to the new curriculum, the only prescriptions given are the learning outcomes. In the GET band there are six and in the FET, four.

Question: Sir, is storytelling growing or gradually dying out in the home?

Answer: Stories used to be narrated when people sat down at night. These days, people entertain themselves at night by watching *Muvhango* and *Generations*, soapies on the T.V. which have taken the place of storytelling.

Question: Is there any special provision in the National Department for storytelling or oral literature as a subject or learning area on its own?

Answer: I will try to explain how the learning areas stand in the GET and FET band. From the foundation phase they were regarded as learning programmes. There are three, literacy, numeracy and life skills. Then storytelling falls under literacy. In the intermediate and senior phases they are called languages. In FET, they are still included in languages. It is complicated to have storytelling as an autonomous learning area or subject at the GET or FET band: perhaps it can be autonomous at institutions of higher learning. It won't be easy for oral literature to be autonomous because it also falls under literature, whilst literature in its entirety includes drama and short stories as well. Moreover, it is within the domain of languages.

Question: I like the idea that if storytelling was introduced at institutions of higher learning it would be of greater significance.

Answer: I said so because the way it started from the lower levels it was too general. We proceed until we come to the end where we have specialisation. It would not be possible to have storytelling as an autonomous subject at the undergraduate level either. That would only become possible when doing specialisation.

Question: Here is a consummate storyteller: what can we do to motivate him to become a professional storyteller?

Answer: When motivating storytellers to become professionals there is a Venda adage which goes, 'u naka a hu fani na u dīhwa' (people take care to the people they know). A person can be very beautiful, but without having a network system he/she ends up nowhere. You can find out that there could be some agents who want such people, but then they could end up without getting them. If that person was known it would be easy for him/her to be found. One thing which remains a challenge to us is coordination of this in such a way that we create a database of storytellers which will make it easy to access them.

Question: Is technology killing or enhancing storytelling?

Answer: We cannot say technology is killing storytelling because it is preserving it because there are so many storytellers on the internet.

Question: Was the intention of the missionaries to kill or promote storytelling?

Answer: The sin committed by the missionaries was that of making people disregard their culture.

RESPONDENT D.5

Question: Is there any provision for storytelling in the South African curriculum?

Answer: You will be aware that we have the Revised Curriculum Statement on all the learning areas. If you look at the learning area Arts and Culture for instance, it mentions music, visual arts, performing art and all of that. So, storytelling, drama, you will see that at the moment storytelling is not a separate entity. You know, it is still clustered under performing art. If you go deeper into the curriculum itself, it begins to make those kinds of provisions but it does not talk specifically about storytelling. So, it can be an activity on its own that needs to be assessed for various reasons. But in terms of policy and under arts and culture there are those provisions for performing arts. Now if you want to zoom into the teaching of storytelling as an activity, I believe that music, dance and all of that fall under the performing arts and surely as much as the policy is not to elevate storytelling compared to drama, dance and visual arts. Surely, the principle is that when we talk about the performing arts, we are including storytelling. In many cases under drama we will find that storytelling is part of it.

Question: Getting back to the GET band, is there no other provision which you can think of? Because I think there is a need that people should start learning storytelling from primary school right through to secondary school.

Answer: Through storytelling we affirm many things, our cultural beliefs, our cultural identity: it tells us where we come from.

So, we as a Department of Education are building a holistic person who is culturally and psychologically aware of the world around him or her.

For me there is a component because in our band we are giving people all the skills. When they move out at the exit point we provided them with the opportunity to focus on a, b or c . Similarly, when they go to a higher institution they understand that we develop the whole person.

When someone goes to a university and wants to specialise in oral literature the interest was generated in the GET band and the FET band. We develop the whole being so that the whole being can then select the specific. In a simple sense we cannot channel them at the foundation phase.

RESPONDENT D.6

Question: Is storytelling in Canada developing or dying out?

Answer: Storytelling is going through a renaissance. In the last twenty years there has been an increase in interest in storytelling. Twenty years ago in Toronto a small group of storytellers got together to help one another with the out call.

Question: Are there many storytellers there who earn their living through storytelling?

Answer: In Canada there are not many storytellers who live completely by storytelling. Most of the people who are interested in storytelling have a full-time job and are involved in storytelling as well or they have retired

and do storytelling in their retirement. But there is a smaller number of people who are professionals and I am one of those.

Question: What is the probable course of the limited number of professional storytellers?

Answer: The small number of storytellers around the country can be attributed to the fact that the broader public doesn't yet know how important storytelling is or what it is. They think of storytelling as either something from the past or something for very small children.

Question: In your view, what can be done to encourage people to value storytelling?

Answer: For storytelling to grow, it has to be in schools, so that people realise its significance. And I don't just mean schools for little children, I mean all educational establishments right through to universities and technical colleges. Teachers should be trained to culturally incorporate storytelling in the classroom and in that way we will regain a valuable tool that has almost been lost.

Question: As far as libraries are concerned, are there any storytelling programmes at libraries?

Answer: Libraries are where storytelling really started in Canada. It came across from England as something that British-trained librarians passed on to their communities in Canada.



Question: Although you have already mentioned some, can you cite other concrete factors which stand in the way of professionalising storytelling?

Answer: One problem in the professionalising of storytelling is that someone who is a good storyteller is not necessarily a business person. And you have to split yourself into two, you are the artist and the performer but you also have to be a sales person. And those two don't go together, and there are not many agents to work for storytellers. I do all my own marketing and sales. And I am lucky that I have those skills but not very many people do.

Question: Presently, are you attached to a certain institution where you are teaching storytelling?

Answer: No, no, I belong to a number of organisations. One is a storyteller organisation in America, the National Storytelling Organisation, the one in Canada, the Storyteller's School of Toronto and the Canadian Association of Storytellers for Children.

Question: Has the mass media enhanced or destroyed the spirit of storytelling?

Answer: I think the mass media is just another form of storytelling. It can be a good tool or a bad tool, depending on how you use it.

Question: What about urbanisation and industrialisation, are these enhancing or discouraging storytelling?

Answer: Storytelling nearly died. Whenever a society goes through a genetic change like the issue of industrialisation and urbanisation, it takes a while for people to find their feet. And I think that's why storytelling is being revived in big cities like Toronto because families are torn apart, miles and miles between them. Divorce is a big problem, so children might be living with two or even three different families. And people instinctively feel the need to make connections and that's what storytelling does, it makes connections between people.

RESPONDENT D.7

Question: Do you have a storytelling organisation?

Answer: Yes, I run a school for storytelling in England. It started in 1994 and has been going for ten years.

After graduation people get a diploma certificate. We give them a certificate that says that they studied with us for a period of time and they have covered various subjects.

Question: What sort of subjects do you offer?

Answer: As far as the curriculum is concerned, we have to work with the voice. We train them how to use their voice as a storyteller.

You have to learn how to move. You have to learn about the basic skills of the storyteller. You learn about different types of stories. There is also work on the

meaning of the stories. Some of the symbols in the stories are very deep and they have hidden meanings. You have to learn to read those meanings to see what part of the soul the story is talking about.

Question: What are some factors which are killing the spirit of storytelling?

Answer: Historically there have been different things that have affected storyteller. The first was the invention of the printing press. Moving from the oral tradition to the literary tradition was one of the things that destroyed storytelling. We changed it in a big way. Then there was the invention of the electric light. That meant that people could stay up many hours of the night and they were no longer bound to go to bed when the sun set and living with the seasons. So, first the printing press begins to abstract what was living and then the electric light played its part in terms of the fact that people could start to read their books for so many hours. And after that there were different things that came, such as the invention of radio, of television, computers, the internet and all these different things. I am not saying I am against those. They are so important to the country, they are doing a good service. But they have taken us away from nature, living with nature. They have taken us from living with each other because now I don't need you and I could just entertain myself by looking at the television, reading my e-mail.

Question: Is urbanisation and industrialisation enhancing or killing the spirit of storytelling?

Answer: Well, it's creating a new kind of story. The strongest storyteller medium at the moment is cinemised film. And there are many stories that have been told through that medium which were set in the urban environment. And some of the films that have been set in the environment in the future, such as the *Matrix* films.

RESPONDENT D.8

Question: How can we professionalise storytelling in such a way that storytellers earn their living through this art form?

Answer: I think different festivals should have spaces for storytellers. Because there is very little money to focus only on training storytellers, we don't have an institution that trains people on a full-time basis. At different festivals they are backing other people, they see how it's done from their masters, and then they learn. At Zanendaba we used to have an annual storytelling festival and at a given time we would have an open microphone session. Anybody could tell a story and every year we found the most amazing people. And that was such a wonderful part of the festival, and then we had a day called "History telling day". We told true stories that belong to our history, old history and not so old. The whole day was dedicated to history telling, we held workshops for story creation where people could make up new stories.

Question: What else can we do to professionalise storytelling?

Answer: Many young people don't want to volunteer anymore. They want to be professionals today, to earn a lot of money. It doesn't work like that. It leads to human crime. I used to travel to all kinds of places and theatres and do free workshops with them. All they did was to bring some fruits and some things to eat at lunch time and everybody brought something and we worked for hours. No matter how rural the area you live in, there is a school there, I am sure of it. You can go to the school and be a regular at that school. You won't be paid a cent but one day somebody will think, this person needs to be paid, she is bringing something valuable to the school. But you start by giving, then you will be appreciated and, depending on how good you are, you are training yourself. Nobody will spot you somewhere: you need to develop yourself. One needs to practise, and one can't practise alone, one practises with an audience, and the audience is all around us.

Question: Is the lack of institutions for training storytelling in South Africa a hindrance to storytelling in general?

Answer: Educational institutions can incorporate wings where they encourage storytelling and we can come in and teach people. Art centres, community centres, churches, educational institutions, you name them, can open places.

Question: There is only one scholar I have met who has acknowledged that one can earn a living through storytelling.

Answer: Earning a living in any art form means a lot of dedication, and being driven and being prepared to learn and learn. Every African

language says: “*Umntu u funda a ze a fe*” or “a person learns until she dies”. So, in any art form, some of the best dancers are still trying to learn new skills, some of the best singers are trying to learn new things. So even with storytelling, we have to explore all the time; we keep on exploring and finding ways to grow. Other people tend to oversimplify it. They think that it’s so easy they don’t need to work too hard and as a result we will bore the audience.

RESPONDENT D.9

Question: Is the culture of storytelling developing or dying out in South Africa?

Answer: The culture of storytelling is growing and emerging and will grow with a force: look at what our government is doing in terms of celebrating the heritage of South Africa. You can see from there that they are including and incorporating the element of storytelling within their celebrations.

Question: When looking at the SABC-TV programmes, are they developed in such a way that they do not need any adjustment as far as storytelling is concerned?

Answer: The element of storytelling in terms of educational programmes on SABC-TV is diverse but it needs to be developed. The time that they have and the slots they have are minimal. They need to extend these so that people can see different storytellers with different languages from different cultural backgrounds.

Question: Are there some areas in which, if developed, storytelling could be marketable?

Answer: I would love to see the storytellers themselves when they are organised, when they can lobby for a slot to be added. Because it is not for us to tell them what to do, but it is for them to organise themselves if they see a gap that they can fill. They must come up with these proposals themselves.

Question: Are there any factors which hinder the professionalising of storytelling?

Answer: There are lot of factors which serve as stumbling blocks in the professionalisation of storytelling. The first one is that of professional jealousy. It might be one of the factors among storytellers themselves. Secondly, you might find that we have limited resources. It might be resources in terms of finance, in terms of organising them at the venues where we can meet the storyteller. Thirdly, legally speaking, you definitely need to copyright your material, you definitely need legal representation.

Question: How can we solve the above-mentioned problems?

Answer: If we are well-organised as storytellers I think it would be advisable for this group of storytellers to come together. There is finance available from the Arts and Culture Department, and the government . If we are united the government will support that but if we are divided and

operating on an individual basis it will be difficult because the resources are limited.

So, I am saying that if the administrators should organise storytellers to make it easier for the administrators to actually engage with the legal people because as a storyteller I need to protect my materials. We have seen that some South African storytellers, songwriters and performers have been exploited by commercial industries. But if we are legally wise, we can protect our material, our resources, we will protect every inch of the event or any writings that we have done or recordings that we have made.

Question: How can storytellers commercialise their stories?

Answer: Storytellers should not themselves pursue commercialisation, it will come. They should perfect themselves and keep on training, keep on practising, until they really think that they have reached the peak. That is when I think commercialisation can come in.

Question: When the missionaries came to South Africa, they looked on storytelling as something sinful which should be discouraged. Your comment?

Answer: The missionaries come here with a mission to rob us of our identity, and to dress us with their Western values. And that is when we actually lost our humanity, our respect and our unity as people because when the missionaries came here we started to think individually rather than as a community. And yes, we can say we want to thank them for

what they brought because they brought the pen, the book and then we started to record all what we thought could not be recorded.

RESPONDENT D.10

Question: Since many people have forsaken storytelling, what can be done in order to retain those who still tell stories?

Answer: If we professionalise or institutionalise storytelling and build economic development I think that would be a a very good thing. Using the ancient tradition of storytelling to educate children in the home should never be scoffed at because I personally believe that education is primarily the responsibility of parents not the state.

Question: Some people say that the media and technology are sustaining storytelling while others argue that these seem to be discouraging the art form. What is your comment?

Answer: The media and technology should complement each other in making storytelling a reality.

Question: Tell me, are there many storytellers in England?

Answer: When I was in England, or the United Kingdom, there was a great emphasis on the history of the people of the British Isles. In Ireland, there were the Shanachies way back in history. The Shanachies were storytellers who walked around, they literally walked the streets with what they owned and they earned their living by telling stories from village to

village. People used to gather around and they would tell stories on the street and people would listen and then throw them coins. In England the two things that I can think of are the minstrels who used to roam around playing music, singing and telling stories through songs. And often these minstrels used to appear in the royal court. They don't exist now, they are historical. The minstrels used to appear in the market, in the circuses, they used to be part of circuses and they would perform in the market place. Jesters were people who wore pointed hats and who used to tell stories to the kings and queens. In those stories they would moralise or foretell the future through stories and songs. Those people died out long ago, but still in England we get the gypsies. Essentially the gypsies are traveling people. They don't have jobs. They appear in market places or they stop somewhere in open spaces and they start their performance and people throw the money and that's how they earn their living.

Question: What was the missionaries' influence on traditional art forms?

Answer: I think there would be differences between the different religions that brought the missionaries, that is the Anglicans, Roman Catholics and so on. My impression is that the Roman Catholic missionaries were more open to what they found here and responsive to it. Whereas the Presbyterian, Methodist and Anglican missionaries believed that what they were bringing was right and what they found here was wrong, criticising everything that was African and eradicating it, and introducing everything that was European. But interestingly enough the Anglican Church has again

started using storytelling here in South Africa. I had an experience a couple of years ago where I worked in an Anglican church. The whole day we were asked to tell our stories, our personal stories of how we had experienced apartheid. And it was done in order to bring about reconciliation between black and white people in the congregation.

Question: Would you say that urbanisation and industrialisation have had a negative impact on traditional art forms?

Answer: Urbanisation and industrialisation have a negative impact on the art form of storytelling because industrialisation breeds stress, it steals people's time. Urbanisation does the same thing, it takes a long time to move around because everybody is moving around the same time. There is less time, less space and less connectedness between people. And I think storytelling needs time and a sense of creativity. And I think industrialisation and urbanisation knock creativity out of people. So, the two are almost up against each other in some way in terms of things like time, space, creativity, connectiveness between people. It's every man for himself and no more sharing or caring together in many ways.

RESPONDENT D.11

Question: What could be done to revive storytelling?

Answer: More storytelling workshops should be run in order to revive storytelling. If storytelling festivals are organised, perhaps people will come back because there are lots of stories in our communities. But because

people do not know how to relate to them they think storytelling is old fashioned or is no longer working in any way.

In order for storytelling to be revived we have to form groups. After that, you practise those stories again and again. And then you ask the community even if you are not going to be paid and you ask a few communities or you go to a school and tell them those stories. The response will be wonderful.

Question: Can we say the first scholars made a mistake by not highlighting that people can earn a living through storytelling?

Answer: The first scholars did not make a mess to storytelling, but in a way they didn't have the information of accessing the right channels. Storytelling is not professionalised in South Africa because of ignorance.

Question: Why is storytelling professionalised overseas but not in South Africa?

Answer: At one storytelling meeting I attended in East London, we had storytellers from as far afield as India. These storytellers were professionals and they were registered. They have their own schools of storytelling. So I am very surprised that we do not have these in South Africa.

Question: How can we motivate people to become commercial storytellers?

Answer: Let us not lose hope. Our destination in the professionalisation of storytelling is very close. Let us not allow our culture to die. Let's keep on moving, because at the end of the day we will achieve our goal.

RESPONDENT D.12

Question: Are you a full-time storyteller?

Answer: I travel as well as telling stories on the street and in places where people need help. I want to speak to those souls.

I am a full-time storyteller. That's what I do, I live for it. Telling stories requires committing your life to helping people. I get up just before the sun rises, I kneel facing the sun and commit my life, everything I eat, it could be my drinks to serving the world. I preach that for an hour, then I take any food and bring my breath, my hope to help those who are hungry and thirsty in the body, the mind. You must live a story, otherwise you can't tell a story.

Question: We have a problem here in South Africa. There are some good storytellers but they are forsaking storytelling because they are not earning anything from it. What could we do to solve this problem?

Answer: What I do is that I have affiliates who help me when I give workshops. For a long time I did workshops at home and schools.

I have given workshops all over the world. You have to love it.

RESPONDENT D.13

Question: Do you offer a storytelling programme at your University?

Answer: We don't have storytelling programme at this University. But we have a programme which we call the Tshivenda Language Research and Development Centre which comprises folklore in detail and comes with the National Department of Arts and Culture.

Question: If I come to your university as a student and request you to develop me as a professional storyteller what will you tell me?

Answer: At our university storytelling is offered in full at honours level in such a way that after completion, a person can opt to be a professional storyteller if he/she so wishes.

Question: When considering the culture of storytelling, is it dying out?

Answer: The culture of storytelling is dying out. There are no longer grandmothers in our homes. We have moved to the townships. Grandmothers were left in the rural areas. To whom are they going to narrate these tales because they used to narrate them to their grandchildren? Another thing is that even those old women and old men have televisions and radios. Not to say it is not right, but storytelling is dying out. Another contributing factor is that we also denigrate storytelling.

Question: How did the missionaries contribute to developing or killing the culture of storytelling?

Answer: The missionaries helped a lot by bringing education which helps in the preservation of storytelling today.

Question: In your concluding remarks, what could we do to professionalise storytelling?

Answer: Let's use storytellers when there are tourists. Let us get an interpreter to interpret for them while they are narrating. Let us use them the same way as we use the tour guides. As we have tour guides, so let us have a storyteller, let us also have a person who is consummate in cooking traditional food. Let's put them into our computers. Let us advertise them on the internet. Moreover, the world today is very small. Let these people get the benefit, let them get respect. If we could do this we would build a solid foundation.

RESPONDENT D.14

Question: Are there many professional storytellers in Botswana?

Answer: We don't have many professional storytellers in Botswana. I started at a storytelling festival in 1994. From there I went to the United States because I felt the tradition is rich but within the household it was dying out.

Other professionals I know, some were very good I guess, but due to a lack of finance and other things they had to look for steady jobs.

Question: Do you have another part-time job?

Answer: I think I am a full-time storyteller: I don't mean that I am on stage all the time. I use different forms of telling stories. Sometimes I use films and videos to tell stories, and sometimes I am on stage with an audience which is always the best way to gauge how one is doing. So, I don't have any other job other than that and I don't want any other job. I think what I am doing is fulfilling. We just need more financial support but it's fulfilling.

Question: Since you know that there are no professional storytellers around your area, what are you doing as a seasoned storyteller to groom other storytellers in order to develop them?

Answer: In 1994 before I left for the USA, I started a storytelling festival. I used my mother and other people who are elders to teach us more stories so that we could grow from them. Now I have been approached by schools to run workshops there. So, I want to continue reviving the concept that I came with in 1994. And I joined forces with another friend of mine and we formed a company called "Mokgolokwane". Mokgolokwane is there to cultivate not only the art of storytelling but all the traditional arts like dancing because even with dance you tell stories.

Question: Is technology enhancing or killing the spirit of storytelling?

Answer: I think film is just one way of telling stories live. It needs to be done, but of course as technology and other things come, we use that to develop what is already there. We cannot exactly stick to one thing: if my father showed me how to make an axe, or how to use an axe and in 10 years time I still use it the same way as my father did, I think you would be disappointed. I have to find ways to develop my personality.

RESPONDENT D.15

Question: Can you tell me, are you a professional storyteller?

Answer: I am a professional storyteller. I tell stories in my country as well as abroad.

Question: You have no other part-time job?

Answer: I combine storytelling with theatrical performances. I am an artist as well, so I have my own theatrical group.

Question: Is storytelling developing or dying out in Malawi?

Answer: Back home we really don't have any storytelling organisations. I want to pioneer that. I have formed a group or rather an organisation called a "stoma", a "storytelling organisation of Malawi". It is still in the pipeline though and is not really established because we want to ask funds from the Ministry of Culture. If they fund us, we will be able to conduct workshops for people who are interested into going into storytelling full time.

Question: In your own view, is technology enhancing storytelling or killing its spirit?

Answer: Technology is killing storytelling in a way: the same technology can be used to the advancement of storytelling. But I am afraid it is being used in a whole different way where it is replacing storytelling. So, I wouldn't look at that as a very positive move to say that things like television, DVDs and all those movies are replacing storytelling. Because if you look at the environment like a village scene where there was no screen, no radio, no anything like that, that was an environment conducive to storytelling because that was the only source of entertainment that children had.

But now with the coming of all this modern television and all that, I am beginning to see that a lot of people are opting for that. Storytelling will be nonexistent by the end of the day.

Question: Let's take a deep rural area such as the one I come from as an example. Here are some storytellers who we want to develop into professionals. How can we do this?

Answer: The best thing to revive storytelling would be to give them incentives, to invite them to festivals and to give them something. And then they know that they can earn a living through storytelling. But what I would say further is, the government also has to do a lot. The government should actually create an environment that is good for organisations to go ahead and do a lot of workshops in storytelling because it helps, it grooms future storytellers. I like the idea of inviting children to Sibikwa to listen to stories by international storytellers. That's very beautiful, because we encourage the young to look at

storytelling not as an old fashioned thing, but as something that can still be used today. Although technology has reached its peak, we still have to do a lot of storytelling.

RESPONDENT D.16

Question: My main concern is to find out whether there is a discipline called storytelling at your institution?

Answer: You see what we have done here is to liberate folklore from languages. There was a tendency to think that African languages should carry folklore to the exclusion of other languages. We have made it a separate, distinct discipline by itself.

As of now we do not have storytelling as a specialised field. But it is part of the broader concept. Therefore I wouldn't say we train professionals or folklorists who will become storytellers. In the country so far I don't think we have any.

Question: Do you intend introducing such a discipline in the near future?

Answer: Specialising is an area which depends largely on students. You see, folklore as a broad concept for instance, if you go deeper into specialisation, it requires a lot of money. Then you would have an avenue to explore the dynamics of storytelling. But as of now to have classical teaching of it, there are limitations of control in terms of finances, in terms of instructions.

Question: As the chairperson of the Southern African Folklore Society do you think that the exclusion of storytelling as a discipline at South African universities can be ascribed to this?

Answer: People have other preoccupations. I am a member of Safos, I am a folklorist, then we go back home after the conference. What does he teach? He teaches grammar, he teaches literary prose. Very few folklorists teach folklore. Therefore to speak of specialising is premature. We still want to nurture the subject; we still have problems with people who think that just because I am Black, I am naturally a folklorist. They don't understand that folklore as a subject is like philosophy, you don't become a philosopher by virtue of being Black, you don't automatically become an African philosopher. You must be trained in the art. Once you are trained in the art of folklore you become a folklorist. Then you can start off with special areas of folklore and we need to nurture the subject.

Question: Were the early scholars aware of the incentives that come out of storytelling?

Answer: The early scholars were aware of these incentives. That's what they have done at the expense of the community. They know how important publishing is. And that's why most of them publish their dissertations.

RESPONDENT D.17

Question: Is storytelling developing or dying out in South Africa?

Answer: Storytelling is growing, every day it gets bigger and bigger. I work in business and if I was to talk about storytelling ten years ago, most people would just shake their heads and say, "Oh, no it's not for us". Now I can go to most companies and they will say please come, bring your storytelling let's do some storytelling. So, I know I am only speaking for storytelling in organisations, but there are conferences, there are performances. It is definitely growing. Whether in South Africa or internationally it's a very big thing.

Question: You told me that you are a self-employed person in an organisation. What is the name of the organisation and what is it all about?

Answer: I have a storytelling organisation. The name is "Not the Boredroom". Boardroom is usually spelt "board" but I spelt it "bored", that's to say if you want to find a new company, if you want laughter, if you want to liven things up, come to me, I will help you to do any number of different things. Improve your sales, build your brands, learn, train and develop, tell the history of the company and so on and so forth, using stories to help business to be more effective.

Question: How do you sustain yourselves?

Answer: The way that I operate is that I send out newsletters once a month to about 800 people I know in business who occupy senior positions and every month I send them a story that I think is relevant to business dynamics, so that every month they are aware of me, then they will say we must get Peter Christie to come and help us to do this. I go in, I see what the kind of problem it is, I then design or make up or create or find a story or stories that applies to the problem or issue they are dealing with. We then sometimes run workshops, I am writing a book for a big bank at the moment. They will give it to all their customers, to all the employees at the bank. There are many different ways that I sustain myself. I do presentations at conferences, I teach the elective on storytelling at Wits Business School, and I have been doing it for ten years. It's getting better and better all the time.

Question: Although it seems as if you are operating smoothly, any challenges to your business?

Answer: The main problem is before you actually start. There may be some people in the companies who think that storytelling is a waste of time. But once you do the work you have no problems because they see that is powerful and that it works. But initially overcoming some form of skepticism that people have, that stories are for children, that it belongs in a library.

Question: Do you plan to publicise your organisation through the media?

Answer: I have published three books on storytelling. I have a fourth which is coming out soon, I hope by October or November. I have a fifth one which is

nearly completed. So, I use that to publicise my work all the time, and you have to do that in business. If you don't get publicity or do some kind of advertising then you know people forget that you are there.

Question: On the question of the mass media, would you say it is enhancing storytelling or not?

Answer: The mass media reaches many people, if you are a single storyteller and you are going into the world and you want to tell stories to people you'll not get far. You are one person with two feet. When you use a television or a newspaper or whatever you can reach billions of people.

RESPONDENT D.18

Question: You happen to be a journalist, what made you follow storytelling?

Answer: I am a journalist by profession, but I witnessed the power of the art of storytelling. It's something that journalism doesn't have, that the mass media don't have, that same person to person connection. That's why I want to be a part of the storytelling community and support it.

Question: What can we do in order to professionalise storytelling?

Answer: In order to professionalise storytelling, you have to get people with the talent and the desire. Find those people. Find a way of giving them the opportunity to put their culture to work.

Question: Getting back to you, do you earn anything from storytelling?

Answer: I have never earned anything from storytelling. I just do it for the love of it.

Question: We experience problems as we don't have courses in storytelling at our South African universities and our libraries do not have storytelling programme. What can you suggest to these institutions in South Africa so that they can start with this programme?

Answer: In America I don't believe there are many universities which have instituted storytelling either, I think they are starting too, and some do. I think there has to be movement within literature departments.

RESPONDENT D.19

Question: Where do you come from, and what is your experience as far as storytelling is concerned?

Answer: I was born in Surinam, Brazil on the north-east coast of South America. I have been in Holland for the last three months because I have a storytelling academy called Tory Academia there.

Question: Are there many professional storytellers in Surinam?

Answer : In Surinam I am the only professional storyteller because it takes a lot of guts to do that and a lot of experience. You have to be able to suffer for a little because there is no real place where you were trained as a storyteller. I started because my father and my grandmother were storytellers. In Holland there are few professional storytellers. But since we are doing the training , storytellers are going into schools and libraries

and I think within five years the number is going to triple. I have been travelling the world for 25 years doing storytelling.

Question: Do you have any training in storytelling?

Answer: I trained as an electronic engineer. That's my business, but I have never done electronics, I don't practise electronics. I was trained by my grandmother, by my mother, my father and then after that I also had training for my voice.

I am not only training people to become storytellers, I also train people to use the techniques of storytelling in their professions. Whether you are a journalist, or a media-worker or somebody who is working in a PR Company or a guide in a museum, you can implement the technique of storytelling in your work.

Question: A moment ago you said storytelling was dormant worldwide but now it is developing again. Why do you think storytelling has been dormant for some time?

Answer: Storytelling had competition from the new media. The video, the television, the radio, anything. Because when people find out about new media they thought this was haven and now it seems that it is not. Television itself is a one-dimensional medium. Storytelling is a complete dimension. We have all the dimensions, even the ones you do not see because we trigger your senses. The storyteller tells us a story, creates images with words and these images penetrate the minds of his

audience and his audience makes up its own images and colours them in the way they want. This is not what televisions do. Television will give you, for example, a story that is coloured and clear, your mind can go further, but the image is complete. And it's one-dimensional, you cannot touch the storyteller, you cannot talk to him, you do not have feedback . So, what happens now is that people are fed up now with all these things. They are tired and want the human side back. I will never regard the mass media as a competitor, I will use it to bring my stories to millions of people. You have to use it. You are not a donkey shed, you cannot fight against the windmill. We as storytellers should use any kind of medium to transfer what we have to the big world. Television can reach six million people at one time. You can never do that as human being. The technical media have no problems. A problem is caused by those people who make television, who make the programmes. Since it is also commercialised, you cannot control it, governments cannot control it.

Question: Are there other factors which contribute to the difficulties of professionalising storytelling?

Answer: One very important factor is that people in places such as the Ministry of Arts and Culture, the Ministry of Education, the Ministry of Transport and Tourism should open their hearts and minds to storytelling.

Question: Here in South Africa, there were missionaries who undermined storytelling. I wonder if you experienced the same problem in your country?

Answer: Undermining storytelling was one way the missionaries conquered nations, by conquering the traditional nation. One of the first things which they did was to make you a child of God and then a slave. Apart from turning things upside down, the missionaries tried to twist our minds, and it happened.

RESPONDENT D.20

Question: Would you say storytelling is dying out or growing these days?

Answer: At present storytelling is dying out because of all these night entertainment media with the result that there is really no time left for storytelling.

People like Gcina Mhlophe tell their stories in English. Her storytelling sessions take place at the State Theatre and the Market Theatre. But those places are not accessible to ordinary South Africans.

Question: What plans do you have as the National Department of Arts and Culture to revitalise storytelling?

Answer: For us as the Department of Arts and Culture to try and address the problem of storytelling, we have what we call Language Research and Development Centres. Within these centres we have certain focus areas, and one of these will be looking at writing and reading. This is intended to promote literature and things like storytelling. We have placed these centres at institutions of higher learning. People from these centres will go out to

rural areas, record stories so that they are preserved. Basically those people at the Language Research and Development Centres look at the development of the indigenous languages. Another thing we are looking at is language museums. There is also another challenge with language professions in general regarding their professional status. If you look at all these other professions like nurses, doctor, lawyers, they have professional bodies. But in the field of language, we don't have a body like that. So, we as a Department are looking into that, trying to establish a council which will begin by acknowledging the professional status of language professions.

Question: I wonder if you have a comment on the missionaries: did they have a negative impact on storytelling?

Answer: With the advent of the missionaries, all they were doing was to make people literate, and perhaps to a certain extent one can say they impacted negatively. Everything that is fundamentally African was taken as negative. The African should have taken the initiative. The problem with Africans is that they generally have a negative attitude towards their languages. So, it's like they just want to learn English and learn everything about English. It's as if they just wanted to move out of where they were to what they perceived to be better.

Question: The early scholars and the European scholars saw the primary purpose of storytelling as entertainment. Do you think they did that deliberately?

Answer: The early scholars generally regarded the main function of storytelling as that of entertainment only and did not see it as a means of earning one's living because for a person to start a business, you need the platform and the resources to allow you to do that. What is problematic is that Africans do not necessarily have the resources to start a business. I think they might have recognised it, but did not have the platforms to see it as a business venture.

RESPONDENT D.21

Question: As far as storytelling is concerned, is it developing or dying out?

Answer: Storytelling is not developing nor dying out. It is in a phase where it is difficult for story writers and story developers to shift it to a new level at which it would work within the context of our world today. When we were growing up, we didn't have technology, the only thing that we had was older people who had creative ways of teaching us values and principles through storytelling because there was no technology to help them to tell stories.

Now I think as black people we haven't really managed to find a creative way of integrating our stories into technology because now children use technology today. We need to find a way in which we use technology to tell our stories. But instead of learning and understanding technology we just hijack it and misuse it and let the visuals misrepresent our stories.

When I said it is not dying, I mean that there are people out there who are passionate in terms of wanting to tell stories and they are trying hard. On the other hand, the reason why it is not developing is that we want to tell our stories in English and then they lose what they are in terms of the cultural values that are embedded in the language.

Question: Coming back home, do you call storytellers here at the SABC-TV, and go out and record them or do you work through certain companies.?

Answer: At the SABC we don't present storytelling in a classical sense. We have something like *FUNDANI NATHI*, there is a storyteller who is working there, Nandi. She is quite a good storyteller. She does it in different languages.

Question: Did the advent of missionaries in Africa have any impact on art forms like storytelling?

Answer: With regard to the influx of the missionaries to Africa, you were not going to get a mercenary who came to South Africa to empower Africans, because that was not the script of the constitution of the country. What our stories did was empowering us and we had to be weakened according to the script of apartheid. That is why after apartheid churches could not reposition themselves, they could not give us any value. We had a Roman Catholic church for white people and a Roman Catholic church for black people, preaching different things. One of the powers of the black person was our stories. So, they did what they were meant to do, to destroy black people.

RESPONDENT D.22

Question: Tell me, on Munghana Lonene FM, do you have a slot for storytelling?

Answer: We don't have a slot for storytelling on our radio station. We used to have it in the past, but because of lack of support from business and public we decided to scrap it.

We don't have a specific, dedicated slot for storytelling. But we do cover storytelling somehow. This year because of the 10th year of democracy we had quite a number of documentaries, and that's one way of actually doing storytelling. So, what we do is that there are quite a number of programmes and ideas that we like to have on air. So, what we do, we work with airtime sales, we have submitted a number of features. It depends on priorities, some people might feel it might not be necessary to have storytelling. But the traditional approach of "*mitsheketo*" has been taken off because of the lack of support from business. If we get sponsorship, I don't think we will have a problem.

Question: Your problem thus far is sponsorship. What are you doing at present to overcome this stumbling block?

Answer: What happened is that we draw up the budget on a yearly basis, and we had to prioritise. Last year our drama was not supported. There was a cut in terms of the budget. So, the lobbying and motivation we did this year was to secure at least some money to enable us to produce drama.

Question: As we are about to wrap up our discussion, do you think that one can earn one's living through storytelling?

Answer: Storytelling is one method of educating the public. All it needs is marketing. Storytelling is African culture, it worked in the past, so it just needs promotion. One should table the figures of how storytelling can work, then people will support it. And groups that should promote storytelling are the government and the Department of Arts and Culture. But in their priorities they are not looking at that. I think in the near future they will consider storytelling as much as they are concentrating in other things such as the indigenous games.

RESPONDENT D.23

Question: Do you have a storytelling slot on Phalaphala FM?

Answer: We don't have a storytelling slot, but matters which concern storytelling have been included in the children programmes, such as "*Mbonyolos*". But it is now called "*Fundani Nathi*", although it does not entirely include storytelling.

Another programme which comprises storytelling is the programme which airs every Monday at 21h30 called "*Ri guda Tshivenda*". This programme focuses not only on storytelling, it includes all aspects of Tshivenda.

Question: What do you cite as the probable cause of your radio station not having a storytelling programme?

Answer: As we can really see that this part supports our culture, if there are experts in storytelling, then we can have a storytelling programme so that storytelling can be unpacked in a similar manner.

Question: Somebody attributed the unavailability of a storytelling programme at their radio station to a lack of sponsorship. What is your comment on that?

Answer: You can't just get sponsorship, you need a plan of action. It means that a person should first make enough preparations. Thereafter, you indicate what you want to do, and take it to the people who might sponsor such a venture. Under no circumstances would they not sponsor you then.

RESPONDENT D.24

Question: In your own opinion, is storytelling in South Africa dying out or growing?

Answer: Storytelling, compared to the past, is dying out because in the past we used to have elderly people who used to tell stories to young ones. Nowadays such people are rare.

Question: What can we do to resuscitate this art form?

Answer: To resuscitate this art form we need to look for people who can still tell stories and document them.

Question: The problem with the Sibikwa Community Theatre is that when they solicited funds from the government to boost them and enhance storytelling, their request fell on deaf ears. What can they do in order to see their dreams fulfilled?

Answer: People should take the initiative and not always expect the government to do everything for them. We need people to research areas and go to the department to partner with them. But if we wait for the department, it has its own priorities. It might not have this as one of its priorities. So, we have to liaise with the department, talk to them, make them realise the importance of this.

Question: How can storytelling be made an autonomous subject or learning area at schools?

Answer: I don't think storytelling can be an independent learning area. As far as I am concerned, it's part of the languages. I think the new curriculum makes provision for that. Unless people cannot interpret it correctly. At the undergraduate level storytelling will still form part of other areas. But as you go up the ladder of education that's where specialisation starts.

Question: Doctor, my main concern is that storytelling is being ignored at South African institutions of higher learning, unlike overseas. What is your comment?

Answer: In South Africa if you look at storytelling, it's more among Blacks. Whites know journalism. That is why journalism features at our South African universities, although not all universities. If Africanisation is introduced, this would come in as well.

Question: Coming back home, what is PANSALB doing to revitalise this art form around South Africa?

Answer: At the Pan-South African Language Board we don't have a specific programme directed at storytelling. But we have it as part of literature.

Question: What impact did the missionaries have on storytelling when they came to our continent?

Answer: The missionaries promoted what was Western and suppressed what was African.

RESPONDENT D.25

Question: Is storytelling developing or dying out?

Answer: Yes, according to my own view storytelling is dying out. It is as if storytellers are no longer available. Even if you ask old women, you will hear them saying that they have forgotten the stories.

Question: What could be the cause of this?

Answer: Sometimes it comes perhaps by religion, regarding performing storytelling as a sin before God. Being oblivious to the fact that such a view is destroying our nationality, in such a way that we will no longer know our roots and our children would no longer know their identity.

It is not that if you narrate folktales you will get mealiemeal, if you spend a day without anything to eat, you'll still spend it without anything whatsoever.

Question: What could we do at present to encourage storytellers to earn their living through storytelling?

Answer: If storytelling becomes a programme or a course which young people can study and earn their livelihood through, people will start to value it. Let storytelling become a business wherein people can work, but not only for entertainment.

Question: Does this mean that there are some people who are denigrating storytelling?

Answer: Yes, seeing that storytelling is useless and valueless, people are forsaking it. If it is still valuable, even the older people today would have known the stories. But because of it being valueless people have discard it.

RESPONDENT D.26

Question: According to you, is storytelling these days dying out or growing?

Answer: According to my view, storytelling these days is dying out because people are no longer taking it into consideration. They take it that storytelling belongs to the people of yore. Whereas storytelling is worthwhile, as it encourages people not to forget their roots and even their place of origin.

Question: In your view, what can be done in order to prevent storytelling from becoming obsolete?

Answer: For storytelling not to become obsolete, let seasoned storytellers be found. Let them be documented or recorded.

One other thing which can be done is to gather storytellers, perhaps to establish a centre for them. That means that they would be incentivised.

Question: What else do you view as contributing to the killing of the spirit of storytelling?

Answer: In the early evening we happen to be busy watching television or listening to radios. We are oblivious to storytelling as we are busy watching stories on television and DVD. Let storytelling be included on the TV and

radio programmes. Let there be a time when children know that there is storytelling on SABC-TV 1 or 2.

Question: What could be done to revive the art form of storytelling?

Answer: Let there be some institutions for storytelling. In other words, some special storytelling institutions where there would be some courses or programmes for storytelling, a storytelling institution sponsored by the government so that it could really develop.

Question: What made you forsake storytelling?

Answer: The thing which compelled me to forsake storytelling was wasting my time by narrating folktales for nothing. As a youth, I did not have time to just narrate stories for nothing. Maybe old women have time for narrating stories for nothing.

RESPONDENT D.27

Question: Would you say storytelling in South Africa is growing or dying out?

Answer: As far as I am concerned, storytelling is dying out. Our youth is more inclined towards TV which is a question of seeing.

Question: I believe if you contact the government or the local municipality they could fund you to develop a storytelling programme in your community theatre.

Answer: With regard to the back up from government, the government says one thing and does absolutely nothing. They talk a lot and do nothing and the same with Metro. Every day we went to Metro, but not one member of the Metro, not even our councillor arrived, our local ward councillor whom I phoned today and said please come. And then he said to me "I am very busy, I am doing a cultural programme". And I thought what do you know about culture: if you are doing a cultural programme why didn't you come to Sibikwa and ask for someone from our organisation to give some kind of input? But they don't want that: for them culture is having a debate on June 16 or Heritage Day or whenever.

Question: Why don't you go to the higher offices like the National Department of Arts and Culture or PANSALB if you do not get help from the local municipality?

Answer: I can assure you, files of correspondence with Arts and Culture, the Heritage Department. Files and files of correspondence and trying to set up meetings and nobody answering phone calls. And nobody responding to e-mails and nobody responding to anything. They can talk, you see, they always want to blame. It's not that we are anti-, really it's not that we are anti-, we are just tired.

Question: What can we do to develop and professionalise amateur storytellers?

Answer: In connection with the revitalisation of storytelling around the country, why can't people tour the schools, professional tellers of stories? Why can't there be more festivals like this? We used to get a newsletter from America every week and there were festivals there, people were meeting. We were in Holland, we went to a storytelling festival in Ultricht, they couldn't get started, it was a small theatre. They brought in more and more chairs. It was so crowded. And they brought in storytellers from Egypt and all over.

RESPONDENT D.28

Question: Would you say storytelling in South Africa is dying out or growing?

Answer: Nowadays people do not have time for storytelling as they are watching television.

Question: What can be done to resuscitate storytelling?

Answer: A storytelling festival is wonderful for encouraging, making people aware. Also people have the idea that storytelling is only for children, in fact we all enjoy stories whether we are young or old. We want to hear "Once upon a time". I think it should be encouraged in schools.

Question: Tell me, around South Africa are there any institutions which cater for storytelling?



Answer: I belong to a storytelling circle, we meet once a month in Johannesburg. We share stories and depending on the storyteller, we then discuss how the story was told and how it could be improved. We further make suggestions and say what we like about the presentations and what else we can think of to make it even better.

Question: You said you are a storytelling educator. Can you please tell me the courses to be followed when taking a storytelling programme?

Answer: As I said I was involved in teacher training at Sibikwa, I am no longer doing that because of funding. I am willing to go to schools and work with teachers and learners. But I am a freelance person, I will need to be paid for it.

Question: What factors contribute to the non-professionalisation of storytelling?

Answer: A factor which contributes to the non-professionalisation of storytelling today is that life is so hectic. People are sitting in towns, they think that they don't have time for storytelling. And they think there is too much to be done, many places to go to, movies to see and shopping malls to be visited and this is a mindset.

Question: With regard to industrialisation and modernisation, is this killing or enhancing the spirit of storytelling?

Answer: Well, the one way that technology is helping in terms of storytelling is storytelling on television. There are many names like Gcina Mhlophe, Nandi Nyembe and many others. I think in that way technology is

helping to keep the tradition alive. But watching someone tell a story on television is not the same as listening to them in flesh. It would be wonderful if perhaps people could use television to encourage people to go to live storytelling. Storytelling institutions should be able to issue a valuable certificate in storytelling, one which certifies the SAQA requirements . So, as far as I know there isn't a programme that does that in this country. It would be very interesting to look at the units that are laid down by SAQA. It will need to follow some form of formal training as well.

Question: Are there any tips we could give the amateur storytellers to help them to develop into fully professional storytellers?

Answer: I think the best way to learn storytelling is to practise it. You practise it amongst people whom you know and then find suitable venues, suitable circumstances where there are people gathered together perhaps for different reasons and offer to tell stories. Or one could go into schools and offer one's service to teachers to tell stories and if one is still learning one wouldn't ask to be paid .

Question: Professionalising storytelling in African Languages. What are your last words?

Answer: The people who want to professionalise storytelling should be more proactive, they should go out and make it happen. I don't believe that we must sit and wait for the government to do it or wait for Sibikwa to organise it for us. So, it's up to us who are passionate about it to go

out there and explore every possible way of drawing people's attention to storytelling as an art.

Question: You mentioned something else. The issue of government: what can the government do in order to help amateur storytellers?

Answer: Amateur storytellers should try to approach people in the Department of Arts and Culture in their own municipal area.

RESPONDENT D.29

Question: Tell me, in Kenya is storytelling growing or dying out?

Answer: My group has realised that the old way that people used to tell stories in the house is no longer working. Because people live away from their grandparents, people no longer live in bigger communities where we had aunties who would tell stories because the mother is away. Now we see that it's just the mother, father and children maybe the househelper who could tell us stories and during holidays is the only time with our parents. But the time is busy also, and we do other things like going to a hotel or going for a walk somewhere.

Question: When you perform in public, do you charge any fee?

Answer: If we perform in public we have to ask for money, because the majority of us are doing storytelling as a profession. And if we are at a public performance we are renting out a hall or auditorium. So, basically we are depending on the gate collection to cater for the whole production.

Question: Do you have other work apart from being a storyteller?

Answer: I am doing storytelling, it is paying better than any other theatre in Kenya. I also have a multi-market business part-time where we move products like home care products, health care products and skin care products.

Question: Tell me, what can we do to professionalise storytelling?

Answer: Let the work stand for itself by giving a quality performance. Quality comes with investment, investment of time, research, workshops, conceptual devising and marketing. You have to invest in people to meet people and tell them what you are doing. You must send out proposals and that goes back to planning. You know like milk, before somebody say he sells milk, you cannot go and buy milk. Before somebody advertises Caltex petrol, you cannot go and fill the car there.

Question: Are there some factors which serve as stumbling blocks to the professionalising of storytelling?

Answer: Some people think that because storytelling is an ancient art, it's always been there, everybody can tell stories. So, why should they pay you for that? They still think it is a hobby, but people are paid for swimming which is a hobby, people are paid for running. Why don't people want to pay me when I tell them stories?

You know, I get annoyed when people tell me that we have to do something only after sponsorship. When the sponsorship is not there do we die? It's good when you get sponsorship to start off. If you don't get any, please do something. And even if you get a sponsorship, plan, if this sponsorship ends how will you be able to sustain yourself? Let's invest in training because the product is very versatile, my main audience is students. Schools are everywhere, and they are going to create the base for us.

Question: Are devices like TV and radio enhancing or killing the spirit of storytelling?

Answer: TV and radio are modes that going to give us a big mileage. When people see me on TV, they are going to invite me to their functions. There is no money in TV, especially in this country where there is copyright and everything. Instead, let's use it as a stepping stone, we need it.

Question: Do you have any idea about the missionaries? When the missionaries came to South Africa, did they have any impact on our traditional art form?

Answer: Missionaries had a motive. They came to colonise. And they were not coming to shoot you immediately, they had to be your friends. And as you welcomed them they learned your ways, they learned the bonding things that bond them together, and after that they started breaking them.

RESPONDENT D.30

Question: In your own view, is storytelling disappearing or progressing?

Answer: Storytelling, moreover in the black languages, is dying out because the youth are being attracted by many things like TV.

Question: What made you to run the storytelling competition?

Answer: The storytelling competition is a competition which we usually have every year. We started with such competitions way back in 1997. We have realised that if we don't do something in order to revive storytelling it (storytelling) will vanish forever. The African Renaissance states that we should revive our culture. We have that desire that we should unearth talented storytellers like the famous Gcina Mhlophe.

Question: What else could be done to professionalise storytelling?

Answer: There should be money to support these people (storytellers) because they cannot do storytelling on empty stomachs.

Question: What impact did the missionaries have on storytelling?

Answer: The missionaries helped different languages to be literate.

Question: Your last words. What can we do in order to harness storytelling as a way to earn a livelihood.

Answer: In order for storytelling to be publicised, let us get enough platform from the media, especially TV. Let the old women or storytellers perform on the TV.

RESPONDENT D.31

Question: Would you say storytelling is dying out or growing?

Answer: I think currently storytelling is dying out. That is why Thobela F.M as a public broadcaster whose mandate is to teach, educate and inform is trying to resuscitate storytelling because the majority of young ones do not know their Africanness. That is why on Thobela FM there are educational programmes which resuscitate storytelling hence making sure that children understand their roots.

Question: You say you are earmarking something of great magnitude next year in April. What is this?

Answer: SABC has a department called the content hub or content enterprises. Content enterprises was specifically created to fulfil the needs of different stations. So, we have submitted our wish list for next year starting in April. If it goes as planned, by April when we unleash the new programme schedule, we should have storytelling as well.

Question: Some storytellers like Gcina Mhlophe and others are able to live through this art form, so... .

Answer: The duty of the station is to expose the talent to tap this talent and make sure that they are known elsewhere . Not only because they should earn a living through the station, but other bodies should be able to scrape together what they have and this legacy is left to exist.

Question: I like the idea that you are getting to the community and unearthing the talented.

Answer: That is why as Thobela FM we are committed to empowering these citizens, we are committed to interacting with them, to assisting them and to making sure that at the end of the day they are known. Their stories are recorded, they are sold and they earn their living that way.

Question: Do you think urbanisation and industrialisation have had any impact on the professionalisation of storytelling?

Answer: I think as people become more urbanised they believe certain things are not meant to be done by them. People already have the talent which simply needs to be tapped and urbanisation and industrialisation have derailed people's focus. That's why we want to embark on various road shows to make sure that storytelling becomes professional, and we will do that in partnership with the print media and with the very same storytellers, thus assisting them.

Question: Lastly, what are your last words on how we could professionalise storytelling?

Answer: Thobela FM wants to expose it on air and off air through various road shows. Storytelling is an art and I think we should also engage the Department of Arts and Culture in the province. And we should also engage possible funders to make sure that this art lives long.