

**Spirituality, well-being, memory and the future, in applied
storytelling:**

**A comparison of two “Sites of Conscience Museums”,
namely the Museum of Free Derry, Northern Ireland
and District Six Museum, South Africa.**

by

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Declaration - Plagiarism

I, Mary Elizabeth Lange, hereby declare that the research reported in this thesis, except where otherwise indicated, is my original research; this thesis has not been submitted for any degree or examination at any other university; and, this thesis does not contain other person's data, pictures, graphs or other information, unless specifically acknowledged as being sourced from other persons. This thesis does not contain other persons' writing, unless specifically acknowledged as being sourced from other researchers; where other written sources have been quoted, the i) their words have been re-written, but retains the meaning and is referenced, ii) where their exact words have been used, then their writing has been placed in quotation marks and referenced. I also declare that this thesis does not contain text, graphics or tablets copied and pasted from the internet, unless specifically acknowledged, and the source being detailed in the thesis and in the Reference section.

Signature..... *M. Lange* Date..... *29/11/17*

Supervisor..... *R. E. Vespa Loviselli* Date..... *29 November 2017*

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Abstract

Applied storytelling is a form of autoethnographic, verbal, visual or written communication intended for social change that emphasises memory and the future in post-conflict museums such as District Six Museum, Cape Town, South Africa and the Museum of Free Derry, Derry / Londonderry, Northern Ireland. This study is trans-disciplinary, qualitative, comparative research. It analyses how the sharing of personal narratives told by storytellers who have experienced loss, such as District Six ex-residents and relatives of Bloody Sunday victims, impacts their spiritual well-being. The focus in this research is specifically on the verbal applied storytelling but the role of visual and written autoethnographies is also included linked thereto. It promotes an inclusive hybridity methodology, informed by theory, whereby global south and north dichotomies are bridged and participatory practises are merged with Ubuntu philosophy. The role of spirituality, as it relates to self, others, a higher being and / or cause and the environment, is effectively analysed by implementing of a framework for analysis which is non-linear, flexible and thematic. This proved effective in the analysing of the role of storytelling trance and spiritual connections between storytellers and visitors as being part of a positive feed-back loop for the promotion of their spiritual well-being. It further proved specifically effective in the analysis of the ‘spirit of the place’ that is in the identifying of layers of spiritual connections through oral living heritage to heritage of place, space and topography. Applied storytelling by communities of loss is found, in this study, to be a form of communal autoethnography or spiritual action, that acts as a resource for hope and spiritual well-being when individual storytellers have personal agency / autonomy within an independently conjoined inosculation relationship to a community post-conflict museum.

Key words:

applied storytelling, spirituality, spiritual well-being, memory and the future, autoethnography, spirit of the place, inclusive hybridity, inosculation

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Introduction

Relevance and objectives of the research and introduction to the site, participants, methodology, and central concepts

Introduction

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Introduction

“Never again!” is a hollow promise when one considers the globally recurring state violence against protesting citizens. An example was the thirty four mineworkers who were killed and seventy eight who were seriously injured when the South African Police Service fired upon a crowd of mineworkers who were striking at Marikana, North West Province, South Africa, on the 16 August 2012.² The similarities between this event and those in South Africa and Northern Ireland’s recent history are based not just on the sequence of events on the actual day but the challenging of the state’s role in the events and the formal inquiries thereafter. The relevant communities invariably do this, particularly those families enduring most of the episode. If we project these parallels into the distant future, then we can predict the establishment of a community memorial in the form of a museum with accompanying oral guided tours of the Marikana site.

The complexities of remembering a traumatic past whilst looking to the future have been engaged in South Africa and Northern Ireland. There are similarities and differences in South Africa and Ireland’s pasts and their transitions to peace (O’Malley, 2001). South Africa differs from the north of Ireland in that despite the initiation of peace in the north with the Good Friday Agreement on 10 April 1998, there was no Truth and Reconciliation Commission as which took place from 1996 in South Africa (Hamber, 1999). District Six Museum in Cape Town, South Africa and the Museum of Free Derry in Derry / Londonderry, Northern Ireland, both commemorate and communicate the memory of community injustices committed by the state (Mandy Sanger, interview, 21 October 2015; Adrian Kerr, interview, 16 July 2015). Likewise, both museum sites symbolise struggles against injustices but also include in their aims to be part of the reconciliatory processes of the present and future (Adrian Kerr, interview, 16 July 2015; Joe Schaffers, interview, 9 December 2015).

District Six Museum’s archive focuses on the forced removals of the District Six community in the 1970s during Apartheid and includes tours by ex-residents of District Six of the museum and district.³ The Museum of Free Derry focuses on the 1960s civil rights and the 1970s Free Derry eras and includes tours of the museum by relatives of the Bloody Sunday victims.⁴ It is

² Available at: <http://www.sahistory.org.za/article/marikana-massacre-16-august-2012> accessed on 22 November 2017

³ Available at: <http://www.districtsix.co.za/index.php> accessed on 22 November 2017

⁴ Available at: <http://www.museumoffreederry.org/> accessed on 22 November 2017

also associated with tours of Free Derry and the Bogside predominantly led by ex-political prisoners (Michael Cooper, interview, 7 October 2015).

The District Six Museum and the Museum of Free Derry strive to re-address and contest historically skewed, often top-down narratives as officially told by the state and media by utilising a community-focused approach (Chrischené Julius, interview, 13 October 2015; Dawson, 2005). From a western perspective community communication may include the process of community autoethnographies (Ellis, et al., 2011 para. 22). This thesis includes applied storytelling as a product of autoethnography that taps into oral history towards social change. Storyteller guides or educators who experienced or are related to people who experienced the trauma of the event/s memorialised in these museums are central to the implementation of applied storytelling within or linked to the case studies, District Six Museum, and the Museum of Free Derry and therefore to this research. The impact on the spiritual well-being of these storytellers from telling their stories to visitors and tourists is the focus of this research.

Research relevance

Post-conflict trauma and spiritual practises and the sense of accompanying sacredness and even elements of transcendence / magic in displays and visitors' experiences have been investigated in contemporary art and communication research. This is also apparent in research that emphasised the interconnectedness of the museum experience and meaning making (Silverman, 2010: 64). Spirituality, if separated from religious practices, globally includes an aspect of transformation from "self-interest to other-centeredness" (Teasdale, 1999: 106) and as such it is an interdependent sustainable source that can be draw upon for the effective identification between different cultures, religions, races, and genders. Xenophobic and religious intolerant acts in South Africa, Nigeria, and Europe within the first month of 2015 highlighted the need for individuals and societies to draw upon practices that promote a loss of self and empathy for others. Although it had become common practice to include spirituality and its role in physical healing (Powell, et al., 2003) it was still under-researched about post-conflict healing. The act of sharing stories and spiritual well-being for example by the elderly too have been emphasised (Lange & Dyll-Myklebust, 2015: n.p.) but the role that the context of storytelling space and the physical delivery of the story play in spiritual healing and thus well-being is under researched specifically within a museum setting that includes a tourism element.

The rise in interest in museums and well-being is supported by the founding of a *National Alliance for Museums, Health and Wellbeing* in July 2015 in the United Kingdom.⁵ The impact on museum approaches, whether its exhibits or guide presentations, has been widely researched from the visitors' perspective but there is little research on the impact that the process and products have on the guides. This research addresses that gap in research by focusing on the impact of the storytelling on an aspect of the storyteller guides' well-being. This aspect is also a neglected aspect of well-being research namely the spirituality of the storyteller guide.

There is a need for research that concentrates on spirituality and its differences and similarities to religion as well as its relationship to well-being (Casey, 2009). This is an area that the study addresses through the investigation of pertinent questions regarding if and how the spirituality of the participants informs their storytelling and their belief in the possibility of reconciliation; communal spirit; memorialisation of the spirit of the place and hope for the future. It also questions if their storytelling provides a space where they may exercise agency towards making a difference to the present and for the future. Through these questions the research analyses if and how the applied storytelling relates to the storytellers' spiritual well-being.

The inclusion of TripAdvisor is relevant due to both sites emphasising the importance of it for feedback for storytellers (M.C., interview, 7 October 2015; F.M., interview, 10 April 2015). TripAdvisor sites for the District Six Museum⁶, the Museum of Free Derry⁷ and affiliated tours the Free Derry Tours⁸ and Bogside History Tours⁹ were analysed.

Other specific objectives are to provide new knowledge research data for the relevant museums' knowledge base and to contribute to their action research where applicable.

⁵ "The Alliance will support the museum sector's work around health and wellbeing through sharing information about museums and health, improving best practice, disseminating relevant resources and supporting those working in this area of activity. By working in partnership, the Alliance will connect museums to the wider cultural sphere including arts and community organisations and libraries, as well as the breadth of health and social care organisations." (National Alliance for Museums, Health and Wellbeing Launch e-Newsletter, 29 July 2015)

⁶ Available at: https://www.tripadvisor.co.za/Attraction_Review-g312659-d310916-Reviews-District_Six_Museum-Cape_Town_Central_Western_Cape.html accessed on 10 August 2017

⁷ Available at: https://www.tripadvisor.co.za/Attraction_Review-g186482-d625287-Reviews-Museum_of_Free_Derry-Derry_County_Londonderry_Northern_Ireland.html accessed on 10 August 2017

⁸ Available at: https://www.tripadvisor.co.za/Attraction_Review-g186482-d1441372-Reviews-Free_Derry_Tours-Derry_County_Londonderry_Northern_Ireland.html accessed on 10 August 2017

⁹ Available at: https://www.tripadvisor.co.za/Attraction_Review-g186482-d4367817-Reviews-Bogside_History_Tours-Derry_County_Londonderry_Northern_Ireland.html accessed on 10 August 2017

Stylistic approach

The writing up of the research promotes rigour and validity by the inclusion of reflexivity and contextualisation of participants (Morrow, 2005: 252). The first person, in line with an auto-ethnographical approach (Ellis, et al., 2011: para. 12) is used when the style of a section of the thesis is narrative, self-referential, or self-reflexive, for example in the section below in which the researcher's context is posited as well as that section in which the methodology of the study is set out. This approach supports the political stance of Cultural Studies as the inclusion of an auto-ethnographic approach "treats research as a political, socially-just and socially-conscious act" (Ellis, et al., 2011: para. 1). The third person is used for any objective enquiry or presentation for example the sections which deal with the related literature and address theoretical aspects and concerns.

Central concepts defined

Central concepts are briefly defined in this introduction, and they are expanded upon in the body of the research. As the study is analysing the individual within a community the term 'community' is firstly defined. Other concepts central to the research that are defined below are 'identity' and its relationship to 'spirituality'; 'spirituality' and its relationship to 'well-being'; 'autoethnography' as a communication approach; 'applied storytelling' as a product of autoethnography and 'Ubuntu'.

Coming to terms with 'community'

The term 'community' was problematised and definitions identified for the study. Both research sites include legal claims, by the ex-residents in the case of District Six, Cape Town, and families in the case of the Museum of Free Derry. The definition of 'community' regarding land claims from the South African Act number 28 of 1996: Communal Property Association ACT, 1996, defined 'community' as "a group of persons, which wishes to have its rights to or in particular property determined by shared rules under a written constitution and which wishes or is required to form an association as contemplated in section 2: (iv)".¹⁰ Initial research indicated that this definition may have sufficed at the District Six Museum for original storytellers, but that subsequent inclusion of all people displaced or impacted during Apartheid resulted in the definition no longer being applicable (Trotter, 2009: 64). Similarly, at the

¹⁰Available at: <http://www.justice.gov.za/lcc/docs/1996-028.pdf> accessed on 13 June 2016

Museum of Free Derry although initially family members were the storytellers, at the time of this research, storytelling by guides to the area of the Bogside, Free Derry, in association with the museum was more inclusive of other people who were also impacted by the injustices of the past in Northern Ireland (Laura Gildernew, 16 July 2015). The lack of geographical influence on what makes up a ‘community’ is emphasised by the fact that both museums are linked to an international community of “Sites of Conscience”.¹¹ Due to the participatory nature of both research sites I suggest that a definition from the participatory public health sector is applicable, namely “A group of people with diverse characteristics who are linked by social ties, share common perspectives, and engage in joint action in geographical locations or settings” (MacQueen, et al., 2001: n.p.).

Identity

The research is embedded in cultural theorist, Stuart Hall’s, approach to identity namely that it is constructed and fluid (Hall, 1990; 1992). Transpersonal psychology informs the research in that it promotes that identity is not separate but rather embedded in one’s inherent spirituality (MacDonald, 2009: 91).

Spirituality

Definitions of spirituality vary (Teasdale, 1999; Tisdell, 2003; Hocheimer, 2011) but for this research ‘spirituality’ is considered in a broad sense as to a belief in a connection of the body, mind and soul and sense of something greater than the physical self that connects individuals to each other and a greater power/s and the world around them (Crisp, 2010). Relevant spiritual aspects to the research are the spirit of the place / space and the spirit of community or belonging that are common terms used related to the District Six Museum and the Museum of Free Derry.

Spirituality and well-being

A further concept central to the research is the link between spirituality and well-being (Crisp, 2010) and the role of well-being in museums as formalised in the United Kingdom through its inclusion in museum evaluation (Ander, et al., 2011). Well-being, like spirituality, is difficult to define, however for the purposes of this research it is defined as “the balance point between

¹¹Available at: <http://www.sitesofconscience.org/en/members/members-list/> accessed on 27 October 2014

an individual's resource pool and the challenges faced" (Dodge, et al., 2012: 230). The spiritual (excluded in Dodge et al., 2012) is included as a potential resource for well-being with psychological, social and physical resources (Dodge, et al., 2012: 230).

Autoethnography as a community communication process

Community autoethnography is considered within the definition expounded by Carolyn Ellis, Tony E. Adams and Arthur P. Bochner (2011) in which autoethnography is a combination of autobiography and ethnography and as such when created by a community it is a collaborative effort of individuals to disseminate their perception of a social / cultural memory towards promoting understanding to both insiders and outsiders. It too goes beyond the descriptive and is politically and socially conscious (Ellis, et al., 2011). "Autoethnography is an approach to research and writing that seeks to describe and systematically analyse personal experience to understand cultural experience" (Ellis, et al., 2011: para. 1). The personal is set within the communal cultural, and as in traditional ethnography it is reflected upon and analysed before packaged in a product (Ellis et al., 2011).

Applied storytelling as a product of autoethnography

The community autoethnographic products at both case studies included the museum archive and exhibits, related storytelling tours and publications. My research study argues that applied storytelling (Lange, 2011), that is the use of storytelling for social change, (a branch of 'applied theatre'), is the method chosen for the communication of the autoethnography, in both museums, albeit unconsciously. Applied storytelling includes oral, visual, and written communication specifically with the purpose of addressing the skewed dominant state media coverage of the events shortly after they took place.

Ubuntu

Archbishop Emeritus Tutu defined the inclusive African philosophical paradigm of Ubuntu as "We can be human only together".¹² It is "a call to find oneself in the other, to see, in the very differences between people and cultures, the same humanity that we find so precious in what is our own." (Shutte, 2001: 226).

¹²Available at: www.tutufoundationnuk.org/ accessed on 23 August 2010

Research approach

The interdisciplinary research methodology of the study is set within the qualitative metatheory and is influenced by African philosophy particularly Ubuntu (Shutte, 2001), which is “not a search for the one out of many, but rather the one made by many” (Lange, 2011: 20). This approach results in a many-ways of knowing, multiple intelligences, participatory, reflective research, and educational approach (Lange, 2011) that can also be aligned to a critical constructivist paradigm (Steinberg, 2014). This approach is non-linear as it includes deductive and inductive thematic analysis (Gale, et al., 2013) which results in the research being based on specific theory but the revisiting of theory as codes and consequently themes identified through the data analysis process challenges initial theory.

Data collection included unstructured face-to-face interviews with storytellers and relevant management and tour guide trainers that were accessed through purposive and snow-ball methods; participant observation of the storytelling in the museums and related districts and analysis of storytellers’ products such as books and videos; TripAdvisor reviews that mentioned the storyteller guides from the same time period as the previously mentioned data collection that is over two years mid-2015 to mid-2017.

A non-evaluative comparative method (Collier, 1993) with an emphasis on interpretive understanding and creating a “thick description” (Geertz, 1973: 3-32) was employed as it focuses on similarities and differences in the data gathered from the two cases. Visual-spatial intelligence (Gardner, 1999: 9) was given preference for initial grappling with concepts using mind-maps, diagrams, and tables before transferring inferences or interpretations into the written linguistic. An example is Figure 0.1 which I created at the beginning of my research when I was conceptualising the various aspects of the research and how these aspects intersected with each other plus where the sites and participants fitted in with these aspects of the research (see Figure 0.1).

Transpersonal psychology and autoethnography are promoted as connected as both seek to go beyond the individual to encompass various aspects of humankind, life, or cosmos to an increased sense of “awareness, self-discovery and ultimately transformation” (Raab, 2013: 2). This also complements the concept of memory and the future to which both District Six Museum and the Museum of Free Derry subscribe.

District Six Museum and the Museum of Free Derry and participants

District Six Museum, Cape Town, South Africa and the Museum of Free Derry, Derry / Londonderry, Northern Ireland, United Kingdom are both members of the “International Coalition of Sites of Conscience”¹³ that ascribes to memory and the future (Gabriel, 2011; Brett, et al., 2007). As such they are museums that “consciously harness the past [...] in order to be new forums for dialogue, leading to action” (Gabriel, 2011: 17) including using personal stories. Further to this they are both community-based museums that mark sites of political conflict and trauma within living memory.

District Six Museum¹⁴

District Six, Cape Town, South Africa was a site of forced removal in the Cape Peninsula, firstly with the removal of black Africans from the early 1900s and then with the declaration of it as a ‘white area’ on the 11 February 1966 when forced evictions began of people then designated as ‘coloured’ people under the Group Areas Act until the 1980s. Information below is from the District Six Museum website (see footnote 14) and from interviews with the participants in October and December 2015.

Museum of Free Derry¹⁵

The Museum of Free Derry commemorates the “civil rights era of the 1960s and the Free Derry / early troubles era of the 1970s”¹⁶ culminating in the events of “Bloody Sunday” in January 1972 when 26 civil rights marchers were shot in the Bogside by British soldiers. It also includes the whitewash Widgery Tribunal that reported eleven weeks after the event on the 19 April 1972 and subsequent reopened Saville Inquiry that ended in 2010 and found the victims free of any wrong doing. The information below is from the Museum of Free Derry website (see footnotes 16 and 17) and from interviews with the participants in July and October 2015.

¹³Available at: <http://www.sitesofconscience.org/members/> accessed on 27 October 2014

¹⁴Available at: <http://www.districtsix.co.za/> accessed on 26 October 2014

¹⁵ The employment positions listed are as at the new museum site – Available at: <http://www.museumoffreederry.org/content/current-trustees> accessed on 21 October 2014 and according to interviews in 2015.

¹⁶Available at: <http://www.museumoffreederry.org/> accessed on 21 October 2014

Participants

The following people were integral to the research in this thesis, each person's time and contribution was as valuable and appreciated as the other. They are listed according to the first names or name by which they are known for their storytelling that they approved for inclusion in the research and their link to the relevant event and / or the museum is also included. An option to remain anonymous was provided but all participants gave permission for the names below to be used in the research. This was after transcriptions of interviews were returned to participants for confirmation that the audio had been correctly transcribed into a written form. All participants confirmed that they were familiar with research procedures and had been involved in other research projects prior to mine. Ethical considerations of identity inclusion in research are considered in more detail in the chapter on methodology. As academic sources are given credit for their contributions to the research by referencing cited information with their names so too are participants credited with their contributions to the research. In this way agency is promoted in the research process and product. The methodology of data collection from these participants is discussed in the methodology chapter of the study.

District Six Museum staff and storytellers¹⁷

Bonita Bennett is Director of the District Six Museum, an author of numerous publications, who spent much of her childhood visiting and staying with family in District Six.

Abubaker Brown is Ex-Resident Volunteer at District Six Museum and is a part-time storyteller guide at the museum. He has returned to District Six and contributed to the *District Six Huis Kombuis: food and memory cookbook* in 2016.

Chrischené Julius is Collections Manager at District Six Museum and started working at the museum as a student volunteer. She was the gatekeeper for my research at the museum in that she was the first person with whom contact was made at the museum to obtain permission to conduct research at the site. Chrischené Julius as gatekeeper further facilitated all logistical and administrative arrangements related to District Six Museum participant observation and interviews during the research process.

Joe Schaffers is an ex-resident of District Six and is an Education Officer at the museum. He is a storyteller guide and released the DVD *District Six: The Colour of our Skin*.

¹⁷Available at: <http://www.districtsix.co.za/Content/Staff/index.php> and from interviews conducted in 2015

Linda Fortune is an ex-resident of District Six who was a part-time storyteller. She is a heritage practitioner and wrote the book: *The House in Tyne Street: Childhood Memories of District Six* that was published in 1996. She also contributed to the *District Six Huis Kombuis: food and memory cookbook* in 2016.

Mandy Sanger is Education Manager at District Six Museum, who initially was a volunteer at the museum while she was teaching. She was born at the Peninsula Maternity Hospital in District Six.

Noor Ebrahim is an ex-resident of District Six and an Education Officer at the museum who started as a volunteer. He is a storyteller and wrote a book that was first published in 1999 is now in its 11th print: *Noor's Story; My life in District Six*. He contributed to the *District Six Huis Kombuis: food and memory cookbook* in 2016.

Revina Gwayi is Homecoming Centre front desk at District Six Museum and contributed to the embroidery of the memory cloths hanging in the museum and Homecoming Centre. She also contributed to the *District Six Huis Kombuis: food and memory cookbook* in 2016.

Ruth Jeftha is an ex-resident volunteer at District Six Museum and is a part-time storyteller at the museum. She contributed to the *District Six Huis Kombuis: food and memory cookbook* in 2016.

Tina Smith is Exhibitions Manager at District Six Museum and is an artist who started as a volunteer at the museum. She devised, co-ordinated and wrote the text for the *District Six Huis Kombuis: food and memory cookbook* that was published in 2016.

Museum of Free Derry staff and affiliated storytellers

Adrian Kerr is Manager of the Museum of Free Derry. He is the author and editor of numerous publications and wrote the book *Free Derry: Protest and Resistance* which was published in 2013. He was the gatekeeper for my research at the Museum of Free Derry in a similar capacity to that of Chrischené Julius at District Six Museum (see page 16 above).

Jean Anon. is the sister of Kevin McElhiney who was a Bloody Sunday victim. Jean is employed part-time and oversees administration at the Museum of Free Derry. She is a trained tour guide who if necessary steps in as a storytelling guide in the museum. She requested that only her first name be used for the research therefore Anon. was included as the surname.

John Kelly is the brother of Michael Kelly, who was killed on Bloody Sunday at the age of 17 years. John Kelly chaired the Bloody Sunday Justice Campaign, is a storyteller guide and is employed as a Museum Education Officer at the Museum of Free Derry.

John McKinney was involved with the Bloody Sunday Justice Campaign and is a part-time storyteller guide in affiliation with the Museum of Free Derry of the Bogside Free Derry. His brother, William McKinney, was one of the men shot dead on Bloody Sunday.

Laura Gildernew is a young political history graduate and Sinn Fein activist who is a storyteller guide for Free Derry Tours.

Michael Cooper is a Sinn Fein Councillor for local government, heritage officer with the Gasyard Development Trust¹⁸ and a Blue Badge Guide in Derry.¹⁹ Michael Cooper compiled the book *Bishop Street and the Fountain: A Shared History* for the Gasyard Development Trust published in 2015.

Paul Doherty is the curator of the Bogside History Tours. He is “the son of Patrick Doherty, one of the innocent victims”²⁰ of Bloody Sunday.

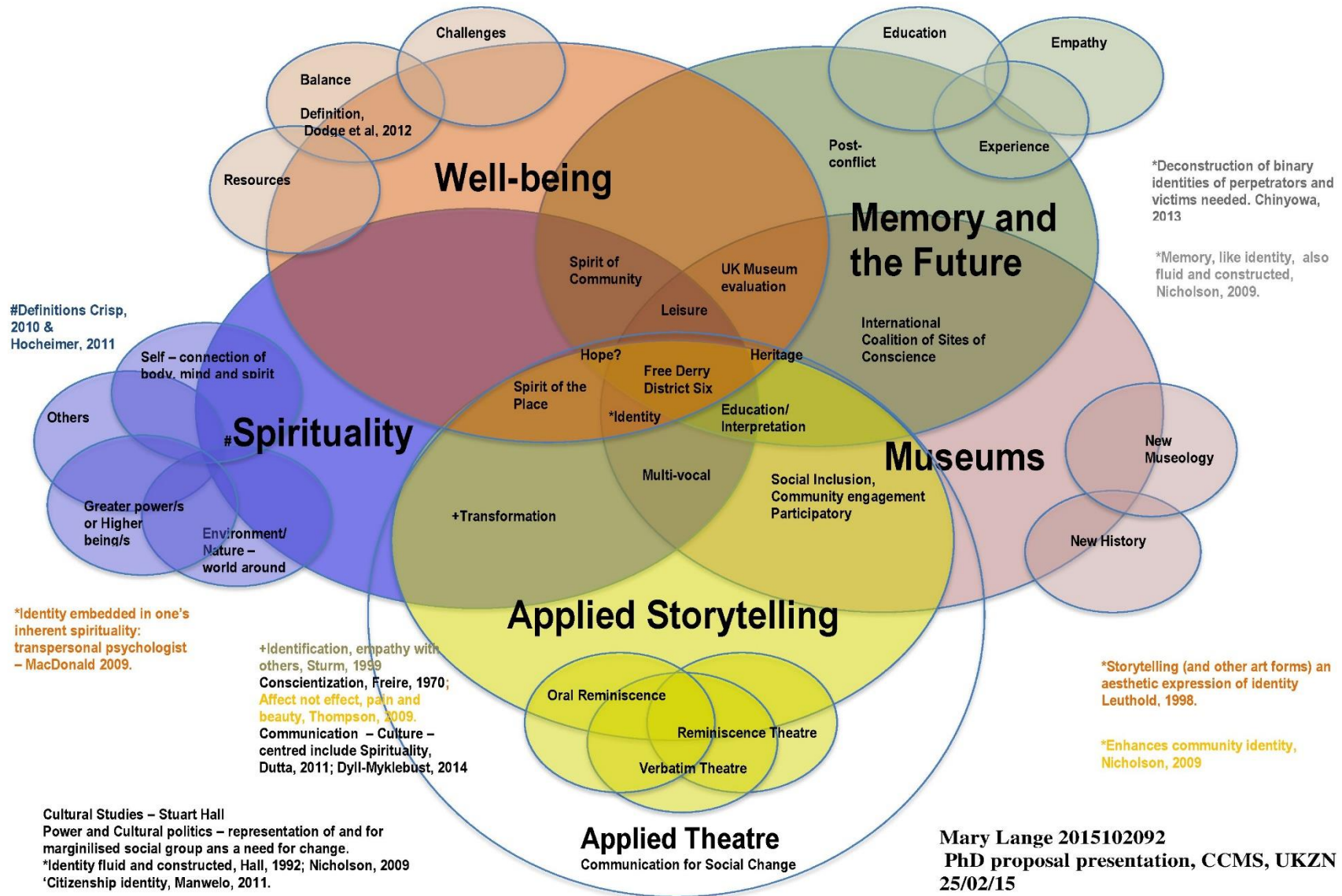
¹⁸Available at: www.gasyardcentrederry.com/ accessed on 8 October 2017

¹⁹Available at: <http://derrybluebadgeguide.com/about/michael-coopers-books/> accessed on 12 August 2017

²⁰Available at: <http://bogsidehistorytours.com/> accessed on 10 August 2017

Spirituality, Memory and the Future in Applied Storytelling: A comparison of two 'Sites of Conscience Museums', Free Derry Museum Northern Ireland, United Kingdom and District Six Museum, South Africa

Figure 0.1



Chapter one

Researcher's context:

Academic and personal reasons for choice of topic, sites, and methodology

Authority and expertise of the researcher on the research topic

Academic context related to storytelling

Choice of case studies and the researcher's personal context within the broader historical context

Maternal influences on historical cultural identity and spiritual connections to an environment

Spiritual connections to places through common family names

Researcher's context:

Academic and personal reasons for choice of topic, sites, and methodology

Introduction

The inclusion of reflexivity and contextualisation of participants, including that of my own autoethnography, in the writing up of the research was for reasons of promoting rigour and validity (Morrow, 2005). I acknowledge that autoethnography chooses which identity, within a fluid or shifting identity, to include in the reflexive text (Denzin, et al., 2008: 368). In this research my reflexivity focused on my identity and therefore spirituality as it relates to my academic research and family. This related to me seeking to answer the question: "Why did I choose this topic, methodology and these sites: District Six Museum, Cape Town, South Africa and Museum of Free Derry, Northern Ireland?". More specifically, from a theoretical perspective, this chapter focuses on my context in relation to my authority and expertise on the research topic and research methodology (connection to self and connection to others); my personal context as it influenced the choice of research sites with a focus on the maternal influence (connection to others) on spiritual connection to place. The personal context is set within the broader academic, political, and social context (McLennan-Dodd, 2003).

Authority and expertise of the researcher on the research topic

My intellectual life has had multi-disciplinary influences that have in turn influenced this research. These have predominantly been in the academic disciplines of education, psychology, literature, applied theatre, cultural studies, visual anthropology, community communication and have also been impacted by Indigenous Knowledge Systems (IKS) and more recently spirituality.

An initial influence of the educational benefits of the experiential and the existence of multiple intelligences was as a child and teenager, through my participation in informal and formal theatre productions, many that were set within a Christian youth setting. This was augmented by numerous visits to South African Christian mission stations in the east and northern parts of South Africa (Lange, 2003). The latter stirred my interest in Indigenous Knowledge Systems particularly the use of storytelling at the fireplace for community cohesion, entertainment and teaching as well as the power of intercultural exchange (Lange, 2003). I was also introduced to the relevance of the phenomenological encounters (Lange, 2003). This was reinforced in my

postgraduate studies by the writings of visual anthropologist Jay Ruby²¹ and the teachings of cultural studies and communications academic Keyan Tomaselli, specifically relating to visual anthropology (Tomaselli, 1996). These scholars addressed western dualism and contested related research field practises from an ethical perspective at a time when decoloniality philosophy was not yet heard of in the mainstream academia. The relevance of multiple voices and viewpoints of a single incident or its multivocality has influenced my research field work, recording in writing and methodology for its publication (Lange, et al., 2003; Lange, et al., 2013; Lange, 2014; Fisher, et al., 2017). This is always pursued in conjunction with the approach of Howard Gardner's multiple intelligence theory (1993) as introduced to me in the writings of author, architect, and educationalist Roger Fisher.²² The latter approach is elaborated on in the methodology section of the thesis, chapter four.

Tertiary studies in performance arts, specifically theatre, introduced me to Bertolt Brecht's Marxist ideology (Squiers, 2012) and particularly his epic or dialectical theatre in which the use of art / theatre for social and political means was emphasised. This and Paulo Freire's participatory communication for development and action research (Freire, 1972) influenced my emphasising process over, or as being equivalent to, product in future artistic work, teaching, and social and intellectual projects. From the late 1980s most of these projects focused on heritage and its role in individual and collective identity as well as the potential these hold for social change and well-being (Lange and Dyll-Myklebust, 2015). This informs my interest in memory, specifically memory-and-the-future as explored in my Master's thesis²³ supervised by communications, memory and media academic, Ruth Teer-Tomaselli.²⁴

My academic interest in oral narratives, including storytelling, as a source of knowledge and a space where creators can exercise agency, began with my introduction to *Indaba My Children* by Vusamazulu Credo Muthwa (1964) during the years of my studies in theatre. This interest was deepened by my studies as a Trinity College London Drama Teacher, a curriculum that included a Dorothy Heathcote and Gavin Bolton approach that started with the child's knowledge and interests and tapped into the teacher's improvisation skills due to the fluidity of the approach (see Heathcote and Bolton, 1994). More recent influences in this field have

²¹Available at: <https://astro.temple.edu/~ruby/ruby/> accessed on 12 October 2017

²²Available at: <http://www.artefacts.co.za/main/Buildings/archframes.php?archid=2103> accessed on 12 October 2017

²³Available at: http://ccms.ukzn.ac.za/Files/articles/MA_dissertations/lange%20ma,%202006.pdf accessed on 12 October 2017

²⁴Available at: ccms.ukzn.ac.za/staff/ruth-teer-tomaselli.aspx accessed on 12 October 2017

been through the works of the specialists in applied theatre, namely theatre towards social change, Tim Prentki and Sheila Preston (2009), and Kennedy Chinyowa.²⁵ Their culture-specific approaches to theatre as a form of communication for social change have influenced my collaboration with indigenous people as well as projects in public / community archaeology (Lange and Reddy, 2013; Lange and Ngema, 2016).

A constructivist approach was introduced to me specifically in my studies in English post-colonial literature at the University of South Africa (Fisher-Lange, 1997). The important role of self-reflexivity and context were also entrenched. This was expanded upon in my post-graduate studies in Visual Anthropology, specifically by the work of Jean Rouch. An intellectual interest in theatre of the absurd as a means by which social issues might be highlighted was extended by Rouch's surrealist approach to the visual recording and representation of ethnography (DeBouzek, 1989). The use of the narrative not only addressed the difficulties of representation but also countered a Cartesian dualistic approach by acknowledging spiritual dimensions (Lange, 2003). This intellectual interest in spirituality was extended through the transpersonal psychology writings of Douglas A. MacDonald (2009), specifically with regards to creating identity (Lange and Dyll-Myklebust, 2015).

An intellectual interest in identity began during my cultural studies as influenced by cultural theorist Stuart Hall's proposed "fluid identity" (Hall, 1996). Theories of a lack of differentiation between identity and spirituality as posited in transpersonal psychology have further extended my interest in the subject (MacDonald, 2009).

This thesis draws on and expands my intellectual interests and specialities and thereby makes trans-disciplinary contributions influenced by Ubuntu philosophy but specifically to the disciplines of community communication and well-being, heritage studies, applied storytelling, and cultural studies. The research, specifically the choice of case studies, is also influenced by my personal historical context as discussed in a later section of this chapter.

Academic context related to storytelling

This research builds on my previous research informed by a relativist approach that focuses on the marginalised oral archive that was historically and is still presently not given preference above the textual archive (Lange, 2011). In my practise as a heritage applied storyteller, as in

²⁵Available at: https://www.researchgate.net/profile/Kennedy_Chinyowa/publications accessed on 12 October 2017

much applied theatre practise, theory and practise have merged where one feeds the other (Mackey, 2016). Previous research within the Centre for Communication, Media and Society, University of KwaZulu-Natal, facilitated by Ruth Teer-Tomaselli and Keyan Tomaselli has resulted in me, in collaboration with Kalahari people, representing the oral archive and its translation from indigenous African languages into English as well as into the visual and textual archive (Kruiper, 2014; Lange, 2014; Lange, et al., 2013).

Tomaselli, and his students' research in the Kalahari over the past twenty years, has included an investigation of cultural tourism that includes a performance element (Tomaselli, 2012) and highlights not only the constructive aspects of this type of tourism but also possible pitfalls for researchers thereof. An emerging lead researcher in respect of community, culture, tourism, and social change is Lauren Dyll.²⁶ The lack of "front" and "back stage" in the performance of the oral archive by //Khomani storytellers to tourists is included in research analysis of roadside storytelling (Tomaselli, 2012). This research was predominantly amongst the Kalahari First People, //Khomani San, (or Boesman as they prefer to be called) (Lange, 2011: 3). The reality and dangers of anthro-speech, that is for research participants who have been included in research interviews numerous times to provide researchers with what they think they want to hear, is also highlighted in Tomaselli's work (Tomaselli, 2005). Further, a need to acknowledge difficulties around the term 'community' has been emphasised where often a community is not made up of a homogenous group who represent or present one united archive (Dyll-Myklebust, 2014). The Kalahari storytellers are often of the traditionalist group within the Kalahari //Khomani San who hanker after the hunter-gatherer lifestyle of their forefathers as opposed to the *dorpsmense* [town people] who strive to fit in with contemporary city life (Grant, 2016). It is usually at a fireside that they perform the oral archive often accompanied by the creation of craft that is sold as curios to tourists (Lange, et al., 2011). The curios are arguably a by-product of the tourist product of storytelling (Lange, et al., 2011). This relates directly to my inclusion in this research of the storytellers' books and videos as by-products of the District Six Museum and the Museum of Free Derry affiliated storytelling.

The stories told in the Kalahari have a didactic function and, as in my experiences as a child at a Limpopo mission station, are also told not only to entertain (Lange, 2011). From his earlier work in Kat Rivier, Tomaselli (1990) investigated the use of storytelling (particularly to outsiders) as a form of agency to air political views and highlight social ills. I highlighted the

²⁶Available at: <http://ccms.ukzn.ac.za/staff/lauren-dyll.aspx> accessed on 12 October 2017

use of storytelling for sharing and identifying spiritual beliefs and values specifically in social change projects as well as the role that spirituality and storytelling had in the promotion of well-being in a specific group of people in the Kalahari (Lange and Dyll-Myklebust, 2015). This research extends this aspect of storytelling to other South African and international communities who, like the Kalahari people, have been traumatised through government legislation and actions.

Choice of case studies and the researcher's personal context within the broader historical context

The complexity of my professional and personal historical context as an influence on the choice of case studies for this research was made apparent on reflection. Therefore, the conscious and sub-conscious influences and connections to the sites discussed below include those of which I was aware of before the case studies were chosen as well as those unearthed during the research. This is another example of a reflective non-linear practise that pervades the methodology of this research and is elaborated on in chapter four, covering methodology. The constructivist nature of personal narratives is addressed as much as possible by reference to documented events so that it is not purely an interpretation or reinterpretation of my experience (Bruner, 1997).

The research topic was predominantly influenced by my work as a heritage practitioner and applied storyteller in museums nationally but predominantly in KwaZulu-Natal, South Africa. This was for non-profit art, culture and heritage for peace organisations previously The Circle Connection and currently ARROWSA (Art: A Resource for Reconciliation Over the World, South Africa)²⁷ (Lange, 2011; Oddie, 2015). I have experienced a great sense of intra- and interpersonal connection from my involvement in applied storytelling and considered researching my own practise as part of an ongoing action research practise of the activity through, initially The Circle Connection and then ARROWSA in affiliation to the University of KwaZulu-Natal (Lange, 2005; Lange, 2011; Lange, et al., 2011; Lange and Ngema, 2016). On reflection I anticipated that a less subjective research regarding spiritual well-being, on a different form of applied storytelling to what I practise would be of greater value to potential new community museums.

²⁷Available at: <http://arrowsa.blogspot.co.za> accessed on 23 October 2015

An initial conscious reason for choosing the District Six Museum and the Museum of Free Derry was that they were two sites that I and a group of high school learners and youth had visited as part of ARROWSA's intercultural trips in the past ten years. The visit to the District Six Museum was part of a historical and cultural tour of Cape Town in 2006 after a group of ARROW secondary school learners had interviewed Bishop Emeritus Desmond Tutu on film towards the opening event of the Desmond Tutu Centre at St Marion College, Plymouth, United Kingdom (Oddie, 2015). The visit to Derry / Londonderry (European City of Culture) in 2013 was for the week-long Indra Global Youth Congress and parallel academic symposium.²⁸ These made a specific impact on me, especially about the use of storytelling as agency by individuals in formerly oppressed communities. I considered the District Six Museum as one of the best interactive museums that I had experienced as its exhibits appealed to multiple intelligences (Gardner, 1993). Although I did not visit the Museum of Free Derry on the previously mentioned intercultural trip to Derry / Londonderry, the interactive nature of the other museums in the city and research on the Museum of Free Derry's website indicated that storytelling was a strong element in the functioning of the museum.²⁹ A further consideration in the choice of sites was that I had a support network of friends and / or family and colleagues in both places as well as the important aspect of shared languages; I would be able to conduct interviews in English or Afrikaans and if necessary have access to a Gaelic / Irish interpreter, but generally English would be understood by the broader communities.

My interest in museums located in both the southern and northern hemispheres was also influenced by my ancestral working-class roots in both regions. I was further influenced by consideration of the inconsistencies of an oppressed people in one land becoming the oppressors in another; that religious places could be a haven in one country and a centre of conflict in another; that the term 'mixed' could refer to race and / or religion and because of my potential grandchildren, who will be labelled such, I am interested in remembering the past to understand how it might impact the future of these communities.

²⁸Available at: www.arrowsa.blogspot.co.za accessed on 23 March 2016

²⁹Available at: www.museumoffreederry.org accessed on 1 April 2015

Maternal influences on historical cultural identity and spiritual connections to an environment

My strongest spiritual connection to a place was my maternal grandmother's home "Daltondale" on Bob's Way, Eerste River, Cape Town. As with many women in my experience, my emotional memories and spiritual connections to the past are pre-puberty. It is not surprising that I should remember Daltondale as idyllic as our family spent at least four weeks of our Christmas holidays there and the nearby Macassar Beach with its large white dunes. I have vivid memories of playing with cousins, going to Sunday School in what was probably a repurposed railways utility building made of clapboard under iron with plasterboard walls and ceiling that stood in the sea sand with Port Jacksons outside of the fenced area singing choruses and being told Bible stories. This contrasted with Sunday School and church services in Bellville where Peter Storey³⁰ was the new minister who assisted my mother's spiritual healing when she broke down after services due to emotional stress, exhaustion and depression. These were caused, she told me later, by the physical impact of the birth of four children in quick succession and not taking in adequate nutrition due to battling on my father's only income as an upholsterer on the South African Railways, looking after a dying grandmother-in-law and coping with her mentally unstable brother. On reflection it was probably as much that my grandmother looked after me for a time at Daltondale, Eerste River during a traumatic time for the family when my mother was away being treated, as it was the Christmas times spent there every year from my birth to 1967, that reinforced a spiritual connection to the place.

Spiritual connections to places through common family names

Below I highlight not only the constructive role of oral narrative but more specifically the formative role that a mother, her memories and her storytelling play in shaping cultural identity and spiritual connections to places. This is despite changes in surnames introduced by the male lineage namely Jenkinson, Waterston, Symmonds, Welland and Fisher. This is evidenced by the fact that the Irish working-class ancestry foremost in my memory and of whom I knew quite a bit as passed down orally from my mother, is but a fraction of my ancestry and that

³⁰Available at: <http://whoswho.co.za/peter-storey-3731> accessed on 5 October 2017

working-class emigrants from London, England are rather the majority of whom I knew very little before conducting research for this study.³¹

I was born in Cape Town and my father, Roger Edward William Fisher (1927-2011) grew up in the suburb Observatory which is close to District Six. His mother, Lilian Alice Welland (1905-1964), was a ledger clerk whose ancestry included a father, William Welland (1875-1946), who originally visited Cape Town underclothing manufacturers. This coincided with the time period when the all-in-one combination undergarment from 1877 remained popular until the 1920s.³² This underwear garment reflected the gender attitudes of the time as it was a garment which was very “personal to the woman who wore it” but that “was also inherently gendered and sexualized as a garment that both heightened women’s secondary sexual characteristics with the goal of attracting the male gaze, and controlled women’s sexuality by limiting access to their flesh.” (Swanson, 2011: 66). In Victorian England and to a certain extent in the colonies these characteristics were not class specific but applied to all women from puberty to old age. (Swanson, 2011: 16). William Welland later became a Boots Stores salesman and emigrated from Islington, London to Cape Town, South Africa in the late 1890s.³³ The conditions in Islington during this time had become dire:

By 1903 Islington appeared “dreary and depressing”, with the largest population of all the London boroughs, very little open space, and above average overcrowding. Few well-to-do people remained, except in Highbury and Canonbury, and houses in spacious grounds had been replaced by crowded terraces to accommodate an influx of the working class.³⁴

The roots of my father’s maternal grandmother, Lily Elizabeth Susannah Badenhorst (approximately 1885–1960) are a mystery, except for the fact that she came from Caledon in

³¹ The research on my family is sourced from research by Donald Allan Fisher at <http://trees.ancestry.com/tree/49520515/family> accessed on 20 July 2015; Jenkinson, 2007 and personal oral communication with my mother and father’s sisters in 2016 and 2017.

³² Available at: <http://www.fashion-era.com/drawers-pants-combinations-knickers-fashion.htm> accessed on 5 October 2016

³³ 1891 England census, No on Schedule 233, 36 Ecclesbourne Road, Islington, London for William Welland Snr (49), map and chart engraver, head of household, includes William Welland Jnr (16) as a “traveller to underclothing manufacturer C.T”. The full household included his brother, Herbert (24), also a map and chart engraver, his mother Sarah (45) and his eldest sister Hannah (22) not employed, his two sisters Edith (20) and Maria (18) were a milliner and dress master’s assistants and his youngest brother Thomas L. (12) a scholar. *RG12*; Piece: *165*; Folio: *103*; Page: *37*; GSU roll: *6095275*.

William Welland Jnr is no longer listed in the above household in the 1901 England census as he was then settled in Cape Town, South Africa. *RG13*; Piece: *187*; Folio: *106*; Page: *30*

³⁴ Available at: <http://www.british-history.ac.uk/vch/middx/vol8/pp9-19> accessed on 2 October 2015

the Cape. Family oral tradition that said that she was the daughter of an Moravian Mission Station architect, P'Yura, from Austria who was killed in a hunting accident that led to her adoption by an Afrikaner Badenhorst family and trained as a teacher at the Moravian Mission Station, has been proven to be flawed and has few if any facts at this point to support it.³⁵ My father's father, Henry (Harry) Charles Fisher (1894-1963), was a typewriter mechanic / salesman³⁶ who also emigrated from Islington, London to South Africa at the age of 28 years on 6 July 1922 to recuperate from post-World War 1 trauma. My father left school to help support his mother and five siblings and did his apprenticeship as an upholsterer at the South African Railways' Salt River Works. As a part-time musician he played in jazz and dance bands in the 1940's and 1950's and, as confirmed by his sister, he must have regularly met workers and musicians from the District Six area (F.M., informal conversation, 10 April 2015). He spoke of mixing freely in those days with diverse cultures³⁷ and post 1969 when visiting Cape Town on our yearly vacation from the Transvaal (now Gauteng) he would point out the scarred side of Table Mountain where District Six had once stood and say, "and for what?".

The English ancestry was all from the paternal sides. The Irish ancestry, and associated names such as Mary Ann and Dalton, were passed down a line of five maternal generations as recounted in the following summary, predominantly based on Noelene M. Jenkinson's research (2007), to which my mother and a few of her siblings contributed.

The first generation traced was Mary Ann Dalton (1833-1887),³⁸ daughter of Stephen and Amelia Dalton. Mary Ann was a servant from county Wicklow, who was born in about 1833 in Kilkerrin, County Galway, and left Ireland at the age of 18 years on government transport for Australia in 1851, arriving in 1852. By the late 1840s due to the devastating Irish Potato Famine (1845-1852) the work houses in Ireland were full (Mitchell, 2013: para. 2). The Australian government paid for the passage particularly of young women from England and

³⁵ Available at: <http://www.artefacts.co.za/main/Buildings/archframes.php?archid=1321> accessed on 25 September 2015

³⁶ UK, outward passenger list, 1890-1960; Passenger no 722, S.S. "Ballarat"

³⁷ Referring to the development of the Cape Town labour industry and differences to that in the Transvaal (now Gauteng) regarding class struggle M. Nicol refers to Cape Town's "absence of primary racial division in the working class" (1984:2). (Nicol 1984)

³⁸ Mary Ann Dalton, 18 years, a servant (one of 257 government emigrants), went on The Sibella that was the 6th ship in 1952 to go from Plymouth and London to Port Adelaide, South Australia, with government emigrants. It left on 12th December 1851 and arrived on 16th March 1852. Mary Ann was accompanied by her brother Samuel, 25 years, a labourer, and his wife Esther, 23 years. Available at: <http://www.theshipslist.com/ships/australia/sibella1852.shtml> accessed on 28 September 2015

Ireland to emigrate to Australia. Female orphans with domestic skills particularly were encouraged to emigrate:

By May 1850, 4175 female orphans were assisted in emigration to Australia, coming from 118 separate unions around Ireland. The majority of women managed to quickly build new lives, and were snapped up by employers and potential husbands at the ports upon arrival in Australia. However, the authorities found women who arrived without domestic service skills problematic, as domestic service was the main source of employment for the Irish female immigrants.

The scheme ended in 1850 because funds had become harder to obtain and authorities were unhappy with the “type” of women being sent out. While lack of skills and “morality” was an issue, the major reason for the reduced demand for Irish women was religion. Prejudice against Catholics was levelled by the Scottish and Northern Irish Presbyterians who had already settled in the host country, along with other protestant emigrants who arrived later, bringing their prejudices with them from Ireland (Mitchell, 2013: para. 4 and 5).

Mary Ann married James Jenkinson, a tenant farmer from Blough, Ireland who also had assisted transportation to Australia in 1851, arriving in the same year as Mary Ann. James was 26 years of age when he married Mary Ann in Victoria, Australia in 1853.

The second generation was James and Mary Ann’s eldest daughter Elizabeth Jenkinson who was born in Bendigo in 1854. The first names of their second daughter and their third daughters respectively were Amelia and Maria Ann. Elizabeth Jenkinson, a Catholic, married the orphan Scottish Orangeman, Robert Burns Waterston, who was born in Paisley, Scotland in 1849 and was adopted by, and accompanied, his aunt and uncle to Hobart, Tasmania at the age of six. Robert, a miner, met and married Elizabeth in Kangaroo Flat, Victoria in 1874.

The third generation followed when Elizabeth and Robert named their second daughter Mary Ann Dalton (1887-1970), and their third and fourth daughters Amelia and Elizabeth respectively. Their daughter Mary Ann Dalton Waterston, my maternal grandmother, was born in Sandhurst Victoria on the 25 October 1887. She left school with standard three to work as a domestic help at her mother’s second husband’s family (Fox) in Bendigo, Victoria. She moved to South Africa in about 1910 after the death of her baby, Edna Lillian, in 1908. The name of the baby’s father is unknown (Jenkinson, 2007). She moved to South Africa to join

her brother who had stayed in South Africa after fighting in the Second South African Anglo-Boer War (1899-1902) on the side of the British (Jenkinson, 2007). However, there were Irish and Irish descendants fighting alongside the Boers as well (McCracken, 2003).

In South Africa Mary Ann Dalton worked in the millinery department of a store in Boksburg and performed in Gilbert and Sullivan musicals. Mary Ann Dalton married Robert Charles Symmonds in Boksburg in 1915. He was born in Ditchling, Sussex, England and accompanied his parents and siblings to Observatory, South Africa in 1890 where his father built their home “Lynton” in Cemetery Road, Observatory, Cape Town, next to the Muslim cemetery. His father was a clay and cement moulder and Robert became a bricklayer. Mary Ann and Robert moved to Cape Town, after marriage, probably due to the deportation of Mary Ann’s brother with whom she was living. Robert Burns Waterston was deported to England because of his role as, “secretary of the South African Labour Party”, and one of the leaders in the 1913 miners’ strike (Schwarz, 2011: 157). His socialist actions on behalf of the workers unfortunately did not include the black masses, and ironically the South African Labour Party was the first political party in the South African Union to call for racial segregation of labour (Schwarz, 2011: 157). Another reason Mary Ann Dalton and her husband Robert moved to Cape Town was because Robert’s father was in danger of losing the family home due to financial reasons and he wrote to his son Robert to save “Lynton”. “Robert and Mary Ann returned to Cape Town and bought the family home, “Lynton” in Observatory” (Jenkinson, 2007: 179).

Mary Ann Dalton’s husband Robert became a building inspector of the central Cape Town City area for the Cape Town Municipality. He bought a plot of land in Eerste River when he retired. Robert died by falling off the roof of the house he was building in Eerste River on 18 February 1949. In 1950 Mary Ann completed the building of the house that her husband had started in Eerste River. She sold her house “Lynton” in Observatory and moved to her new home in Eerste River which she named “Daltondale”. Mary Ann named the dust road from the main road in Eerste River after her second eldest son, Robert, who graded it, namely “Bob’s Way”.

Mary Ann lived at Daltondale until she was diagnosed with terminal cancer in 1968 when she moved to her daughter Donaldda in the Strand, Cape Town. Donaldda, had previously lived just down the road from her mother in Eerste River, but had sold her home in Eerste River and moved to the Strand in approximately 1966. Mary Ann Dalton died in 1970.

Mary Ann and Robert had eleven children and they named their daughters with unusual names which Robert chose; some of which he had concocted such as Emry, Wilma, Lynella, Maryl and Donald. The only female family name from Mary Ann's heritage was given to their fifth daughter, my mother, Kathlyn Amelia, who was born in Observatory 9 July 1928. Kathlyn married Roger Edward William Fisher on 10 February 1950 and they lived for a while with Kathlyn's mother, Mary Ann, at Eerste River. Roger (known as Billy or Frikkie) was born in Observatory on the 27 January 1926. He left school in Standard Eight and did his upholstery apprenticeship at Salt River Works where he was working when he met Kathlyn Amelia. They had five children and named their eldest daughter, me, Mary Elizabeth and their second daughter Kathleen Ann. In 1952 Roger / Billy and Kathlyn moved to a house in Bellville which Kathlyn's mother, Mary Ann, helped them to buy. Their two middle children, including myself, were all born at home in Bellville with the assistance of a neighbour who was a midwife.

I married Frederik Johannes Lange in 1986 and we had four children. I named my eldest daughter Kathlyn-Sue Elizabeth and my second daughter Mary-Ann Lillian. My sister Kathleen Ann's daughter's second name is Amelia. The generation of females born in the 1980s and 1990s in South Africa into a privileged status initiated by British colonialists and perpetuated under Apartheid due to their race were named after the working-class females born in the 1810s and 1930s in Ireland. The maternal line of memory and oral tradition had carried the names across three continents and two centuries. With the female names and orality had travelled an identity of pride to be descended from "good honest hard-working Irish stock" and a spiritual connection to a country last left two centuries back.

The absurdity and need for the superficial allocation of fixed identities to individuals, whether according to race or religion, and the life-impacting effect that such allocation had on people living in South Africa and Northern Ireland in recent history has been more lightly imprinted on me in comparison to many others. I have nevertheless had a sense of it through personal experience of the persistent perceived need in South Africa and Northern Ireland, despite changes in legislation and peace processes, to identify an individual according to race or religion. In South Africa, not only when apartheid was entrenched, but prior to that, during the Union of South Africa from 1910 and before, legislation based on race, promoted segregation

specifically of the land, in the workplace and in politics.³⁹ Apartheid entrenched and extended this segregation in society.⁴⁰ People categorised as ‘coloured’ or ‘black’ were thus officially designated as second-class citizens with the Republic of South Africa.

My maiden surname, Fisher, is considered by many to be a surname associate with people of mixed or diverse cultural backgrounds in South Africa, particularly in Durban, KwaZulu-Natal where I have been told on numerous occasions that it is a ‘coloured’ surname. In Pretoria during the 1970s and 1980s, at the height of apartheid, it was pointed out to me that there were only two Fishers, including my father, who were not listed as living in the area Eersterus, an area designated at that time for people categorised as ‘coloured’ under the Group Areas Act, Act No. 41 (1950).⁴¹

Surnames and schools attended are still used in Northern Ireland to identify whether an individual is Catholic or Protestant. The name Mary, as well as the fact that I am from what is considered a large family in contemporary South Africa (five children) and have four children of my own, has been and is still interpreted by many, both in South Africa and Ireland, to indicate that I am of the Catholic faith. On the way from Derry to a *Making Community Theatre* symposium in Letterkenny, Donegal,⁴² a young man travelling in the same car as I asked from whence I got the name “Mary”. I explained that my great-great-grandmother was Mary Ann Dalton from Kilkerrin, Galway and that the names had been passed down in the family as my grandmother was given the first names Mary Ann Dalton, I am Mary and my youngest daughter is Mary-Ann. “Aye, Catholic.” he responded.

³⁹ Acts included: The Urban Areas Native Pass Act (1909); The Mines and Works Act (1911); The Land Act, Act No 27 (1913); The Natives (Urban Areas) Act (1923); The Industrial Conciliation Act (1924); The Wages Act (1925); The Mines and Works Amendment Act (1926); The Native Representation Act (1936); The Natives’ Trust and Land Act (1936); The Native Laws Amendment Act (1937) - Available at: <http://www.apartheidmuseum.org/sites/default/files/files/downloads/Learners%20book%20Chapter2.pdf> accessed on 26 September 2015

⁴⁰ Acts included: Prohibition of Mixed Marriages Act, Act No 55 (1949); The Population Registration Act, Act No 30 (1950); Immorality Amendment Act, Act No 21 (1950), amended in 1957 (Act 23), (withdrawn in 1989); The Group Areas Act, Act No 41 (1950); Bantu Self-Government Act (1950); Pass Laws Act (1952); The Public Safety Act and the Criminal Law Amendment Act (1953); The Riotous Assemblies and Suppression of Communism Amendment Act No 15 (1954); Reservation of Separate Amenities Act, Act No 49 (1953); Natives (Prohibition of Interdicts) Act, Act No 64 (1956); Terrorism Act (1967); Bantu Homelands Citizens Act of 1970- Available at: <http://scnc.ukzn.ac.za/doc/hist/apartheid%20legislation%20in%20south%20africa.htm>; <http://africanhistory.about.com/library/bl/blsalaws.htm> (<http://scnc.ukzn.ac.za> 2012) accessed on 26 September 2015

⁴¹ See <https://blogs.loc.gov/law/files/2014/01/Group-Areas-Act-1950.pdf> accessed on 26 September 2015

⁴² Earagail Arts Festival in association with An Grianán Theatre: Beyond the Pale—Meet the Makers-17th-19th July 2015 at the Regional Cultural Centre, Letterkenny, Ireland. accessed on 8 June 2015

In the history of Ireland “names become part of the duality or multiplicity of Ireland” and they have “complex connotations and associations, which move away from their denotations” (Coleborne and Kirkby, 2001: 29, 44). Canon law⁴³ encouraged that the name of a saint be included in the first names of a child and it is reported that some priests refused to baptise children that did not have these names.⁴⁴ The name of the mother of Jesus, Our Lady Muir only became commonly used at the end of the fifth century and then Muir was only used for the Virgin Mary and Máire and her sainted mother, Áine (Hannah), were amongst the popular names for girls (see footnote 40). However, the English versions such as Mary and Anne / Ann that replaced Máire and Áine became the norm (see footnote 40). One in every three girls in Ireland was named Mary in 1864, however in 2013 although in the top one hundred Irish girl names, its popularity has waned remarkably.⁴⁵ The number of Irish women with the same names is supported by the fact that in the same month and year (December 1851) as my ancestor Mary Ann Dalton left Ireland by way of Plymouth to Australia on the Sibella as a government transport passenger, a Mary Ann Dalton of the same age (18 years), convicted of larceny and sentenced to seven years, was sent on the J.W. Dare from Dublin to Tasmania, Australia.⁴⁶

As previously mentioned my mother instilled in us a pride in our “working stock – good Irish working stock” roots. These roots include Dalton ancestry from county Galway and Jenkinson stock from Wicklow. The latter were possibly descendants of the Protestant plantations introduced by Cromwell as the first record of Jenkinson in Wicklow, Ireland, is in the Hearth Money Rolls of 1669 (Jenkinson, 2007). Although separated by religion, my Dalton and Jenkinson ancestors had one thing in common in that they were peasants. The women worked as dairy maids and domestic servants and the men were copper miners and tenant farmers (Jenkinson, 2007). As peasants they starved during the Irish Potato Famine (1845-1852), lost their tenant land to the Anglo-Irish landlords and were shipped to Australia with government transportation in the early 1850s, or stayed and worked as servants in homes such as Avondale, home of the first parliamentarian to call for a united Ireland, Charles Stewart Parnell (1846-1891) (Jenkinson, 2007).

⁴³ Can. 855 “Parents, sponsors, and the pastor are to take care that a name foreign to Christian sensibility is not given” Available at: http://www.vatican.va/archive/ENG1104/___P2V.HTM accessed on 1 October 15

⁴⁴ Available at: <http://www.dochara.com/the-irish/first-names/irish-first-names/> accessed on 1 October 2015

⁴⁵ Available at: <http://www.irish-genealogy-toolkit.com/Irish-girl-names.html> accessed on 1 October 2015

⁴⁶ Available at: <http://www.daltondatabank.org/aussie.html> accessed on 28 September 2015

My maternal ancestry in Australia previously related included Irish and Scottish forefathers, a mixture that included a Catholic Irish woman and a Scottish Orangeman. One of the ancestral wedding certificates includes the term ‘Mixed Marriage’ due to a joining of Protestant and Catholic, a term still used.⁴⁷ Family oral history has it that Scottish Orangeman husband forbade his wife to walk past, let alone enter, a Catholic church. The chances of them marrying in Ireland were extremely remote, as it would have endangered their and their families’ lives, but they married in Australia. The oppressed and indigenous in Ireland became colonisers in Australia but as previously stated remained working class with the women as domestic servants and the men as miners.

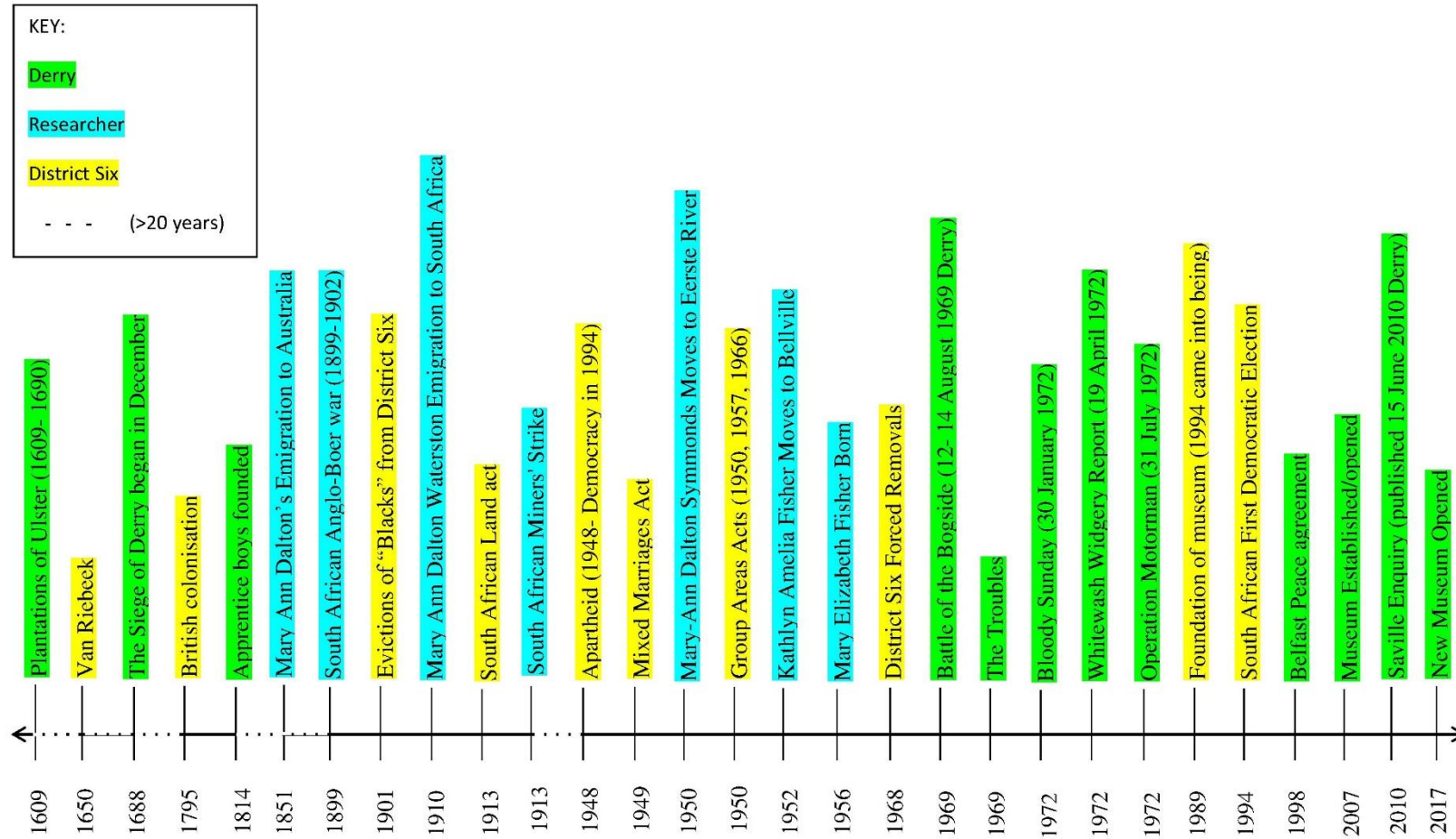
A year after my grandmother, Mary Ann Dalton, moved from Eerste River, her home “Daltondale” burnt down. In 1969, Eerste River was declared a ‘coloured’ area and people categorised as ‘white’s’ property was bought out by the government and those categorised as ‘coloured’ who lived in areas such as Somerset West were forcibly removed to township areas including Eerste River. We were no longer allowed into the area of Eerste River or to Macassar Beach, as it was also proclaimed a ‘coloured’ beach, but sometimes we drove along the main road on the outskirts and looked down “Bob’s Way”. I did this again in August 2015 but did not recognise the place any longer. The forced placement by the apartheid government of people in rows and rows of tiny houses without any forethought to sustainability in the area has largely destroyed the natural environment that had previously been nurtured. I understood a little more why a present Eerste River resident on hearing that my grandparents had chosen to buy and live in Eerste River asked me “But why?”.

Conclusion

My hybrid ancestry and history of displacement (see Figure 1.1) as well as growing up in South Africa where race defined division, but religion seldom did, has contributed to my interest in the similarities and differences in South Africa and Ireland’s past conflict and present struggles for peace and reconciliation. Such cycles of the oppressed being absorbed into the oppressor, and appearing not to learn from their own past too sparked an interest in memory and the future and an inquiry into possibilities of reconciliation and hope.

⁴⁷ Available at: <https://www.belfasttelegraph.co.uk/life/books/mix-n-match-crossing-the-religious-divide-for-love-31130380.html> accessed on 25 November 2017

Fig 1.1 Timeline – Northern Ireland, South Africa and researcher’s context



Chapter two

Literature: museums, communities, and well-being

Introduction

Monuments, memorialisation, politics and power

South African heritage pre-1994

Northern Ireland before 1998

Post-1994 South Africa reparation and rehabilitation

Post-1998 Northern Ireland museums

New museology

Community museums

The rise of independent museums United Kingdom

Museum accreditation UK and Ireland

Independent community museums South Africa and District Six Museum

Museums, health, and well-being

International Coalition of Sites of Conscience

Atrocity and Thana- / Dark Tourism

Conclusion

Introduction

Previous oral history and museum research has focused on the ethics and methods of research. For example, there has been interest in the recording of oral history and outcomes and visitor perceptions, rather than the various role players, specifically survivors, who plan and interpret the past in the present for the future. What is determined in this research is what the storytellers' ideals, motives and objectives were, specifically when linked to aspects of identity-spirituality and well-being, for participation in the museum, and if and how these influenced the content, physical presentation, and reception of their stories within the museums and subsequently if and what impact their participation as a storyteller guides in turn had on their well-being. This is what Robert A. Georges (1969: 319, 327) referred to as the "social uses" of storytelling and the "social functions" that are perceived by visitors, and how little of the research focused on the "uses" that may influence "the function". He further promoted that academic consideration of this would lead to a more holistic study of the significance of storytelling as "communicative events, as social experiences, and as unique expressions of human behaviour" (Georges, 1969: 328). This highlighted that knowledge generated by this research not only adds to the knowledge bank of the relevant museums regarding the identity-spirituality of their community, but it also provides practical knowledge of if and how said identity-spirituality and the way it is interpreted / channelled through storytelling impacts the mission of the museums to promote the past for the future and thereby that of the individual and collective well-being. It was relevant for this research then to know how the storytellers fitted into power relations that impacted well-being with the District Six Museum and the Museum of Free Derry and how they fitted in with regional or state power relations, community museum support systems and challenges, available accreditations, and popular forms of tourism.

This chapter presents a broad overview of the present research that relates to heritage as well as public health and well-being, in this case specifically that of post-conflict communal museums and well-being. At the same time through analysis of memorialisation the chapter includes major historical events that occurred in the two relevant countries. The museum case studies are situated in the north of Ireland and in South Africa. The context is that of the policies on heritage, memorialisation and subsequent tourism which emphasised the power shift that occurred in these post-conflict countries and relates to issues of power and agency. It contextualises the change from state domination of the presentation of memory and

memorialisation to community initiative and individual agency within museums and the challenges of a potential power shift to consumerism.

The present literature on District Six Museum and The Museum of Free Derry ranges across various traditional disciplines such as history, heritage, museology / museum studies and social studies, and new transdisciplinary studies such as social memory studies and dark tourism. Literature is engaged on the establishment of museums of social conscience and the rise of academic interest in ‘dark’ tourism or Thana-tourism and atrocity tourism that relates to the Museum of Free Derry and the District Six Museum.

Gaps that are addressed in present formal research literature relate specifically to empirical research on the content, process, power relations and linked spirituality, and sustainability of orality in the form of applied storytelling by community members within post-conflict museums.

Monuments, memorialisation, politics and power

The similarities and differences in the perceived meaning of the terms ‘monument’ and ‘memorialisation’ are debated by Sabine Marschall (2009). Although in South Africa the broader population as well as the media use the terms interchangeably, Marschall highlighted that some researchers have separated the two terms by relating “monuments” to celebratory and “memorialisation” to “healing and reconciliation” and that the post fully democratic (or ‘new’) South Africa should have focused on the latter. Marschall (2009: 11) challenged this and proposed that “the distinction between monuments and memorials is much more complicated, ambiguous and often impossible to draw”. Prior to 1994, in South Africa and Northern Ireland, museums, as both monuments and / or sites of memorialisation, were social institutions utilised by minority discriminatory governments to entrench one-sided versions of colonial history for promoting a specific group identity (Marschall, 2009; Crooke, 2005). This supported the notion that history was expedient and constructed particularly by those in power (Nora, 1989; Crooke, 2010; 2016). Marschall (2005: 2) argued that it is by way of the entrenchment of a “shared heritage” which included “a mutual experience of the past” that “a sense of group identity” was imparted and that there was a danger of new orders perpetuating a newly skewed emphasis on the past - a “foundation myth” – to generate a new sense of group identity.

South African heritage pre-1994

In South African museums, prior to achieving full democracy in 1994, the ruling white regime's origins in South Africa through the landing of Jan van Riebeeck (1652) and the story of the Great Trek (1835-1846) dominated historical research, school text books and museum exhibits (Crooke, 2005). The National Monuments Council (founded in 1969) was the official body that had the power to declare whether a site, person or language had historical, hence conservation-worthy, status or not. This significance and status "is not intrinsic: it becomes valuable by definition, through selection, through an act of designation or proclamation" (Marschall, 2005: 4). Thus, the stories of a selected past and population were privileged (Schwartz and Cook, 2002). An example of a selected privileged interpretation of history ideology manifested in a memorial was that of the Voortrekker monument in Pretoria that celebrated the Great Trek and the Battle of Blood River where the Voortrekkers staved off a Zulu attack on 16 December 1838. The latter was further commemorated by the declaration of the 16 December as a public holiday. This built on the Western concept of heritage initiated in South Africa with the Bushman Relic's Act of 1911 and the Natural and Historical Monuments Act of 1923. The ideology of white people as superior and the subjugation of indigenous people was reinforced through the inclusion of the latter in museum displays of wild animals and as such "implied value judgements about different cultural groups prevailed in the structure, classificatory systems and strategies of display within the South African museum sector" (Marschall, 2009: 21). Museums therefore were used as one of the political arms of exclusion and segregation rather than places that acknowledged that "there is not only one truth, but many truths about the past" (Hamber, 1999: 414).

Northern Ireland before 1998

The influence of politics on heritage practises, including museums, in countries other than apartheid South Africa, was supported by Elizabeth Crooke (2016: 86) as evidenced in her discussion on the agency of artefacts in Northern Ireland museums:

Politics is not neatly held in party publications and policy, instead it filters into our everyday lives shaping the landscapes that surround us, the institutions we visit, and the cultural life we embrace. Contemporary politics influences how we reflect on the past, current relationships between people, and the aspirations for the future. Such memory politics underpin how we

perform collective remembering of the past through commemorative activities, such as rituals, anniversaries, monuments and museums.

Whereas in South Africa selective memory that favoured the ruling minority influenced memorialisation, it was argued that in Northern Ireland “forgetting” and “exclusion” dominated memorialisation before the Good Friday Agreement of 1998 (Crooke, 2001), this specifically regarding the sectarian conflict that was prevalent there. In the Derry / Londonderry District the superiority of the Protestant Unionist ancestry was enforced not only through economic legislation and geographical segregation, but also through emphasis in the walled city museums of the Battle of the Boyne (1690) and the Siege of Derry (1689). In the predominantly Catholic Republican Bogside memorialisation of a smaller scale focused on the numerous deaths through conflict for example the Bloody Sunday granite memorial stone with the names of the fourteen who died (Bilodeau, 2013). In 1993 the sectarian conflict was excluded from permanent exhibitions except for an exhibition at the Tower Museum in Derry / Londonderry (Crooke, 2005). This exclusion of conflict in relating / representing Irish history and memorialisation was noted as not being a new phenomenon and Crooke (2001) cited the Irish Potato Famine (1845-1850) as an example of an excluded heritage event that was only memorialised in the 1990s, that is approximately 150 years after the event. The trend that the sectarian conflict in Northern Ireland not be included museum displays, even in 2001, was noted by Crooke (2001: 120) as well as the complexities of portraying identity and communication history where it had “more potential to antagonise than to gratify”.

This lack of integration led to many in post-peace Northern Ireland looking to South Africa’s process of transformation and reconciliation for possible approaches in dealing with their legacy of the conflict (Crooke, 2005: 131; Conway, 2010). Such a focus on the two countries’ potential links took place at the conference titled *Dealing with the Past: Reconciliation Processes and Peace-Building* held in Belfast by Initiative on Conflict Resolution and Ethnicity (INCORE) (University of Ulster, Derry / Londonderry) on the 8 and 9 June 1998. The differences in the circumstances of the two countries were however noted: “[t]he interplay between remembering, forgetting and moving on after decades of violence is complex and country specific” (Hamber, 1999: 413). A call for a Truth and Reconciliation Commission (TRC), such as was held in post-conflict South Africa (established in 1996), was not what academic attention was necessarily promoting or requesting but rather that their research and critique would enrich and take forward the “debate about dealing with the past in Northern

Ireland” (Hamber, 1999: 413). A further research collaboration project in 2000-2001 between Northern Ireland INCORE and South African-based Centre for the Study of Violence and Reconciliation (CSVR) highlighted that, “[b]oth Northern Ireland and South Africa, in the shadow of political violence, are seeking to manage a diverse society through transformed public policies and new institutions of governance” (Brocklehurst, et al., 2000: 2). Another example of this research was Elizabeth Crooke’s (2005) comparative critique of Northern Ireland and Cape Town, South African heritage, and museums where the objective was that lessons learnt would encourage thought and debate on more than displays to power issues and heritage and the challenges of bridging narratives from a divided past.

Post-1994 South Africa reparation and rehabilitation

To propel the South African post-1994 peace process the African National Congress submitted “perhaps over-optimistically” to the Truth and Reconciliation Committee (TRC) that “[w]e believe that the TRC should conclude its work as quickly as possible so that we indeed let bygones be bygones and allow the nation to forgive a past it nevertheless dare not forget” (Hamber, 1999: 413-414; ANC, 1997).⁴⁸ Brandon Hamber (1999: 413) proposed that in post-1994 South Africa “remembering and forgetting have marched a line very close to one another”. That the Truth and Reconciliation Committee’s mandate was over ambitious has been highlighted as it only had the power to make reparation policy recommendations “in the form of annual monetary payments, monuments, statues and tombstones” and that therefore criticism “regarding the lack of reparations to victims of gross human violation is misplaced” as it was rather the government who had the agency to execute these recommendations (see Footnote 49). It was however noted that such policy implementation was a timely and costly process (Brocklehurst, et al., 2000: 20).

The symbolic reparations identified by the Reparation and Rehabilitation Committee (RCC), that was mandated by the Promotion of National Unity and Reconciliation Act No. 34 of 1995 (Sections 25 and 26),⁴⁹ included “setting aside a day for national remembrance and reconciliation as well as the building of memorials and monuments”. Community and national benefits noted regarding the monuments / memorialisation of “victories and conflicts of the

⁴⁸Available at: <http://www.csvr.org.za/publications/1708-the-past-imperfect-exploring-northern-ireland-south-africa-and-guatemala> accessed on 25 May 2016

⁴⁹ TRC Final Report Vol Six Section Two Chapter One, Report of the Reparation and Rehabilitation Committee. Available at: http://www.justice.gov.za/trc/report/finalreport/vol6_s2.pdf accessed on 25 May 2016

past” were to “make sure that the abuses people have suffered do not happen again” (see footnote 49). The report in fact included not only the government as responsible for implementation of the recommendations regarding the Truth and Reconciliation Committee, but also pointed to the responsibility of the structures of civil society for the implementation of the recommendations (Brocklehurst, et al., 2000). It suggested that implementation could be the responsibility of “relevant ministries, together with civil society structures” regarding national memorialisation and that responsibility for communities should be by “local and provincial authorities, with civil society structures”.⁵⁰

The Reparation and Rehabilitation Committee included in their recommendations on community rehabilitation and community health care (see Footnote 44, section 3, 4.1, n.p.) that “[m]any people in South Africa have been driven from their homes by political conflict” and that “[p]erpetrators and their families also need to be brought back into normal community life. Systems need to be set up to help individuals and their families come to terms with their violent past and to learn new ways of resolving conflict non-violently”. Also of relevance were the recommendations on mental health (see Footnote 44, section 3, 4.2, n.p.) whereby not only associated programmes were linked to social and economic development but suggestions included community-based interventions such as support groups and trained facilitators in providing counselling for survivors and victims. Further recommendations were made regarding “[l]ife skill training” that would “help them deal with the suffering they have experienced” and “[f]amily based therapy” which noted that “[t]he impact of gross human rights violations on the family is often underestimated” (see Footnote 44, section 3; 4.2, n.p.). An overt link was not made between symbolic reparation and physical or mental health in the report, but it could be argued that it was implicit in “[s]ymbolic reparation measures will restore the dignity of victims and survivors of gross human rights violations” (see Footnote 44, section 3; 4.2, n.p.).

The South African government, after 1994, restructured heritage legislation and associated administrative bodies (Marschall, 2005). The National Heritage Resources Act, Number 25 of 1999⁵¹ highlighted the capacity of heritage resources to “promote reconciliation, understanding and respect, and contribute to the development of a unifying South African identity”. The act

⁵⁰ A summary of reparation and rehabilitation policy, including proposals to be considered by the president. Available at: <http://www.justice.gov.za/trc/reparations/summary.htm#symbolic> accessed on 15 May 2016

⁵¹ Available at: <http://www.dac.gov.za/sites/default/files/Legislations%20Files/a25-99.pdf> accessed on 18 May 2016

decentralised heritage management as each province was meant to create their own provincial heritage administration, for example Amafa in KwaZulu-Natal, and as such political parties that were not replaced with ANC provincial governance such as the Western Cape and allowance was made for divergent identities (Marschall, 2009). The act further linked heritage and culture explicitly to collective identity, well-being, and specifically spiritual well-being:

Our heritage is unique and precious and it cannot be renewed. It helps us to define our cultural identity and therefore lies at the heart of our spiritual well-being and has the power to build our nation. It has the potential to affirm our diverse cultures, and in so doing shape our national character. (Preamble: 3)

A significant part of the post-1994 restructuring included the replacement of the National Monuments Council with the South African Heritage Resources Authority (SAHRA) for the “protection of South African’s cultural heritage”.⁵² The National Heritage Resources Act, Number 25 of 1999, 5.1; (c) and (d) noted that “heritage resource management must guard against the use of heritage for sectarian purposes or political gain”. The National Heritage Resources Act Number 25 of 1999, 31.5 (b) and 5.2 (a) related in many ways to the Reparation and Rehabilitation Committee symbolic reparation recommendations. This was not only regarding the potential of cultural heritage for the promotion of reconciliation, personal well-being and a united identity as previously noted but also through community consultation for example before designation of land for cultural heritage reasons and engagement with community regarding the development of community skills and heritage management.

The inclusion of “cultural heritage” in the new National Heritage Resources Act (NHRA) of 1999 (No 25) meant that not only the tangible but the intangible heritage was also housed in museums (Lange, 2003; Lange, 2011). The intangible heritage of popular memory and oral history was recognised by museums and academic institutions (Field, 1999; Marschall, 2005; Morris, 2014; Lange, 2011). The duality of tangible and intangible was however questioned, and it was argued that in South African legislation the physical was still given preference (Masoga and Kaya, 2011). Although the ‘new’ South Africa’s heritage structures promoted an African approach to heritage and memorialisation the strong western influence on monuments and museums continued. The paradox of the promotion of the inclusion of the intangible whilst

⁵²Available at: <http://www.sahra.org.za/about-us/> accessed on 18 May 2016

also planning the erection of western style monuments was highlighted by Marschall (2009: 264):

the complex and contradictory relationship between the desires to Africanise the symbolic landscape, which one might expect to include a search for African models of memory practice and African-based creative formats or visual languages.

Natural landscape or topographical features that were afforded meaning by a community were included as “living” national heritage in the NHRA 1999 Act {Ch. 111 Schedule (xxi)}. This required the researched communities to be treated as co-producers of knowledge (Tomaselli, 1999). Not only was emphasis placed on a sense of community, through the shared humanity of individuals, but also on acknowledging the value of their own unique history (Shutte, 2001; Lange, 2011).

Post-1998 Northern Ireland museums

The shift in museums studies after the 1970s-80s, known as ‘new museology’, called for the inclusion of the intangible as well as the tangible in western museums (Smith, 2014). It led to an increase in the recording of oral history not only in South Africa but also that of folklore and personal narratives in Northern Ireland as well as debate on the related ethical issues (Kockel, 2006).

The way transformation was approached in the South African heritage sector and how it could inform that area in Northern Ireland was analysed by Crooke where the District Six Museum was included as one of her main case studies (Crooke, 2005: 136-138). As mentioned previously, post-peace process Northern Ireland looked to South Africa for “ways of dealing with its past in a way that both recognises the pain, grief and anger associated with it and that enables the people of Northern Ireland to build a better future for the next generation” (Crooke, 2005: 131). These aims were promoted by Paul Murphy, the Secretary of State for Northern Ireland, through public consultation and included a visit to South Africa in 2004 “to talk with groups who deal with the memory of apartheid” (Crooke, 2005: 132). This visit incorporated District Six Museum as “one of South Africa’s premier museums that tells the story of apartheid” (Crooke, 2005: 132).

As in South Africa, for example the removal of the Khoisan 1920s wax casts from the Cape Town South African Museum, so too in Northern Ireland established museums adapted their displays and methodologies to incorporate and reach out to previously excluded communities (Crooke, 2005). Crooke (2005: 136) highlighted that, “In both Cape Town and Northern Ireland, the state museums have a difficult relationship with the new histories and communities they wish to represent”. That South African museums and Holocaust museums have generally reached a consensus on how past dark events should be remembered is argued by Crooke, but she stated that Northern Ireland had not reached such a consensus (2001).

In the 1983, “Review of museums and galleries of Northern Ireland” by the Museums and Galleries commission reported that there were no independent museums and the museum sector was generally far poorer off in Northern Ireland than that of the rest of the United Kingdom (Crooke, 2001). A national museum was only established in Belfast in 1961 with the renaming of the Belfast Museum to the Ulster Museum (Crooke, 2001). The reason given was that monies were diverted to what were considered more pressing needs such as civil defence and for example the linked building of police stations (Crooke, 2001).

With the approval of devolution by The Northern Ireland Act passed on 30 November 1998, the Northern Ireland Executive was established with its administration executed by The Northern Ireland Assembly (Crooke, 2001). Crooke pointed to the emergence of many new museums towards the end of the twentieth century as a result of “the Department of Culture, Arts and Leisure, established by the Northern Ireland Assembly” being formed “to lead development in the area of the arts and heritage” (Crooke, 2001: 125). One such museum was the previously mentioned Tower Museum established in Derry / Londonderry in 1992 by the Derry City Council. As with several post-apartheid museums in South Africa, the Tower Museum too included the promotion of reconciliation with leisure and education as one of its objectives (Crooke, 2001). The reluctance of museums in recent history post-conflict societies, due to difficulties of a museum trying to bridge a divided society such as in Northern Ireland, was highlighted by Crooke’s (2001) analysis of the Tower Museum. Specifically, the criticism of the museum’s displays as depressing for tourists as well as “anti-protestant” and pro-IRA were emphasised (Crooke, 2001: 126). Nevertheless, Crooke stated that Northern Ireland museums were generally to be commended for “attempting to engage with the complex and contested history of the region—a history that many feel ill equipped to interpret and represent” (Crooke, 2001: 133).

The potential that culture and particularly museums have for “understanding cultural diversity” amongst other themes that promote mutual understanding was highlighted (Crooke, 2001). Crooke (2001: 127) pointed to the Northern Ireland’s 1992 Education Reform Order that included these themes and provided funding for “pupils from Protestant and Catholic schools to go on joint trips to heritage sites and museums”.

The positive role that state museums can and do make in Northern Ireland was promoted by Karine Bigand (2011) in her analysis of two case studies, Ulster Folk and Transport Museum and Ulster Museum. The former museum Bigand (2011: 32) concluded presented the conflicted past to local and international visitors “by skirting it and focusing on common grounds rather than diverging points” and as such was “a neutral place promoting a common past” whereas the latter grappled with “how to make history of contemporary events?” by offering a “surprisingly sanitised version of the recent past”. The manager of Museum of Free Derry, Adrian Kerr, (2010: 441), acknowledging his subjectivity, also analysed the Ulster Museum’s new exhibits specifically on Bloody Sunday. He suggested that it benefits no-one to attempt to create exhibitions that try to please everyone with only facts and photographs. He expressed understanding as to the restraints under which the Ulster Museum had to create the exhibition: “[a]s a government-funded museum they are answerable to basically everyone, and so had to try to find a way to please everyone, or at least not offend anyone” (Kerr, 2010: 442).

Bigand also looked towards possible positive changes in museum displays in Northern Ireland as consequent to the “Shared Future” 2005 policy.⁵³ In his introduction to this policy, Secretary of State for Northern Ireland, Paul Murphy (2005), summarised what the policy set out:

This policy document sets out that we need to establish over time a shared society defined by a culture of tolerance: a normal, civic society, in which all individuals are as equals, where violence is an illegitimate means to resolve differences, but where differences are resolved through dialogue in the public sphere and where all people are treated impartially. (see footnote 53)

⁵³Available at: www.belfastcity.gov.uk/nmsruntime/saveasdialog.aspx?IID=2815... Policy and Strategic Framework for Good Relations in Northern Ireland accessed on 7 June 2016

Bigand (2011: 39) argued that despite the political goodwill that museums were not equipped to implement balanced “historical accounts and cultural traditions”. She highlighted evidence of this by citing the Northern Ireland Minister for Culture in May 2010 publicly requesting that some changes in the permanent exhibitions of the Ulster Museum be considered. An example was for more information or prominence to be given to “creationist views on the origins of the universe the Ulster Scots tradition and the Orange Order” (Bigand, 2011: 39).

That previous narratives in Northern Ireland were racist and sectarianist and were addressed as the same idea was commented on by Jessica Caldwell and her Washington Ireland Program co-authors (2012). The European Union expansion in 2004 was cited as an event that increased migration to Northern Ireland and it was argued (Caldwell, et al., 2012: 2) that the “shared future” policy did not “provide adequate discussion or protection of the rights of ethnic minorities and immigrants”, and that a focus on “multi-culturalism” in education was one of the recommendations going forward.

The content and focus of Northern Ireland museums was, and to a large extent still is in South Africa, embedded in British Museum practises. Thus they “mimic” British museums’ incorporation of exhibits linked to similar archaeology and local historic events” (Crooke, 2001: 123). It is therefore relevant to refer to literature that relates to the historical context of museums in the United Kingdom and more specifically the rise of micro-museums in the form of independent or community museums and thereafter the emphasis of museums on social change and well-being in the 21 Century.

New museology

The focus on community engagement and inclusivity in post-1994 South African heritage complemented a broader global approach that was initiated in the 1970-80s in western museums, argued by Fiona Candlin (2012: 29) to be influenced by the introduction of “questions of power and knowledge” by Cultural and Social History Studies approaches, and referred to as “new museology”. Post-colonial and post-mechanistic approaches resulted in Western and South African museums recognising the need to address the dominance of Western methods of accumulation and communication of knowledge (Allen and Anson, 2005; Lange, 2011). New museology is defined as “a transformation of museums from being exclusive and socially divisive institutions” (Lichfield, 2004: 84). It was argued that museums

should be influenced by a humanistic and theoretical approach which “examined their purpose, politics, values, and histories” (Vergo, 1989; Candlin, 2012).

As sites of memorialisation, preservation and interpretation of cultural artefacts and heritage many museums, specifically in Europe, changed in the late 20 Century, predominantly due to socio-economic factors, from authoritarian colonial institutions to new museology influenced participatory communal centres (Sandell, 1998). The characteristics and importance of the role that museums potentially played in communities was analysed by Richard Sandell (1998). He stressed the importance of readdressing previous marginalisation and exclusion of groups by incorporating their representation and removing “mechanisms of exclusion” (Sandell, 1998: 408). Further to this he advocated that in the same way that museum exclusion reflected exclusion in the greater society so too did inclusion within a museum by way of representation, participation and access hold the potential to “help retrieve and re-integrate those excluded” (Sandell, 1998: 408).

Museums as inclusive “contact zones” where “contentious and collaborative relations and interactions take place” specifically between colonial powers and the colonised was promoted by Clifford James (1997) when he adapted Mary Louise Pratt’s (1991) notion to museums (Schorch, 2013: 68). The complexities of inclusion were expanded upon by Kennedy C. Chinyowa (2013: 15) who argued that the identification of the previous excluder was not simple as the “dividing line between perpetrators and victims” was blurred in post-apartheid South Africa. The complexities of oppression were glossed over in critical pedagogy whereas post-critical participatory pedagogy fostered the recovery of both oppressor’s and oppressed’s “lost humanity” (Freire, 1970; Chinyowa, 2013: 15). A post-critical pedagogy Chinyowa (2013: 15) stated could address such binary identities and he too advocated that they could be deconstructed “through lived experience” in the same way that they were “socially constructed”.

Participatory practises, discussed in greater detail in chapter four on methodology, reflected a shift in focus on displays to a focus on visitors and communities and a reassessment of museum ethics that bridged the tangible and intangible by including amongst others, a ‘multivocal’ approach (Marstine, et al., 2011: 91; Black, 2012). Not only were the previously marginalised to be represented but they should also have access to their knowledge (Masoga and Kaya, 2011). The new shift in museums was complemented by a shift in history studies whereby the marginalised and ordinary person, as well as their day-to-day practises, were included,

specifically through oral personal narratives, resulting in a reversal of emphasis on authorities' version of facts (Dawson, 2005).

Community museums

An awareness of community had infiltrated all aspects of museum practise, argued Crooke (2010). This meant that not only were communities considered as audiences for museums, but communities were also linked to “social and economic agendas of public policy” (Crooke, 2010: 17).

In South Africa, the Western Cape Government Department of Cultural Affairs and Sport published their most recent museum policy on 1 April 2014. It was informed by a “Discussion paper: towards a new provincial museum policy for the Western Cape” draft published in March 2011.⁵⁴ In the final policy, the definition of a museum was in line with ICOM United Kingdom's definition⁵⁵ of community museums as “repositories of the collective memory of communities, preserving and presenting the rich and varied material culture of the past for the education and enjoyment of society”.⁵⁶

The rise of independent museums United Kingdom

The 1980s new approach to museology resulted in the establishment of many more museums in the Anglo-American countries. A number of these museums challenged “existing practises” and Candlin (2012: 30) argued thereby “generated debate about the role and character of museums”. She further argued that whereas the state museums were more aligned to museum studies in academic debate the new smaller museums were rather heritage associated and often included the “community discourse” (Candlin, 2012: 30).

There was a successful rise of community based museums that could distance themselves from the state in South African and Northern Ireland post-conflict societies (Crooke, 2011). This

⁵⁴Available at:

https://www.westerncape.gov.za/Other/2011/3/towards_a_new_provincial_museum_policy_for_the_western_cape_23_march_2011.pdf accessed on 9 June 2016

⁵⁵Available at: <http://uk.icom.museum/about-us/icom-definition-of-a-museum/> accessed on 8 June 2016

⁵⁶Available at: https://www.westerncape.gov.za/assets/departments/cultural-affairs-sport/consolidated_final_museum_policy_august2013final.pdf accessed on 9 June 2016

was partially due to a perception by the public of state museums as communicating a narrative linked to the previous oppressors, for example a Unionist or British dominated narrative in Northern Ireland (Crooke, 2011). The space to be able to tell one's own difficult and traumatic story in opposition to official state memory was promoted as contributing to an ethics of memory that had an ability to heal and reconcile with the 'other' (Conway, 2008; 2009).

The Museum of Free Derry too has been accused of promoting a specific Republican agenda but Kerr (2010: 437) argued that the museum included victims from both sides whereby "we have a display giving, where possible, the same details on all of those who lost their lives, and where we were very careful to ensure that the same style of language and terminology was used in all cases, be they civilians, paramilitaries, police officers or soldiers". He argued that one "sanitised" version of history was not needed:

Unfortunately, for many in our community relations driven society this is considered inherently wrong. That to tell your own story automatically excludes others, that unless it is balanced with a story the other side you are wrong, that you are sectarian – because balance is always seen as a Catholic / Protestant, Unionist / Nationalist issue – that you are promoting discord and tension because your plan is not to get X Protestants and Y Catholics to visit the same display in the same room at the same time. We do not accept that. For instance, what balance should we have in the Museum of Free Derry? Our story is one of a community against a government, first Stormont then Westminster, not of community against community. And we don't feel any need to balance our story by promoting a point of view that has been propagated as the official one over many years by legions of government and army PR officers and their tame press. (Kerr, 2010: 441)

Kerr (2010: 346) further promoted organic community museums were needed whilst there were still divisions so that these could be addressed:

We need personal stories, human stories, not sanitized statistics. We don't need to know just the bare facts of what happened, we already know them, but what we really need to know and don't enough yet is how people really feel about what happened, how they felt at the time, how they feel now. We need this so we can understand and acknowledge those feelings, and reach a point where we can discuss them rather than argue over them. And to achieve this we need people to be able to tell their own stories in their own way and in their own place. (Kerr, 2010: 346)

Through a critique of writings on the new independent museums, Candlin (2012) highlighted the negative view of independent museums as linked to de-industrialisation 'nostalgia' by writers such as Robert Hewison (1987). A further criticism was that of 'Thatcherism' regarding the use of memory for commercial gain as the Conservative Government introduced policies such as tax cuts that were "clear incentives to start small businesses, and museums were among them" (Candlin, 2012: 32). In contrast historian Raphael Samuel's (1999) positive stance was that independent museums were potentially "forward-looking" and further reflected "evidence of the growing democratisation of history" (Candlin, 2012: 30-31). The "snobbery" of official museums was brought into question as multi-vocal approaches introduced by non-professionals in independent museums and heritage sites proved popular (Candlin, 2012: 31).

The narrowing of the gulf between independent and public museums in the present was argued by Candlin to be due to various factors; partly due to government pressure put on public museums to become more commercially viable, and partly due to increased government grants by the Labour Government in the 1990s and 2000s that included conditions for greater inclusivity. This focused on increased ethnic-minorities and children visitors thereby taking visitors from the market that the independent museums previously attracted (Candlin, 2012). Another factor Candlin (2012: 34) argued that many writers addressed, was similar to that which has been previously addressed regarding South African museums, namely an awareness of the role that museums played in "constructing national identity".

Inconsistencies in critique of western and indigenous community museums

Inconsistencies in academic analysis of independent museums in the United Kingdom and those established by indigenous people in Mexico or post-apartheid museums in South Africa were suggested by Candlin (2012). She contrasted Martin Hall's (2006) critique of the open air Beamish Museum in Northern England with Cuauhtémoc Camarena and Teresa Morales' (2006: 36) analysis of "a group of community museums in Oaxaca, Mexico". The Beamish Museum included May Pole dancing which was considered by Hall (2006) to be 'exotising' British culture and promoting nostalgia, whereas Camarena and Morales (2006: 36) argued that the inclusion of traditional dance in the Mexican community museum, amongst other traditional activities, was "a means of strengthening cultural bonds, of affirming the richness and value of their culture, a way of re-possessing material heritage that has been expropriated by private or public agents and a means for communities to control their future". Similarly, a

photographic exhibition held at District Six Museum in 1992 was referred to in positive terms by Ciraj Rassool (2006). “During this exhibition “[f]ormer residents assembled in the pews of the old District Six church to exclaim their recollections as a powerful body of photographs and the enlarged images of projected slides and old film footage sent them back into their pasts in the district” (Rassool, 2006: 388). Candlin (2012: 36) argued that unlike similar exhibitions in United Kingdom museums that are referred to negatively as “more sentiment than history”, the exhibition at District Six Museum was considered to view reminiscence as “a means of preserving memory and building cultural solidarity”. Although Candlin (2012: 36) did not try and equate the previously mentioned museums to United Kingdom museums she did suggest that museologists “view non-Western independent museums dedicated to particular ethnic groups much more positively than Western independent museums concerned with working-class culture”.

Changes in recent museum policy and ways of thinking in the United Kingdom were further highlighted for example the Campaign for Learning through Museums and Galleries (CLMG) think tank challenged museum authorities by asking the following questions:

Why should museum professionals dictate what goes into museums and what gets displayed?
Who says that the public should just be consumers of culture? Why can't they be creators as well? Their proposal is that museums should be transformed so that the public can move from “consumers to creators” and “from readers to authors”. (Crooke, 2010: 18)

In her thesis Moira G Simpson (2010) stated that present museums' inclusion of such a two-way flow reflected the influence of indigenous community museums on western practises specifically regarding the inclusion of the intangible such as spiritual beliefs and practises.

Positive impact of community museums

Similarities to the importance of community museums in both Northern Ireland and South Africa, specifically Cape Town, have been argued by Crooke (2001: 139). She highlighted that despite possible unsustainability all communities could have a museum due to the positive outcomes including agency:

The creation of a museum brings confidence and security to a community. The display of community history in an exhibition gives a community voice and validation. Allowing histories

and experiences to be heard in public spaces is one of the principles underpinning the increased value placed on oral histories.

Despite a predominantly negative view or lack of attention towards independent museums in the United Kingdom by museologists, Candlin (2012) highlighted a group of researchers who have paid positive attention thereto. This group, Candlin pointed out, included Crooke who addressed 'The Apprentice Boys Museum' in Derry / Londonderry as a case study (Crooke, 2007). As previously cited in this chapter, Crooke (2008) had already written about community museums. In 2005 she referred to District Six Museum as a case study; in the same year, she referred to the Museum of Free Derry's inception (2005), and later she analysed the artefacts in Museum of Free Derry as a case study in (Crooke, 2016). Not only independent museums are included as case studies by Crooke, but she also debated the politics of community museums with reference to examples from Northern Ireland (Crooke, 2010). Crooke (2010) raised the definition of community and the associated linked complexities. She had previously referred to the relationship between museums and the community as a symbiotic one (Crooke, 2008). She concluded that the "community and museum relationship can be interrogated from multiple perspectives: that of government, the interests of the museum sector and the desires of grassroots initiatives" as each relationship would introduce a different idea of community. She further investigated how these different relationships resulted in new layers of meaning that impacted the understanding of "the significance of the relationship between community and heritage" (Crooke, 2010: 16).

Museum accreditation United Kingdom and Ireland and its relationship to well-being

Attempts in the United Kingdom for the establishment of agreed standards in all museums resulted in the Museum Registration Scheme that was established in 1988.⁵⁷ This was followed by the updated Accreditation Scheme for Museums and Galleries in the United Kingdom of October 2011.⁵⁸ While administered by the Arts Council England it was linked to Museums Galleries Scotland, MALD and the Northern Ireland Museums Council which was open to national trust sites and national, local authority and independent museums. The accreditation

⁵⁷Available at: <http://www.nimc.co.uk/accreditation/> accessed 6 June 2016

⁵⁸Available at: http://www.artscouncil.org.uk/sites/default/files/download-file/Accreditation_standard.pdf accessed on 6 June 2016

scheme promoted the so-called “6 x Ps” developed to assist museums in assessing their practise, planning and development but did not indicate attention to participants well-being:

Performance - A quality standard that serves as an authoritative benchmark for assessing performance, rewarding achievement and driving improvement.

Profile - It raises awareness and understanding of museums, so building confidence and credibility both within the governing body and among the public.

People - It helps museums to improve their focus on meeting users’ needs and interests and developing their workforce.

Partnerships - It helps museums to examine their services and to encourage joint working within and between organisations.

Planning - It helps with forward planning by formalising procedures and policies.

Patronage - It demonstrates that the museum has met a national standard, which strengthens applications for public and private funding and gives investors’ confidence in the organisation.

The criteria for accreditation was to be revised in 2016 but as of the time of writing to be an accredited museum focused on the collections, administration and visitors but did not mention the well-being of the participants:

- meet the Museums Association’s 1998 definition of a museum (Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society)
- hold a long-term collection of artefacts
- have a formal constitution
- provide two years of relevant accounts
- make sure that they meet all the relevant legal, ethical, safety, equality, environmental and planning requirements
- be committed to forward planning to improve the service for users⁵⁹

In Northern Ireland out of the 43 accredited museums (as of the time of the Northern Ireland Museum Council’s website) twelve accredited were independent museums.⁶⁰ Except for Somme Heritage Centre, the majority were linked to deindustrialisation and / or still promoting

⁵⁹Available at: <http://www.artscouncil.org.uk/accreditation-scheme/accreditation-how-apply> accessed on 6 June 2015

⁶⁰Available at: <http://www.nimc.co.uk/accreditation/existing-accredited-museums/> accessed on 6 June 2015

a British national narrative of military prowess: Armagh Public Library (founded 1771);⁶¹ Downpatrick and County Down Railway (historic trains running from approximately December 1987);⁶² Flame: Gasworks Museum (Reopened August 20020);⁶³ Garvagh Museum and Heritage Centre (artefacts from the history of the Bann Valley from 3000BC through to the first half of the 20 Century);⁶⁴ Inniskillings Museum (story of the town's two regiments, The Royal Inniskilling Fusiliers and the 5th Royal Inniskilling Dragoon Guards);⁶⁵ Milford House Museum (approximately 1907 home of the McCrum family, one of Northern Ireland's premier Linen manufacturing families);⁶⁶ Northern Ireland War Memorial (to those who died in the 1st and 2nd World Wars);⁶⁷ Police Museum (Opened in 1980s to explain and illustrate Northern Ireland's unique and sometimes contentious policing history);⁶⁸ Railway Preservation Society of Ireland (steam and diesel trains preservation and trips);⁶⁹ Royal Irish Fusiliers Museum (founded in 1954);⁷⁰ Royal Ulster Rifles Museum (Period 1793 to 1968. Later modern stakeholders are Royal Irish Rangers 1968-1992 and Royal Irish Regiment 1992 onward.);⁷¹ Somme Museum (opened in 1994, examines Ireland's role in the Great War and World War 11 with an emphasis on shared history to further mutual understanding and reconciliation).⁷²

The Museum of Free Derry was not included as of 2011 as an accredited museum on the Northern Ireland Museum Council's list of accredited independent museums, but it was however included as an accredited museum on the Ireland Heritage Council's site of Museum Standards Programme for Ireland (MSPI) participants in 2016. In a Derry Journal news article of 2011, the Museum of Free Derry was listed as the first museum of the north to apply for accreditation from Museum Standards Programme for Ireland and as of 2016 it was still the only such museum listed on the website. The same newspaper article cited the manager of the museum, Adrian Kerr, as thanking the Derry City Council for all their support in the

⁶¹Available at: <http://armaghpubliclibrary.arm.ac.uk/wp/> accessed on 6 June 2015

⁶²Available at: www.downrail.co.uk/ accessed on 6 June 2015

⁶³ <http://www.flamegasworks.co.uk/concrete/> accessed on 6 June 2015

⁶⁴Available at: www.garvaghmuseum.com/ accessed on 6 June 2015

⁶⁵Available at: www.inniskillingsmuseum.com accessed on 6 June 2015

⁶⁶Available at: www.milfordhouse.org.uk/ accessed on 6 June 2015

⁶⁷Available at: www.niwarmemorial.org/ accessed on 6 June 2015

⁶⁸Available at: <https://www.psnipolice.uk/inside-psni/our-history/police-museum> accessed on 6 June 2015

⁶⁹Available at: <http://www.nimc.co.uk/find-a-museum/museum/profile/the-railway-preservation-society-of-ireland/> accessed on 6 June 2015

⁷⁰Available at: www.armymuseums.org.uk/museums/0000000103-Royal-Irish-Fusiliers- accessed on 6 June 2015

⁷¹Available at: www.armymuseums.org.uk/museums/0000000121-Royal-Ulster-Rifles- accessed on 6 June 2015

⁷²Available at: <http://www.nimc.co.uk/find-a-museum/museum/profile/somme-heritage-centre/> accessed on 6 June 2015

application. Kerr noted that “We see it as a major achievement for us considering we’ve only been opened as a museum since 2007 and we originally set up the museum as part of the Bloody Sunday Justice Campaign (see Footnote 73). We are not a museum organisation; a museum was simply chosen as the best way to tell the story” (see Footnote 73). Kerr also cited the advantages of accreditation with the Council as: “this accolade will give people donating items added confidence that the museum is capable of looking after their items” (see Footnote 73). He went on to say that “We’re now accepted as being run to a proper standard, which makes it easier to apply for grants too” (see Footnote 73). Finally, he added that the Museum Standards Programme for Ireland would make their work towards accreditation with the Northern Ireland Museum Council easier and as such they would be the only Irish museum with accreditation from both councils.⁷³

The Ireland Heritage Council was “established under the Heritage Act 1995, and operating under the aegis of the Department of Environment, Heritage and Local Government”.⁷⁴ The Museum Standards Programme for Ireland was launched in 2007.⁷⁵ The Ireland Heritage Council’s mission included well-being as did its vision which also included reference to the future. The mission was “to engage, educate and advocate to develop a wider understanding of the vital contribution that our heritage makes to our social, environmental and economic well-being”, whilst its vision was, “that the value of our heritage is enjoyed, managed and protected for the vital contribution that it makes to our identity, well-being and future” (see footnote 74). The inclusion of identity according to the definition thereof by this study means that spirituality was also included.

The Museum of Free Derry was listed as “an independent, non-profit, social economy initiative”.⁷⁶ The community aspect of the museum was highlighted in the short description of the museum:

The Museum of Free Derry was established by the Bloody Sunday Trust to tell the story of the civil rights movement and the creation of Free Derry in the 1960s and 1970s. The story, including the civil rights era, Battle of the Bogside, Internment, Free Derry and Bloody Sunday,

⁷³Available at: <http://www.derryjournal.com/news/prestige-for-museum-of-free-derry-1-2579693> accessed on 6 June 2015

⁷⁴Available at: <http://www.heritagecouncil.ie/about-us/about-us/> accessed on 6 June 2015

⁷⁵Available at: <http://www.heritagecouncil.ie/news-media/media/press-releases/five-museums-receive-interim-accreditation-under-museums-standards-programme-for-ireland/> accessed on 6 June 2015

⁷⁶Available at: <http://www.heritagecouncil.ie/museums-archive/initiatives/museums-standards-programme-for-ireland/mspi-participants/museum-of-free-derry/> accessed on 5 June 2015

is told from point of view of those who were most involved in and affected by these events - the Free Derry community. (see footnote 70)

To be accredited for the Museum Standards Programme for Ireland museums needed to complete an eligibility application that showed that they adhered to the three criteria that were summarised below that focused on collections, users and administration but did not mention participants:

1. Meet the definition of a museum [...] Museums are not for profit institutions that collect, safeguard, hold in trust, research, develop and interpret collections of original objects and original objects on loan, for the public benefit. They function publicly as places where people learn from and find inspiration and enjoyment through the display and research of original objects [...] Applicants must either own all, or a significant part of, the collection or have the authority to apply on behalf of the owner.
2. Submit Constitutional Documents [...] The constitutional documents must reflect the curatorial and management functions of the museum. The authority and / or powers to operate a museum must also be demonstrated.
3. Nature and Ownership of Collections [...] describe the type of collections held by the museum...how many are owned / loaned [...] Give details on who owns the collections. Briefly describe the museum's foundation and outline the subsequent development of the collections. Is the museum actively collecting? If the collection is closed or static, please give a reason.

Independent community museums South Africa, including District Six Museum

On 14-15, August 2014, the South African Department of Arts and Culture conducted a national consultative workshop to address “the great concern” in South Africa over “the lack of clear guidelines pertaining to museums”.⁷⁷ This consultative workshop resulted in the development of a Draft National Museums Policy.⁷⁸ Whereas it is evidenced in the previous section that the Museum of Free Derry had a choice of accreditation by two councils, South Africa did not have a museum accreditation system prior to this workshop of 2014 but the need for one was emphasised and reasoning for this and proposed criteria presented in the draft. It was noted that the accreditation criteria would be flexible and determined by the diversity of

⁷⁷Available at: <http://www.dac.gov.za/content/national-museums-policy-consultative-workshop-programme-14-15-augcape-town> accessed on 5 June 2015

⁷⁸Available at: https://www.westerncape.gov.za/assets/departments/cultural-affairs-sport/draft_national_museum_policy.pdf accessed on 5 June 2015

South African museums, rather than copying international models. It is notable how the emphasis moved to community engagement and applied practise: “[m]useums will be accredited according to the roles they play in socio-economic transformation, and the performance standards achieved in museum core functions and management of resources” (Draft National Museum Policy, 2014: 35). Under the section on “changing trends in museum practise”, the draft stated that many museums including community museums and those that “reflect social, political and environmental issues” were “identity-forming institutions” (Draft National Museum Policy, 2014: 22). These types of museums were “social agents” and included “peace museums or sites of memory” (Draft National Museum Policy, 2014: 19). As such museums could fulfil new roles such as providing inclusive places for dialogue and the incorporation of communities with curators for research and exhibits or “display” that went beyond just the collection of artefacts to “places of testimony” (Draft National Museum Policy, 2014: 23; Manderson, 2008: 13). This echoed Brian Conway’s argument in Northern Ireland that museums should not just “chronicle” the past but also act “as a resistance to it” (Conway, 2010: 125). As in post peace Northern Ireland community museums the methodology of ordinary people’s “storytelling” and “truth telling” were a “dominant methodology” in apartheid museums (Hlongwane, 2015; Conway, 2010).

The Western Cape provincial museum policy document previously mentioned also included the value of museums for social cohesion and inclusion. Other areas of health and well-being that the policy included were museums as “offering opportunities for personal development for individuals and communities to develop a better understanding of their role in society, pride in their heritage and appreciation of cultural diversity” and “creating a sense of security at times of change in society”.⁷⁹

Local communities and civil society formations, as well as tiers of government and local authorities, initiated museums and memorial projects in post-apartheid South Africa (Hlongwane, 2015: 10). Such independent museums sometimes strove to promote “reconciliation, symbolic reparations, nation-building” and job-creation but they were also able to stand apart from government organisations and even “critique the state’s memorialisation initiatives”, and introduced new “narratives and moral lessons” (Hlongwane, 2015: 11; Manderson, 2008: 13). Most of such projects, in line with the Truth and Reconciliation

⁷⁹Available at: https://www.westerncape.gov.za/assets/departments/cultural-affairs-sport/consolidated_final_museum_policy_august2013final.pdf accessed on 10 June 2015

Commission's call for symbolic reparation and the Department of Arts and Culture's draft policy, did include prior public participation and engagement that was sustained after the establishment of the memorial (Hlongwane, 2015: 11; Manderson, 2008: 13). As such they strove to present various truths by moving beyond artefact exhibits to "places of testimony" that would evoke "horror or anger, but also empathy, and depending on positionality, profound shame and pain" (Manderson, 2008: 59, 60; Naidu, 2003).

It was argued by Ereshnee Naidui (2003: n.p.),⁸⁰ a researcher at the Centre for the Study of Violence and Reconciliation, that not only community museums but even state museums should "not merely portray a nationalist agenda". The importance of memorial sites as a process rather than a product was emphasised, as well as the need to ensure that the community stakeholders were made aware of the site as well as any potential relevance (Naidu, 2003). The case study Naidu (2004: n.p.) presented was that of Constitution Hill, one of the 'legacy' projects that materialised "the collective memory of the society". It was argued these should portray "the true spirit of reconciliation by giving voice to the different narratives with the country" and thereby portray the past but not "dwell on the past" (Naidu, 2003: n.p.). The need for heritage sites to address "ordinary voices" and new areas of conflict in South Africa, such as xenophobia due to increased migration into South Africa, was highlighted by Naidu (2003) and reflected similar challenging issues, as previously highlighted in this chapter, that were experienced in twenty-first century Northern Ireland museums.

A.K. Hlongwane's PhD thesis (2015) focused on the independent Hector Pieterse Memorial and Museum in Khumalo Street, Soweto. This memorial and museum "situated in Orlando West, Soweto, commemorates the role of the country's students in the struggle against apartheid and in particular the role played by the school children who took part in the Soweto protests of 1976, many of whom were shot by the apartheid police while protesting against the sub-standard of education in black schools in South Africa".⁸¹ As an example of other post-apartheid established community museums Hlongwane (2015: 11-12) cited the District Six Museum as representing people's memories that had been "tapped into" without government support. The District Six Museum had "jealously guarded independence" despite some of its board members serving as "advisers to the Ministry of Culture" through involvement in

⁸⁰Available at: <http://www.csvr.org.za/wits/papers/papnaid1.htm> accessed on 9 June 2015

⁸¹Available at: https://www.gauteng.net/attractions/hector_pieterse_memorial_and_museum/ accessed on 9 June 2015

agencies such as South African Heritage Resources Agency (Hlongwane, 2015: 11-12). Further the activist role that the museum had played “in addressing real life issues” related to the “memory of forced removals” as well its continued community participatory approach was highlighted by Hlongwane (2015: 12).

The District Six Museum’s independent status appeared to be challenged at the Department of Arts and Culture’s third quarter 2013/14: South African Heritage Resources Agency briefing on 26 February 2014 (see Footnote 82). The Grade 1 National Heritage site status of the District Six area was addressed and the need for a related formal management plan (see Footnote 82). It was also stated that the museum and the Department of Arts and Culture (DAC) needed to co-operate “in order to incorporate District Six Museum into the transformation lines of the Department of Arts and Culture, as it could not be viewed as an island on its own”.⁸² The difficulties of a community museum guarding its independence was reflected in the District Six Museum’s reliance on government and local authority financing after a number of private funders stopped funding, as evidenced in the Department of Arts and Culture, February 2014, briefing (see Footnote 82). A summary of the briefing referred to the need for the museum to remain independent despite relying on grants from government and local authorities and further noted that the museum had a good relationship with the Department of Arts and Culture (see Footnote 82).

In the discussion of the briefing the lack of funding from the national, provincial, and local authorities highlighted the difficulties for independent museums such as District Six Museum where party politics may influence the perception of the distribution of funds:

Ms L Moss (ANC) pointed out that in District Six, not only Coloureds but also Africans had been removed as well. She asked when the province of the Western Cape and the City of Cape Town had last assisted the museum with funding. She also wondered if besides funding, the District Six Museum was receiving any emotional or other support from the provincial and local governments because of the historical significance of the site. She recalled that President Mandela had himself visited the site to make sure that District Six could remain as part of the history of South Africa.

Ms Moss also wondered what the role of the state in the preservation of the history of

⁸²Available at: <https://pmg.org.za/committee-meeting/16997/> accessed on 7 April 2016

forced removal was. The state maintained apartheid monuments, so how could it not support the District Six Museum? The state should preserve history in every province and not focus only on Gauteng, because everyone everywhere was affected by apartheid.

Mr Van den Berg said he felt offended by Ms Moss's considerations, as she seemed to be levelling accusations at the province of the Western Cape and the City of Cape Town because they were governed by the DA.

Ms Moss and the Chairperson denied such allegations. Ms Moss did not intend to accuse the DA but wanted to point out that provincial and local governments had a fundamental role in supporting the District Six Museum, regardless of their political affiliation. (South African Resources Heritage Agency third quarter 2013/14, 26 February 2014)

At the above briefing it was suggested that possibly a solution to District Six Museum's funding problems would be for it to be included in legacy projects "along with other sites of forced removal and trauma in South Africa" (South African Resources Heritage Agency third quarter 2013/14, 26 February 2014).

The District Six Museum staff member, Ms Bennett, pointed out at the previously mentioned briefing that one way that the museum had addressed running costs was by charging entrance fees for all bar ex-residents and pensioners, and by promoting the museum as a tourist spot (SARHA third quarter 2013/14, 26 February 2014). Further she stated that although they had received some funding from Provincial Government, it was difficult to be funded by such as an independent museum, and therefore the museum was considering becoming a Provincial Museum (SARHA third quarter 2013/14, 26 February 2014). The museum had received some funding for the South African hosted soccer FIFA World Cup 2010 period, specifically from the Department of Tourism, but had not received any tourism funding from the City of Cape Town even though the City of Cape Town provided a grant to develop tourist projects (SARHA third quarter 2013/14, 26 February 2014).

If community museums promoted 'identity-forming' as promoted by the Department of Arts and Cultures National Museum's Policy of 2014, then according to Jackie Grobler's (2008: 167) argument, this is often linked to ideology and therefore cannot be separated from politics.

If culture is politicised then it follows that cultural tourism too is politicised (Grobler, 2008). The heritage sector is filled with diverse aspirations and viewpoints and therefore “contradictory political viewpoints” will emerge in the tourism industry and politics in this field is not restrained to party politics, the promotion of related ideologies and funding distribution (Grobler, 2008: 167). Grobler promoted Colin Hall’s “five major elements of politics in tourism” (Grobler, 2008: 167) which are relevant to this discussion on community museums and tourism:

Firstly, it is concerned with the power to make decisions for a collection of people. Secondly it is about ideologies that determine the choices which affect decisions. Thirdly it is about who makes the decisions and how representative they are. Fourthly it is about the processes by which decisions are made. Finally, it has to do with how decisions are implemented and applied to the community. (Grobler, 2008: 167; Hall, 1994)

Twenty-first century challenges to museums included the need to address diversity in the form of multi-culturalism, failed economies and the power of social media and other forms of digital media (Black, 2012). It was noted that it was not sufficient for a visit to museums in the western world to be “worthwhile”, but rather specific outcomes needed to be outlined by museum authorities (Black, 2012). Such an outcome would include addressing the gap that would be created at the District Six Museum when present storytellers who have lived through the experience retire (Ladeira, et al., 2011). The incorporation of the digital age into museums and its relationship to storytelling was developed in an ongoing collaborative project with the District Six Museum which focused on marrying storytelling and digital media (Parry, 2010; Ladeira, et al., 2011). Ethnographic research informed their development of a storytelling prototype (Ladeira, et al., 2011: 431). The strength and originality of their project was that they strove to replicate the “engaging” and interactive nature of storytelling, including non-fiction content (Ladeira, et al., 2011: 430-431). Linguistics and discourse analysis were used to “identify structure in the stories” and “well-defined interaction patterns” towards developing a well-received prototype but the intangible or spiritual aspect of live storytelling was not captured nor researched (Ladeira, et al., 2011: 436).

Outcomes related to the future of storytelling in museums are relevant to this research but more particularly are outcomes related to the spiritual well-being of the storytellers and thereby the museums.

Museums, health, and well-being

How “cultural engagement” and public health intersect is a research area that is growing, as are museums and their role as agents of social change regarding inclusion, health, and well-being (Vogelpoel, et al., 2013: 109). The inclusion of well-being both within its vision and mission was a major difference between the previously discussed Irish (2007) and the United Kingdom Museum Council’s accreditation; however, the Irish accreditation’s emphasis was not placed explicitly on this aspect in the accreditation criteria although it could be argued that well-being was implicit in “learn from and find inspiration and enjoyment”. The Northern Ireland Assembly’s Committee for Culture, Arts and Leisure Review into the ‘Impact and Value of Museums in Northern Ireland’ (2011) included in their recommendations that the lack of research in the social benefits and the cultural value and impact be addressed, and that “a social evaluation tool is developed in consultation with the museums sector”.⁸³

In 2008 the National Economic Foundation (NEF) published a set of evidence-based actions for well-being known as *Five Ways to Well-being* namely “connect, be active, take notice, keep learning, give”.⁸⁴ This was because of research commissioned by the government’s Mental Capital and Well-being Project in 2008.⁸⁵

Attention to well-being, health and museums in the United Kingdom has escalated in the past few years. This is evidenced by the formation of the National Alliance Museums, health and well-being in 2015 that is financed by the Arts Council England.⁸⁶ The alliance is a place where information about museums and health can be shared; to improve existing practice, help build resilience and provide resources and support for those individuals and organisations working in this area of activity (see Footnote 81). As such the alliance includes resources and toolkits on their website and hosts events whilst two thirds of the sector addressed by the work of the alliance is that of the aged and just less than forty percent of the activities are mind-body-spirit

⁸³Available at: http://archive.niassembly.gov.uk/culture/2007mandate/reports/2010/Report_38_10_11R.htm#5 accessed on 23 April 2016

⁸⁴Available at: <http://www.fivewaystowell-being.org/> accessed on 04/06/2016

⁸⁵Available at: <https://www.gov.uk/government/collections/mental-capital-and-wellbeing> accessed on 04/06/2016

⁸⁶ http://archive.niassembly.gov.uk/culture/2007mandate/reports/2010/Report_38_10_11R.htm#5 accessed on 23 April 2016

related (see Footnote 81). Of interest to this research is that the alliance includes health and well-being relating to volunteers who work at museums.⁸⁷

In February 2016 NHS Health Education England published “*if: Volunteering for Well-being. More than Heritage: A museum directory of social prescribing and well-being activity in north west England*”. The case studies in the research referenced the previously discussed *Five Ways to Well-being*, and concluded that:

The setting of museums and galleries as both stimulating and reflective spaces offers a potential pathway to enhanced mental, cognitive and emotional health. The project evaluation is clearly demonstrating increased well-being in participants and makes a sound argument that volunteering in museums and galleries can and should be used to support individuals facing multiple health and well-being barriers. This type of programme is unique in its approach to tackling social isolation, it helps people believe in themselves, increases confidence and self-worth and most importantly it provides resilience to help people realise their full potential and to take that next step in supporting their own well-being.⁸⁸

Museums have not only offered a space to reflect “the relationship between health and society over time” but now their interactive space could “contribute to present day well-being” (Parish, 2013: x). Richard Parish (2013: x) viewed modern museums as being “hands-on” and potential sources of physiological and emotional therapy. He also viewed museums as ideal assets that could be exploited to not only connect us with our own culture individually and as a group, “past and present”, that “set the context for our health in the future”, but also to “reduce inequalities between different social groups” and thereby improve health and well-being (Parish, 2013: xi).

Museums and cultural centres could be invested in to prevent exclusion (Smith, et al., 2013: 85). Cultural values and spiritual values are integral to “vital communities” but these values were not often considered when evaluating public well-being (Smith, et al., 2013: 85). A further way that museums could assist in addressing health and well-being was “by contributing to positive well-being and resilience” through assisting visitors to “make sense of the world and their place within it” (Dodd and Jones, 2014: 3).

⁸⁷ Available at: <http://www.fivewaystowell-being.org/w-museums-and-well-being-work-in-the-uk.pdf> accessed on 4 June 2016

According to this approach heritage should be of social and not just aesthetic value and should be protected because the aesthetic value was influenced by “a particular social context in which they are of consequence to well-being” (Hodder, 2010: 877). Lois H. Silverman’s (2010) research supported this on the social value of museums. She contended that whether intentionally or unintentionally, museums were fulfilling social work specifically in bringing people of different groups together (Silverman, 2010). Quantitative research on spirituality and its relationship to leisure activities (which included museums as part of cultural leisure) was analysed by Paul Heintzman and Roger C. Mannell (2003). Their conclusions of a notable relationship between greater leisure time and increased spiritual well-being as well as the importance of places of leisure in facilitating spirituality (Heintzman and Mannell, 2003) is of relevance to the proposed study, specifically if applied storytelling at the relevant museums can create such a space. A Master of Arts thesis in museology that investigated museums and healing supported the contention that not only should museums provide a space of support and for “fostering personal connections”, but also that due to these factors “grief and transcendence of suffering” could be addressed by museums (Melton, 2012).

International Coalition of Sites of Conscience

A group of global ‘historic sites, museums and memory initiatives’ that had a common specific mission to activate “the power of places of memory to engage the public in connecting past and present to envision and shape a more just and humane future” formed the International Coalition of Sites of Conscience in 1999.⁸⁹ Constitution Hill and District Six Museum in South Africa were two of the nine founding members of this coalition (see Footnote 84). The broader area of District Six was also considered to promote the past in the present for the future,⁹⁰ and the Museum of Free Derry is also presently one of the 200 present members of the coalition (Crooke, 2016).⁹¹

The role that the artefacts play in the Museum of Free Derry regarding the “intersection between past, present and future” was argued by Crooke in her analysis of material culture and conflict (Walklate, 2012: 14). The Museum of Free Derry’s link to the Coalition of Sites of Conscience demonstrated its shift from a focus that documented unfinished war and the “murderous British war tactics” to global issues such as human rights (Crooke, 2016). Manager

⁸⁹Available at: <http://www.sitesofconscience.org/about-us/> accessed on 23 May 2016

⁹⁰Available at: <https://www.capetown.gov.za/en/mayor/Pages/ReflectionsonDistrict-6.aspx> accessed on 23 May 2016

⁹¹Available at: <http://www.sitesofconscience.org/members/> accessed on 23 May 2016

of the Museum of Free Derry, Adrian Kerr (2012), published an article on the coalitions' blog, and Crooke cited this as evidence of this shift. Kerr (2012) advocated that the museum shared their history so that others could learn from the people themselves and not from a 'sanitised' version of events, so that those responsible were not allowed to forget what they did (Crooke, 2016). In his analysis of the museum and the stand that it takes, Kerr (2010: 440) stated the objective of the museum was to link to more than the local:

We have also tried to put the Free Derry period in a broad international context, to make the point that it is not necessary to see the events depicted in the museum solely or mainly in relation to communal conflict in the north or to conflict between Britain and Ireland. The comparisons and parallels with Bloody Sunday cited in the museum include, for example, Wounded Knee, Sharpeville and Fallujah. (Kerr, 2010: 440)

How people felt about the event through their personal stories rather than just facts about the event were what Kerr (2010: 441) believed would prompt visitors to learn beyond 'sanitised' history. He proposed this not just from the Museum of Free Derry, but also for similar post-conflict museums:

We need museums that make people question what has happened, and what is happening around them. When people leave our museum, we want them to understand the consequences of internment without trial in Ireland, and ask why governments, who know full well the consequences, are trying to do the same thing again. We want them to know about Bloody Sunday, and ask why massacres that are much worse are still happening across the world today. We want them to understand that all of this has happened before and will happen again if those responsible are not challenged. (Kerr, 2010: 441)

Memory of the past to shape the future was the focus of Louis Bickford and Amy Sodaro's (2010) research. They stated that "never again" best summed up the core of this idea and that methods used towards this at cited historic sites included education, experience, and empathy (Bickford and Sodaro, 2010). While all three were relevant to the District Six Museum and Museum of Free Derry, Bickford and Sodaro (2010) did not include oral history or applied storytelling in their examples. Although they did state that part of the "new memorial paradigm" promoted identification with victims at the sites to teach them empathy, which is a spiritual element of connection with self and others, they did not specifically mention spirituality (Bickford and Sodaro, 2010). The authors noted scepticism as to whether memory could prevent future atrocities (Bickford and Sodaro, 2010). This introduces the under

researched spiritual element of “hope” as related to memory and the future of which this research takes cognisance.

Museums are projected in the future to not only be vibrant centres of social change and “promoters of intercultural dialogue and tolerance” but also of “economic tourism (Poole, 2008: n.p.)”.⁹² The District Six Museum in the same way as Museum of Free Derry had its origins not as a museum but “was first developed by ex-residents as a site of return and recovery of a lost community” (Şevcenko, 2011: 244). As such both museums faced the challenge of coping with local tourist visitors and from overseas (Şevcenko, 2011). In the case of District Six Museum this included visitors from overseas who wanted to “learn about the human experience of apartheid” (Şevcenko, 2011: 244). The museum has, with Robben Island and the Apartheid Museum in Johannesburg, become one of the most visited sites in South Africa by tourists from western society (Ashworth, 2004). It is argued that this is because it with the other sites mentioned “fit most easily into the networks of the more traditional tourism sites” such as “downtown Cape Town” in the case of District Six Museum (Ashworth, 2004: 11).⁹³ Apartheid tourism is argued to still be side-lined in the number of tourists compared to visitors who visit the established heritage sites established for “the founding of the Afrikaner state and society” and “the British Imperial saga” (Ashworth, 2004: 11). That motives of consumers for attending apartheid museums may not be the same as heritage authorities was emphasised and that while the objectives of the producers were “probably altruistic and humanitarian” and “didactic” it was unknown whether the visitors received these messages, and / or their later behaviour was impacted thereby (Ashworth, 2004: 11).

Atrocity and Thana- / Dark Tourism

Apartheid tourism was compared to that of the Holocaust and post-conflict museums may be categorised under ‘heritage of atrocity’ which is part of a broader category namely ‘dark’ or ‘Thana-tourism’ (the tourism of death) which has gained much academic interest in the past few years (Collins-Kreiner, 2016: 6; White and Frew, 2014; Stone, 2010; 2013). This academic interest has focused mainly on the supply of dark tourism and only in a limited way on its consumption (Stone, 2010). The roots of Thana-tourism are argued to be from the contemplation of death in Medieval times namely a “thanatopic tradition”, and that as such

⁹²Available at: <http://www.museum-id.com/idea-detail.asp?id=283> accessed on 23 May 2016

⁹³Available at: <http://www.rug.nl/research/portal/files/2977322/tourism.pdf> accessed on 7 June 2016

Thana-tourism is the travel dimension of thanatopsis (Seaton, 1996; Stone, 2010). The Museum of Free Derry⁹⁴ and District Six Museum⁹⁵ are listed as tourist destinations on the Dark Tourism website as is Robben Island and the Holocaust Museum in Cape Town.

The difference between District Six Museum and Holocaust museums is that “apartheid tourism has not attracted substantial specialised and personally involved pilgrimage tourism in the same way as holocaust tours”. (Ashworth, 2004: 11). Pilgrimage that is traditionally associated with religious motivations accommodates “both traditional religious and modern secular journeys” and researchers started to include spiritual “motivations and actions” for such journeys that may be “internally for spiritual purposes and internal understanding” (Collins-Kreiner, 2016: 1). It was argued that as dark tourism “refers to the act of travelling to and visiting sites of death, disaster, and the seemingly macabre” that it was a “rejuvenation of pilgrimage” (Collins-Kreiner, 2016: 7). The reasons for the disparity between attendance at Apartheid Museums and Holocaust Museums included that at the former the related communities were not only living in the same country as the museums but were also often living or involved at the museum (Ashworth, 2004).

The close location of victims to such museums brings into question how the victims were impacted by visitors to the museums and whether they found the experience a positive or negative one especially as the visitors might have been of a different race and economic class (Ashworth, 2004). Ashworth (2004) argued that the fact that local people were involved in tour operations in various ways, including as tour operators and guides, plus the fact that they did not openly express any negative emotions to the tourists indicated that any resentment was outweighed by welcomed economic benefits. He included District Six Museum as one of his case studies and referred to the District Six area as a monument in the form of a sacred empty space since the 1980s (Ashworth, 2004). The use of ex-residents at District Six Museum and at Robben Island as verbal guides, plus their personal visual accounts in the exhibits Ashford (2004) referred to as autoethnography. This concept is explored in further detail in the methodology chapter, chapter four.

⁹⁴Available at: <http://www.dark-tourism.com/index.php/northern-ireland/15-countries/individual-chapters/851-bloody-sunday-museum> accessed on 7 June 2016

⁹⁵Available at: <http://www.dark-tourism.com/index.php/south-africa/15-countries/individual-chapters/702-district-six-museum> accessed on 7 June 2016

Research has focused on various reasons for visitors to partake in dark tourism, and the impact that it might have upon them. Stone (2010), for example, argued that it is a new way for secular societies to mediate with the dead. The four arguments regarding dark tourism that Ashworth (2004) proposed were curiosity, identity, horror, and empathy arguments. He argued however that dark tourism may not sensitise visitors to the horror of the events portrayed but rather normalise the events (Stone, 2004).

The bachelor thesis of Barbara Deutsh (2014) towards her Business Administration in Tourism and Hospitality Management, analysed visitors' motivations for visiting dark tourism. Her case studies were apartheid sites in South Africa that included Robben Island, the Apartheid Museum Johannesburg, and District Six Museum. Her limited qualitative research results with only ten participants challenged Stone and Ashworth's theories of dark tourism regarding the element of 'horror' and mediation with the dead previously discussed (Stone, 2010; Ashworth, 2004). Deutsh found that in the case of the South African case studies "no connection could be established to the fascination of death and the desire of tourists to face their fear of the afterlife" (Deutsh, 2014: 45). Her findings did however echo the three other dark tourism's arguments proposed by Ashworth, namely 'curiosity', 'identity' and 'empathy' (Deutsh, 2014: 45). 'Identity' Deutsh linked specifically to "Roots tourism" for South African visitors. She also added in an "ethical must" and "educational motives" whereby visitors, specifically overseas visitors looked for information rather than entertainment, and many felt morally obligated to include a visit to an apartheid site when they visited South Africa (Deutsh, 2014: 45). Although a cursory research project, Deutsh's dialogue with previous theories introduced by researchers such as Stone (2010) and Ashworth (2004) introduced ideas that could be interrogated further by a more in-depth analysis of visitors' responses on social media such as TripAdvisor.

The power shifts that occurred when paying tourism was introduced to heritage sites was further highlighted by Yuill (2003). The impact of survivors or residents were included in Yuill's (2003) thesis in which she highlighted that "survivors and victims do not always agree on the shaping of memory. However, the situation was intensified when tourists and tourism dollars enter into the equation" (Yuill, 2003: 37). Examples were cited of survivors and residents who preferred to put the past behind them rather than to memorialise it (Yuill, 2003: 44). Yuill echoed Ashworth's proposal that there may be a gulf between hosts and visitors' expectations (Yuill, 2003: 54) but she did not elaborate on how this would impact museum

participants' well-being. Family members and survivors visiting sites were also included by Yuill as participants of Dark Tourism and examples of relevant sites in South Africa included by Yuill were the Apartheid Museum in Johannesburg and District Six Cape Town (Yuill, 2003: 53). Visitor research was important Yuill argued for museum management to ensure that their message themes were in line with visitor expectations for example her research of an American Holocaust museum for predominantly American visitors "found preventative education and remembrance motivated visitors" (Yuill, 2003: 212). This research takes cognisance in the data analysis of if, and how, storytellers expectations and those of the visitors are met, or not met, and how this impacts the storytellers' spiritual well-being.

Conclusion

Literature engaged relevant to this study highlighted that District Six Museum and the Museum of Free Derry have been included in case studies in a cross-section of research studies. South African museums were looked to by authorities in Northern Ireland for guidelines as to how to approach this heritage sector in a post conflict society. Policies in both countries reflect the role that memorials and museums are expected to play in promoting reconciliation and communal well-being. South African policies specifically include community, well-being, and spiritual aspects but the question can be asked as to if, how and to what extent this is being implemented and what criteria or incentives are there for museums to adhere to these aspects of the policies?

The policies and literature related thereto also highlighted that South African museums, unlike the United Kingdom, did not as yet have a museum accreditation system in place; while museums in the north of Ireland had a choice of two types of accreditation one of which alluded to well-being. It is evident from the review that although museum-and-well-being research has received much attention in the United Kingdom, the Museum of Free Derry and District Six Museum have not been included in this regard. The literature on *Five ways to well-being* used in research regarding volunteers in museums in the United Kingdom differed from this research in several ways. For example, it did not include survivors or residents / ex-residents, nor specifically the methodology of storytelling. However, it did introduce appropriate guidelines to analysing the residents and survivors' well-being of the two case studies for this research. At the time of literature engaged the researcher could not find evidence of research of the impact on well-being of the inclusion of survivors or residents / ex-residents' by-products and their sale, as takes place in both the District Six Museum and Museum of Free Derry.

Crooke, who has conducted in-depth research on museums in Northern Ireland and included comparison to South Africa and specifically District Six Museum and Museum of Free Derry, did not offer a specific comparison of District Six Museum and Museum of Free Derry practises, nor did she offer empirical research to explicitly validate her previously mentioned benefits of communal museums for individuals and community. In other words, she did not discuss the role that either museum, or other museums in Northern Ireland and South Africa, play in the well-being of their community-employed staff. Candlin (2012) calls for equal attention by researchers to independent museums. This research answers that call but whereas Candlin suggests that research should focus on the museum and its specific geographical location, this research not only considers that factor but also focuses on independent museums' practises and the potential links that such practises have to well-being and spirituality.

The literature in this chapter contextualises the national, provincial, and local policies and accreditation and evaluation, or lack thereof, that create power networks in which community museums and thereby their participants such as storytellers must negotiate. Literature included also contextualises the District Six Museum and the Museum of Free Derry in international museum coalitions such as the Coalition of Sites of Conscience, and tourism for example Dark / Thana-tourism that form part of what could be considered supportive networks, but that also feed into power issues. Although such literature does analyse the content and themes of the museums from communal, national, and global perspectives and themes, and the spiritual aspects and possible reasons for visitors to travel to such sites may also be included, for the most part, the methodologies implemented and the impact of this form of tourism on survivors and residents / ex-residents are left unanswered. This research contributes to filling a gap in the literature. The analysis of visitors' responses to their visits with respect to the two case studies of this research are analysed, taking cognisance of the themes and ideas that have previously been identified by researchers such as hope, learning, shame, and empathy. The connection aspect of *Five ways to well-being* informs the analysis and thereby includes the spirituality aspect of this research and addresses the call for research to identify if and how museum authorities and in this case community participants' and visitors' objectives concur, or differ, and thereby impact spiritual well-being. The theoretical aspects related to these concepts are addressed in the following chapter.

Chapter three:

Theories on spiritual well-being: learning, communication for social change, and connecting to the environment and the future

Context

- Issues of power and agency
- Transformation and transcendence

Identity

- Personal and community identity
- Identity and spirituality

Spirituality and social change

- Marxism and spirituality
- Decoloniality and spirituality

Spirituality and learning

- Multiple ways of knowing
- Multiple intelligences, emotional intelligence and spirituality
- Freire and spirituality
- Learning and spiritual states of consciousness:
 - o Storytelling trance,

Well-being

- Spirituality, heritage, and well-being
- Sources of well-being

Connecting to the environment

- Spirit of the place
- Connecting through oral memory

Context

This chapter engages with definitions of spirituality and well-being that inform this study. It also engages with theories that relate to these definitions and that are areas relevant to this study, namely connection to self, others, a Higher Being or cause, the environment, and the future with an emphasis on learning and communication for social change in the form of applied storytelling (see Figure 0.1).

The theory that is considered in this chapter is towards the deductive and inductive analysis of the study. The deductive theory is aimed at building on my previous research and practise that promotes storytelling as an oral literary intelligence (in combination with other intelligences) as an integral aspect of knowing and knowledge, specifically in Southern Africa, that complements a decolonised approach (Lange, 2011). Storytelling is also considered an effective source in South Africa for the identification of the spiritual beliefs of the storyteller beyond their religious beliefs and practises towards appropriate social change, specifically where land development is concerned (Lange and Dyll-Myklebust, 2015). Further deductive theories are related to the preferred understandings of power and agency and theories of spirituality, well-being, and storytelling trance. Theory included in this chapter that is relevant for the data analysis due to inductive themes that arose includes theories of identity, individuals and communities, emotional intelligence, spirituality and well-being.

New museology discussed in the previous chapter aimed to promote greater accessibility and representation of a diverse society. Nevertheless, there were still tensions within museums both in the southern and northern hemispheres between the aims of new museology and established “professional and social identities” and “the value [...] of cultural capital” (Lichfield, 2004; Bourdieu, 1984: 12). Therefore, the context of museums in as far as “political, economic and social pressures” (Bourdieu, 1984: 12) are considered in this research.

Cultural Studies blurs the boundaries between different disciplines and therefore can take many forms. A common factor that influenced the theory that informed this study that was promoted by key cultural theorist Stuart Hall (1932-1914) was that Cultural Studies research addressed “matters of power and cultural politics” specifically regarding “representations of and ‘for’ marginalised social groups and the need for change” (Barker, 2012: 5). It therefore examined culture and power or agency (Barker, 2012: 5).

Transformation and transcendence

In the previous two chapters of the study it was made evident that the individual and communal forms of expressions practised at the District Six Museum and Museum of Free Derry began within a closed group of ex-conflict / post-trauma people in search of private and collective justice and restoration, but were later through demand drawn into the public sphere and are now part of popular tourism. The museums also started as memorials of personal and collective trauma but now form part of not only a national but also a memorial of global injustices. Both museums promote inclusive rather than exclusionary practises that echo previous national initiatives such as apartheid in South Africa and sectarian discrimination in Northern Ireland. As such philosophies and related theories that focus on non-deterministic organic, inclusive transformation, transcendence and restoration are appropriate to the study of the storytelling at both museums.

As the museum sites considered are in geographical areas far removed from one another theory considered draws from both hemispheres but due to my residence in the southern hemisphere, I kept an awareness of not being dominated by northern hemisphere theory and looked towards developing theory that originated from Southern Africa.

Identity

Personal and collective identity – western, Ubuntu and a higher being

Essential to the study are theories on identity both personal and collective. Storytelling and wall murals, as found in the Bogside, Derry, (Dawson, 2005) may be considered aesthetic expressions of identity (Leuthold, 1998; Ciasnocha, et al., 2006). Museums were historically places where dominant western ideologies classified and displayed the progress of what they considered to be civilized western cultural artefacts whereas indigenous colonised cultures were reflected through ethnography and cultural material as stuck in time thus reflecting an identity of a superior ‘self’ compared to the ‘other’ (Marschall, 2009: 21; Rankin and Hamilton, 1999: 3). The complexities of personal, collective, and national identities were challenged in museums that memorialised traumatic events and injustices such as at District Six Museum and the Museum of Free Derry. This was especially when an emphasis was placed on reconciliation with the very perpetrators of the injustices that were memorialised.

In the previous chapter reference was made to Crooke's research on Northern Ireland museums and the problematisation of multiple levels of community when referring to a museum's community and how these perspectives impacted the significant role of community and heritage (Crooke, 2010). She proposed that perspectives from government, museum sector and grassroots levels resulted in different community sectors (Crooke, 2010).

This fluidity of community identity complemented the way identity was considered at the outset of the study, as proposed by Stuart Hall (1992), as fluid and not static. It was politicised and considered not determined by the individual but rather by 'difference' as delegated by the 'onlooker' (Hall, 1992; Lange and Dyll-Myklebust, 2015). Hall proposed a pluralised or shifting constructivist element of identity that was influenced by exclusion and that social identities were created through power (Hall, 1992; Laclau, 1990). It also promoted Stuart Hall's notion of identity as influenced by "modernisation and globalisation" which was, "pluralised, dynamic and constructed" (Hall, 1992; 1997; Nicholson, 2009b; Lange and Dyll-Myklebust, 2015: n.p. para. 4). Identity is therefore not fixed but the previous concepts "dispel the idea of a single identity and rather promote a sliding between different identities determined by context" (Lange and Dyll-Myklebust, 2015: n.p. para. 4). Also, valid from Hall's identity theorising on Caribbean identities were their links and continuity with their pasts (Hall, 1992). This was due to disruption by traumatic events such as slavery or colonisation or apartheid in the case of District Six and sectarianism and events such as Bloody Sunday in the Bogside which resulted in experiences of discontinuity (Hall, 1990).

Building on an aspect of individual identity within the collective, Ubuntu is promoted as an ethical vision, "this ethic is based on the ideas of freedom and community and sees personal growth and personal community as the twin inter-linked aims of the moral life" (Shutte, 2001: 14). This inter-linking was also referred to in an Akan proverb as a "cluster of trees that when seen from afar, appear huddled together, but which would be seen to stand individually when closely approached" (Gyekye, 1997: 40; Chuwa, 2014). The analogy "implies that even though some branches of the trees may touch, or even interlock each tree stands individually and has its own identity" (Chuwa, 2014: 35). The autonomy of the individual is not negated by relationships to others but "there is a delicate balance between the two aspects of Ubuntu" (Chuwa, 2014; Gyekye, 1997: 33). This reflects "a symbiotic mutuality between personal inalienable rights and the society. The society is a needed context for realization of personhood and self-actualization" (Gyekye, 1997: 33).

The division between European traditions and the African philosophy of Ubuntu may be an unnatural one as there is an underlying similarity of “their understanding of humanity” according to Augustine Shutte (2001: 51). This common link is that “they both see human persons as possessing a certain kind of unlimitedness” (Shutte, 2001: 51). Ubuntu promotes that “[i]t is insofar as I come to know and love others for their own sake, that I grow in self-knowledge and genuine self-esteem. Insofar as I am open to others and give myself in service for the good of the community I myself am strengthened and built up” (Shutte, 2001: 52-53). The common aspect of unlimitedness in European philosophy argued Shutte (2001: 53) was a result of being “self-conscious and self-determining” which resulted in “being free from outside control, but in the positive sense of being free to be who one chooses to be, the person one is creating”. The latter however Shutte (2001: 201) argued was only possible through others but that they and the individual needed personal transcendent (spiritual) empowerment to grow in self-determination and thus empower others as the individual was empowered:

We are all in the same boat, all needing to be empowered by other persons if we are to develop as persons ourselves, but that personal growth is only possible if there exists a source of power that does not need to be empowered by another [...] But such a source of power could not be a human person, since all human persons need to be empowered by other persons. It must be something that transcends human nature [...] the transcendent source that empowers my personal growth cannot be external to me [...] it is in me and my acts as their cause [...] it is something I experience in all my acts and relationships [...] it is present and active not only in me but in all other persons too, as the power producing self-determination, self-knowledge and self-affirmation, knowledge and affirmation of the other, self-giving and self-transcendence, the whole process of personal growth and the creation of personal community. I experience it when I empower others to grow, and when they empower me (Shutte, 2001: 201-202).

Identity and spirituality

Definitions of spirituality vary but for this research ‘spirituality’ is considered in a broad sense as to a belief in a connection of the body, mind and soul and a sense of something greater than the physical self that connects individuals to each other and / or a greater power/s and the world around them (Crisp, 2010). This definition is particularly relevant as the spirit of the place/space and the spirit of community or belonging are common terms used related to the District Six Museum and the Museum of Free Derry).

Transpersonal psychology that “was founded in the late 1960s by Maslow and others” controversially breaks away from “conventional psychology” as it subscribes “to the idea that the true nature of self and reality is essentially spiritual in nature” and that “our highest developmental potential exceed that generally seen as possible by conventional psychology” (MacDonald, 2009: 100). It thus promotes that identity is not separate but rather embedded in one’s inherent spirituality and is “a fertile area of inquiry and theory development for those interested in incorporating spirituality into their thinking about human functioning and potential.” (MacDonald, 2009: 100).

Moving away from modernity and post-modernity transpersonal psychology rejects the reduction of spirituality to the biological as well as pure relativism of post-modernity and it rather promotes that:

From a transpersonal perspective, science and spiritual traditions together point toward a different container within which to hold the processes of scholarly inquiry – not one that reduces spiritual experience to biological epiphenomena, as modernism does; not one that trivializes it into a wholly subjective and relativistic construct in the spirit of post-modernism; not one that settles for a traditionalist epistemology simply because modernism and post-modernism give little substance to human meaning-making processes. Rather, the transpersonal project reaches for a philosophy, for ways of knowing, for research methodologies that walk the razor’s edge between the objectivity of science and the inner phenomena of human experience, including spirituality. (Hartelius and Friedman, 2009: 65)

The relationship of spirituality and religion is a debated area, “a common distinction now made between spirituality and religion concerns the extent to which they are personal and experiential versus learned and social, respectively” (MacDonald, 2009: 87). Spiritual propensity or the link of spirituality to religion is divided into two styles namely extrinsic whereby “a person’s spiritual values are primarily embedded in external religious or nonreligious social groups in conformance with group norms, consensus and spiritual leader’s directions” or intrinsic whereby “the person is able to apply spiritual principles with flexibility in daily life and is self-determined in spiritual decision making” (Lezotte, 2010).

The comparison below of religion and spirituality does not place an emphasis on “learned” but does support a greater exclusive social structured concept for Religion as opposed to the personal inclusive concept of spirituality (McKiernan’s adaptation of Jack Hawley (1993: 4).

Religion	Spirituality
Product of a certain time or place	Broadly inclusive of many eras and traditions
Meant for a group	More private, personal
Focus more on prescribed beliefs	Contains elements common to all religions
Codes of conduct	Methods of practice
A system of thought	A body of practice
A set of beliefs, to move along the path	A state beyond the senses (beyond even thought)
Institutions and organizations	Networks of like-minded seekers
A way of life	A practice

McKernan (2005) analysed the place of spirituality in the field of social work which is relevant to this study as it also focused on well-being. He warned against a binary outlook on religion and spirituality as he too believed that there is a significant overlapping (McKernan, 2005). He further warned against a bias towards spirituality that sees it as all positive, and religion as all negative and vice versa (McKernan, 2005). The negative aspects of religion practised in the secular world as evidenced by many wars globally and apartheid in South Africa is highlighted by Shutte who promoted the idea that the absorption of the spirit of Ubuntu into the numerous South African religions would make secularisation far more successful (Shutte, 2001).

Professor Patricia Casey argued from a psychiatric scientific research perspective that did not differentiate between religion and spirituality, and noted that to assume that spirituality was a universal concept did not assist in the analysis of research data. She cited the following classifications of spirituality and religion:

1. Spiritual and religious – this classification represents the traditional view of the relationship of one to the other.
2. Spiritual but not religious – this is the newest group.
3. Neither religious nor spiritual – atheists and agnostics would generally regard themselves as belonging to this category.

4. Religious but not spiritual – this group has not received little or no attention but might represent the group whom Pargament (1997) would consider to have an extrinsic form of religion. (Casey, 2009).

Considering the aforementioned definitions of spirituality and the analysis of its relationship to well-being the following definition for spiritual well-being will inform this study: “A high level of faith, hope and commitment in relation to a well-defined worldview or belief system that provides a sense of meaning and purpose to existence in general, and that offers an ethical path to personal fulfilment which includes connectedness with self, others, and a higher power or larger reality” (Hawks, 1994: 6).

Spirituality and social change

Marxism and spirituality

An anthology that explored Marxism and spirituality defined spirituality as not relating so much to religion but rather “to questions of moral and aesthetic value; issues of freedom, creativity, transcendence, and community; the meaning of life and of the struggle to create a better world”.⁹⁶ This could be interpreted as linking to a larger reality (Hawks, 1994: 6). Spiritual deprivation is considered part of a capitalist order where “[c]lass exploitation creates both material uncertainty as well as existential alienation; it strips people of their humanity both as individuals and as social beings, and withholds the material means necessary to sustain full individual and community development” (Lundskow, 2005: 216). It was suggested that the introduction of spirituality would salvage a role for Marxism particularly in the United States from the perception of Marxism as redundant after the collapse of the Soviet Union (Lundskow, 2005). Accordingly, Marx was interpreted as not condemning “all religion simply for being religious” and that although Marx was anti- “otherworldly religion” (Marx, 1978: 54) that it opened the possibility for a “this worldly religion” or what Lundskow referred to as “spirituality” (2005: 216). Making use of Neopaganism as an example in America Lundskow argued, based on the writings of Marx, that “the struggle is against religion that supports – or fails to challenge – the established order of and suffering in this world rather than against spirituality” (2005: 217). A progressive religion was theorised as a manifestation of Marxist spirituality which eliminated the mystic “[p]rogressive religion includes the conscious and rational aspects of human capacity, the ability to reason, based on objective and critical analysis

⁹⁶Available at: <https://www.amazon.com.au/Marxism-Spirituality-International-Benjamin-Page-ebook/dp/B000WDW8ZK> accessed on 31 October 2016

of observable conditions” (Lundskow, 2005: 220). His theory tried to bridge the western scientific binary Cartesian by including the “mystic” and referred to spirituality and “a preferred future”:

Progressive religion includes the conscious and rational aspects of human capacity, the ability to reason, based on objective and critical analysis of observable conditions. Yet part of objective awareness includes what Neopagans call mystery – the notion that not all of reality can be known intellectually, but which nevertheless exists as feeling, emotion, and intuition [...] Thus, the progressive or oppressive outcome of spirituality and belief that transcend the material, whether specifically religious or not, depends not on the content of the beliefs nor their transcendent nature, but rather, on the type of relationship a belief system seeks to establish between individuals and society. In other words, the issue is material – the extent to which beliefs arise from lived experience, and mystery – the extent to which spirituality can engage the individual in active and especially meaningful construction of a preferred future. (2005: 222)

Decoloniality and spirituality

Decoloniality is considered the new home for “disillusioned Marxists” who had looked to Marxism theory and communism in practise for “liberation from imperialism” (Kasibe, 2016). An in-depth analysis of decoloniality and decolonialism is beyond the scope of this thesis but its relevance is highlighted in that a visit to the District Six Museum and the Iziko Slave Lodge are compulsory for students who register for the University of Cape Town’s postgraduate Decolonial Performance module at the African Studies Unit.⁹⁷

Coloniality needs to be understood to understand decoloniality (Fisher, et al., 2017). The negative aspect of western religion is evident in this description of coloniality by Sabelo J. Ndlovu-Gatsheni (2013: 11) as:

A power structure, an epochal condition, and epistemological design, [that] lies at the centre of the present world order that Ramon Grosfoguel correctly described as a racially hierarchised, imperialistic, colonialist, Euro-American-centric, Christian-centric, hetero-normative, patriarchal, violent and modern world order that emerged since the so-called “discovery” of the “New World” by Christopher Columbus. (Ndlovu-Gatsheni, 2013: 11)

⁹⁷Available at: <http://www.cas.uct.ac.za/content/decoloniality> accessed on 31 October 2016

Whereas Ndlovu Gatsheni (2013) referred to religion and the Global North, Cetshwayo Zindabazwe Mabhena's (2016) included reference to spirituality and the Global South in his description of coloniality (Fisher, et al., 2017):

Coloniality refers to the endurance of the effects of slavery, colonialism and apartheid long after the abolition of slavery and the overthrow of colonial and apartheid regimes in the Global South. These effects of imperialism are felt in the economies, politics, cultures, spiritualities and academies of the Global South. (Mabhena, 2016: n.p.)

The negative impact that coloniality had on a people's well-being was emphasised by Nelson Maldonado-Torres (2007: 243) and thus the need for decolonial approaches in research and museums. "Thus, coloniality survives colonialism. It is maintained alive in books, in the criteria for academic performance, in cultural patterns, in common sense, in the self-image of peoples, in aspirations of self, and so many other aspects of our modern experience." (Maldonado-Torres, 2007: 243).

Decoloniality, "as a political-cum epistemological liberatory project", aimed to unmask and resist coloniality (Ndlovu-Gatsheni, 2013: 12; Fisher, et al., 2017). This was promoted as applicable for restructuring academic structures, curriculum, and research approaches to promote empowerment and turn around the hegemony of the west in academia and the injustices of the past (Fisher, et al., 2017). Decolonisation was unsuccessful and in its wake coloniality continued. It was argued that there were no African universities as they, with schools, churches, and colleges, were considered institutions that perpetuated colonial agendas (Ndlovu-Gatsheni, 2013; Fisher, et al., 2017).

The drive in South African academia for the de-colonisation of research as previously mentioned can include an emphasis on spirituality. This is reflected in the conference call narrative of the Africa Unity for Renaissance Partners Network (AURPNET) 6th International Conference at UNISA Pretoria, May 22-25, 2016 on the theme: *The Knowledge, Spiritual and Struggle Heritage for Re-imagining Innovative Africa*. Similarities between critical theory Marxist and spirituality definitions' common focus on social change and emphasis on community and moral issues are evident in the Africa Unity for Renaissance Partners Network conference's understanding of African spirituality:

Africans have invented spirituality and religion. African spirituality is very holistic. Truth and justice, honesty and scholarship are expressed by Ma'at. Both Ma'at and Ubuntu provide the

spiritual foundation to life for all humanity in the world. The Ubuntu philosophy is built on the foundation of: “I am because you are”. Ubuntu sends the message that Africans are very associational in building human relations. Humanity will be saved by values that originated from Africa. Africa radiates the spiritual landmark and frontier of the world. This spiritual heritage must be resurrected to help decolonise and reconstitute all the systems, incentives, capabilities, leadership, institutions and governances of Africa as a whole.⁹⁸

Spirituality and learning

Multiple ways of knowing

This study is based on an epistemology that advocates that there are multiple ways of knowing (Lange, 2011). Knowing is defined as “this is about perceiving and understanding ourselves within our environment”; and knowledge as “this is about being able to communicate the knowing (this is making it public)” (Gurm, 2013: 2). Not only the empirical is considered valid but “the narrative and reflective” are also considered as important as supported by research in cultural studies, nursing, and educational studies (Gurm, 2013: 1).

As there is a ‘knowing’ and ‘knowledge’ aspect to the storytelling at both the District Six Museum and the Museum of Free Derry education theories are relevant. There were layers of ‘knowing’ and ‘knowledge’ in this research process and product. There was the verbal and visual storyteller and their oral and written stories, painted and sewn murals; the museum and their process of collection and their archives and displays including the tangible and intangible, the objects, and the people; and there was the researcher and my process and recordings and transcripts and diary and thesis. Due to the overlapping of methodologies informing these role players the main theory that informed the methods was included in this chapter, but the discussion of the processes and products is included in the methodology section. It should be noted that some of these theories were chosen from the research outset towards deductive analysis of the data whereas other theories were included after the identification of themes through inductive analysis.

Five ways of knowing that overlap are identified namely empirical, personal, ethical, emancipatory, and aesthetic (Gurm, 2013: 2).

⁹⁸Available at:

<https://www.uj.ac.za/faculties/science/Documents/Call%20for%20Papers%206th%20AUR%20conference.pdf>
accessed on 31 October 2016

Empirical knowing relates to scientific knowing: “It is conscious reasoning and problem solving, predicting, explaining and describing to develop formal theories and descriptions or use them to substantiate actions. This is about laws, theories and explanations that are generalizable and allow prediction; it is consistent with the traditions of scientific knowledge” (Gurm, 2013: 2);

Ethical knowing “requires experiential and empirical knowledge of social norms and values as well as ethical reasoning. The goal is to know your responsibility and know right from wrong. It is being able to solve a conflict of values, principles or norms.” (Gurm, 2013: 2);

Personal knowing is “about knowing one’s self and the participation in the act” (Gurm, 2013: 2);

Aesthetic knowing is “the art of teaching or knowing [...] In contrast to empirical knowing, in aesthetics, educators draw on what has worked in the past, but do not respond to a similar situation in exactly the same way. It requires a deep appreciation of the context and moves beyond the surface elements of the situation to a deep⁹⁹ understanding of the whole. It includes intuition and “knowing is doing” (Gurm, 2013: 3-4; Schon, 1983: 49)

Emancipatory knowing “is knowing that critically examines the context or the environment in which the teaching and learning experience occurs...is developed through action in and on reflection or praxis” (Gurm, 2013: 4)

These multiple ways of knowing intersect with the spirit of Ubuntu and Marxist spirituality, particularly with reference to ethical and emancipatory knowing. There are also intersections between multiple ways of knowing and theories of multiple intelligences (Gardner, 1983) and emotional intelligence (Mayer, et al., 2000). These theories contest traditional less inclusive theories and share characteristics of spirituality (see Figure 3.1).

Multiple Intelligences, emotional and spiritual intelligence

Howard Gardner (1983) challenged the traditional western narrow method of testing intelligence that focused on the logical-mathematical and literary linguistic, which

disadvantaged the oppressed whether due to race or class, by proposing initially seven multiple intelligences. The initial intelligences included by Gardner (1983: 8-9) were:

a musical intelligence;

spatial intelligence – “the ability to form a mental model of a spatial world and to be able to manoeuvre and operate using that model” for example, sailors, surgeons, sculptors;

linguistic – exhibited in its fullest form by poets;

logical-mathematical – includes scientific ability;

bodily-kinaesthetic – “the ability to fashion products using one’s whole body, or parts of the body. Dancers, athletes, surgeons, craftspeople”;

interpersonal – “the ability to understand other people: what motivates them, how they work, how to work cooperatively with them” for example teachers, salespeople, and religious leaders;

intrapersonal – “a capacity to form an accurate, veridical model of oneself and to be able to use that model to operate effectively in life”

Gardner’s attempts to bridge race and class with his multiple intelligence theory were challenged as they were considered “culture bound” because “he does not include taste and smell intelligences” (Howes, 2005: 6; Golding, 2016; see footnote 100).

Gardner’s intrapersonal intelligence related to (Gurm, 2013) personal way of knowing. His intra- and interpersonal intelligences were combined in the theory of emotional intelligence (Mayer, et al., 2000). Emotional intelligence is defined as “an ability to recognize the meanings of emotions and their relationships, and to reason and problem-solve on the basis of them” (Mayer, et al., 2000: 267). Emotional intelligence is considered a key aspect of spiritual well-being and the “emotional intelligence abilities identified as key components in spiritual well-being are empathy and regulation of emotion” (Beauvais, et al., 2014: 3). Gardner added a naturalistic intelligence to the previous seven intelligences in the 1990s “Naturalistic intelligence allows individuals to identify and distinguish among products of the natural world such as animals, plants, types of rocks, and weather patterns” (Gardner, 1999). This intelligence complements a connection to the natural environment in the definition of spirituality applied in this study. Although Gardner (2006b) posited the possibility of an existential intelligence that “reflects an individual’s capacity for considering “big questions” about life, death, love, and being”, he did not add it to the list of intelligences due to an inability to verify it as an

intelligence to the criteria used for the previous eight intelligences (Gardner, 2006b; Davis, et al., 2011).

Other learning theorists have subsequently proposed a further intelligence based on Gardner's criteria in the form of a spiritual intelligence, but Gardner preferred the possibility of an existential intelligence (Emmons, 2000a; King and De Cicco, 2009). The following "five core abilities" are proposed by (Emmons, 2000a) for a spiritual intelligence:

- 1) the capacity for transcendent awareness (of a divine being or oneself);
- 2) the ability to enter spiritual states of consciousness;
- 3) the ability to sanctify everyday experiences;
- 4) the ability to utilize spirituality to solve problems; and
- 5) the capacity to engage in virtuous behaviours (for example, forgiveness).

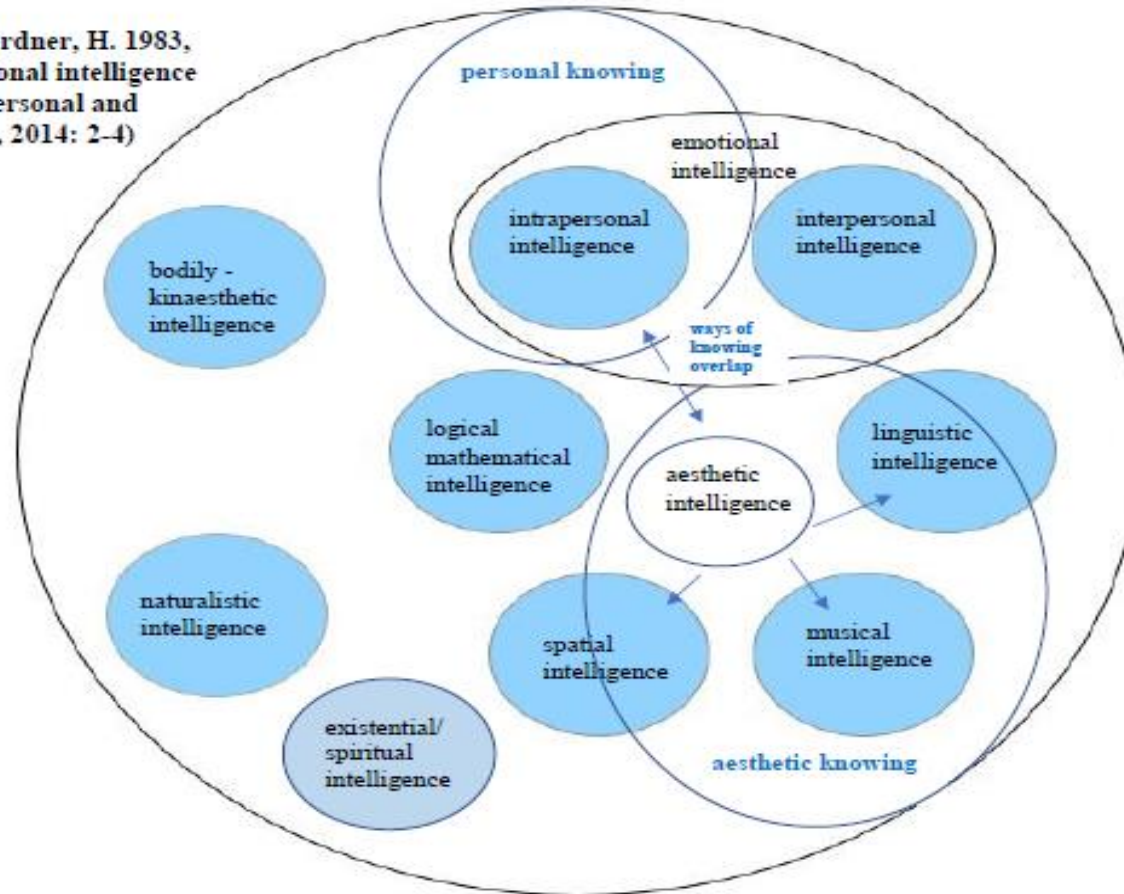
The last of these capacities has since been removed (Emmons, 2000b) due to its more accurate interpretation as preferred behaviour (Mayer, et al., 2000; King and De Cicco, 2009). Gardner (1983) acknowledged that intelligences could be used aesthetically (Lange, 2007). Aesthetics was also listed, with several additional intelligences, as a separate intelligence that was defined as "the ability to produce, express, communicate and appreciate in a compelling way inner, spiritual, natural and cultural realities and meanings. (This can include aspects of verbal, musical and spatial intelligences)".¹⁰⁰ It is evident how the identified aesthetic intelligence complements Gurm's (2013: 3-4) aesthetic way of knowing.

The above intelligences may be used both in the content and methodology of teaching and learning (Gardner, 1993) and this was noted in the analysis of the data in chapter five. The emancipatory way of knowing is particularly relevant to this study as it relates to the preferred teaching and learning methodologies of the District Six Museum and the Museum of Free Derry.

¹⁰⁰Available at: <http://www.co-intelligence.org/multiIntelligence.html> accessed on 5 April 2017

Figure 3.1 Lange, 2017

Multiple intelligences (Gardner, H. 1983, 1993, 1999, 2006b), emotional intelligence (Mayer et al, 2000) and personal and aesthetic knowing (Gurm, 2014: 2-4)



Freire and critical spirituality

The promotor of an emancipatory way of knowing was the Brazilian educationalist Paulo Freire (1921-1997). His liberatory pedagogy was not just recognised by Chinyowa (see introduction to this thesis) as relevant in a post-apartheid South Africa but he was also recognised by Mabhena, (2016) for his role in decoloniality. Mabhena stated that Freire, “a white Latin American, represented a decoloniality that valorised liberation and the humanisation of both the oppressor and the oppressed” (Mabhena, 2016: n.p.; Fisher, et al., 2017). The dominant education “banking model” whereby teachers deposited knowledge into passive pupils was challenged by Freire’s call for a “critical consciousness of conscientization” whereby “men and women develop their power to perceive critically the way they exist in the world with which and in which they find themselves; they come to see the world not as a static reality but as a reality in the process of transformation” (Conrad, 2004: 5; Fisher, et al., 2017; Freire, 1970). Freire called “for the dehumanizing system to be challenged and for the oppressed “marginalised as human beings to take an active role in their lives” through reflection and action (praxis) and thereby be empowered” (Conrad, 2004: 5; Fisher, et al., 2017; Freire, 1970). In practice a Freirean approach makes use of “critical dialogue, reflection and problem solving” and “draws on and validates learners’ knowledge in the production of new knowledge” (Conrad, 2004: 6; Fisher, et al., 2017; Freire, 1970). Freire explained the role that his “faith” played in his life as “the fundamental importance of my faith [is] in my struggle for overcoming oppressive reality and for building a less ugly society, one that is less evil and more humane” (Freire, 1997: 104).

This application of spirituality in the world was similar to Shutte's (2001) call for effective secularisation of religions through the implementation of the spirit of Ubuntu. It also linked to Gurm's (2013) emancipatory and ethical knowing and meets Emmons' (2000b) core ability of a spiritual intelligence or as later referred to as preferred behaviour for “the capacity to engage in virtuous behaviours”. This virtuous behaviour or transcendent action due to spirituality is known as spiritual activism and spirituality is therefore considered to be more than just being but also doing (Boyd, 2012). This extension of the concept of spirituality to include a connection to virtuous behaviour or a higher cause is included in the data analysis framework of this study in chapter four.

Learning and spiritual states of consciousness: storytelling trance

In my previous research on which this study builds, I highlighted the potential role that aesthetic application of all intelligences such as in visual art, storytelling and ritual combined with spiritual intelligence manifested in mind altered states, played in indigenous knowledge gaining and sharing (Lange, 2011). Mind altered states was another of Emmons's (2000b) core spiritual intelligence abilities. By including different intelligences focused on one concept an effective holistic learning and knowledge experience was created (Lange, 2011). The role that a mind-altered state / trance played in the creation of rock paintings and petroglyphs was a dominant theory in the analysis of rock art not only in South Africa and Africa but globally (for example Lewis-Williams, 1983). This theory known as the 'shamanistic theory' was criticised for its deterministic stance and archaeologist Anne Solomon challenged whether it was a pre-requisite for an artist to be in a mind altered state / trance to paint images that included indices of trance or transformation (Solomon, 2006). This especially as traditional creation stories and stories of a water deity of the Southern African indigene included such imagery (Solomon, 1994; Lange, 2011).

The prior research focused on the trance state of the shamans or creators of the rock paintings and petroglyphs and the related storytellers (Lange, et al., 2008; 2011). The library media, educationalist and storytelling specialist Brian W. Sturm argued that the act of verbal storytelling can induce a mind altered state in the listener (Sturm, 1999). Storytelling's spirituality component and the power thereof was highlighted by Sturm's (1999) research. He proposed that storytelling had the power to enchant and transport the listener under certain conditions (Sturm, 1999). His research design included participatory observation and interviews resulting in a list of characteristics that indicated a qualitative experience of a "different state while listening to some stories" as well as influences that deterred or facilitated such a state (Sturm, 1999: 1). He argued for "a theoretical model of the storytelling trance" and he emphasised the potential relevance of his research on learning (Sturm: 1999: 1). Therefore, the characteristics and influences upon his concept of a storytelling trance (Sturm, 1999) served as markers for this research enquiry as to the inclusion of spiritual intelligence / spirituality in the interaction between the museum storytellers at District Six Museum and the Museum of Free Derry and their listeners. Particularly the spiritual elements of transportation in self, time and place and their relevance to the aspects of intra- and interpersonal intelligence

(Gardner, 1993) or emotional intelligence (Beauvais, et al., 2014) namely identification and empathy were of interest for the deductive analysis of this study (Sturm, 1999: 1).

Sturm's (1999: 6-10) research included the following "storytelling trance" characteristics: 'realism', 'lack of awareness', 'engaged receptive channels', 'control', 'placeness' and 'time distortion'. Each of these was considered separately in what follows.

'Realism' is used in the sense that the story environment or characters are real or alive – like "being there" and "in the story" (Sturm, 1999: 6). Sturm qualified that some people felt as if they were "watching" the story while others were "in" the story and similarly either identified with a character or felt as if they were the character. One of his research participants puts these differences down to whether one had experienced what was happening in the story in your own life previously or not (Sturm, 1999: 7).

By 'lack of awareness', Sturm (1999:6) referred to surroundings or other mental processes experienced by participants who did not "notice things going on around them while they were listening to the story". This was indicated in three ways: by no longer noticing their surroundings, the surrounding disappearing and feeling like they had moved into a different world (Sturm, 1999: 7).

'Engaged receptive channels' included "visual (both physical watching and mental visualization), auditory (both physical hearing and mental "chatter") and kinaesthetic or emotional ways of understanding information" (Sturm, 1999: 6). The greater number of Sturm's participants reacted visually to the story whereby they "saw" the story's events (Sturm, 1999: 6). A smaller number of participants reacted predominantly to the sounds in the story to "transport" them (Sturm, 1999: 6). Some participants reacted physically whereby their pulse rate would go up or their bodies would imitate the movements of a character within the story (Sturm, 1999: 6). Finally, emotional responses were recorded by some participants as the most effective aspect of the story for them (Sturm, 1999: 7-8). Some reported emotional responses to the way the story was told, and others identified with previous experiences and reacted emotionally accordingly (Sturm, 1999: 7-8).

'Control' connected to "the experience by the listener, or someone or something else" (Sturm, 1999: 6). Most of Sturm's research participants indicated that they felt they had no control over their engagement into the story whereas the balance felt they could control whether they

focused on the story or not (Sturm, 1999: 9). The pen-ultimate category is ‘placeness’, that was, the sense that the listener “goes somewhere” (often “into”) another space (Sturm, 1999: 6). Finally, ‘time distortion’ was “the sense that subjective time moves at a different speed than objective, clock time” (Sturm, 1999: 6). A minority of Sturm’s research participant indicated a shortened or lengthened perception of time if they were very absorbed (Sturm, 1999: 6). Change in time perception is a common quality of a state of altered consciousness (Sturm, 1999: 9-10).

Whereas Sturm’s research focused on the listener, the current study also enquired as to the interpersonal intelligence of the storytellers in that it interrogated whether they were aware of characteristics in their listeners that could be analysed as indicating ‘storytelling trance’, and what aspects of storytelling trance were applicable to the storyteller? It also analysed whether they were aware of, or instinctively, employed storytelling techniques that worked as “conduits” and avoided factors that might close valves to a “storytelling trance” in the listener thus promoting or negatively impacting absorption in the story and thereby promoting learning. The successful presentation of their stories and promotion of knowledge by way of “storytelling trance” it is argued, will result in an effective and spiritual connection which will include emotional intelligence elements of empathy through identification and emotional regulation (Beauvais, et al., 2014) and thereby promote well-being in the listener and in the storyteller.

Various factors influenced the potential for listeners to go into a ‘storytelling trance’ (Sturm, 1999). Sturm’s model included the factors below represented as “conduits” between one’s baseline state of consciousness and altered state of consciousness (Sturm, 1999: 16). The conduits entering the altered state of consciousness were represented as “valves” which could be opened in various degrees dependant on the listener’s involvement (Sturm, 1999: 16). These conduit factors (Sturm, 1999: 10-14) included:

1. Storytelling style
2. Activation of the listener’s memories
3. Sense of comfort and safety
4. Story content
5. Storyteller’s ability
6. Storyteller’s involvement
7. Expectations
8. Personal preferences

9. Training / social roles
10. Rapport with the storyteller
11. Novelty and familiarity
12. Rhythm
13. Humour
14. Recency
15. Distractions

The above factors were considered in this research thesis' participant observation of the case studies' storyteller guides and in the subsequent data analysis thereof and that of the TripAdvisor reviews. This was specifically related to the desired outcomes of the storytellers and whether this was affirmed thus promoting the storyteller and listeners' well-being. The conduit factors also influenced themes included as resources needed for effective applied storytelling as relating to self, others and the physical environment and thereby spiritual well-being (see chapter four, Figure 4.6).

Well-being

Spirituality, heritage, and well-being

Learning has been identified as one of the sources for well-being, specifically continual learning. Heritage sites, including museums, have a role to play in promoting such continual learning (Dodd and Jones, 2014). According to Hodder (2010: 877), heritage should be of social and not simply aesthetic value and should be protected because the aesthetic value is influenced by "a particular social context in which they are of consequence to well-being". The previous chapter on the literature focused broadly on research related to heritage and public health and well-being, and specifically on post-conflict communal museums and well-being. It included policies on heritage, memorialisation and subsequent tourism as a context to the present study that emphasises the power shift that occurred in the post-conflict areas of Northern Ireland and South Africa where the museum case studies are situated.

Well-being, like spirituality, is difficult to define however for the purposes of this research it is defined as "the balance point between an individual's resource pool and the challenges faced" (Dodge, et al., 2012: 230). Spirituality, excluded in Dodge et al.'s research, is included in this study with psychological, social and physical as potential resources for well-being (Dodge, et al., 2012: 230).

Sources of well-being

Well-being includes a spiritual element especially if identity and spirituality are considered as inseparable (MacDonald, 2009). The previous chapter introduced concepts central to the research, such as the links between spirituality and well-being and the role of well-being in museums, as formalised in the United Kingdom through its inclusion in museum evaluation (Crisp, 2010; Ander, et al., 2011). A further theoretical source on well-being therefore that informed the research data analysis was that of the following five sources “connect, be active, take notice, keep learning and give” (Aked, et al., 2008). This was from evidence-based research set out by the Centre for Well-being at the New Economics Foundation (see Figure 3.2).

Well-being was referred to in the New Economics Foundation report as a concept that:

Comprises two main elements: feeling good and functioning well. Feelings of happiness, contentment, enjoyment, curiosity and engagement are characteristic of someone who has a positive experience of their life. Equally important for well-being is our functioning in the world. Experiencing positive relationships, having some control over one’s life and having a sense of purpose are all important attributes of well-being. (Aked, et al., 2008: 1-2)

These findings also did not mention spirituality; however, it is evident from the outset that there are overlapping areas with the previous definition of spirituality specifically regarding the concept of “connect” (see Figure 3.2).

The five ways to well-being were “aimed at improving the mental health and well-being of the whole population” (Aked, et al., 2008: 3). The United Kingdom Government promoted in this report that it “recognises that our mental health is central to our quality of life, central to our economic success and interdependent with our success in improving education, training and employment outcomes and tackling some of the persistent problems that scar our society” (Aked, et al., 2008: 3). The theory behind well-being included the promotion and maintenance of mental health by “making a person feel good and by bolstering his / her mental capital” (Aked, et al., 2008: 3). The concept was promoted as working within a positive feedback loop whereby:

The feedback loop between well-being and mental capital operates in both directions and represents a multitude of possible relationships between the two. For example, it makes sense that feeling happy can lead to greater resilience or that higher self-esteem leads to greater feelings of satisfaction. (Aked, et al., 2008: 14)

This was promoted both within the general population and specifically those at risk (Aked, et al., 2008: 7). “The stated intention of the project was to develop a “mental health equivalent” of the popular and well-known message that people should eat five portions of fruit and vegetables a day in order to maintain good physical health” (Aked, et al., 2008: 7). The shortcoming of the model as pointed out in the report was that it is focused on the individual but what it “does not explain is the role of enablers (infrastructure and motivators) at the societal level, which have the capacity to encourage and sustain individual behaviour change” (Aked, et al., 2008: 14). The Ubuntu aspect of well-being is thus not addressed. This research serves to partially bridge that gap by focusing on the potential role that museums specifically those in post trauma sites can have in the promotion of well-being.

The five ways to well-being by New Economics Foundation was promoted mostly for the inclusion in intervention and public health individual and communal planning and has proven to be found effective in the planning and evaluation of museum projects (Dodd and Jones, 2014). In this research, it was used for analysis of links between post-conflict museums, storytelling and well-being which are elaborated upon in the methodology chapter four. This worked to meeting a call within the *Foresight* document for greater research on how “The five ways to well-being” could be used to measure subjective well-being (Aked, et al., 2008).

The power of storytelling and well-being was promoted by McKernan who noted that “[j]oining our sense of who we are with stories and rituals invites us to discover how our life and its tribulations are part of the story of all life. In this we find instruction and solace” (McKernan, 2005: 84). The use of storytelling was promoted as sharing and identifying spiritual beliefs and values specifically in social change projects as has the role that spirituality and storytelling play in the promotion of well-being (Lange and Dyll-Myklebust, 2015).

Intra- and interpersonal connections as promoted in intelligences previously identified and a naturalistic intelligence and connections with the environment fall within the definition of spirituality that informs this study. They are all also identified as concepts central to well-being including spiritual well-being.

Figure 3.2 A model describing how the set of actions operates to enhance well-being.

Five Ways to Well-being

Connect

With the people around you. With family, friends, colleagues and neighbours. At home, work, school or in your local community. Think of these as the cornerstones of your life and invest time in developing them. Building these connections will support and enrich you every day.

Be active

Go for a walk or run. Step outside. Cycle. Play a game. Garden. Dance. Exercising makes you feel good. Most importantly, discover a physical activity you enjoy and that suits your level of mobility and fitness.

Take notice

Be curious. Catch sight of the beautiful. Remark on the unusual. Notice the changing seasons. Savour the moment, whether you are walking to work, eating lunch or talking to friends. Be aware of the world around you and what you are feeling. Reflecting on your experiences will help you appreciate what matters to you.

Keep learning

Try something new. Rediscover an old interest. Sign up for that course. Take on a different responsibility at work. Fix a bike. Learn to play an instrument or how to cook your favourite food. Set a challenge you will enjoy achieving. Learning new things will make you more confident as well as being fun.

Give

Do something nice for a friend, or a stranger. Thank someone. Smile. Volunteer your time. Join a community group. Look out, as well as in. Seeing yourself, and your happiness, linked to the wider community can be incredibly rewarding and creates connections with the people around you.

(Aked, et al., 2008: 8)

Connecting to the environment: spirit of the place

The term ‘genius loci’ [spirit of the place] was introduced by Christian Norberg-Schulz, an architect, to sum up the aspect of place and space that goes beyond the measurable (Norberg-Schulz, 1980; Lange and Dyll-Myklebust, 2015). The ‘spirit of the place’ is usually referred to figuratively but in certain communities, especially where ancestral worship is practised the concept also needs to be considered literally (Lange and Dyll-Myklebust, 2015). The idea of the relationship between environment and identity is taken a step further when it is purported that not only do we shape the environment, but that it also shapes our identity. “The identity for which we all strive and for which we are ultimately known is impossible to define outside of our relationships not only with others, but with the animals and with the landscapes in which we live. They shape us in much the same way as we shape them.” (MacCullam, 2015: 1; Lange and Ngema, 2016).

It is promoted that visits to heritage sites, whether natural or cultural, for educational or leisure purposes, potentially enhance individual and communal well-being and specifically spiritual well-being (Heintzman and Mannell, 2003; Lange and Ngema, 2016). The conclusions of the afore-going researchers suggested a notable relationship between greater leisure time and increased spiritual well-being, as well as the importance of places of leisure in facilitating spirituality. This is of relevance to the proposed study specifically if applied storytelling at the relevant museums is creating such a space.

As identity is considered inherent to one’s spirituality, so too is dissatisfaction in a spiritual life considered one with a dissatisfaction that is argued to be central to social relations in present society (Dawson, 1998a). The inclusion of natural resources for social change regarding spiritual well-being counters a western Cartesian individualistic approach to the environment that views it in a dualistic manner of humans separate to nature / animals (Descartes, 1999). It does however complement a communal holistic African Ubuntu philosophical approach that views all living things as including souls and linked to the ancestors and therefore everyone should care for everyone and everything (Museka and Madondo, 2012; Lange and Ngema, 2016). Theories of environment and well-being are relevant to the study as both museums’ storytelling included in their visitors’ tour walks into the relevant district or area where the events depicted in the museum took place.

Connecting through oral memory

The power of shared storytelling for healing in post-conflict countries specifically in South Africa and / or Northern Ireland has been noted by many research studies (for example Ryan, 2016; Chaitin, 2003; Naidu, 2004). Ereshnee Naidu's (2004) research on memorialisation of Sharpeville was particularly of interest as the research highlighted the positive impact of including youth in workshops on memorialisation for not only their understanding and empathy of events but also for bridging of the generation gap. Recommendations in Naidu's (2004: 1) report were also made "to enable practitioners and communities themselves to initiate their own memory projects". The report emphasised the positive aspects of inclusion of community in memorialisation projects specifically due to skills learnt through training offered in the project's workshops (Naidu, 2004). Training and skills were considered in the data analysis framework of this study as an aspect of connection to others and its role in storytelling trance towards spiritual well-being

The historic context of oral history and its relationship to social change in Britain, specifically relating to the elderly, was analysed by Joanna Bornat in 1989. She highlighted the shift from the extraction of oral history as evidence with little regard of a two-way process and the need for the interviewer to be empathetic to emotions that the reminiscence may evoke (Bornat, 1989). Of relevance to this research was that Bornat (1989) identified through her analysis of various case studies in the United Kingdom the importance of reminiscence in identifying links from the past to the present and its impact on the future within individual and communal lives.

Studies in memory and the future include research on similar physiological processes that occurred during memory, remembering and imagination. (Schacter, et al., 2012). Therefore, as memories evoke emotional responses so too can memories of the future (imagination) evoke memories in the same way.

The positive potential of oral reminiscence for the promotion of integration in society and individuals was promoted by Pam Schweitzer (Davis, 2008; Schweitzer, 2007; 2013) in her predominantly autobiographical writings of reminiscences about her creation of 'reminiscence theatre'. The presentation of oral history was noted as more than representation of the past as it's potential as a resource for social change was considered. (Davis, 2008: 116 and Schweitzer, 2007). Schweitzer (2013) further noted the potential conflicts of reminiscence work

specifically regarding how memories of the same event could differ and thereby divide those remembering (Schweitzer, 2013). Memories were argued as both a product of previous social events and to influence future actions and that it was easy for an individual conversation or sharing of a story to alter a memory for both teller and listener (Koppel and Hirst, 2010). The inclusion of oral history did however contain all the pitfalls of communicating a skewed history (Crooke, 2005).

Space, place, and physical landmarks linked to oral reminiscence were considered very pertinent where commemoration could be viewed as open wounds to remind the viewer (or listener) to confront the pain of the past and therefore any proposed change to these physical or intangible commemorations to the past could be met with anger (Dawson, 2005). The escalation of tourism to the Museum of Free Derry and District Six Museum resulted in proposed expansions to the sites and thereby a potential need to revisit aims and objectives and potential conflicts that may result from these actions. The landscape as a story that could include and exclude certain narratives thus promoting silence on specific issues and promoting a one-sided view, specifically in the Museum of Free Derry Bogside area, was emphasised by the research of Sara McDowell and Catherine Switzer (2011).

Performance with an emphasis on the bodily-kinaesthetic intelligence, was considered by Diana Taylor (2003) not only to be an alternative way of knowing but she also linked it to memory. She promoted performance as it moved away from the emphasis on writing or the literary intelligence and was: “a way of knowing as well as a way of storing and transmitting cultural knowledge and identity” (Taylor, 2003: 17).

The incorporation of the digital age into museums and its relationship to storytelling was developed in an ongoing collaborative project with the District Six Museum which focused on marrying storytelling and digital media (Parry, 2010; Ladeira, et al., 2011). This project attempted to address the gap that would be created when present storytellers who lived through the District Six experience retired. The strength and originality of their project was that they strove to replicate the “engaging” and interactive nature of storytelling, including non-fiction content (Ladeira, et al., 2011: 430-431). Linguistics and discourse analysis were used to “identify structure in the stories” and “well-defined interaction patterns” towards developing a well-received prototype (436) but the intangible or spiritual aspect of live storytelling was not captured nor researched (Ladeira, et al., 2011: 436).

Henry Trotter, in his research on the impact of apartheid-era forced removal narratives on ‘coloured’ identity in Cape Town, “suggests that, in the wake of mass social trauma, coloured removees coped with their pain by reminiscing with one another about the ‘good old days’ in their destroyed communities” (Trotter, 2016: 70). In support of this argument, he analysed the removees narratives under the following categories: ‘counter memory’, ‘comparative memory’, and ‘commemorative memory’ (Trotter, 2016: 56-62).

‘Commemorative memory’ he advocated had five uses namely: emotional, archival, aesthetic, social and political utility (Trotter, 2016: 62-64). Spiritual utility was not mentioned although ‘community spirit’ was analysed as a theme under comparative memory:

Coloured removees make a point of comparing the community spirit of former times to the alienation of today. In the old days, ‘everybody knew everybody else’ and people treated one another like family. In areas where Muslims and Christians lived intermixed, residents tell stories of deep and meaningful interaction. One Muslim woman from District Six reminisced with tears in her eyes:

“You know, *labarang* is our Christmas, ne? Well, we would go to wish everybody, and the Christian people go with us, go wish. And when it’s Christmas, then we go with them [...] and [when] I was small, then I ran away from home and I’d go sit in the mission with the Christian children, then we go sing gospel songs and then sometimes, they’d sit in the mission, then we sing together. Sometimes we go in the evening, we walk from one street to the other street with a piano accordion and then we’d sing [...] The children don’t get that anymore.”

The spirit that is said to have once suffused the old communities is now gone. That spirit, of which removees speak so nostalgically, is a quality they were not able to reproduce in the townships, try as they might. New communities have been born, it is true, but they are not seen as worthy successors to the old ones. The spirit lives on only in their stories and memories. (Trotter, 2016: 61)

Community spirit relates to spirit of the place and was analysed relating to the past and present abstract concepts as well as the physical aspect of the two museums in this study.

Conclusion

Various theories of ‘knowing’ and intelligences have been posed but the common thread in them is that there are multiple ways of learning and sharing knowledge and that spirituality is an aspect of these theories. Previous definitions of spirituality have been expanded to include

a connection to not only a higher being but also to a higher cause as promoted in Ubuntu philosophy, Marxism, and Freirean critical spirituality. Theories of storytelling trance, well-being and community as linked to spirituality have included themes that are implemented in the analysis of data to enquiring if and how applied storytelling at the Museum of Free Derry and District Six Museum promotes spiritual connections to self, others, the environment and a higher being and thus spiritual well-being.

Chapter four: Methodology

Position statement

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Layers of methodology

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Personal and aesthetic knowing: reflexivity and storytelling

Autoethnography

Applied storytelling

Research design: inclusive hybridity

Ethical knowing: gatekeepers and ethical clearance

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Credibility and transferability

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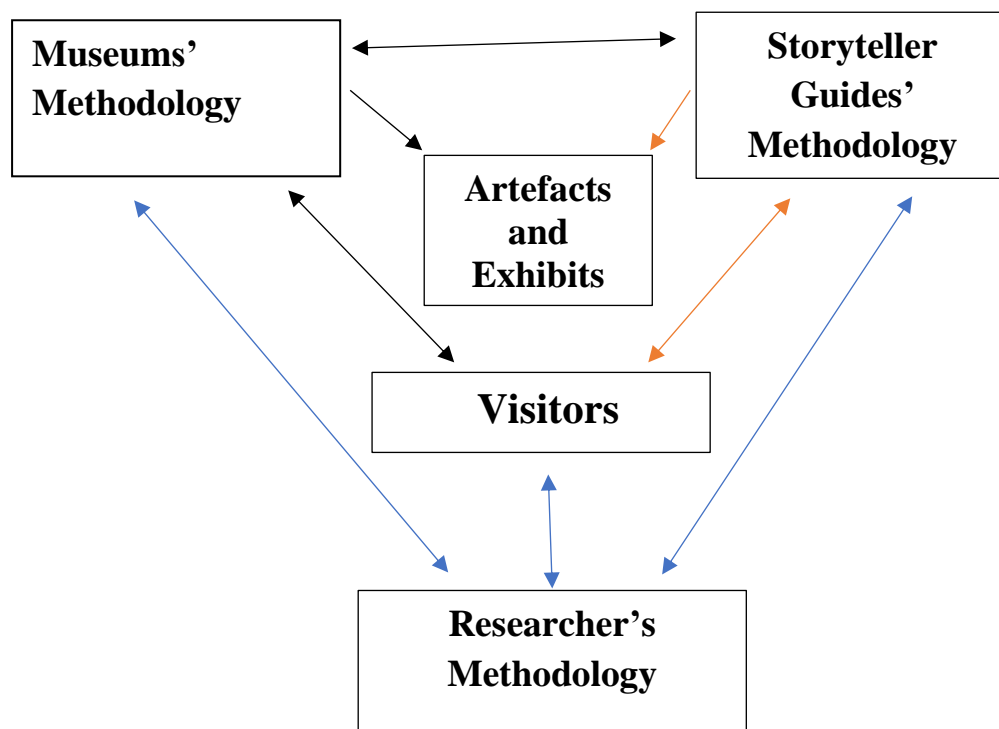
Position statement

As a descendant of colonisers of the countries in which my two case studies are placed and as a female descendant of the working class in said countries who grew up in southern Africa and who knows no other home, (see background chapter), I reflect on a methodology in which I am constantly aware of trying not to fall into the pitfalls of a western epistemology in which participants are distanced into subjects. It is a methodology that seeks for a “‘we’; a human being without racial identity” (Velthuisen, 2017: 77). Therefore, the methodology promotes empathy and identification between researcher and participants whilst researching if and how the participants promote these very same concepts through their storytelling methodology. I have never, despite strong identification with working class people at both sites, stopped being aware that through sharing their interviews, swapping of oral stories and reading their books I have been intensely cognisant of how my own impoverished great-great-grand-parents from Ireland, despite remaining initially in class-dictated roles as domestic servants, were able to better their lives in Australia and then in South Africa due to being classified into a race that was privileged by circumstances and of being designated that identity by officialdom. This does not take away from the fact that I do appreciate the work-ethic particularly of my father who left school in Standard Eight to work as a labouring apprentice so that he could support his single mother and five siblings. He studied by night to attain his Standard Ten qualification and furthered tertiary qualifications whilst holding down a job and looking after an emotionally unstable wife and their five children. Further, I am constantly aware that despite my beliefs, I hold a strong hope for the future and am privileged to an excellent family support system. As an engaged researcher, during the research process I have encountered traumatic events inflicted on innocent people by people of the race by which my parents were categorised or of which they were descended. I have also discovered those travesties committed by governments and religions to which my ancestry was party. In this the equilibrium of my spiritual well-being was constantly unbalanced. This was however, never because of the attitudes by the participants to myself, but rather through my act of self-reflection. While any researcher finding themselves in my position cannot, and should not, try to legitimise their position, I believe that although the research presents personal difficulties there is no room for exclusion in engagement or for opting out.

A holistic or communal approach to the research resulted in me as researcher reflecting on how my methodology fitted within the methodologies of the various participants interviewed and of the organisations for whom they worked.

Layers of methodology

There are three layers of methodology that are relevant to this qualitative research, namely that of my own as the researcher; the methodology of communication of the District Six Museum and that of Museum of Free Derry, and then that of their storyteller guides.



Layers of Methodology
Figure 4.1
Lange 2017

Besides the fact that each layer impacts upon each other, all also interact, having in common the visitor as a focal point (see Figure 4.1).

Since there is an overlap of these three layers of methodology, the information in this chapter not only contextualises my own research methodology but also provides the relevant information utilised in the analysis of data gathered on the approaches of both museums and that of their storyteller guides. This was done to address the objectives of the research related to agency and spirituality through connection to self and others.

The objective of the research was to critically analyse and compare if and how the spirituality of the individuals, community and site, are incorporated in the way communities practise applied storytelling as a product of an autoethnography process at District Six Museum and Museum of Free Derry. A secondary question was to uncover the effect of these practices. The final question was whether (and if so, how) these practices contributed to the well-being of the storytellers, including both aspects of memory and the future.

Spirituality and well-being is an area that the study addresses particularly, yet not researched in a community museum context, through the investigation of pertinent questions regarding the following; If and how the applied storytelling practises at the museums included elements of spirituality? If and how the applied storytelling practises promoted reconciliation; communal spirit; memorialisation of the spirit of the place and reflect and foster hope? If there was / were element/s of spirituality to the storytelling process that supports memory and the future theory? If and how the applied storytelling practises promote agency and if and how that relates to the storyteller guides' spiritual well-being?

Both museums include education and activism and their communication strategies embrace this. The study therefore initially focused on theories that primarily related to these two concepts but through inductive thematic research was open to pursuing new theories.

The use of storytelling as an educational tool is relevant to both museums. The District Six Museum is aligned with the critical pedagogy of Paulo Freire which influences their education approach and their use of action research. The community processes of both museums fit within a participatory action research approach based on Freirean principals and include the recording of oral narratives and the accumulation of physical and visual archives.

The activist role that the District Six Museum has played “in addressing real life issues” related to the “memory of forced removals” as well its continued community participatory approach was highlighted by Hlongwane (2015: 12). The interpretation of these methodologies as informed by theory from the previous chapter is outlined below but is analysed critically with reference to secondary and primary data in the following data analysis and findings chapter five as to if and how the museums complement these methodologies.

Emancipatory knowing: decoloniality and participatory practises

The universalities and generalisations as promoted by western theory and abandoned in decolonial theory is applied to the museums in this study’s inclusive approaches, as these museums strive for communicating injustices as referenced to a specific site and dispense with divisive terminology that labels by race, religion, or ethnicity. Mabhena (2016: n.p.) supports the inclusivity of decolonial thinking by listing white philosophers and theologians across the globe, including South Africans who “have acquitted themselves well as thinkers in decoloniality”. He further also emphasises that “[d]ecoloniality is ranged against the usability of the classification of human beings according to differences of race, tribe, nationality, gender, sexuality and ability of body. It is not a stick for beating up whites but a spirited search for liberation.” (Mabhena, 2016: para. 17).

Despite this inclusivity supported by decoloniality theorists, it is my stance that there is a binary and static nature in referring to the relationship between what is termed as the ‘West’ and ‘African’, or even the ‘global south’ and ‘north’, albeit asymmetrical as promoted by Ndlovu-Gatsheni (2013). This view is contradictory to the inclusive approach promoted by the museum sites here researched as it falls back into dualist theories that were promoted during modernity and goes against the fluidity of identity, culture and the ethos of the museums that informs this study. The methodology adopted by some decolonialist activists has further challenged the inclusivity or bottom-up approach specifically regarding gender inclusivity. One of the founders of a ‘fallism’ philosophy that led the ‘fees must fall’ movement and challenged the increasing fees at South African universities since 2015, admitted that the defacement of the Cecil John Rhodes statue at the University of Cape Town took place with only consultation by the remainder of the leaders of the movement and did not consult any females before the act of throwing faeces over the statue (Kasibe, 2016). This act may have had connotations of infantile behaviour to a mother and as such could have been vetoed if females had been consulted. The demonstration at the Rhodes Must Fall exhibition “Echoing Voices from Within” highlighted

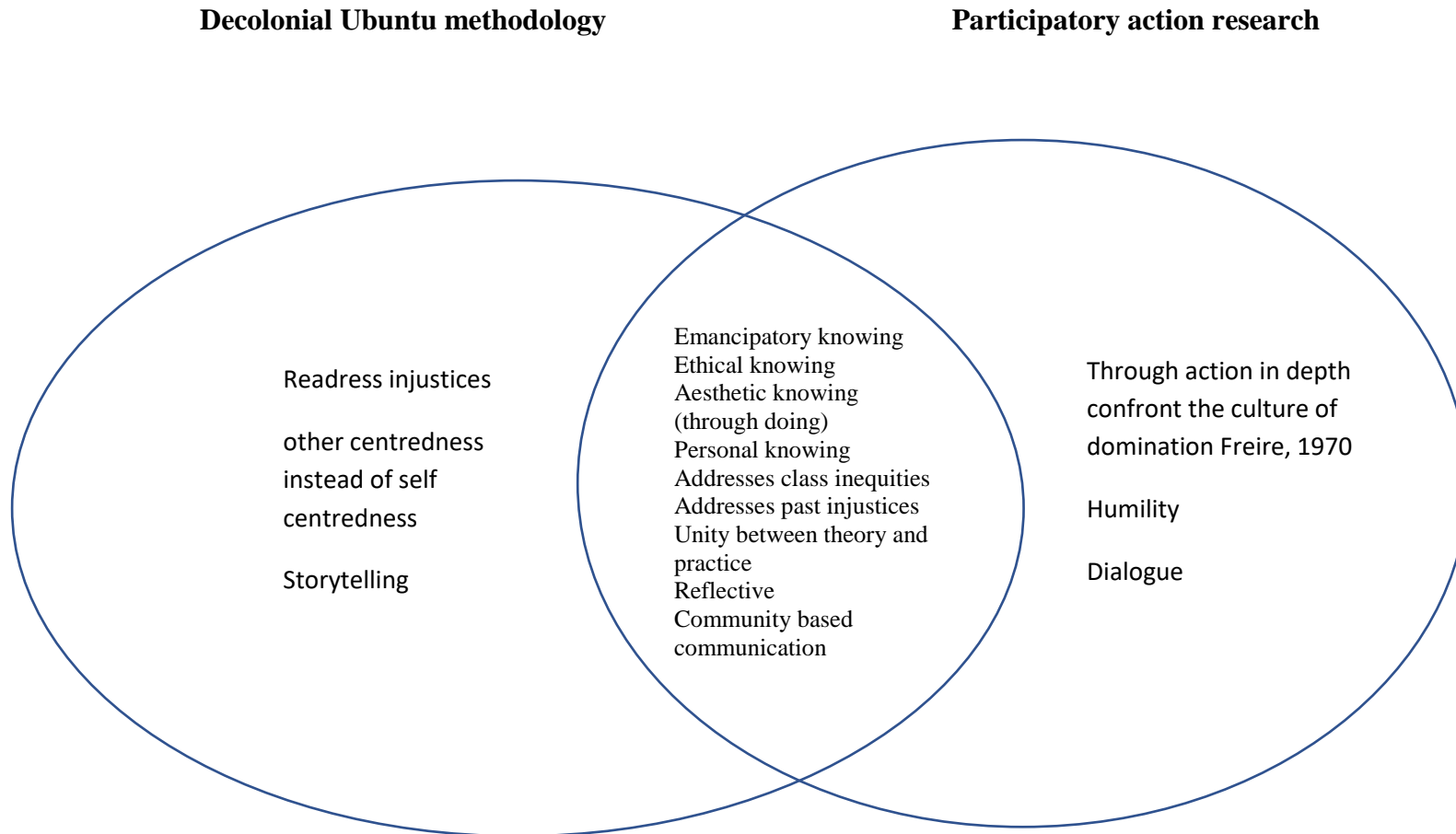
the exclusionary stance of the movement when “Cape Town’s Trans Collective, a student led organisation that prioritises the rights of transgender, gender non-conforming and intersex students at the University of Cape Town” objected to the lack of inclusion of their members as reflected in the images displayed at the exhibition.¹⁰¹

The inclusivity aspect of decoloniality informed the District Six Museum’s and the Museum of Free Derry’s and my methodology, whether consciously or unconsciously. This was partly in line with Rita Dhamoon’s (2016) decoloniality theory. Dhamoon (2016: 20) posited the offering of a “decolonizing, anti-racist feminist approach”. She argued for feminism, critical race and indigenous approaches to be considered in order “to go beyond identity and left-liberal discourse to address issues of class inequities” (Dhamoon, 2016: 20). The African philosophy of Ubuntu as analysed in the theory chapter (chapter three) of this study shares aspects of participatory action research (PAR) such as other-centredness rather than self-centeredness, participation within a community, active participation, reflection and dialogue implemented in a way that promotes inclusivity (Zuber-Skerrit, 2017) (see Figure 4.2).

In Freire’s *Pedagogy of the Oppressed* (Freire, 1970: 90-128), the participatory communication approach that informed action research, highlighted spiritual aspects of his methodology. For example, “humility”; “faith in humankind”; “faith in their power to make and remake”; “to create and re-create”; “faith in their vocation to be more fully human”; “critical dialogue founded upon love, humility and faith” (Freire, 1970: 90-128). In this Freire also outlined his political methodology towards transformation, for example, critical thinking which discerned an “indivisible solidarity between the world and the people and admits of no dichotomy between them”; “reality as process [...] which does not separate itself from action”; respect for “the particular view of the world held by the people”; “praxis as action and reflection [...] [h]uman activity is theory and practise”; it is “reflection and action” (Freire, 1970: 90-128). Building on his breaking away from the traditional “banking” methodology in which a top-down approach was adopted in education and which was prevalent in western scientific research he included conscientization that “refers to learning to perceive social, political and economic contradictions, and to take action against the oppressive elements of reality” (Freire and Macedo, 1995: 17).

¹⁰¹ Available at: <http://www.groundup.org.za/article/rhodes-must-fall-exhibition-vandalised-uct-protest/> accessed on 11 November 2016

Figure 4.2 Grappling with common aspects of an Ubuntu spirituality based inclusive methodology and a critical spirituality based participatory action research



Personal and aesthetic knowing: reflexivity and storytelling

Applied storytelling and autoethnography

Autoethnography is a form of qualitative research that places the personal within the cultural to be able to address the ethical concerns in the recording of others. It is also proposed as a way of examining oneself (personal knowing) and contributing to change or social transformation (emancipatory knowing) (Kainam, 2012). As such autoethnography fits within both a participatory action research and an Ubuntu approach (Kainam, 2012).

Ethnography, traditionally part of the discipline of anthropology but also applied in British Cultural Studies, was referred to as “thick description” by Clifford Geertz in his 1973 collection of essays on *“The Interpretation of Culture”*. He borrowed this term from philosophical behaviourist Gilbert Ryle (1900-1976) and applied it to cultural description or rather “inscription”. Rather than “thin description” that occurred when a cultural event was communicated through describing only facts and data related to it, “thick description” included contextual analysis and thereby motives and influences of the cultural event. “Thick description” according to Geertz noted the subjectivity of the researcher who became part of this description as “the line between mode of representation and substantive content is [...] undrawable in cultural analysis” (1973: 16).

Community autoethnography was considered to fall within the definition expounded by Carolyn Ellis, Tony E. Adams and Arthur P. Bochner (2011) whereby autoethnography is a combination of autobiography and ethnography and as such when created by a community is the collaborative effort of individuals for the dissemination of their perceptions of a social / cultural memory so as to promote an understanding to both insiders and outsiders. It too goes beyond the descriptive and is politically and socially conscious: “autoethnography is an approach to research and writing that seeks to describe and systematically analyse personal experience in order to understand cultural experience” (Ellis, et al., 2011: 1). The personal is set within the communal cultural, and as in traditional ethnography it is reflected upon and analysed before disseminated for example in a report, book or video / film.

The District Six Museum and Museum of Free Derry as representative of communities who historically were previously economically and socially subordinated by colonisers, have made use of autoethnography so as “to address and disrupt power in research”. As such they fall within a definition of “indigenous/native ethnographies” (Ellis, et al., 2011). Both museum

operators however distance themselves from the terminology “indigenous” and the reasons for this are analysed in the data analysis and findings, presented in chapter five. Community participation included applied storytelling in the form of visual culture and personal narratives for the recording and dissemination of the past with a view to building a better future (Ladeira, et al., 2011). Storytelling has relevance in methodology and ways of knowing (Lange and Dyll-Myklebust, 2015):

Storytelling as a methodology was used to “humanise and empower” as divisions between “learner” and “instructor” were “blurred” (Dyll-Myklebust, 2013: 85). Storytelling as an oral literary intelligence (in combination with other intelligences) is an integral aspect of knowing and knowledge specifically in Southern Africa (Lange, 2011). The sharing of personal narratives as with rituals joins “our sense of who we are” and “invites us to discover how our life and its tribulations are part of the story of all life. In this we find instruction and solace.” (McKernan, 2005: 8). (Lange and Dyll-Myklebust, 2015: n.p.)

Applied storytelling, that is the use of storytelling for social change, I argue, is a sub-section of applied theatre (Prentki and Preston, 2009). Applied storytelling in this research is understood as the conscious use of storytelling / personal narratives / oral reminiscence, the oral archive, for action and as such aligns to a participatory action research and Ubuntu methodology as it draws upon forms of communication relevant to the research communities. Applied storytelling also aligns to process and product of communal autoethnography. Autoethnography and its application at both museums in the form of applied storytelling, forms part of the data analysis and findings in chapter five. Questions were posed as to if the dissemination in the museum, of storytellers’ autoethnography, in the form of books or videos, contributed to the storytellers’ agency and spiritual well-being?

Research design: inclusive hybridity

My methodology is trans-disciplinary which is not a new approach but builds on a holistic approach (Velthuisen, 2017). The disciplines of health and well-being such as nursing and social work have contributed to this study through their initiatives in theories related to spirituality and well-being as well as related methodologies. Trans-disciplinary “sense-making enables the researcher to do away with dichotomised and divisionary thinking while creating better societies” (Velthuisen, 2017: 78). I was further influenced by the concept of hybridity as referred to by Roger Fisher (2017). A hybrid approach to learning and research adapts to the

reality of a globalised hybrid culture whereby purist approaches that only draw on African indigenous or western scientific approaches are replaced with hybridity that is not restricted by an essentialist approach but makes use of approaches custom-made for a specific community and situation (Fisher, et al., 2017). An inclusive hybrid approach was particularly relevant because of the geographical separation of the two museums in the study (see Figure 4.3).

The research methodology that interests me and upon which this research built breaks away from a Euro-centric empirical bottom-down research and educational approach and as such has a Freirean (1970) influence. It is set within the qualitative metatheory and is influenced by the African philosophy of Ubuntu (see chapter three) which results in a participatory research and educational approach that can also be aligned to a critical constructivist paradigm (Steinberg, 2014). The latter relates positively to an action research approach (Freire, 1970) which was implemented by District Six Museum. Both research methods share many similar theoretical perspectives but essentially, they counter the dominant positivist approaches of the modern approach (Denzin and Lincoln, 2005).

An inclusive approach embraces reflexivity in the form of autoethnography in the presentation of the research and includes multiple ways of knowing, multiple intelligences and multivocality (see chapter three) both in the phases of data collection, analysis and dissemination phases of research. A similar methodology was implemented by me in my Masters' study (Lange, 2011) and influences my general heritage work as a museum educational practitioner and researcher (Lange, 2003; 2013). This methodological preference in turn influenced my choice of case studies for this research. I chose two museums that have a participatory approach and that included in their autoethnographic written, visual, and oral community communication to the public applied storytelling, that being storytelling for social change (Lange, 2011).

The approach further includes acknowledging a socially constructed and culturally influenced world where individuals' historical context is relevant to their reality, therefore it was important for me as the researcher to also pay attention to context (hence the autoethnography) and processes (Steinberg, 2014). A radical constructivist or relativist approach was not adopted, whilst as the researcher I do acknowledge the constructive aspect of the research's theoretical approach, nevertheless the goal was to gain "a better understanding of the physical, cultural and social world in which we live" with the possibility of "developing credible explanations for these phenomena" (Maxwell, 2013: xii).

A comparative method with an “emphasis on interpretive understanding” and creating a “thick description” (Geertz, 1973) was employed as it focused on similarities and differences in the data gathered from the two cases to test hypotheses and thereby “contribute to the inductive discovery of new hypotheses and to theory-building” (Collier, 1993: 105, 109). The two cases chosen for the comparison namely the District Six and Museum of Free Derry were comparable (see the introduction to this study) and were specifically chosen because of shared similarities of focus and communal participation in the addressing of potential research problems through comparative studies that may have too few cases and too many variables (Collier, 1993).

Table 4.3 Inclusive hybridity methodology

Table 4.3 Inclusive hybridity methodology	
Emancipatory knowing	In-depth confrontation of the culture of domination, and the readdressing of past injustices and addressing of class injustices through action and reflection, Community based communication, dialogue, applied storytelling
Ethical knowing	Humility and other-centeredness instead of self-centeredness, multi-vocality
Aesthetic knowing	Storytelling and the arts
Personal knowing	Reflection, autoethnography
Empirical knowing	Unity between theory and practice, trans-disciplinary

Ethical knowing

Gatekeepers and ethical clearance

Consent letters were obtained from the stakeholders, namely the relevant participant institutions (see Appendix 1 and 2). Where deemed necessary, ethical forms were signed with said institutions, for example District Six Museum (see Appendix 3). Ethical clearance was granted for my research by the University of KwaZulu-Natal’s Higher Degree Committee with the proviso that there were counselling facilities available for the participants since nature of the topic touched upon personal sensitives’ (see Appendix 4). I contacted both museums in this

regard and both confirmed in writing that they had contact with counsellors, dating from the initial phase when the community had come together to address the traumatic events of which they had been a part, that is even before the formalisation of a museum. Neither museum had need to make use of the counsellors in the recent past and both highlighted that a recounting of the traumatic event by participants was already in the public domain because of the nature of these storytellers' work. Both museums provided contact details of former counsellors, as they were still affiliates.

Informed consent forms, that is, notices that informed the participant of the nature of the research and an approximate time for which they would be needed, were made available in the participants' first language or English. These were to be signed by the relevant participants before any research took place. However, all chose to sign the English informed consent forms (see Appendix 5) even if it was not in their home language. Some of the participants chose to sign the informed consent forms only after I had returned the transcribed and copy-edited hard copy of their interview and once they had approved this. Only one participant asked me not to quote from a certain section of his interview, which after reflection, he considered unsuitable for inclusion as part of the research, since he had named the people relevant to that part of his discussion. He requested that the relevant sections be deleted from the audio as well. This transcription and the revision of the transcript by the participant and action taken where necessary by the researcher reflects the non-linear approach of the research. A participant who did not speak English as a first language asked me to correct the grammar in her transcription so that it flowed.

All participants confirmed that their names should be used in the writing up of the research and as previously noted only one participant asked that only her first name and not her surname be used in the research write up. As noted in the introduction to this research the use of the participants own names emphasises their ownership of their knowledge and ensures that the participants' knowledge is credited in the same way as academics are credited in the writing up of research. It reinforces the objectives of the inclusion of orality in museums such as District Six Museum (C.J., interview 13 October 2015; M.S. interview, 21 October 2015) whereby the victims of injustices are provided space for their voices to be heard and they are given the opportunity to keep ownership of their own story. It is also in line with the Museum of Free Derry whereby the storytellers have agency to choose to whom they speak and whether their stories are shared (participant observation, July 2015).

The museums were offered access to the audio and the transcriptions once the research process was completed.

Population sample: study participants

Purposive and snowball sampling was utilised in that District Six Museum and the Museum of Free Derry's management, staff, facilitators, storyteller guides and visitors' reviews, having also a spectrum of people related to the museums' storytelling activities, were included in the sample. The move from a consciously selected group of participants through purposive selection to the later inclusion of other participants through a snowball effect was typical of a non-linear reflexive nature of qualitative research: "[q]ualitative inquiry, in general, necessitates continuous refocusing, re-examination, and re-drawing of study parameters" (Onwuegbuzie and Leech, 2007: 117). The appropriate selection of sampling towards data saturation was ensured through the inclusion of all participants that met the objectives of the research, namely those who were ex-resident storytellers at the District Six Museum; or relatives of Bloody Sunday families storytellers at the Museum of Free Derry; or tour companies that worked in affiliation with the Museum of Free Derry; plus any person involved with the aforementioned storytellers at both museums who impacted their employment at the museums or training for the storytelling. Some of those engaged in the snowball sampling were identified during interviews as purposively selected participants provided the names of people that they thought were relevant for inclusion in the research. This complemented a bottom-up approach to the research when working not only with the museum but also with the participants.

The number of participants was determined in conjunction with each museum; however, whereas the District Six Museum staff and part-time staff were informed by management that I would interview them, the management of Museum of Free Derry indicated that I myself should approach any prospective participants for purposes of the study and thus it would be their choice as to whether they wished to be interviewed or not. All participants, including those at District Six Museum were however, given the option to participate or not after they had read the informed consent form and it was indicated to them at the beginning of the interview that they could withdraw from the interview at any point should they so wish. True to a fluid, flexible and improvisational approach, additional participants were identified and suggested during the preliminary and research visits to both sites.

The inclusion of TripAdvisor was also part of a reflective non-linear approach. Originally, I had considered asking visitors, after their visit, to complete a structured open-ended survey, but once I had spent some time in the museums during my preparation stage of the research I determined that it would be ill-advised to interrupt the emotional and / or cognitive response of the visitors directly after their visit. An attempt was made to access email interviews, but it soon became evident that this was too time consuming for respondents. After interviewing Paul Doherty (17 July 2015) of the Bogside History Tours and Mandy Sanger (21 October 2015) of District Six Museum a reassessment of what would be the best access to visitors' responses to the storytelling for the purposes of this research directed me to consulting the web-based site of TripAdvisor for the reviews (see data analysis and findings in chapter five).

TripAdvisor sites for the District Six Museum¹⁰², the Museum of Free Derry¹⁰³ and affiliated tours the Free Derry Tours¹⁰⁴ and Bogside History Tours¹⁰⁵ were analysed. As the District Six Museum is physically and structurally a larger institution than the Museum of Free Derry the number of participants interviewed and reflected in TripAdvisor linked to District Six Museum was slightly larger.

Another notable difference in the selection of participants between the two museums was that the TripAdvisor population sample for the Museum of Free Derry was selected from more than their specific TripAdvisor site due to the Museum of Free Derry's affiliation to outside tours whose employees include Bloody Sunday family members and ex-political prisoners. Therefore, selected reviews from the Bogside History Tour TripAdvisor site and the Free Derry History Tour TripAdvisor site also formed part of the population sample.

Data collection methods

Data gathering fitted in with a phenomenological study as defined by John W. Creswell (2007) and included several methods whereby to address the research questions and ensure internal validity or at least comprehensiveness (Barbour, 2001). This was achieved as "each method

¹⁰²Available at: https://www.tripadvisor.co.za/Attraction_Review-g312659-d310916-Reviews-District_Six_Museum-Cape_Town_Central_Western_Cape.html accessed on 10 August 2017

¹⁰³Available at: https://www.tripadvisor.co.za/Attraction_Review-g186482-d625287-Reviews-Museum_of_Free_Derry-Derry_County_Londonderry_Northern_Ireland.html accessed on 10 August 2017

¹⁰⁴Available at: https://www.tripadvisor.co.za/Attraction_Review-g186482-d1441372-Reviews-Free_Derry_Tours-Derry_County_Londonderry_Northern_Ireland.html accessed on 10 August 2017

¹⁰⁵Available at: https://www.tripadvisor.co.za/Attraction_Review-g186482-d4367817-Reviews-Bogside_History_Tours-Derry_County_Londonderry_Northern_Ireland.html accessed on 10 August 2017

partly transcends its limitations, by functioning as a point of comparison for the others [...] may thus seem to converge on one interpretation.” (Zuber-Skerritt, 1996: 16). The research period for the collection of primary data was from after the granting of ethical clearance by the Ethics Committee of the University of KwaZulu-Natal (see Appendix 4) - that is from June 2015 to December 2015 - followed by transcription and copy-editing, return of these to the participants for proof-reading and revisiting for corrections. The collection of secondary data from TripAdvisor was undertaken from June 2015 to July 2017. Analysis and writing up of the research took place in 2016 and 2017. If either of the museums should support the publication of any primary data gathered from this research, for public consumption, it will be explored in collaboration with relevant authors and institutions only after approval of this study by its examiners.

For this study, I have made use of multiple methods of data collection, including primary data from individual semi-structured face-to-face interviews, as well as with the use of skype or email, with management, staff, facilitators and storyteller guides of the museum and analysis of a selected group of museum visitors’ responses on TripAdvisor; secondary data in the form of stories/oral narratives and visual materials that form part of the internet and physical museum collections and are part of the exhibits or visitor’s experience, autoethnographic products of the storyteller guides such as books and videos, lastly participant observation of storyteller guide presentations and of the general flow of the museum. A self-reflexive journal was kept (Melrose, 2001) to ensure that there was a record of the methodology context that might influence comparative findings. As such the research methodology also drew on ethnography and autoethnography that provided context for the research.

Interviews were recorded (with permission), transcribed and copy-edited as they needed to be of a standard that they could be returned to the relevant museums. These transcriptions are housed with my supervisor at the University of KwaZulu-Natal should they want to be scrutinised. An option was given to the participants for them to be interviewed in their home language, but all were comfortable to be interviewed in English. The background to the study was shared with each participant and they were informed of their right to stop the interview at any point if they so desired. None of the participants opted for this.

Open-ended questions for the interviews included questions aimed to identifying the context of the participants’ involvement in applied storytelling and their relationship with the relevant

museum; the spirituality of the participant; power relations in the museum; their views on the museum regarding memory and the future as well as their understanding of ‘spirit of the place’ past and present (see Appendix 6). The questions towards identifying the spirituality of the participant and how it influenced their participation at the museum were based on research in the field of spirituality and social work which steered away from closed questions that evoked yes or no answers such as “are you a spiritual person?” to open-ended questions such as: “what gives your life meaning?” and “what gets you / or got you through difficult times?” (Lezotte, 2010: 12-13; Crisp and Beddoe, 2013: 115-116). Such questions helped to identify whether their involvement in the museums was more extrinsically or intrinsically driven. My guideline list of interview questions was adapted as the study progressed and I observed the reality of the situation (see Appendix 7). This flexibility when in the field reflects the general non-linear approach of the study. The questions included were also influenced by storytelling trance theory and particularly storytelling trance characteristics (Sturm, 1999). The factors that facilitate or deter storytelling trance (Sturm, 1999) were considered in the recording of participant observation data and influenced some of the questions posed.

A research schedule was drawn up for the participant observation (see Appendix 8) but was only used for the first observation as I found as I progressed that it was more efficient to take notes in my diary in which I referred to the headings that were on the schedule but kept these flexible because of the actual circumstances in the field including options not considered when drawing up the schedule before initiating the research.

Credibility and transferability

In keeping with a qualitative approach, the criteria for judging the research included aspects of credibility and transferability. With regards to the aspect of credibility I focused on both internal and external factors. Internal credibility was promoted through that knowledge produced was relevant to the museums (Melrose, 2001: 178), particularly according to their predominant approaches namely action research and community participation that is a bottom-up approach.

External credibility will largely be achieved through the assessment of this thesis by the examiners. Ongoing external credibility was achieved during the three years of the research process through research papers generated by this study being published in formal academic

journals¹⁰⁶ and on websites¹⁰⁷ and papers accepted for presentation at national¹⁰⁸ and international conferences.¹⁰⁹ These publications and papers referenced aspects that inform the research - for example the theory or methodology and / or initial findings - and were shared with the relevant museums. Where relevant permission was gained, and collaboration requested regarding publication on the website of interim research information with accompanying photographs. These were published after permission obtained for example on the United Kingdom Arts Health and Well-being website (see footnote 109). Beyond the ethical concerns that motivated my informing the museum about the website publication it was also necessary to receive their consent for the inclusion of images, because my informed consent forms did not include permission for the taking of and use of photographs and videos as an express part of the research, and hence each separate request needed to be addressed in an ad hoc manner.

These ongoing disseminations of aspects of the project also fitted into a reflexive action research approach as publications and papers were reviewed by academics before acceptance and as such could prompt a revision of aspects of the study in progress. Collaboration on papers and publications¹¹⁰ was also included as influenced by a multi-vocal and an Ubuntu approach where adding to the body of knowledge is a communal commitment that benefits both individuals and communities whether the research participants' communities or the academic community.

Transferability was promoted through the inherent methodology of the research, namely "through collaborative meta-analysis of [two] case studies" that might generate knowledge or theories that were applicable to other contexts. Agreement with the relevant museums on the research topic too emphasised a "perceived value of the research" both internally and externally (Melrose, 2001: 168). The critical aspect of the analysis for example, where power

¹⁰⁶ For example: Lange, M.E. and Dyll-Myklebust, L., 2015, "Spirituality, shifting identities and social change: Cases from the Kalahari landscape", *HTS Teologiese Studies/Theological Studies* 71(1), Art. #2985, 11 pages. Available at: <http://dx.doi.org/10.4102/hts.v71i1.2985> *Critical Arts*,

¹⁰⁷For example: <http://www.artshealthandwellbeing.org.uk/case-studies/applied-storytelling-well-being-and-spirituality-in-museums-social-conscience> (artshealthandwellbeing.org.uk 2016) accessed on 15 June 2016

¹⁰⁸ For example: NIHSS PhD 2nd and 3rd year conferences in 2016 and 2017

¹⁰⁹ For example: Lange, M.E. and Tomaselli, K.G. Preconference workshop – Community Autoethnography. Contemporary Ethnography across the disciplines CEAD 2016: Ethnographic Imaginings-Place, Space and Time.15-18 Nov. <http://cead.org.nz/wp-content/uploads/2017/05/CEAD-2016-Full-Schedule-of-Abstracts-10-NOV.pdf> accessed on 17 February 2017

¹¹⁰ For example: Lange, M and Ngema, L, (2016), Art as a Resource for Reconciliation: ARROWSA in South Africa. Available at: <http://digital-ethnography.com/wpcontent/uploads/2016/07/wumen-bagung-rmit-bulletin-issue-2.pdf> accessed on 9 October 2017

relationships, were considered plus the participatory action research aspect of the research promoted “transgressive validity” (Morrow, 2005: 253). This related to the criteria for validity of the trustworthiness of the findings in the research whereby it had “the ability...to incite discourse and contribute to a more critical social science” (Morrow, 2005: 253).

Data analysis framework

The objective of the research in this thesis was to critically analyse and compare if and how the spirituality of the individuals, community, site, and the events were incorporated in the community communication practise of applied storytelling as a product of an autoethnographic process at District Six Museum and Museum of Free Derry and if so, to what effect? The data was therefore analysed towards meeting these objectives. Furthermore, if and how this related to well-being, including both memory and the future.

Data gathered from each case was initially analysed thematically before conducting a comparative analysis. Although thematic analysis came into its own in the field of psychology (Braun and Clarke, 2006) it is now “used extensively across a multitude of disciplines, many of which often include a health focus” (Braun and Clarke, 2014: n.p.). The thematic analysis identified “commonalities and differences in [the] qualitative data, before focusing on relationships between different parts of the data, thereby seeking to draw descriptive and/or explanatory conclusions clustered around themes” (Gale, et al., 2013: n.p.). The comparative case study was not evaluative but rather interpretive of the data collected at the District Six and the Museum of Free Derry as well as methodologies implemented by the museums.

The thematic analysis was an inductive and deductive process (Braun and Clarke, 2006) which complemented a constructivist approach whereby the research process needed to remain flexible and reflect the reflexive approach of action research. It too reflected the need for researchers to have improvisational skills as referred to in the section on my methodology of interviewing. At the same time, the structured thematic analysis approach (Braun and Clarke, 2006) promoted rigour.

The framework method was used as a springboard for my data analysis framework as the systematic and flexible nature of the research method has been found to be effective for the thematic or content analysis of qualitative data relating to multidisciplinary health research (Gale, et al., 2013).

Figure 4.4 Non-linear flexible comparative thematic analysis framework	
Phase 1	Transcription and typing up of raw data; Reflection on possible themes
Phase 2	Coding of data; Reflection on possible themes
Phase 3	Identification of deductive themes in data according to initial theory that relates to answering the research questions; reflection and identification of inductive themes that relate to answering the questions and objectives of the research and addition of new relevant theory
Phase 4	Allocation of coded data to deductive and inductive themes; Reflection on if they relate to the research questions and the objectives of the research and revisiting of themes if necessary
Phase 5	Comparison of thematic data from the two research sites; Reflection on if they relate to answering the research questions and the research objectives and revisit themes included if necessary

Data analysis frame work phases

There were five phases to the process (see Figure 4.4) namely: phase one- transcription and typing up of raw data; phase two – coding of data; phase three – identification of themes in data; phase four - allocation of coded data to themes; phase five – comparison of thematic data from the two research sites.

Phase one - Transcription and typing up of raw data

Firstly, all recorded interviews, hand-written diary notes (see Figure 4.5b) taken during interviews and participant observation were typed up, reviewed by the person interviewed and myself, and edited where necessary (see Figure 4.5c).

Phase two – Coding of data

Secondly the raw data, for example the notes taken during interviews, participant observation notes and my diary, were colour coded. Codes were “grouped into clusters around similar and

interrelated ideas or concepts”, for example: “well-being” and “storytelling trance” (see Figure 4.5a). This coding is “a way to start the process of abstraction of the data (that is towards the general rather than the specific or anecdotal)” (Gale, et al., 2013: n.p.). This coding process was taken into consideration when first listening to the taped interviews, during transcription, (when I did the transcription myself or when reviewing transcriptions done by someone else), and in the subsequent copy-editing of the interview and typing up and copy-editing of the handwritten diary notes and in the analysis of TripAdvisor reviews. At each stage, the previous allocation of coding was reassessed and adjusted as deemed necessary for the sake of consistency.

Some of the coding - for example ‘spirit of the place’ was made obvious through the linking of questions that I asked during the interviews such as: “[t]he term ‘spirit of the place’ is referred to regarding District Six / Derry for example, in literature: what do you understand by this term as it refers to the past and do you still think it is relevant to the present?” Other codes were not anticipated such as, for example, the frequent reference to and inclusion of humour in the interviews and storytelling tours, and the importance of the skill of improvisation. These unexpected codes led to a revision of concepts that were originally included in the research framework.

Phase three – Identification of themes in data

The third phase of the data analysis was the reduction of the codes into themes. This reduction moved the data from the specific and anecdotal to the general that addressed the objectives of the research. For me to ensure that the themes addressed the key objectives of the research namely “How the applied storytelling relates to spirituality and well-being?” I revisited the definitions of well-being and spirituality (see introductory chapter). With a diagram of a scale that illustrated the balance needed for well-being between spiritual needs and applied storytelling as a resource, I grouped the codes into relevant themes. The themes related to spiritual needs that if are available, either balance, or if not available, tip the ‘scale’ were: connection to self, others, the environment and to a higher being (see Figure 4.6). Codes identified from research data that focused on applied storytelling were allocated to the themes as follows: to connect to self (personal) – existential (faith / religion), beliefs, knowledge, experience, skills, strengths, emotions, agency, artefacts. To connect to community – training, opportunities, storytelling trance, products, feedback. To connect to the environment – built, natural, spirit of the place, artefacts.

Fig. 4.5a

Raw data colour coding key:

- *Well-being
- **Spirit of the place.
- **Outside tours.
- *Humour.
- *Storytelling trance.
- Memory and the future.
- **Power relations storytelling e.g. Content.
- **Storytelling skills/ techniques
- **spirituality of storyteller.
- *By-products- tangible storytelling.
- *Logistics tours admin.
- *Political-economic impact.
- Physical/ tangible artefacts.
- *Types of visitors-profile.
- *Methodology-mine.
linked to broader regional natural and global.
- Morals- values- didactic.
- **Storytelling methodology museum general.

Fig 4.5b Example of hand-written diary

Joe - brief background about human right violations
Children sitting on floor map
Joe standing with banners behind him -
Joe hand in one pocket & other hand for emphasis
- voice - good emphasis - hand out pockets & gestures used a lot.
- Starts asking children questions to engage the children e.g. Have you been to the Castle "Stop me if you don't understand"
- Mix of cultures & religion respect for each other as people
- Brings in own testimony
- one of the fossils of the area

Fig 4.5c

Example of a colour coded typed up diary page

PAGE 160 Diary

Participant observation of Joe storytelling guide at D6M- brief background about human rights violations

-children sitting on a floor map

-Joe standing with banners behind him

**Joe- hand in one pocket and other hand for emphasis

-voice- good emphasis- hand out pocket and gestures used a lot

- starts asking children questions to engage the children e.g. Have you been to the Castle "Stop me if you don't understand"

-**Mix of cultures and religion "respect for each other as people"

-**Brings in own testimony

**"one of the fossils of the area"

PAGE 161

*Brings in humour

-Starts including artefacts e.g. demolition

picture- **own house- own family **and

Religion e.g.

Christian and some Muslim- quiet for respect during religious festivals,

-children laugh

** (Slight chatting at one point but not sure if discussing what he is saying)

- Teachers focused

- Other visitors also sat and listened

- Loans were a form of community spirit- trust

- uses eyes to engage all children

-Emphasising diversity but unity and respect

- **Distractions of visitors buying tickets but students still mostly focused

-Joe just a glance at new visitors

It should be noted that the process was not linear, and similarly to a participatory action research approach, codes and then themes were revisited and adjusted as a more mature and in-depth understanding of the data was achieved through the time spent on the data and time spent reflecting on the various concepts in play.

Phase four - Allocation of coded data to themes

In the fourth phase I created excel spreadsheets, having entries for the District Six Museum and the Museum of Free Derry, and typed up the data from my diary within the pertinent data field relevant to the source, including the date, name, role at the museum, for example, ex-resident or family or staff; museum and occasion, for example, if a face-to-face interview or participant observation; and, if the latter, to whom the storyteller guide was presenting, for example the number and age group of visitors. A separate sheet was created for each participant interviewed. Next to each of these data resources the coded data were allocated to their relevant theme (see Fig. 4.7a). There were challenges in connecting these to those aspects which formed part of the definition of spirituality and these were also divided into themes and noted.

A further aspect of the fourth phase was the allocation of the TripAdvisor data into the fields of the spreadsheet specific to each storyteller guide, which included the date of the review, the visitors name and country of origin and codes. The specific purpose of the analysis of the TripAdvisor data was for purposes of addressing the theme of ‘connection to community: visitor affirmation’ (see Fig 4.7b), but superfluous information not required for this research - such as details of country of origin, how they came to visit the museum – were still included in the spreadsheet with a view to the relevant museum being able to make independent use of the research and thereby, from the perspective of action research, adding further value. The TripAdvisor excel spreadsheet analysis was added to each relevant participant excel sheet.

The final aspect of the fourth phase was the identification of themes within the various autoethnographic products available at the two museums for example from District Six Museum: books by Noor Ebrahim (2014), Nomvuyo Ngcelwane (1998) and Linda Fortune (1996); Joe Schaffers’ video (*District Six: The colour of our skin*, n.d.) and at the Museum of Free Derry: Books by Adrian Kerr (2013) and Michael Cooper (1998).

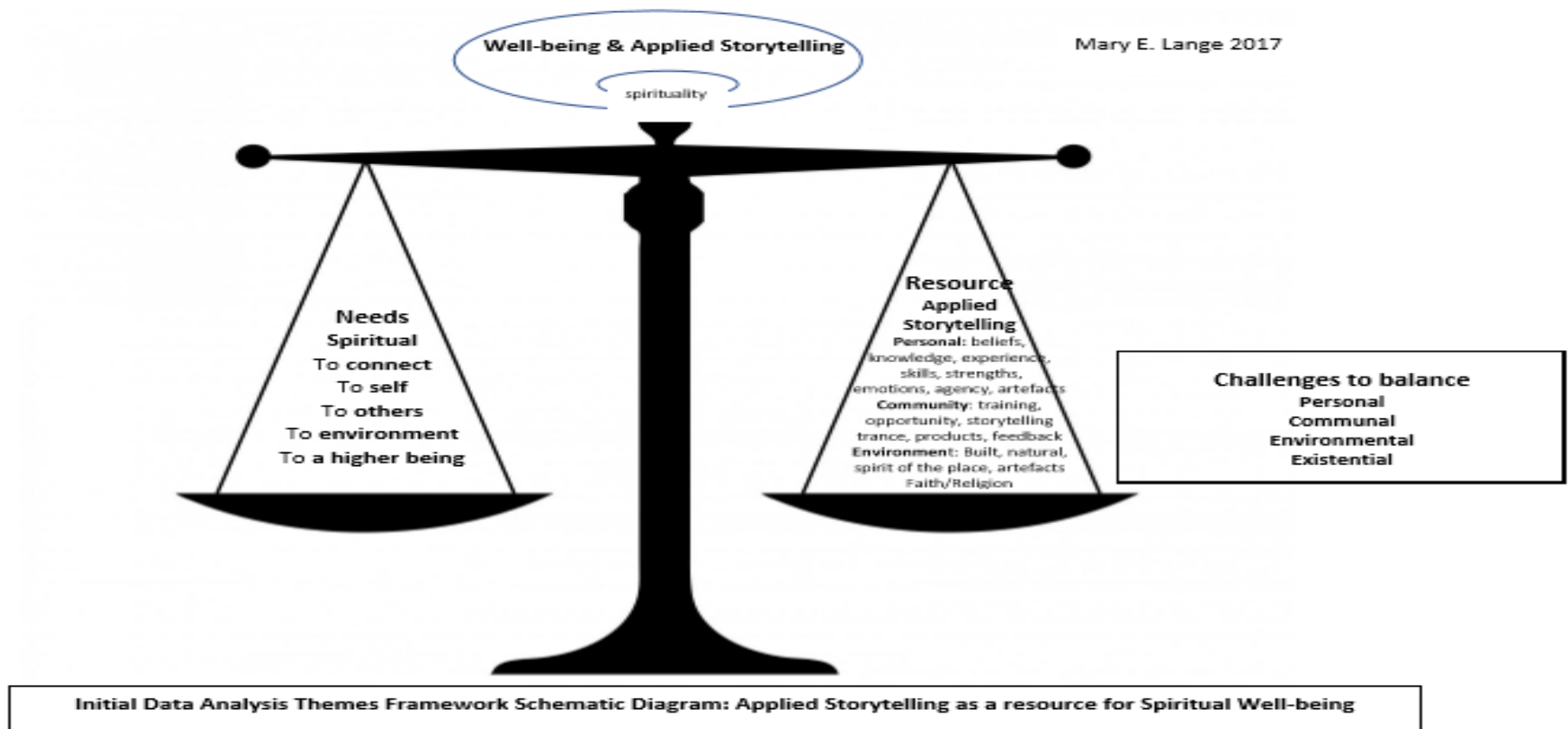


Fig 4.6 Initial data analysis themes schematic

Fig 4.7a Phase four data codes generated into themes

1. Connection between a higher being or cause and/or self

1.a Applied storytelling a resource for spiritual well-being as it connects the storyteller with a higher being or cause and/or self							
Date	Museum	Source	Name	Ex-resident/ family	spirituality reflected in the data		
					Beliefs	Trauma and Healing	Connection to the future

1.b Applied storytelling a resource for spiritual well-being as it connects the storyteller with self									
Date	Museum	Source	Name	Ex-resident/ family	Relevance through application of personal knowledge, skills and experience reflected in the data				
					Agency	Presentation skills and strengths	Local Knowledge	National and Internation al Links	Personal artefacts & exhibits

2. Connection with community

2.a Applied storytelling a resource for spiritual well-being as it connects the storyteller with community				
Museum	Source	Name	Ex-resident/ family	Communal support and empowerment reflected in the data
				Training /opportunities Products and marketing

2.b Applied storytelling a resource for spiritual well-being as it connects the storyteller with community				
Museum	Source	Name	Ex-resident/ family	Spirit of the place (communal attitudes, morals and values) as reflected in the data
				Past Present

2.c Applied storytelling a resource for spiritual well-being as it connects the storyteller with community				
Museum	Source	Name	Ex-resident/ family	Visitor affirmation as reflected in the data
				Gifts, letters, and interaction TripAdvisor Storytelling trance

3. Connection with the environment

3. Applied storytelling a resource for spiritual well-being as it connects the storyteller with environment						
Museum	Source	Name	Ex-resident/ family	Connection to the physical, natural, and existential environment as reflected in the data		
				Built and natural environment	Artefacts and exhibits	Spirit of the place

Fig 4.7b Example of TripAdvisor reviews analysis

	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1	Ref	Date visit	Name	Country	Title - summary	Rating	Guide	Storyteller - ex resident	stories/ guide presentation	District tour	history/conte nt	tangible	Storytelling	Trance cost
2	New MoFD													
3	MoFDta4	2017 April	cvero	Descartes	A moving welcome	4	staff member	This man is directly linked to the events of the Bloody Sunday.	really moving welcome; The Museum was interesting but what he told us was even more fascinating	visit, we went around the museum to see the murals close to it.		A very good museum	fascinating	
4	MoFDta6	2017 April	Kathleen D	Herndon, Virginia	Trouble history	5	tour guides	tour guides that are direct descendants of those that died	added to the experience.		Museum dedicated to the troubles.	Photographs, artifacts, and tour guides that are direct descendants of those that died added to the experience. A lot to read and take in		definitely worth the price of admission.

Phase five – Comparison of thematic data from the two research sites

The fifth phase of data analysis was the creation of a table of comparison between the themes from the two sites. Once more the themes were reassessed and adjusted to address the research objectives. The tables were divided into the same themes and subthemes as identified in the fourth phase (see Fig 4.7a) but consolidated the data from various sources into two adjacent columns – one for District Six Museum and the other the Museum of Free Derry (see Figure 4.8).

Fig 4.8 Example of table of comparisons between District Six Museum and Museum of Free Derry theme – Storyteller guides’ connection to self and a higher being / cause:

Storyteller Guides’ spirituality – comparison of themes		
	District Six Museum	Museum of Free Derry
Beliefs - Connection to others		
Connection to a higher being or cause		
Connection to self – trauma and healing		
Connection to the future – memory and the future; hope		

Theory informed the data analytical framework, for example that related to spirituality and well-being and storytelling trance. Once the data was coded and themes identified they informed the research theoretical framework, for example the inclusion of Marxism and spirituality. In turn, with the literature engaged, guided the interpretation of the data, for example the relating of the storyteller guides’ spirituality, to have it include not only as a connection to a higher being but also to a higher cause (see Figure 4.8 and revisited data analysis themes schematic Figure 4.9). This action followed by reflection and action also fits within an action research approach.

Conclusion

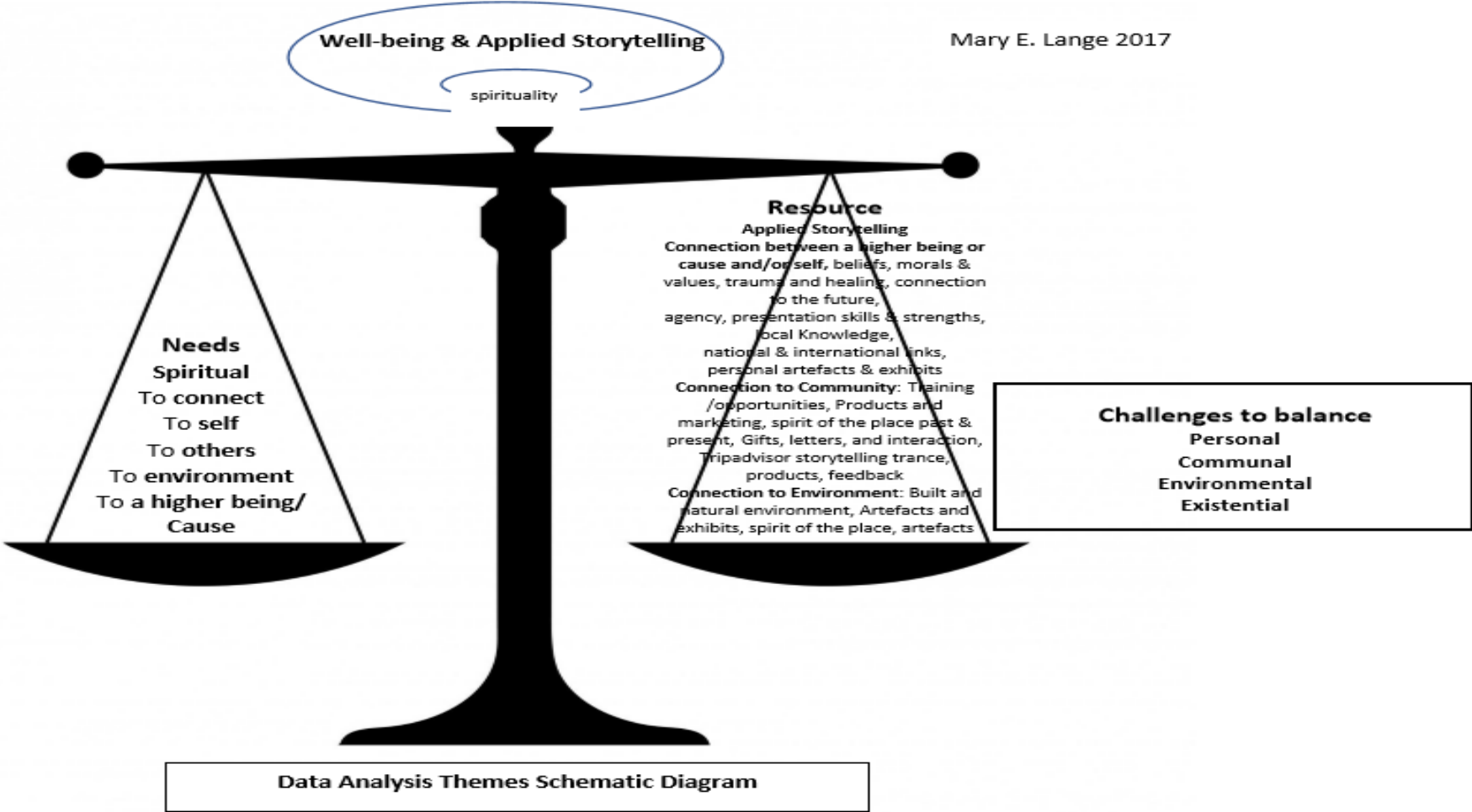
In the data analysis and findings contained in chapter four, spirituality and well-being, are addressed as they have not yet been researched in the context of a community museum. This was done through the investigation of pertinent questions regarding the following questions. If and how the applied storytelling practises at the museums include elements of spirituality for example storytelling trance? If and how the applied storytelling practises promote

reconciliation; communal spirit; memorialisation of the spirit of the place and reflect and foster hope? If there is / are an element/s of spirituality to the storytelling process that supports memory and the future theory? If and how the applied storytelling practises promote agency and if and how that relates to the storyteller guides” spiritual well-being?

The theoretical approach to the study informed the methodology chosen. The ethical approach is embedded in autoethnography as is appropriate to the two museums under study’s methodologies and complements their objectives and approaches. Credibility was ensured internally through an inclusive process that emphasised ethics and ongoing dialogue with both museum research sites and participants and externally through a process of ongoing research outputs related to the research that collaborated and was reviewed by academic peers. Transferability was ensured through the inclusion of two comparable but geographically distinct sites. The thematic analysis of qualitative data relating to multidisciplinary health research refined the thematic analysis framework to a non-linear reflective process that was deductive and inductive throughout the five phases. This resulted in transparency as to how coding was conducted, and themes identified. The application of the data analysis and findings thereof are shared in the following chapter.

Fig 4.9 Revised data analysis themes

Mary E. Lange 2017



Chapter five: Data analysis and findings

Interaction of layers of methodology: reflection

Introduction

Constructed compartmentalisation

Connection to others: community, memory and well-being

Credible oral memories

Who are the communities who remember?

indigenous?

racially classified or sectarian?

politically aligned?

Community of place

spirit of the place past and present

An extended community

national and international

visitors' perceptions on TripAdvisor

Connection to self: beliefs, agency and affirmation

a higher being or cause

skills and training

storytelling trance

trauma and healing

hope

Interaction of layers of methodology: reflection

My research methodology included elements of participatory action research in that the museums were consulted before finalisation of my proposal as to whether my objectives fitted in with the museums research needs. Meetings were held before, during and after interviews with participants and contact was continued regarding the transcripts of interviews. Contact also continued with the gatekeepers at the District Six Museum and the Museum of Free Derry in the form of emails regarding ongoing academic and online publications that drew on or referred to the research (see chapter four). Communication with the gatekeepers was conducted to a greater sense in face-to-face meetings with District Six Museum due to my living in South Africa and I was able to attend and present at relevant storytelling events at this museum for example the *Stories that we tell symposium*¹¹¹ in October 2017. However, I did not become fully absorbed in either of the museum's communities and therefore my research had an aspect of researching 'on' the museums rather than only 'with' the museums. It is extremely difficult for a doctorate study to truly pursue participatory action research especially if there are obligations to funders and due to the goal of a personal academic qualification that must keep a certain degree of objectivity (see Figure 5.1a). The methodology I have implemented did strive to include the spirit of Ubuntu and Freirean critical spirituality specifically regarding ethics and the way I conducted interviews and the follow up thereof.

I used Figure 4.1 as a springboard for my analysis of the concept of self and connections to community and related layers of influence on my methodology and those of the museums and storytellers (see chapter four). This visual conceptualisation was adapted and added on to during the data analysis and findings process (see Figure 5.1a).

During this process the figure reminded me of Hall's Circuit of Culture (Hall, 1997),¹¹² (see Figure 5.1b). An analysis accordingly goes beyond the scope of this study but is a possible aspect of the use of applied storytelling in museums for future research.

¹¹¹ Available at <https://d6mwhatson.wordpress.com/2017/10/17/the-stories-we-tell-a-district-six-museum-symposium/> accessed on 18 November 2017

¹¹² Available at: <https://culturalstudies101.files.wordpress.com/2012/09/hall-the-circuit-of-culture-ed-fink-11-11.pdf> accessed on 5 September 2017

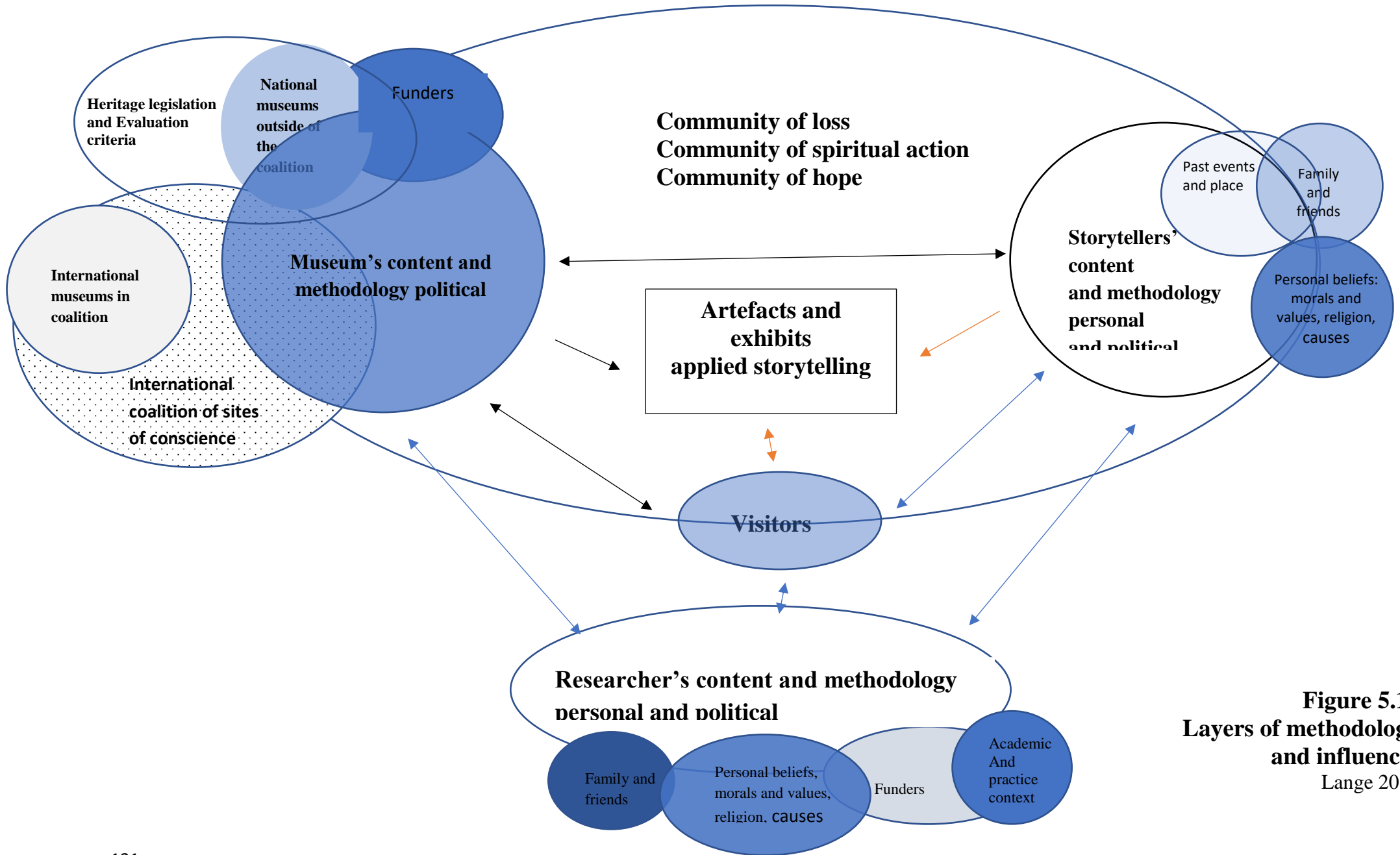


Figure 5.1a
Layers of methodology
and influences
 Lange 2017

Fig 5.1b Hall's Circuit of Culture (after Hall 1997 and

<https://culturalstudies101.files.wordpress.com/2012/09/hall-the-circuit-of-culture-ed-fink-11-11.pdf>) accessed on 05/10/2017

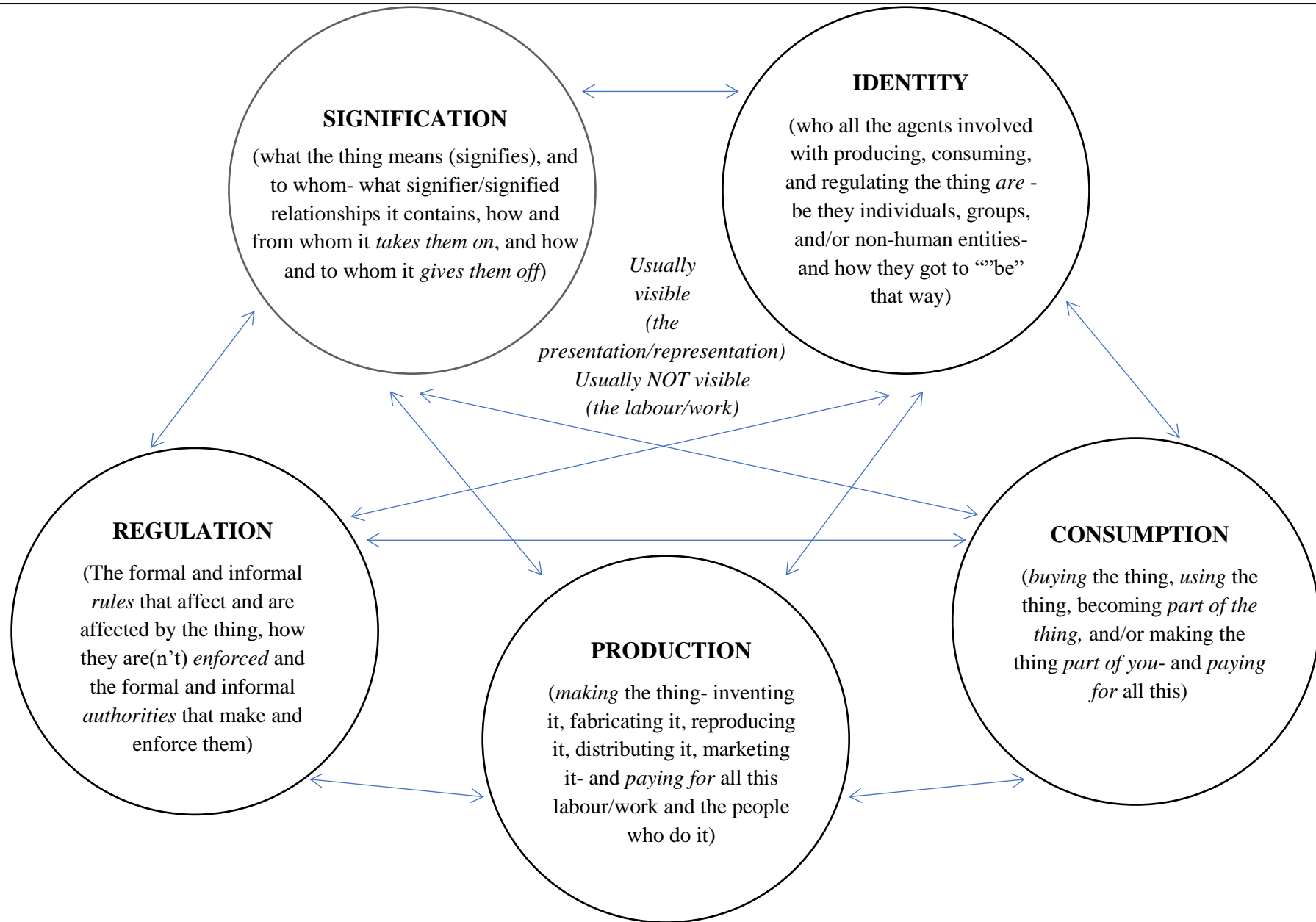


Figure 5.2 Museum study participants key

Museums	Link to event	Position at museum	Type of Tour	Method of data collection
D6 = District Six Museum	Xr = Ex-resident	St = Staff	MT = Museum Tour	FI = Face-to-face interview
MoFD = Museum of Free Derry	F = Family	Pt = Part-time	DT = District Tour	PO = Participant Observation
	Og = Outside guide	P = Permanent		D = Diary
		TR = Training		

Museum	Name	Description	Method	Product	Date of FI data collection
D6	Joe Schaffers	Xre; St	FI; PO; MT	<i>District Six - The Colour of Our Skin</i> , Joe Schaffers, Cape Town: South Africa.	9 th December 2015
D6	Ruth Jeftha	Xre; Pt	FI; PO; MT		18 th October 2015
D6	Noor Ebrahim	Xre; St	FI; PO; MT	Ebrahim, N. 2014. <i>Noor's Story: My Life in District Six</i> . Athlone: IM Publishing cc.	18 th October 2015
D6	Abubarker Brown	Xre; Pt	FI; PO; MT; DT		21 st October 2015
D6	Revina Nesizwe Gwayi	St	FI	<i>Memory cloth</i> , District Six Museum archive.	15 th October 2015
D6	Linda Fortune	Xre; Pt	FI; DT	Fortune, L. <i>The House In Tyne Street: Childhood Memories of District Six</i> . Cape Town: Kwela Books	21 st October 2015
D6	Bonita Bennett	St	FI		26 th October 2015
D6	Chrischene Julius	St	FI; PO; DT		13 th October 2015
D6	Tina Smith	St	FI; PO; DT	Smith, T. (2016). <i>District Six Huis Kombuis: food & memory cookbook</i> . Rondebosch: Quivertree Publications	21 st October 2015
D6	Mandy Sanger	St	FI; DT; TR		21 st October 2015
MoFd	John Kelly	F; St	FI; PO; MT		15 th July 2015
MoFd	Jean A	F; St	FI; PO		15 th July 2015
MoFd	Paul Doherty	F; Og	FI; PO; DT		17 th July 2015
MoFd	John McKinney	F; Og	FI; PO; DT		20 th July 2015
MoFd	Laura Gildernew	Og	FI; PO; DT		16 th July 2015
MoFd	Michael Cooper	Og	TR,Skype	Cooper, M. (1998). <i>Bishop Street & the Fountain: A Shared History</i> . Derry:PWTP.	7 th October 2015
MoFd	Adrian Kerr	St	FI; PO	Kerr, A. (2013). <i>Free Derry: Protest and Resistance</i> . Derry: Guildhall Press.	16 th July 2015

Introduction

The data was analysed in accordance with the revised data analysis framework in the previous chapter four. It is discussed in this chapter in relationship to the participants use of storytelling for connection to self, others, a higher being or cause and the environment and thereby its relationship to the storytellers' spiritual well-being. The support that the museum environment provides storytellers, challenges posed by the environment in which their stories are applied and how this impacts the storytellers' spiritual well-being was interwoven into the discussion of the analysis and the findings presented.

A key for the interviewed participants (See Figure 5.2) was included to use in conjunction with the data analysis table.

Constructed compartmentalisation

Data was analysed in codes and subsequently themes based on definitions and theories related to spirituality, well-being and applied storytelling, including storytelling trance (see chapter four). The compartmentalisation of these concepts, specifically regarding spirituality, was however largely a construct as in reality the concepts overlapped and intertwined. This was particularly where aspects of religious or political beliefs influenced spirituality. Therefore, the discussion and findings of the data analysis informed by the theory in chapter three and the literature engaged in chapter two bridged the themes and data in the data analysis tables. The main concepts that were analysed were the connection to others and the connection to self. Intertwined in these two main concepts were connections to a higher being and/ or cause and a connection to the environment.

Connection to others: community, memory and well-being

Memory theory proposes that the sharing of credible oral memories promotes the interdependence and "shared common humanity" of "the members of a community" (Ricoeur, 2004: 166). As such it may be argued that the sharing of credible oral memories enhances community members' spiritual well-being through promoting a connection to others (Hawks, 1994). To elicit how the prior statement applied to the participants at the District Six Museum and Museum of Free Derry the following questions were posed: what are the oral memories of the participants? Are their oral memories perceived as credible by each other and visitors? To what community do the storytellers belong?

Credible oral memories

The dominant methodologies of apartheid museums and post-peace Northern Ireland community museums are those of ordinary people's storytelling and 'truth' telling (Hlongwane, 2015; Conway, 2010). Ex-residents of District Six, as storytellers at the District Six Museum who had lived through the forced removals, not only related their experiences but also emphasised the fact that they had personally experienced the events shared in their stories (District Six Museum, participant observation and interviews, 2015). The District Six Museum storytellers shared their personal experiences of their lives prior, during and post the District Six forced removals. Their stories also included their present ongoing struggle for land restitution supported by the District Six Beneficiary Trust since the proclamation of the Restitution of Land Rights Act (Act 22 of 1994).¹¹³ The ex-resident storytellers also included contrasts to the present as well as advice for the future based on their personal experiences (District Six Museum, participant observation and interviews, 2015). Facts linked to the names of ex-residents in District Six such as the names of streets, the names and situation of shops, schools, places of religion and the numbers of houses where they lived were highlighted in their stories (District Six Museum, participant observation, 2015). As such the District Six Museum storytellers emphasised their credibility to the listeners of their stories and for the ongoing land restitution struggle (District Six Museum, interviews and participant observation, 2015). These aspects of personal experience as content of the story were evident in the following examples from District Six ex-residents:

I include the history of the district as well, it's very important. I just throw the personal stories in between. Other than that, to me it is the history that the people must know about. Very important, sort of a start with how, this is the museum, this is where it's situated, this is what it was, this is the history, this is how apartheid came about and this is where I fit in. (R.J., interview, 15 October 2015)

So, I have a sort of full understanding of what displacement and forced removals mean, because I was part of that removal, so what I'm talking about doesn't come from books or other peoples, hearing from other sides, but actually what I experienced myself. (J.S., interview, 9 December 2015)

¹¹³Available at: <http://districtsix.za.org/history-and-process> accessed on 5 October 2017

We developed our own tours naturally, because we lived here, we knew the streets, we knew, we knew everything about District Six. (L.F., interview, 27 October 2015)

You know everybody used to walk, you can save all that time money and petrol and what's also important is I'm near my mosque. So, that is one of the reasons I want to come near my mosque here. You know we can go to any mosque, as a Muslim you can go to any mosque, you know but I'm so used to going to District Six as a kid, you know, I still go there. (N.E., interview, 13 October 2015)

So, I hope people take away what we tell them here, the positiveness of this, and to learn. I always remind the kids, in your country stand up! Don't let this happen to you, wherever you go, it's ugly! (A.B., interview, 21 October 2015)

The need and importance to impart their personal truth about the civil rights movement in Derry, and the events that led up to, and that took place on, Bloody Sunday, is central to the storytelling of most of the Bloody Sunday relatives who are affiliated to the Museum of Free Derry (Museum of Free Derry, interviews and participant observation, 2015). The relatives of the victims of Bloody Sunday also related personal experiences regarding the Civil Rights events and the Bogside social life prior to Bloody Sunday as part of their storytelling endeavour (Museum of Free Derry, participant observation and interviews, 2015). They further included their personal experiences and/or those of their relatives on the day, how it impacted their lives, their successful struggle for justice through the Saville Enquiry, their ongoing struggle for justice¹¹⁴ and they provided advice for the future based on their experience (Museum of Free Derry, interviews and participant observation, 2015). These aspects of the content of the stories, and their relationship to credibility, are evidenced in the following extracts from interviews with storytellers who are relatives of the Bloody Sunday event victims

My view on it is quite simple, like, we speak the truth, so you can't, you know, you can't argue about the truth, and that's the story I put across at all times, and even when it comes to the personal story of how my family were affected by it, how the other families were affected by it, by Bloody Sunday. I'm talking about you know, that's important in itself, that you're putting that across to people. (J.K., interview, 15 July 2015)

It begins with, my brother being killed, on Bloody Sunday. And then, I got involved with the Bloody Sunday Justice Campaign. They fight for justice for all of the people that died on

¹¹⁴Available at: <http://www.museumoffreederry.org/content/about-bloody-sunday-trust> accessed on 3 October 2017

Bloody Sunday and then after the enquiry, after the ten-year inquiry, the second inquiry, was over, myself and a friend of mine, whose father was killed, Paul Doherty, his father was killed on Bloody Sunday, and, we actually discussed a couple of times, of telling people exactly what happened here on Bloody Sunday. We actually waited until the report of the inquiry came out, in 2010 because we used to see people here in Rossville Street here in Bogside, all the time, and they would go around the murals, and they would go around the monuments, and we said, there's nobody actually telling them the local story here or perspective from the families, and so that's more or less why we started to do that. (J.M., interview, 20 July 2015)

So, the future is bright and anybody who wants to drag us back to the past go away, because the future, you save your future from your past and you learn from past events in your life, and you learn, what I've learned is the community has suffered greatly in the last, in the conflict basically, what we can learn from that is, I mean if you can achieve your aims and your goals, and your justice through the peace process, or peace from democratic means, which is the way forward, I mean the struggle is in a different phase obviously and the government has been removed and that there's a more hopeful future, and people aren't dying in the streets anymore. (P.D., interview, 17 July 2015)

In September 2017, it was announced by the Northern Ireland Public Prosecution Services that “[f]ormer members of the Official IRA could face prosecution for their actions on Bloody Sunday”.¹¹⁵ The storytellers' truth is compromised as a truth and reconciliation process and subsequent amnesty at the time of this research had not happened in Northern Ireland as it did in South Africa. Therefore, the details of personal truth are not always possible or advisable to share because of the fear of prosecution (M.C., interview, 7 October 2015):

that is a personal story but it's not people causing themselves any difficulty in a legal sense by disclosing too much information, so that's always an issue you're going to have with people from these areas, and when you're talking about the conflict, it's what you're talking about, you know, specific incidents, which sometimes causes problems and people then, feel they can't talk about it in detail.

Both museums focus on the personal narrative as promoting credible truth, but it is not only the Free Derry stories that are compromised. The District Six Museum ex-resident storyteller, Abubaker Brown (interview, 21 October 2015), highlighted the contrast in what had been written about District Six by outsiders and what was told by some residents as compared to his

¹¹⁵Available at: <https://www.irishtimes.com/news/crime-and-law/ex-official-ira-member-could-be-prosecuted-over-bloody-sunday-1.3238509> accessed 22 October 2017

approach to the truth. This is evident in his account of his reaction to a book, written about District Six, that was shown to him by a visitor:

My friend, let me tell you something, what you got on those first two pages that's not District Six, where did you get this from? What I'm trying to say, get it from the people. I said I grew up here, and three quarters of those two pages, is not the truth, where do you get it from? Sometimes even some of our people, in District Six, they tell different stories man, distorted things, make it like the media you know? Make it too colourful, and stuff. You don't do that. My father said, you always speak the truth!

The criticism of a "too colourful" narrative about District Six was supported by Mandy Sanger, (interview, 21 October 2015), specifically about the District Six theatre productions of Dawid Kramer and Taliep Petersen:

I think the term the Spirit of District Six has meant so many things to so many people, it has largely been used in a very racialized way to talk about the spirit of the 'Coloured' people as being these colourful people, always having fun, you know dancing, music is somehow genetically connected to a particular group of people, it's largely been used in kind of way in popular discourse, so as I always tell visitors to the museum, separate what we are going to engage you on, from what David Kramer and Kallie Petersen's views are.

Linda Fortune (interview, 27 October 2015) however identified with what she viewed as the truth reflected in this very same musical theatre production, by Kramer and Petersen on District Six. Her identification with the musical was to such an extent that the experience unlocked her memories of District Six and inspired her to share her personal story in a book:

I went to go and see District Six: The Musical by Taliep Petersen. I put it off for years and years and eventually when they said, two more weeks and my family and I, my husband and my two children, we went to see the play. Yes, and then, and at that moment sitting in that audience, made me realise that I cannot deny it. I have to acknowledge and admit that I lived in District Six, and I went home that night, and all I did was write and it took me three months, and it just flowed and flowed and flowed.

Linda's reaction supported a perception of truth as relative to the context of the storyteller and the listener. The impact that this event and the consequent writing of her book had upon Linda's spiritual wellbeing will be discussed later in this chapter.

The District Six Museum staff and storyteller, Joe Schaffers (interview, 9 December 2015), believed that the inclusion of your personal truth in the stories went beyond credibility to embracing your “fought for” democratic right. He alluded to the influence of outside powers as referred to earlier in this chapter (see Figure 5.1a):

But I think when somebodies telling a story, it should be something coming from within themselves, and what we should be guarding against is they are not, the talks they’re doing is not being influenced by somebody else. What I’d just like to know it’s the truth that’s coming out of them and this is how they’re feeling about it, and not what someone else is telling them to feel, and you see that is what I talk about inside of the museum. Even today people asked me a question, they asked me about the government and what I feel about it. Then I give an honest opinion, because I feel it’s your freedom of speech and it’s your right to be dissatisfied with what’s happening, and you can say your piece. And that’s what democracy is all about, and if we’re not going to use that freedom that we’ve got, you might as well curl up and die, because it’s not what you had worked and fought for. (J.S., interview, 9 December 2015)

Joe Schaffers’ reference to the importance of personal agency within the application of their stories linked to the museums will be elaborated on later in this chapter.

The above samples of data from the participants referred to in this section, from both sites, have highlighted that although there is a common event around which their truths relate nevertheless there is diversity and contestation as to how, in the case of District Six, and in what detail in the case of Museum of Free Derry, these truths should be related in their personal stories. In both sites it is the broader political landscape that impacts the credibility of their stories whether the philosophical political landscape regarding racial identity still tainted by past segregation laws in the case of District Six storytellers, or the legally unresolved party-political conflict from the past that still hangs over Derry storytellers.

Who are the communities who remember?

Before the question of “who remembers?” is answered the concept of community is defined. A participatory public health sector definition of community is deemed appropriate for this study namely, “A group of people with diverse characteristics who are linked by social ties, share common perspectives, and engage in joint action in geographical locations or settings” (MacQueen, et al., 2001: n.p.).

Indigenous?

In my proposal for this study I included the term ‘indigenous’ when relating to the participants’ community at the museums and their focus on living heritage in the form of orality/ storytelling. On their reading of my proposal, gatekeepers from both research sites rejected, from the outset, the use of this term in relation to their museum’s community. The term does have negative connotations for some people.¹¹⁶ For a definition of ‘indigenous’ I firstly went to websites run by First Peoples. The First Peoples Organisation website refers to the characteristics of indigenous people included in the United Nations declarations. This “identifies” rather than “defines” who are referred to as indigenous people:¹¹⁷

- We are descended from the pre-colonial/pre-invasion inhabitants of our region.
- We maintain a close tie to our land in both our cultural and economic practices.
- We suffer from economic and political marginalization as a minority group.
- A group is considered Indigenous if it defines itself that way.¹¹⁸

An initial analysis of the research site communities and the stories that they wished to tell as these relate to the characteristics included on the First People’s website of the United Nations, indicated that, although some or many of the research community may relate to the above characteristics, they choose not to define themselves ‘that way’.¹¹⁹ This is because of the inclusion by the District Six Museum of all those who were impacted by colonial and apartheid forced removals, regardless of race or ethnicity. An example of this is that there was a Jewish community, classified by the regime as ‘white’ that was also impacted by the forced removals in District Six.¹²⁰

¹¹⁶Available at: http://www.un.org/esa/socdev/unpfii/documents/5session_factsheet1.pdf accessed on 9 October 2017

¹¹⁷Available at: <http://www.theoryofknowledge.net/areas-of-knowledge/indigenous-knowledge-systems/defining-indigenous-knowledge/> (Dunn 2014) accessed on 6 August 2015

¹¹⁸Available at: <http://firstpeoples.org/who-are-indigenous-peoples.htm> accessed on 6 August 2015

¹¹⁹Available at: http://www.un.org/esa/socdev/unpfii/documents/5session_factsheet1.pdf

¹²⁰Available at: <http://jdap.co.za/roots-2/dorps-towns/dorps-towns/district-6-western-cape/> accessed on 15 August 2017

Racially classified or sectarian?

The diversity of District Six in the past was emphasised by the storytellers as well as how it reflected the spirit of their community:

Not colour, white, black, African, Muslim, all about people. Right? Never about your culture. Never about your colour. Never about your religion. All about people. Me and you. As you know already by now, District Six consisted of so-called white, coloured, Muslim, African, Jewish, Chinese, you name it, we had them here. But it wasn't about all those other things, it was all about us, you know, living together. (A.B., interview, 21 October 2015)

This memory of harmony between different races complements Henry Trotter's (2009: 56) theory of counter memory whereby it "essentially restates the values of the counter transcript in nostalgic terms, thus stories of interracial harmony abound. The Cape Town they remember before Group Areas removals was a place without racial conflict."

The Museum of Free Derry participants also did not focus on race, or ethnic roots, or even sectarianism in their stories. This was despite the global narrative that it was Catholics and Protestants killing each other for sectarian reasons (Museum of Free Derry, participant observation and interviews, 2015). The Derry storytellers rather referred to economic class and to how the museum "tells the story of how a largely working-class community rose-up against the years of oppression it had endured".¹²¹ The manager of Museum of Free Derry, Adrian Kerr (interview, 16 July 2015), referred to the civil rights movement as being the core of their community:

You know this area depends so much on the community sector and for me that community sector is the direct descendant of the civil rights movement. It is local people, local groups tackling issues that are affecting us and challenging those outside in a different way now to make sure that they take on the responsibilities that they have and that the work that they have to do is done right for the benefit of the community. So, to me the civil rights movement has more to do with the museum. I'm not talking about the museum as individuals but that attitude.

¹²¹ Available at: <http://www.museumoffreederry.org/content/museum> (museumoffreederry.org n.d.) accessed on 8 June 2015

As mentioned in the background chapter one of this study, and developed later in the section on decoloniality (see chapter two), the District Six Museum firmly rejected the association of the site with the designation of a race specific communal ‘coloured’ identity. This ‘coloured’ race specific designation was promoted in some academic writings and public performances for example the production *District Six* by David Kramer and Taliep Petersen (Trotter, 2009). Of the District Six Museum staff however fall within a different category of people who oppose this race specific designation:

During the latter part of the apartheid era [...] rejected coloured identity, insisting that it was an artificial racial identification imposed by the government to divide and rule black people. They often signalled their rejection by referring to themselves as ‘so-called coloured’. Others, influenced by the Black Consciousness Movement, called themselves ‘black’, identifying with Africans and Indians who were also oppressed. (Trotter, 2009: 71, 72)

Discussion

The dangers of reference to a specific ‘coloured’ identity as created in the time of apartheid and perpetuated by some individuals and communities after the fall of apartheid was a concept highlighted by District Six Museum staff (M.S., interview, 21 October 2015). It was also emphasised in a newspaper report on a petition for the withdrawal of a book on South Africa where the descriptions of ‘coloureds’ was referred to as including “derogatory, racially inflammatory characteristics”.¹²² New terminology has been suggested for youth who previously would have been categorised under a specific racial identity, but these new terminologies may also cause tensions when certain youth search for identity. An example is youth who do not identify as ‘born frees’, namely youth who were born during or after South African democracy in 1994. A second example is youth who do not identify with the promotion of a ‘foundation nation’ that is made up of people who identify as having Khoisan roots. New terminology unknowingly creates new exclusions and there is a sense of defiance as some youth and adults still choose to call themselves ‘coloured’. This they vocalise despite warnings or scolding from their South African and African American elders as to the dangers arising

¹²²Available at: <https://awethu.amandla.mobi/petitions/remove-racist-and-defamatory-books?bucket&source=facebook-share-button&time=1486935503> (Titus n.d.) 05/03/2017
<http://www.timeslive.co.za/local/2017/02/12/Book%E2%80%99s-comments-on-coloured-culture-spark-storm-on-Twitter> (Mosupi 2017) accessed 05/03/2017

from this association of their identity with the apartheid era or with the negative use of the term as used in the United States of America.¹²³

Mandy Sanger's (interview, 21 October 2015) response to my question as to whether the museum was politically aligned or not, supported the inclusion of all voices in a multiple narrative approach that drew on Freire's (1970) call for dialogue towards conscientization. This was despite District Six Museums' very clear perspective on the term 'coloured' as the perpetuation of a divisive apartheid term and not fitting within their philosophy:

[...] and that doesn't mean that as a District Six Museum we don't kind of push particular philosophies, we do, the only point is we make it, we put in on the table, for instance a narrative about District Six as not being 'coloured', we make it very clear to people that that is what we believe, but that doesn't mean we don't allow stories where people project a past of District Six that was 'coloured'. Do you understand, so it's more of a dialectical kind of relationship, we play with all those tensions? So, we don't believe that multiple narratives equal no position on key philosophical educational issues. We have very strong beliefs, and values that we want to promote about anti-racism, about what kind of society we want, and how the past gives us a lot of information to help us move towards an egalitarian society, but we don't believe that in doing that, we prevent other people from telling their stories, because it's very much part of our belief that consciousness is evolutionary, it's not born fully formed.

This reflected a multivocal approach to views expressed, and audiences included, at District Six Museum. Such a multivocal approach challenges the singular authoritative voice previously reflected in museums (Candlin, 2012). A similar inclusive and multivocal approach was promoted at Museum of Free Derry:

I'd say it's just telling the story as we've seen it, from the experiences that perhaps I've had even from back home, and the experiences and how people would of described it then, people that lived in the Free Derry area. So, it's not saying that one particular side is correct and hundred percent accurate, it's just telling it from that particular view point. (L.G., interview, 16 July 2015)

¹²³ Participatory observation South Roots International workshop at Worcester 2012 and at District Six Museum 14 February 2017

District Six Museum management staff Mandy Sanger's (Interview, 21 October 2015) personal view on an affinity to the District Six area was that it is not based on race or culture, specifically that of 'coloured' but rather that it was political:

I have no link to District Six. For some people if they define themselves as 'coloured', then they say they would have a link. I don't define myself as 'coloured'. You know I come from a very different political way of thinking about myself. So, I don't feel because apartheid classified me as 'coloured', therefore District Six is my issue. Because there's a myth around it being 'coloured' in the first place. So, I don't have that, but I do see links between forced removals in District Six, and forced removals generally, and how forced removals and the group areas act was used to, as a means of divide and rule. It was used to kind of racialize the city, and so my family was also affected by that. My family was forcefully removed from places like Newlands, Claremont, Harfield, you know that's where we come from, not me particularly. If there is a personal connection to District Six, it's because I was born at the Peninsula Maternity Hospital. Although my family didn't come from District Six, but that's where I was born. In 1963. So, I mean if I want to, I don't think people must value things because there's a personal connection to them only. It's a political connection.

Politically aligned?

The public's perceived political affiliation of the Museum of Free Derry was a contested area (diary, Derry, July 2015). In informal conversations in Derry as well as when visiting the University of Ulster and presenting at a conference at National University of Ireland, Galway, (diary, Derry, 2015), I had become aware of a negative perception of the Museum of Free Derry as being politically aligned to the Republican Party (whether the Official or Provisional was not clarified). I was even, in conversation, challenged with the view that the Museum of Free Derry served in promoting Republican propaganda (diary, Derry, 2015). This led me to include in my interviews, with storytellers and related management and tourist guide-trainers, questions on their perspective of these allegations. I also engaged literature pertinent to the subject (see chapter two).

In chapter two, I referred to the manager of Museum of Free Derry, Adrian Kerr's (2010) writings in this regard in which he emphasised that the museum did not try and display two sides of the dominant narratives, but rather emphasised the importance of personal narratives

for interpreting the events. In my interview with him (A.K., interview, 16 October 2015) he was adamant that the museum was not party politically aligned but rather reflected the diversity of the community whose stories it told:

It's much, much, more than a political museum. In fact, I would refute if you were going to say, 'a political spokesperson'? I would refute that completely. That is not what this museum is about. This is a museum about a civil rights' movement and about people struggling for their own rights and what they suffered in that struggle. Yes, there are obviously political elements and it was a very political story. But there's more than one political element so it's not in any way a party political you know. The Free Derry story has got that mix of Republican left, constitutional, no politics whatsoever and that's all reflected in the museum. It's a reflection of the community. You know the community contained all of those elements. The community story contains all of those elements so obviously the museum telling that story reflects that.

The storytellers were part of a community affiliated to the relevant museums which as analysed above reflected differences which were embraced. This acceptance of differences in concepts related to the storytelling content are based on a relativist approach to truth. It further embraces the aspect of Ubuntu where self-knowledge is gained through loving others "for their own sake" (Shutte, 2001: 52-53).

Storytellers who were not employed by the Museum of Free Derry but worked in affiliation with them, for example by selling joint tickets to the museum and a tour of the Bogside, openly placed their stories within a Republican perspective (participant observation and interviews, 2015). In similarity with the District Six Museum, they did not exclude other perspectives and thus also reflected a relative perspective on truth:

I think because the conflict here is so raw, and is so new, and because it's not known the world over, I think there is a point where some people will think it is propaganda, but at the same time that's not what we're there for, I will be very forthright and say yes, I am telling this from a Republican perspective, but by no means will I try and say that this is the right way. I am telling one side of a story, but at the same time you know I will also tell things from the perspective of Protestants as well. I'll also tell people how there were Protestants involved in the Civil Rights Campaign, it's quite not so blatantly sectarian or black and white as people would think. (L.G., interview, 16 July 2015)

As in the District Six Museum participants, so too the Free Derry storytellers' responses indicated diversity on this topic. Michael Cooper, (interview, 7 October 2015) a storyteller, author, Sinn Fein Councillor in Derry, and Blue Badge Guide Tours trained most of the storytellers in Derry. He placed the storytelling, an activity that provided employment for ex-political prisoners, firmly within a Republican perspective and indicated how it differed from the Museum of Free Derry in content:

They deal with history here in terms of the key events. The museum was able to cover the period up until Operation Motorman, July '72, so a lot of the material in the museum was obviously stuff that we could then relate on the tours as well but, the whole idea of Free Derry Tours was a bit more than just that Bloody Sunday story, it was a bit more of the Republican story as well so, would have given the origins in terms of Republicanism and also covering in a bit more detail the whole origins of the Plantations and British rule here in the north in general. But also fill in the gap post '72, so, the tours would have covered the hunger strikes, law and order and then obviously the peace process as well so, we wouldn't have just been saying we covered exactly what the museum covered but almost filled in the gap that the museum didn't cover but also a little bit of an overlap as well so a bit more focus on Republican because a lot of the guides who ended up doing the tours originally were all former prisoners, all ex-political prisoners and we were like we'll get them back into employment so, I always say coming from that background they have a good knowledge of the Republican story and they would have been given formal training as well, rehabilitation and you know again a lot of those people are still going today but in their own private capacity.

Michael Cooper (interview, 7 October 2015) nevertheless also guided Unionist history tours and included Unionist history in his tours towards a holistic view of the past:

[...] in a lot of cases I do a lot more Unionist history than a lot of Unionist tour guides to be honest but, you know in it's the fact that we're trying to give people a much more detailed, rounded view of what happened.

Discussion

The endeavour at both sites was striving to rise above ethnic and religious sectarian communal identities since the evidence is that the allying of a museum to a specific ethnic identity or party-political grouping has the potential to lead to unrest (Manwelo, 2011). The curators rather

strived for a “citizenship” that promoted “the capacity to identify with others and to act in unity with them for the common good for a better society” (Manwelo, 2011: 107, see chapter two). The traumatic events communicated at District Six Museum and the Museum of Free Derry are from recent history. At the time of this research there was still an ongoing struggle for justice at both sites: one of land restitution in District Six in post-democratic South Africa and justice for the murder of innocent victims in Derry. Thus, it could be expected that ethnic, religious sectarian and political divisions would still feature in the reception of the stories told. Whether the way these stories were told nevertheless promoted empathy and thus identification with the storytellers and their pasts and thereby reconciliation towards a community identity that moved away from a self-centred to an other-centred spirit as manifested in Ubuntu philosophy (Shutte, 2001), critical spirituality (Nussbaum, 2003) and the morals and values of Christianity and Islam, is analysed in a later section of this chapter on connecting to the self.

Place identity: connection to the environment

Spirit of the place, freedom and restrictions of movement

The very names of the museums, the District Six Museum and the Museum of Free Derry, promote an individual and communal identity of ‘place’ rather than ‘race’ identity. In the conducted tours of the old District Six area the storytellers highlighted their knowledge of this place before the apartheid era episode of the forced removals (participant observation, 2015-2017). The storytellers’ connection to the natural and built environment to which the District Six Museum’s stories related were an important part of the concept of the spirit of District Six as evidenced in the following example:

We were moved out here because we could walk everywhere, one thing about District Six even though people called it a terrible place, but it was home to us, it was the only home we knew. And to have our social life and our culture ripped out under us and from District Six we were moved to Hanover Park, and that was very traumatic, because, in this area we knew everybody we could walk everywhere. Everything was so close to us but when we went to the townships we became poorer because we needed travelling money we couldn’t, we were all mountaineers, we loved the beach and it was very difficult and also a matter of safety, going out at night. That was a big trauma. (L.F., interview, 27 October 2015)

The above emphasised the spirit of District Six as including a physical freedom whereby people could move without restriction within the district and between the district and the city. This freedom of movement was often told as relating to the movement between the district and the inner-city, but it was also true for the perceptions of the freedom of movement of visitors from suburbs, outer-lying areas to District Six (B.B., interview, 21 October 2015; Ngcelwane, 1998). An example of this was from the interview with Bonita Bennett, Director of District Six Museum (B.B., interview, 21 October 2015):

It's sad but I grew up knowing that we lived in Bonteheuwel, but we didn't actually live there. It was always like this waiting to move back to a place but as I'm saying as a child I don't remember it disturbing me at all because that's just what I knew that we live in this place but we not actually from here. So, on a Friday coming from school we would, my mother would be ready packed and its exciting every Friday I mean as far as I can recall. There's packing your bags and we get in the bus and we come to District Six and we spend the whole weekend with my aunt and Monday morning, I mean usually Saturday night but sometimes we'd beg to stay the night and then Monday morning we'd get on the bus with your school clothes all ready and back from District Six so all my socialisation strangely wasn't in the place that I lived it was in District Six and also because every school holiday we were there, we went to church here, this is where my Sunday School was, St Phillips Church in Chapel Street and so, I was actually at one stage when we stopped doing that you know after 1982 and I said something to my mother about when we lived in District Six and she looked at me and she said, "no you didn't actually live in District Six".

Some of the outer-lying areas of Cape Town, such as Langa, had already been designated as areas for a specific racial group even before the introduction of apartheid legislation (Ngcelwane, 1998). The written autobiographies of storytellers reveal that there was not freedom of movement for all people living in District Six. There were differences in the freedom of movement for opposite genders and economic classes within District Six (Ngcelwane, 1998). In some instances, these restrictions on movement and hence restricted use of the physical space was unexpected, "It still puzzles me that a recreational structure of this nature was reserved for Blacks only, in an area which was predominantly Coloured" (Ngcelwane, 1998: 118). An example of these were the "swimming pool and baths" in District Six which were reserved for "Black men only" (Ngcelwane, 1998: 118) and the District Six

people classified as 'coloured' had to go elsewhere, for example they "would go to the swimming-baths in Trafalgar Park" (Ebrahim, 2014: 24).

Another example of a difference in memory of the spirit of the place, regarding freedom of movement, was related to the attitude of the gangs to the residents of the district. Criminal activity was cited as one of the reasons that the apartheid government used for the relocation of people from areas such as District Six (Trotter, 2009: 52). Through counter memory (Trotter, 2009: 57) however, "Criminality in the old neighbourhoods is denied or qualified, as when District Sixers conjure the image of the gentlemen gangster to challenge the area's reputation for violence". District Six Museum storytellers, Noor Ebrahim and Abubaker Brown, remembered the gangs in the daytime as "gentlemen" (N.E., participant observation, October 2015; A.B., interview, 21 October 2015) whose singing, and fighting was watched with interest and or admiration (Ebrahim, 2014: 43). Linda Fortune remembered that the gangsters would "rob an unsuspecting victim" but that "they never bothered any of us living in District Six" (Fortune, 1996: 58). Trotter (2009) promoted that these counter memories are nostalgic and constructed by 'coloured' communities during the times in the townships but correspondence that I received from a nurse, classified as 'white' disputes that it was a 'coloured' narrative. The nurse, who worked at the Peninsula Maternity Hospital in the 1970s, reiterated the narrative of gangsters who assisted some of the community as they escorted the nurses in and out of District Six especially at night to ensure their safety (Strong, personal correspondence, 2017). This memory not only disputed the 'gentlemen' gangster as a 'coloured' fabricated counter memory but it also disputed the spirit of the place past as crime-free as the fact that the women needed to be escorted indicated that there was potential danger for some people alone at night in District Six.

Nomvuyo Ngcelwane (1998) remembered how the movement of "black residents of District Six" was curbed by fear of gangs at night at the Seven Steps as "it was not always safe to walk in Hanover Street late at night, especially if you had to go past the Seven Steps, and residents constantly reminded one another of the risk involved in coming back late" (Ngcelwane, 1998: 84-85).

Freedom of movement was also an aspect of the understanding of the spirit of Free Derry as explained by John McKinney (interview, 20 July 2015):

[...] the freedom to actually live your own life without the interference of the British government, and that was during that period of time so in reality it's symbolic, symbolic, but not forgetting Free Derry, it means it's an area, just that area of the Bogside, the Brandywell and the Creggan, that's where it was actually, that's where it was.

This freedom was symbolised at Free Derry Corner, on the corner of Lecky Road and Fahan Street, in the Bogside by the Free Derry wall. The spirit of Free Derry started with the slogan "You Are Now Entering Free Derry" being painted "on a gable wall in the Bogside" on "four January 1969" when the Bogside became the first "No Go" area (Kerr, 2013: 16; P.D., interview, 17 July 2015). This was in reaction to "four decades of oppression and sectarian discrimination" by the "one-party Unionist government" with legislation that led to inequality "in jobs, voting and housing" (Kerr, 2013: 15). The similarities to what was happening in South Africa before and during the forced removals of District Six are evident.

Spirit of the place: the Bogside and District Six area tours

The built and natural environment of the areas associated with the District Six Museum and the Museum of Free Derry were part of the outside storytelling walks (participant observation, 2015). Most of the Free Derry storytellers agreed with Adrian Kerr's emphasis on the symbolic importance of the placement of the storytelling and the Museum of Free Derry in Glenfada Park as opposed to its temporary position from 2015 to 2017 in the walled city whilst the new museum was being built:

The home of the museum is over in Glenfada Park in the Bogside. It's very, very important that it is there and it's very, very important that it stays. It's where it happened. You know not only Bloody Sunday but a lot of big events that we cover in the museum: Battle of the Bogside and, you know to be where it happened is very, very important in the telling of the story and in any case where people are telling a story like this if they can where it happened – it's not always possible, I know that, but if it is possible it should be done and it's possible for us. (A.K., interview, 16 July 2015)

During walks through the District Six and Bogside, Derry areas the storytellers made use of pertinent landmarks for an opportunity to stop and speak to their listeners on their connection to the environment (participant observation, Derry, July 2015; District Six, October 2015).

These landmarks could include those that memorialised the past such as the Hunger Strike Memorial erected in the Bogside and the memorial cairn of stones in District Six (participant observation, Derry, July 2015; District Six, October 2015). These sometimes included places linked to their personal trauma such as where relatives were shot or where homes were bulldozed (participant observation, Derry, July 2015; District Six, October 2015).

District Six and the Bogside walks also included empty spaces and stories related to these (participant observation, Derry, July 2015; District Six, October 2015). An example of an empty space in District Six was the vast yet unbuilt spaces where homes were bulldozed (participant observation, District Six, October 2015). Chrischené Julius (interview, 13 October 2015) shared the spiritual impact that this empty space had on her listeners:

But once you hit the main green belt of District Six, it's, it's for me it's always amazing, there's always reverence, and there's always quiet, and it's the quiet of the space, because you do enter that sort of silence in the space. But I think people then, become silent as well and then I think the impact of removals really hits them, and then what I say doesn't really matter after that because, then, and they also listen differently because it's also now they're listening, and they can actually see, what I'm talking about.

The absence of buildings was also a place for the making of impactful observations during the Bogside storytelling tours (participant observation, Derry July 2015). John McKinney (interview, 20 July 2015) linked the empty space where the Rossville flats used to be, to his personal story and the intangible spirit of Free Derry that went beyond the physical environment:

When you look at that wall, it's known all over the world, so the spirit of Free Derry lives on and on. I played around here and hung around the Rossville flats that used to be there. We used to watch the soldiers get their photographs taken in front of the Free Derry wall and it was usually in the middle of the morning when nobody was about, so, even the spirit of Free Derry lives through all of those as well. I think it's about people being able to stand up for themselves, that's the most important thing. The important thing about Free Derry was that we took on the British Empire, and the part of the thing was that, the British Empire couldn't come into the Bogside for three years between 1969 and 1972, so three years. So, I think that was all part of the spirit of Free Derry as well. So, it gives all our people hope. When we did that, as well. And my aunt, actually lived over beside that wall. My aunt actually lived right through the Battle of the Bogside, so, I remember hearing her stories, from her, before she died there about

fifteen years ago. She actually lived in St Columba's Wells which are the wood, wee white bungalows. The stories that I used to hear from her I actually use in the tour as well.

The connection to the landscape was however not without contention within the Free Derry community of 'place'. For the storytellers this contention was linked to the development of the place. In the Bogside there was the People's Gallery in Rossville Street, Bogside "depicting the key events in the Northern Irish 'Troubles' that began in October 1968".¹²⁴ These images, initiated in 1993, formed the murals on the buildings painted by local artists, Tom and William Kelly and their friend Kevin Hasson (see footnote 13). These murals are a popular tourist attraction in the Bogside (P.D., interview, 17 October 2015). Their use, as visual aids for storytelling, was emphasised by many of the storytellers, but there are tensions between the artists and the Museum of Free Derry and affiliated storytellers:

The murals do tell a story and I think if the murals were not there, well the people wouldn't be in the Bogside basically, that's an acknowledgement, and also, I don't think the murals should be there forever. The particular murals, should change every five years or so, not all of them I think, not change but maybe update it as well. I think that's only my opinion, you could maybe change 'em as well, bit more imagination. I mean I never say anything bad about the murals, I mean the murals bring a lot of people into the Bogside and the murals obviously generate a lot of revenue in the city, I mean it's a fact, and I mean if the murals weren't in the Bogside what would the tourists stop to see well they would stop to see the Bloody Sunday Monument and the Free Derry Corner, but they'd be there for maybe five minutes, but you find people are there for half an hour or more because of the rest of the murals. People want to see them, that's basically what they're here to see, but I think no one should have ownership to the murals, the murals belong to the city and the story belongs to the city, not to the individual artist specifically though.

Territorial tensions, for example as to who the first people to have memorialised in Rossville Street, Bogside were, are evidenced in social media. On the Bogside TripAdvisor site, a reviewer posted "Thought Provoking History of the Times not to be missed on A visit to Derry Well Signposted and Precise Locations given at the Museum of Free Derry" (nananpamorán,

¹²⁴ Available at: <http://www.bogsideartists.com/> accessed on 24 October 2017

Free Derry Murals TripAdvisor, 15 April 2015).¹²⁵ The Bogside Artists responded on 20 May 2016:

In view of the fact nana that the murals are right beside the museum that appeared in situ AFTER the murals were painted one fails to see what directions are necessary. The People's Gallery of murals is not half as well signposted either as it deserves to be. But thanks for taking the trouble.

In District Six the apartheid government developed a university of technology (now Cape Peninsula University of Technology) initially intended for those students categorised as 'white' on a portion of the land vacated after the forced removals (A.B., district tour, October 2015). Following the advent of full democracy, the tertiary institution was opened to all races, but development continued to take place on land meant to be redistributed to ex-residents (A.B. district tour, October 2015). One of the sites where student residences were built was where District Six ex-residents had placed a memorial cairn of stones (M.S., district tour, October 2015). The significance of this cairn of stones was emphasised by the use of an image of ex-residents standing at the cairn for the cover page of the District Six Museum Facebook site.¹²⁶ Despite protests by ex-residents the student residences were constructed around the cairn making it very difficult for storytellers and visitors or ex-residents to access on their district walks.¹²⁷ The presence of the Cape Peninsula University of Technology within District Six in 2017 is still a contentious presence that is negotiated successfully by the tertiary institution with sectors of the community but unsuccessfully with other sectors thus reinforcing the false notion of a unified 'community' of 'place'.¹²⁸

Despite the importance of landmarks on the walks in District Six and the Bogside most storytellers believed that their stories did not have to be told in the district or area but could be told anywhere and still have impact. This, as they believed that their impact derives from the emotive connection of the storyteller to the story:

¹²⁵ Available at: https://www.tripadvisor.co.za/ShowUserReviews-g186482-d3372730-r263853076-The_Bogside_Artists-Derry_County_Londonderry_Northern_Ireland.html# accessed on 15 October 2016

¹²⁶ Available at: <https://www.facebook.com/photo.php?fbid=755226244516485&set=gm.10152223612890950&type=3&theater> accessed on 5 April 16

¹²⁷ Available at: <https://www.iol.co.za/capetimes/news/emotional-commemoration-of-district-six-1816782> accessed on 24 October 17

¹²⁸ Available at: <https://www.iol.co.za/capeargus/opinion/cputs-intricate-relationship-with-district-six-stakeholders-11933931> accessed on 10 November 17

I think it could stand on its own, I think the Bogside's a great resource especially with the murals, but it's not the only thing to see there, because we, in our turn we would also point out things like The Hunger Strike Memorial, bullet holes from bloody Sunday, and having said that, I still do think that the tour could stand on its own. Because it's not like when you go, say for example you going to, I went to Belgium, I went to Bergen concentration camp, it's very visual. It's not quite so visual here, it's more emotive, the information that you're giving people more than anything.

The spirit of the place: morals and values past and present

Chrischené Julius (interview, 13 October 2015) also viewed the spirit of the place as an aspect of memory that connected the ex-residents wherever they may have gathered and as such went beyond the physical place of the district:

[...] there's nothing, and it's the spirit of the space that matters. And the spirit exists in the museum, it exists through District Six musicals that we don't have any control over, it exists through reunions out in Mitchell's Plain that we don't organise, so, the spirit of District Six is not something that the museum is quantifying, it's one aspect of it for us, spirit of place is this really wonderful opportunity to really look at different ways people remember District Six whether it's on the site, whether it's the museum, of pieces and pieces and pieces.

The concept of a common humanity was sometimes referred to as reflecting the spirit of Ubuntu or "kanala" (asking a favour) (A.B., interview, October 2015; Viljoen, 2016: 10). District Six Director, Bonita Bennett, explained:

I mean each community has its challenges. But when people talk about the spirit of District Six, they're talking about a sense of cohesion, they're talking about a sense or care for each other, they're talking about a sense really of inclusion and something that is really about an embracing of humanity.

The reality of this spirit was conveyed to the listener through the inclusion of personal anecdotes, for example, Joe Schaffers (interview, 9 December 2015) explicated how this spirit was interpreted into positive action:

So I was never taught to ignore or to avoid anybody, because we had to lead by example, and if I could lead the so called gangster by saying we'd bring them into the houses, this is so and so, and they'd meet and they'd come have a meal and they see this is how they live, and we introduce them into sports, into soccer, cricket, table tennis, badminton, because there was a community centre also, and then slowly you change the mindsets of people and saying there is hope here for us, we can make changes, we can make differences.

Ruth Jeftha (interview, 15 October 2015) also related the spirit of District Six past first in general terms and then explained further through a personal anecdote:

It was a cosmopolitan area. We were mixed, we loved, we cared, we shared. Living in other places now, you miss what we had here. Like for instance me, I lived next to Mr Parker, Mrs Abrahams. In the morning I will come out, Mr Abrahams would say morning Mrs Jeftha, how are you today, fine. Tonight, he will say, did you have a nice day? That's about all we talk about. Whereas when we lived here, there was that spirit of unity that you don't find in other places now. People will come to you, those people who have a lot of children, and the other people will come to you and ask my parents, is there enough food for the children tonight? And they would share with what they had. We would never go hungry, although we were poor.

The spirit of Free Derry in the past also promoted community solidarity as recounted by Michael Cooper (interview, 7 October 2015):

[...] the importance of remembering the very firm community collective approach that was here in the past without that collective approach we wouldn't have sustained ourselves against the British Government policies, it's as simple as that.

Laura Gildernew (interview, 16 July 2015), despite being too young to remember and not having grown up in the Bogside, nevertheless expressed a clear view on the spirit of Free Derry:

People didn't have a lot, all they really had was each other, people relied on each other quite a bit, especially with family members and things would have been in jail, or even to the point where during the riots where people were out in the street rioting and you would have had woman in their kitchens organising things making food, even making petrol bombs, that was all part of the community spirit, the fact that people were willing to give up their time and resources as well for the benefit of their community was huge.

The views of the storytellers and staff of the District Six Museum and the Museum of Free Derry as to whether the spirit of their respective places still existed in the present were not as unified as were their views on the spirit of the past. Most of the views expressed held that the youth generally do not have the same values as those of their parents and grandparents, for example in Derry:

the Spirit of Free Derry I think right up until very, very, recently the Spirit of Free Derry has remained strong across all generations who live in these areas. I think that's absolutely the case now, what has maybe happened the last couple of years, some of the younger generation, they don't remember anything about the conflict, never saw a soldier in their life, you know or saw any incidents taking place or had family members in jail or anything like that. You know, some of that younger generation, that's the type of people who are not going out to vote for example, they almost take it for granted that you know, everybody has a vote and who cares. And that approach is, in one way it's welcome because it means they don't remember the conflict, which is welcome in one sense, we're post- conflict in terms of that generation, but it's almost the fact that we want people to know about that part of our history and realise the importance, the importance of actually using your vote because people died for it. The importance of remembering the very firm community collective approach that was here in the past. (M.C., interview, 7 October 2015)

Similarly, Ruth Jeftha (interview, 15 October 2015) a storyteller and ex-resident from District Six believed that the spirit was not the same since the young people moving into the district have not experienced what the previous generation had in District Six:

[...] but the same spirit that was it's not here, really. So, we are building a new District Six, but we're not trying to have the same District Six, but we're trying, but it won't really be the same. Because in most of those houses, like okay you Mary, you claimed but, because you waited so long you died, but you've left, if I die, Sarah can get the house. So, there are a few young couples who didn't go through what their parents went through, living there. So, they don't really, they had to find out, what was it, how was it?

Discussion

The spirit of District Six was remembered by most storytellers and staff as including positive morals and values that promoted a common humanity (B.B., interview, 21 October 2015). The concept of a safer environment in the past with less crime is perpetuated according to Trotter (2009: 57) in ‘coloured’ narratives as not only a “counter memory” but also a “comparative memory” in that they refer to a change in morals and values in the present as compared to the past. That this is a specifically ‘coloured’ narrative was contested by the findings of this research, and my previous research, as the memory of positive morals and values in the past as compared to the present cuts across race and culture in South Africa (Lange et al, 2008). Comparative memory is also evident in the Free Derry storytellers’ narratives as evidenced particularly in Michael Cooper’s interview (7 October 2015) as cited earlier.

There were however some of the storytellers at both sites that were optimistic about the continuation of the spirit of their respective spaces in the present and future. An example from District Six was the storyteller and ex-resident Abubaker Brown (interview, 21 October 2015) who had returned to live in the district, “We can still make it. Not the same, but most of the things we can do. It’s all about us, you know, it’s all here. The values are here, so we can do it”. In the Bogside, Derry, hope was also expressed for a continuation of the spirit of the place past within the present as expressed by John McKinney (interview, 20 July 2015), “The spirit of Free Derry lives on, because everyone actually uses the wall as well [...] for all our topics, you know, political topics but also for social topics as well”.

An extended community

National and international

Ruth Jeftha (interview, 15 October 2015) and Michael Cooper (interview, 7 October 2015) expressed an optimism regarding the spirit of the place in the future. Their positive views also linked to concepts of the past impacting the present, similarly to those of Abubaker Brown (interview, 21 October 2015) and John McKinney (interview, 20 July 2015) cited in the previous section. Thus, the storytellers and their tour guide trainers linked the District Six Museum and the Museum of Free Derry to memory and the future, whereby the past was remembered in the present to impact the future (see theory chapter three). Storytelling that

promoted ideas associated with this concept linked both museums here researched to a broader community of like-minded museums both nationally and internationally (see chapter two and Figure 5.1a).

The District Six Museum's collection manager, Chrischené Julius (interview, 13 October 2015), confirmed that there were difficulties for the museum in finding alliances within officially sanctioned groupings of akin museum policies or national museum communities. The narrative of District Six did not fit into that of a predetermined narrative (see chapter two) and therefore had met challenges in meeting the museum's goal to have the area declared a national heritage site:

It's also about the story of District Six within the national narrative, the story of District Six is not going to address a national story of liberation, it's not going to give you a neat, ANC narrative as well. Even though a lot of District Six's political activity is around, you know, trade unions and the birth of the communist party, the ANC head offices, so it's got all this value, it's a site that tells so many stories of Cape Town and of South Africa. So, it is a national site but because it doesn't fit into a particular time line of national liberation you're not going to easily have it declared. (C.J., interview, 13 October 2015)

Not all the storytellers at the Museum of Free Derry or the District Six Museum knew of their museum's membership of the International Coalition of Sites of Conscience (see chapter two). It appeared that storytellers who knew more of this membership were those who had been involved in the early formation of the museums, persons such as Linda Fortune (interview, 27 October 2015) at District Six Museum and Michael Cooper (interview, 7 October 2015) at Museum of Free Derry. John Kelly (interview, 15 July 2015) considered the coalition to be associated with the role of the museum manager. The manager of Museum of Free Derry (A.K. interview, July 2015) considered the inclusion of their museum with the coalition as a "natural fit":

It's got a very wide range of membership it's not all just heavy political stuff there's museums based around more social affairs – immigration. There're museums going back to the Second World War right up to recent conflict here and in the Balkans and Spain and I think the museum fits perfectly into it I mean our ethos about how we can use our story to resolve and address current issues as well is the same ethos as out of the coalition you know. I see it as a very, very natural fit.

The practical implementation of District Six Museum's membership of the coalition was complex and the director of the museum's experience with the coalition was that the coalition's bureaucracy led to an unsatisfactory interaction specifically on aspects of project reporting and funding, including that of marketing of the coalition. This could result in the museum management feeling as if they were working for the coalition rather than receiving their support:

We've been in quite an ambivalent I think about this. So, I think we've found a lot of synergies with places like Derry, with places like Memoria Abierta (in Argentina), with the Slave House (in Senegal). So, the relationships and the synergies that we've found through the coalition, but independently of them you know what I mean. So we met them through the coalition but our conversations are continued besides that, because it's a very difficult structure I find to work in, and it's quite bureaucratic, bureaucratic in the sense that I don't know how you get away from it if you're managing a structure from say from New York, and if you've got all different partners, and I don't think, and I've indicated this to the coalition, it's a critique, but I haven't got an answer for it, a practical example of something that might happen, or that has happened. We had a staff exchange funded by the coalition, between District Six Museum and Slave House in Senegal, so then you've got this funding, so then you must do marketing materials for their website and video, and it's a lot of work for very little return in that sense. So, what I want to say is, it feels like we are working for them, rather than you working to facilitate relationships on the site. I've got the beginnings of an answer, I think the answers somewhere in decentralising control and putting some of that into the actual regions. (B.B., interview, 21 October 2015)

Visitors' perceptions on TripAdvisor

The storytellers from both museums were also part of a national and international heritage tourism community (Crooke, 2010; see chapter two). As highlighted in chapter four, TripAdvisor reviews, information related to participant observation as well as the participants' experience of feedback from their listeners, were included in the data analysis to ascertain whether the visitor sector of the heritage tourism community affirmed the storytellers' desired outcomes of their presentations. Theoretically, the affirmation of the desired outcomes would result in a positive well-being feedback loop (Aked, et al., 2008: 1, 14) for the storytellers, specifically spiritual well-being. The affirmation from visitor reviews on TripAdvisor of the efficacy of their storytelling would result in credibility and increased confidence that would

subsequently feed back into effective storytelling. This was dependent on if the storytellers view the reviews on TripAdvisor as credible.

At least four reviews on the Museum of Free Derry TripAdvisor site in the time-period 2015 to 2017 were obviously referring to the incorrect site. This could be deduced from the incorrect physical descriptions of the site. There are no measures put in place for establishing or checking whether a TripAdvisor review is legitimate or not. This compromises the credibility of the site despite the control measures implemented by TripAdvisor. TripAdvisor does not employ fact-checking mechanisms but defends their credibility through the trends reflected in the reviews, “We believe that the sheer volume of reviews -- we post, on average, 60 contributions every minute! -- enables travellers to spot trends among reviews and determine whether a property is right for them”.¹²⁹

It was apparent from the assessment of the TripAdvisor reviews of the storytellers (June 2015 to July 2017) that a noticeable number of reviewers had previously read the reviews that had preceded their own. This was markedly apparent through either explicit reference to a previous review or by the repetition of the same title for the subsequent review. The importance that the staff and some storytellers from District Six and the Bogside placed on the feedback they received by way of TripAdvisor legitimised the inclusion of TripAdvisor as a feedback data resource. Trends and marked deviations from these trends were therefore noted and informed the analysis in this chapter. Specific areas noted were for the purposes of affirmation or not of the credibility of the storytellers in relationship to the aspects of community, and in the next section for the affirmation of the successful presentation of the stories, specifically from the perspective of spirituality.

The emphasis of the value of having a guide in the museums, especially one of the ex-resident storyteller guides, in the case of District Six Museum, was notable in the reviews of the storytellers on TripAdvisor (District Six Museum, TripAdvisor, June 2016 – July 2017). Also relevant was that most of the visitors who had written negative reviews belonged to a category of those who had not paid for a guided tour at District Six Museum (District Six Museum, TripAdvisor, June 2016 – July 2017). Thus, they did not have a storyteller accompany them in

¹²⁹Available from: <https://www.tripadvisor.com/hc/en-gb/articles/200614987-Does-TripAdvisor-screen-reviews-> accessed on 2 August 17

the museum. The frequently used terms “human” and “personal element” in the reviews and the inclusion of “personal stories” and “Noor” in the themes appearing on the front page of District Six Museum’s TripAdvisor (July 2017) served to reinforce the perception of the credibility of the stories because of personal narratives by ex-resident storytellers.

The reviews on the three TripAdvisor (June 2016 – July 2017) sites linked to Free Derry, namely the Museum of Free Derry, Bogside History Tours and the Free Derry Tours also emphasised the inclusion of personal stories in the tours for credibility. All these sites included a multiplicity of terms in the main themes on their TripAdvisor (July 2017) front page that referred to the personalisation of the story and / or referred to a specific storyteller, relative of a Bloody Sunday victim, by name or family relationship. Examples of these terms were, “his brother”, “John Kelly”, “real story”, “Paul Doherty”, “personal connection”, “first hand”, “personal account”, “his story”, “lovely man”, “his knowledge”, “his father” and “personal experiences”.

The perception of the museum as having reflected a community of a “shared humanity” despite its Republican “interest” and the inclusion of “personal connections” was supported by the following TripAdvisor review of the new museum in Glenfada Park (jmoran2017, MoFD TripAdvisor, 14 March 2017):

Meaningful particularly for those of a Republican interest as well as all those interested in the true meaning of freedom and the duty to peacefully protest for universal rights and freedoms. Some staff have personal connection to these events. No matter if you call the walled-city Derry or Londonderry, you must, in the interests of our shared humanity, visit this museum.

The museum staff responded positively to this aspect by affirming a “shared humanity” (Julieanne Campbell response to, jmoran2017, MoFD TripAdvisor, 14 March 2017):

The approach of the District Six Museum to promoting a community free of racial divisions was affirmed by the visitors of District Six Museum’s TripAdvisor (June 2016 - July 2017) reviews as these predominantly referred to a narrative of a diverse history. The exceptions to this were a few reviews that mentioned the term ‘coloured’. One such review also included the term ‘indigenous’, but this was another exception, “The District 6 museum told me a story that

I did not previously know. It is about the clearance of the indigenous (coloured) inhabitants in this district of Cape Town in the early period of apartheid” (Jim W, Greater London, United Kingdom, reviewed 10 November 2015).

Likewise, there were a small minority of visitors on TripAdvisor (June 2016 – July 2017) who perceived the Free Derry Museum as having a “one-sided” or having promoted a biased view and thus failing to affirm the inclusive community that the museum purports to promote. Examples of these from the time at which the museum was in its temporary premises are, “one sided: went to the museum although intresting (sic) felt that it was too one sided hopefully when move to permant (sic) site it shows more even story” (harthillmc, reviewed 10 October 2015) and, “The museum gives a great insight into the history of the troubles in Derry from a predominantly Catholic perspective. At times I felt that this perspective may have been a little too biased, but I am sure it is definitely warranted and may provide a truer version of the history of oppression that occurred” (Drbinoche, Dublin, Ireland, reviewed 27 August 2015). A review written after the Museum of Free Derry’s move to the new premises at Glenfada Park too reflected a minority review of this perceived bias, “This is dealing with recent history and in the heart of the community effected so to any extent a certain point of view might be expected, however I felt that the complete one-sided telling of the tale almost obscured the tragedy of the history being shown” (alan252, County Kerry, Ireland, visited May 2017).

That some visitors received the aim of storytellers to impart a spirit of the place that included a unified community in the history of District Six is confirmed by a review on the District Six Museum TripAdvisor, “Understanding apartheid and community: My family visited the museum and if you want to understand some of the challenges and tensions of people, of what makes a community and what holds it together (or can tear it apart) this museum will provide insight.” (Tim M, reviewed 14 September 2016). The same review, as was reflected in a number of reviews on the same TripAdvisor (June 2016 – July 2017), highlighted links that the reviewer had made from his visit to the District Six Museum to that of his own country, “While experienced in a different way than in my country Canada, there are similarities of dislocation, oppression and the challenges of people (from all backgrounds) who are seeking a way beyond these realities” (Tim M, reviewed 14 September 2016).

The credibility of the stories told in Bogside, Free Derry, by people with personal experience of the place as well as the spirit of the physical environment of Free Derry are emphasised all in one review (Lovena A, Cork, Ireland, reviewed 13 March 2017) written shortly after the new Museum of Free Derry had opened in Glenfada Park:

I was incredibly moved by the images and stories I saw and heard. There was no politics involved or blaming (like with most history books). Just pure fact! Hearing about Bloody Sunday and the personal stories from family who were there was just incredible. The artwork and Free Derry Corner were my particular favourites.

Efforts by District Six Museum to highlight links between the story of a displaced people from District Six and those in other parts of the Cape and the world are affirmed by reviews (District Six Museum TripAdvisor June 2016 - July 2017) that refer to similarities to other sites in South Africa. Similarly reviews (District Six Museum TripAdvisor June 2016 - July 2017) that advised that a visit to the District Six Museum worked well in conjunction with a visit to one of Cape Town's townships.

Discussion

This section focused on the storytellers' connection to their communities and how the sharing of credible oral memories promoted spiritual well-being through interdependence and a common humanity. Analysis of the primary data and the secondary data pointed to the contestation of community identities at both museums whether because of race or political affiliation. Further connections to the spirit of the place - whether to the physical aspects of the place or to the sense of morals and values, past, present and future, were also challenges that tested community unity. The storytellers and TripAdvisor reviews indicated that although the physical surroundings enhanced the story that the power of the stories transcended place as storytellers experienced very positive feedback even if they told their story at a school or another location (for example J.S., interview, 9 December 2015). Further, despite the Museum of Free Derry having been in temporary premises away from the Bogside, visitors were still moved by their visit and the story that they were told and generally affirmed the desired outcomes of the museum and storytellers.

Connection to self: beliefs, agency and affirmation

In the chapter related to the theoretical stance of this study many concepts related to 'well-being' in general and 'spiritual well-being' were examined. Individual spiritual well-being was defined as: "A high level of faith, hope and commitment in relation to a well-defined worldview or belief system that provides a sense of meaning and purpose to existence in general, and that offers an ethical path to personal fulfilment which includes connectedness with self, others, and a higher power or larger reality" (Hawks, 1994: 4). General well-being included the idea that well-being relates to a positive feedback loop and the concepts of "feeling good and functioning well" within the world and "experiencing positive relations, having some control over one's life and having a sense of purpose" (Aked, et al., 2008: 1, 14).¹³⁰ The concept of spiritual well-being intersects with these concepts through the aspect of a connection to self, a higher being or power (see theory chapter three). Previous research emphasised the use of storytelling and its ability to heal with reconciliation and a regaining of humanity (Conway, 2008; Senehi, 2002). Spirituality as it related to the idea of a connection to self and others was also identified although not overtly mentioned: "Storytelling can be a means of comfort and hope during hardship. It is a powerful means of community building that can help create bonds among people during post-conflict peace-building" (Senehi, 2002).

To identify if and how the storytelling influenced the storytellers' spiritual well-being the data analysis and findings focused on the storytellers' beliefs as linked to a higher being or a cause. It also identified what personal resources the storyteller had, such as skills and training, that might have assisted them in effectively sharing their story. The data analysis and findings focused on aspects of storytelling trance and the storytellers' presentation and what challenges inhibited the effective spiritual connection with the listeners through the storytelling. Finally, this section analyses if the storytelling aids healing of the storytellers' trauma and thus promotes spiritual well-being.

A higher being or cause

Despite belonging to different religious organisations, common beliefs were expressed by District Six storytellers. The belief in a common humanity regardless of race, religion and

¹³⁰Available from: http://b.3cdn.net/nefoundation/d80eba95560c09605d_uzm6b1n6a.pdf accessed on 23 May 2017

language was evident in the District Six storytellers' expressed beliefs which linked to the African philosophy of Ubuntu for example:

“We all bleed the same colour” (J.S., interview, 9 December 2015);

“We are all human beings!” (R.J., interview, 15 October 2015) and

“So, my religion [Islam] has taught me a lot of things. You don't look at people [...] at the colour, what the hair looks like, their race, you look at people as human beings” (A.B., interview, 21 October 2015).

Ex-District Six resident, Nomvuyo Ngcelwane's, favourite chorus sung at the Mission Sunday School emphasised a cross-religious focus on humanity. In the case of Nomvuyo her religion [Christianity] believes in a higher being [Jesus] that too promotes a common humanity:

Jesus died for all the children
All the children of the world
Red and yellow black and white
All are precious in his sight
Jesus died for all the children of the world

This common emphasis on a shared humanity counteracted the apartheid separatist ideology that led to the forced removals in District Six. According to McKernan's (2005: n.p.) comparison of religion and spirituality, religion was associated with “institutions and organisations” whereas spirituality was associated with “networks of like-minded seekers”. This belief in a common humanity is an aspect of spirituality in which the storytellers who, although from different religious institutions or organizations, had in common. Their practise of storytelling focused on a common traumatic event, whether related at the museum as an institution or not, and as such they were a grouping of individuals who may therefore be viewed as a network of like-minded seekers.

As with the District Six Museum storytellers the shared belief by the Free Derry storytellers served to counteract a previously dominant oppressive belief by the government in the guilt of Blood Sunday victims. This was evident in an aspect of John McKinney's (interview, 20 July 2015) response to what he would like visitors to take away from the Bogside storytelling experience:

But it's only when you come to the Bogside and you walk these streets where the relatives are, the people who were affected by what happened here, that's the real story, in my mind, that's the real story. I think they get closer to the truth, and I think, and the Saville Inquiry was proof, that our truth was the truth, and that's why most people agree with us, around the world even.

The traumatic impact of the events in the Bogside particularly on Bloody Sunday victims' families and for some the consequent imprisonment and further incidences of violence had resulted in a belief in the sanctity of life and a rejection of violence. Although Jean Anon. (interview, 15 July 2015) did not consider herself religious, at the funeral of her brother who was shot on Bloody Sunday she experienced what she referred to as a "spiritual" experience that turned her thoughts away from revenge on her brother's murderer:

I'm not very religious, in fact I'm quite non-religious, but one thing, one, I suppose it's a spiritual moment. On the morning of the funeral, our family was all in a row, now I'm the eldest child and I was, kind of, here and my parents were along this, you know, were over here so I needed to kneel forward and check to see how my mother was, you know, was coping and my father was in the way, he was between me and my mother, and I looked at my father and I thought I could never do that to another human being and I've never wanted revenge, my father just, my description of him was he was beaten, you know, everything, it was probably his demeanour, you know, I mean he just, he was beaten. That's my, and then I after that I never.

Jean Anon. (interview, 15 July 2015), unlike most of the affiliated storytellers and staff of the Museum of Free Derry, did not connect to a cause and highlights a common humanity extending beyond issues of the past. Jean Anon. (interview, 15 July 2015) reflects this common humanity through her lack of understanding of Irish people who did not identify and subsequently empathise with immigrants who are in Derry despite the enormous Irish diaspora, "I'm back here twenty years later and she [her friend] can't see that my immigration to Canada in 1968 was exactly the same as some Polish man's immigration here in 1998, and, I said, how do you suppose Canadians felt about me taking their jobs?"

Skills and training

In theory, the spiritual well-being of the storytellers would be enhanced if the storytellers were able to connect their stories with the imaginations and hearts of their listeners. This would

occur if a storytelling trance was triggered (Sturm, 1999). For this to happen there were “conduits/valves” that facilitated the listener entering into an altered state of consciousness through the enhancing of their involvement in the story (Sturm, 1999: 16; see theory chapter three). One of the factors cited as serving as a conduit was the training or social role of the storyteller (Sturm, 1999). The credibility of the storytellers, by way of their social role as ex-residents or relatives of the deceased in the Bloody Sunday event, was analysed at the beginning of this chapter but the skills and training and commitment that the storytellers brought to their roles as storytellers is analysed in this section.

All but one of the District Six Museum participants started working with the museum as an activist volunteer when retired or whilst still working in their respective careers, for example, as a teacher:

I got involved in the sort of late 80’s early 90’s just before we got our formal democracy. Just before negotiated settlement, in that period there were lots of sites all over Cape Town and South Africa generally, lots of these sites had gained momentum in terms of how teachers, workers, people from that particular community were getting involved. Whether it was church, youth organisations or whether it was sport organisations, they were all very popular and political in a sense. So, District Six museum took on a very similar character and it’s in that context that I as a teacher got involved. Also, because I was a comrade and a friend of Tina Smith, who was very much involved you know we were all in the teachers’ union, and so right at the beginning of the museum getting teachers involved in developing resources. (M.S., interview, October 2015)

The management staff who also led storytelling tours into the district were part of a network of politically like-minded women that had committed over decades to District Six Museum. As the museum became more formally established they were employed as paid staff. Their involvement at, and commitment to, the museum linked them to their individual culture of activism and the use of the arts and academia for achieving social change. They initially assisted in the restitution and memory of the ex-residents at the museum as volunteers as discussed by Tina Smith (interview, 21 October 2015), exhibitions manager at District Six Museum:

I actually started way back in 1994 when I was brought in by my lecturer Peggy Delpont who at the time was involved with the museum at the very beginnings of it you know when it was

still a committee. And she then was one of the founding members of the board and because she comes from a fine arts background and we were at Micaela's doing a fine arts degree that's how we connected [...] and I mean when we started I mean it was quite a kind of naïve start in a way for me because in a different way, maybe the word naïve is a bit, I dunno how to put it, but its reflecting back quite twenty one years ago it's quite a long time ago and I mean we were in quite a context of the 1980's, so you can't almost divorce the 1980's from where the museum was at, and how it all came about, because it was a process of that kind of activism against the redevelopment of District Six. I mean the whole idea of the museum is around mobilising through memory, you know towards activating the memory of District Six, and at the same time, we're looking at ways to commemorate you know and how do we commemorate without creating a way of it being completely static you know. I mean, and we still talk about it and we still grapple with it, and we still have issue with it, and that makes it exciting.

The staff at Museum of Free Derry, who were relatives of Bloody Sunday victims, also initially became involved with the museum through an individual desire for justice, which subsequently resulted in their employment at the museum:

[...] at this time, it was the Bloody Sunday families and they would meet once a week and I began going to those meetings, the Bloody Sunday Justice campaign was well under way at that time and John and several other family members would be responsible for bringing the campaign along. I was quite late, a very late comer to that campaign. I think it was about 1998 or possibly 99, the Bloody Sunday Trust were looking for an office worker, you know, someone in the office. Somebody said to me if I'd apply and then I kind of wasn't sure about applying, it was a bit, I didn't want to get sucked in, you know, but it was, they only had funding for 18 months, so I thought oh well you know, I'll not get sucked in in 18 months, but I didn't get the job. [...] I think because I had been shortlisted and interviewed I think I was kind of second choice, so anyways I got the job. Now my job then was strictly office work, at that time we didn't have a museum as such, we, it was really a drop-in centre for the Bloody Sunday families because it was in the building that we're presently in which is just across from the Guild Hall where the Bloody Sunday inquiry was going to be held. So, the people, passers-by and that started popping in, there was a drop-in centre in one area, you know that Kenneth Square with the fancy window up above and we had big curtains over there so then we put up a photographic exhibition out in the big square, and the slide show that we currently have, also, so that kind of happened, you know. (J.A., interview, 15 July 2015)

The ex-resident storytellers' participation in the District Six Museum was initially linked to an individual action within a community for restitution and resulted in their employment in an organic way, for example as related by Abubaker Brown (interview, 21 October 2015):

The first things we did at the museum was I actually helped with this organization called the Beneficiary Trust that ran the program for the people of District Six, you know the organization. That must have been about 10-12 years ago. We used to sit at the other building down there, Homecoming Centre, to help people to fill in forms, advise them as to what they must do, where they must go and what documents they must get [for the restitution]. And then afterwards, I knew this lady Menisha. I used to help in the kitchen, in the coffee shop with her, and then one day she asked me: "Mr. Brown, you and the other guy, other old man, Amien, you two guys are supposed to be here in the museum to talk to tourists, because you guys know the whole story, would you like to do that?" I said Ja, if it's possible I will. So, she came to ask Valmont Lane, used to be the director before, then she went to ask him, and he called me into the office and he said, "Mr. Brown, Menisha told me about you, are you willing to do it?" I said fine, if you need me I'll be here. Okay then I started about once a week, twice a week, and eventually that was only in the initial stages here and there and I'd help sometimes with security inside when the place is too full okay, and then afterwards we started with two days a week, three days a week and when Bonita took over the reins here, then we negotiated with Mandy, sat in workshops and okay then we started this program. Sometimes you know now three times a week, sometimes the whole week. If they need me they'd phone me. So, that is how my work started here.

Discussion

The above associates the staff and storytellers of District Six Museum and the Museum of Free Derry with the application of spiritual intelligence or preferred behaviour as theorised by Emmons' (2000b: 12) as "the capacity to engage in virtuous behaviours". It also links the storytellers and staff from the two museums to Gurm's (2013; 2,4) emancipatory and ethical knowing. The activist volunteering of the majority of the District Six Museum and the Museum of Free Derry staff and storytellers also relates to "spiritual activism" due to its qualities of virtuous or transcendent action that includes "both the inward and outward, both being and doing" (Boyd, 2012: 763). Thus, both museums may be referred to as a community of action or spiritual action.

With the formalisation of the District Six Museum, people who were not from District Six but who had experienced the disruptive force of apartheid, were also employed (R.N. G. interview, 15 October 2015). The organic nature of employment by the museum reflected the general organic development of the museum as far as its recording of orality and related archive (Julius, 1992). This organic nature of its development was also reflected in Revina Gwayi's story (interview, 15 October 2015). In 1999 to 2000 Revina Gwayi's sister-in-law was working at the District Six Museum and she spoke to the then director, Sandy Proselendes, and organised for Revina Gwayi (interview, 15 October 2015) to work for two days a week, as an embroiderer of the memory cloths. This was at the time when the Buitenkant Street museum building was being renovated and the museum was temporarily housed in the Moravian Church (R N.G., interview, 15 October 2015). The memory cloths included cloths depicting messages that had been written by ex-residents as well as cloths with messages that had been written by visitors (R.N. G., interview, 15 October 2015). Revina Gwayi (interview, 15 October 2015) was later permanently employed by the Museum and when she was no longer able to do her embroidery work, because of her failing eyesight, she was given her present position at the District Six Museum of Homecoming Centre Front Desk.

Visual and written autoethnography

The embroidered memory cloth discussed by Revina Gwayi (interview, 15 October 2015) may be considered a visual autoethnographic product in the District Six Museum. The differences in memory of the spirit of District Six past specifically regarding freedom of movement highlighted the importance of the multi-vocal approach adopted by District Six Museum not only in the practise of storytelling but also in the availability of personal by-products created by the storytellers. These were also in the form of books and DVDs (see Figure 5.2). The oral storytelling plus these written and visual narratives served to create a collaboration of different perspectives of the memory of one event. Tina Smith (interview, 21 October 2017), at District Six Museum, also considers them, with working with youth on a digital storytelling archive, as a means of reworking the oral archive into a tangible record for the future that holds value for the present storytellers through the creative process of reworking their oral memories:

Tough one that one. Now because [...] they primary informants, they here, they like the ninety-two-year olds and I mean their brains are like crystal clear, crystal clear when it comes to District Six and the more you see them the better it is. The more you sit with them and the more

they want you to sit with them. So, and you realise, that's been one of my angst about time, and then all of sudden ten years has gone, and they all of sudden they old and they can't climb the stairs and what's gonna happen, and you realise we all getting old, we all not gonna be here. I think there's technology that we're gonna have to rely on, that things happen for a reason, why technology has become where it is today, because it's probably gonna be the reason it keeps certain things alive for other generations to come. But I think it's important that a project like this in its longevity, it needs to incorporate young people. I started already on a very small scale, [...] I've been working with a group of CPUT lecturer, but he started there as an intern, he was a student and now he's a lecturer. But he brought his students here and I've been working with him in terms of how do we take the kind of iconography of this project, that was generated through this project, and then we start reframing it. How do we work with memory? How do we keep commemorating District Six in new ways? You know that for me gives it, that validates, that takes the story, that threads another story you know, in a different way. So, that it never just [...] it emanated from where, it was born somewhere. For example, there a small thing here where he's worked with some of the things and we've, like we take something they did like a doily and translate it into another colour, we put in another design and it becomes something else and there's a story behind it and so we taking that elements there and that elements there and we putting it all together like that. [...] So, we taking elements like this and we really configuring, we taking out kind of other ideas and we shifting it around and reworking elements of the archive, so, [...] we've got two things running. So, I'm working... I mean my main interest is about, I mean the one thread of the kind of sustainability is through working with young people and design. The other one is [...] I mean, our reference is their story, you know at the end of the day it is their story, it is their objects, it is what markings and I think that's part of the methodology is what have they left behind.

The methodology above resulted in a collection of recipes and memories related thereto devised and edited by Tina Smith that was published in a book in 2016, *District Six Huis Kombuis: food and memory cookbook*. The book was launched on 26 November 2016 (participant observation, November 2016) but the scope of this research does not allow for an analysis of the visual storytelling that would do the book and storytellers justice. Such an ethnographic collaboration of a community on an historic event or 'epiphany' is referred to by Ellis and colleagues (2011: n.p.) as "co-constructed narratives". Products do also include individual biographies in the form of books and DVDs that are sold at the museums' front desks but these individual contributions form part of the greater communal autoethnography as they

contributed individual perceptions and reactions to the same event as is appropriate to the multi-vocal approach of communal autoethnography (Ellis et al, 2011).

Michael Cooper (2015), compiled a collaborative book, to address the history of Fountain/Bishop Street area. It was a part of Derry that because of the “recent political conflict, the Fountain/Bishop Street area [had] become synonymous with community division” (Cooper, 2015: 5). This book, that was available at the Museum of Free Derry, too may be considered communal autoethnography (Ellis et al., 2011) as it included a chapter of transcribed recorded talks with ‘some senior residents of the Lower Bishop Street and Fountain areas who share with us their memories of the past.’ (Cooper, 2015: 133). The book served the purpose of addressing perceptions of divisions between the two communities in the past by reflecting on how the history of the two communities were “intertwined and interdependent” (Cooper, 2015: 5).

The book further promotes memory in the present for the future by not only recording the oral memories of senior residents for future generations but also by promoting hope and reconciliation by highlighting “that the residents of both areas are happy to collaborate on shared projects which will benefit community relations, heritage awareness and economic development” (Cooper, 2015: 5). This project like the communal autoethnographic projects of the District Six Museum reflects a “spiritual activism” of “being and doing” (Boyd, 2012: 763) that reflects a community of not just loss and hope but also a community of spiritual action.

Discussion

The diversity of the memory of District Six was highlighted throughout this chapter but as with the oral storytelling the books and DVD do not just describe the event but as previously discussed serve a political and social function in that they are a counter memory to the dominant skewed message fed by state media. The communal autoethnography is further commemorative of a common trauma. As such the oral storytelling and the written and visual narratives may be considered a form of communal communication in the form of autoethnography that “analyses personal experience in order to understand cultural experience” (Ellis et al, 2011: n.p.). The spiritual action of both communities therefore includes verbal, written and visual communal autoethnography.

The therapeutic and healing impact that this autoethnography had in the District Six Museum was highlighted by Revina Gwayi (interview, October 2015) as she noted the emotional

responses that not just she had when embroidering messages on the District Six memory cloths but also the emotional responses of the visitors:

It was *yhew*, the messages, sometimes the messages, they made me cry, although I did not grow up here at District Six, you know, some messages [...] touched my heart, and other messages from the visitors touched my heart, and the visitors when they visit us in the museum, when they read them, sometimes another one is crying, and I just put my cloth down like that and I say, no my darling, because if you see somebody crying, it touches your heart, you know. (Revina Gwayi, interview, October 2015)

The memories of Catholic and Presbyterian residents in *Bishop Street and the Fountain* (Cooper, 2015) not only promoted spiritual well-being as it bridged sectarian divides through common childhood games, school themes, singing in religious choirs and participation in bands, memories of over-crowded but happy homes, working class economic struggles and nevertheless the use of humour, but also reflected many similarities to the themes identified in the books written by District Six ex-residents (see Figure 5.2). The greatest difference between the memories of the Bishop Street and the Fountain residences and those of District Six was in the wider choice of employment that was available for women in Derry. Tina Smith (interview, 21 October 2015) noted the similarities in United Kingdom working class peoples' struggles such as in Liverpool and Manchester and those of District Six ex-residents and promoted a collaboration of interviewing such people in the future.

The possibility of contributing to the community communication via autoethnography was analysed as an aspect of the training of District Six Museum storytellers as they are encouraged to create their own informal by-product that may be translated into a more formal product at a later stage (participant observation, 2015).

Training

Derry Blue Badge Guide was run by Michael Cooper, who was also a Sinn Fein Councillor and part of the Gasyard Trust (Cooper, 1998). He was involved in the training of the storytellers, in the Bogside, Free Derry, including the storyteller participants of this research namely, Paul Doherty and John McKinney (M.C., P.D. and J. M., interviews, July and October 2015). Laura Gildernew, of Free Derry Tours, because of her Sinn Fein youth political involvement, had experience of speaking to groups of people (L.G., interview, 16 July 2015). She was given on-site training so as to ensure that she had the pertinent knowledge to be able

to answer related forthcoming questions (L.G., interview, 16 July 2015). She therefore gained credibility despite not being a Bloody Sunday victim relative (L.G., interview, 16 July 2015):

Well I've done quite a lot of public speaking through politics. So, I mean my first speech that I ever made I think I was 15, in front of thousands of people. So, I never had a problem with public speaking. What I did do is that I went along on a couple tours with Eugene, and because I had the background knowledge from my degree, he knew that I would be able to answer questions.

Of the guides in the Free Derry area were ex-political prisoners and taxi-drivers, the latter vocation arising from their difficulties in finding other employment because of their previous record of imprisonment (M.C., interview, 7 October 2015). Paul Doherty (interview, 17 July 2015) is the curator of Bogside History Tours, an ex-political prisoner, a relative of a Bloody Sunday victim and a taxi driver however John McKinney (interview, 20 July 2015) is a taxi driver and a relative of a Bloody Sunday victim but not an ex-political prisoner. Neither is Laura Gildernew. After training, the storytellers followed an organic process of embarking into a diversity of tour businesses, as explained by Michael Cooper (interview, 7 October 2015):

When I took on the project one of the people who was running it wasn't actually an accredited guide at that time a number of new guides were being trained through "Coiste" which is the ex-prisoners association of Belfast, they had a funded accreditation scheme for tour guides for ex-prisoners so what basically happened, just as I took on Free Derry Tours a number of these guides, trained guides became available, so we slotted them in. Slots every week if we were to run every day, but then later on, I am an accredited tour guide trainer and I helped train a whole bunch of tour guides in the city a lot of them with political tourism. Instead of just redoing tours now existing there's now also Bogside History Tours there's Derry Historical Tours, there's Derry Guided Tours. All guides are former prisoners or people linked to the Republican movement who did the training at different stages either through me or through that old Coiste's scheme and they now all run their own guided tours, they're all competition with each other in a sense but, I mean there's no big issue about that because people would say well it's still getting them employment and that's the whole idea we had in the first place so it just gives the consumer more choice if you like and that's where it sits at the minute. (M.C., interview, 7 October 2015)

Jean Anon. (interview, 15 July 2015) received relevant tour guiding qualifications through following courses on tour guiding presented by the Derry City Council as well as following courses on local history at the Maynooth College. John Kelly was an instructor at a training centre before he worked at the Museum of Free Derry and therefore had experience in speaking to people:

I've been dealing with people since when I worked at the training centres in 1973 so I've been working with people for a long, long time so it's part and parcel now of my makeup... and I'm not afraid to go in front of audiences or groups or anything... and I've done numerous interviews, and... with the media... that's with, you know, the newspapers, and television and radio, so... and saying that... it's something I detest doing but I still do it... so I've had a fair amount of experience in terms of speaking to people... (J.K., interview, 15 July 2015)

The approach of the District Six Museum to the training of their storytelling differed from that of the Bogside and Museum of Free Derry (M.S., interview 21 October 2015). At the District Six Museum the education manager, Mandy Sanger (interview, 21 October) conducted in-house workshops and training for the storytellers. These storytelling workshops were not specifically geared to the sharing of stories with outsiders, for example the tourists, but rather emphasised the potential for achieving social change through the process of storytelling (M.S., interview, 21 October 2015):

First of all, I think our methodology of storytelling comes from our key mechanism of oral history, you know it emerges from that. But I think over the years we've kind of grown to think about storytelling in its more varied forms, we haven't always been successful at working with these varied forms, so we also see storytelling not just in the 'once upon a time', and we don't just see it in the theatrical and performative sense. We see it in its wide range so, it's also lecturing. You know storytelling as lecturing, as kind of giving the facts, storytelling as performance, storytelling as sort of a healing process where people through storytelling in circles and get to reflect on their story, they themselves, so they not necessarily telling it for an audience, as would be the case of storytelling as performance. They're not performing for a group, they're actually joining a circle, and the storytelling is a very personal, it's very much a part of people getting to use the space that we create, to confront their past and in a series of these sessions, be able to deal with their own past. So, we try to see story... our method is very fluid, it's not a kind of prescriptive way of saying that you in our spaces the museum, we will only allow the most creative of you to come and tell your story, because that in its self is a skill. Sometimes it's innate, some people don't know how they've learnt it, some people in terms of

the cultural district, it's very similar to the Irish, they're very good storytellers, they've grown up in that kind of environment. Others have sort of really thought about it and in very formal ways have enhanced through reading, through their intellectual engagement, they've learnt how to mould and craft a story. But there are very many other people, we create a space for, to come and tell their stories, which is very organic. They're incoherent, they remember their past in very fragmented ways, and in the process of taking up that space given to them, they find their voice and they eventually over years they learn how to tell the past to others that they feel comfortable with. You know so for us it's also about how that consciousness of their own story, develops. So, we not a place, as is the case with many museums or research projects, where they invite people who have already crafted their story. Ours is a space that we trying to develop, that provides opportunities for people in very uneven ways, you know, and so it sort of contains a lot of those tensions of completed stories, crafted stories, alongside very incomplete, incoherent stories.

The training implemented by the District Six Museum did not dictate the content or style of the stories as they promoted the fact that each storyteller had an individual perspective of the communal history:

You know that the story of apartheid is an unfinished story that we still piecing together, and so that they've got to take away that what they get at the museum is a fragment of what the real story is, and that's why our methodology is called 'digging deeper', so we want people to realize look you're not going to get an encyclopedic point of view. You constantly going to get stories from particular vantage points, so it's always important to know who your story teller is, what their experience was, but that's their story, but it's not the whole picture. (M.S., interview, 21 October 2015)

Only the two education officers at District Six Museum, namely Joe Schaffers and Noor Ebrahim, are accredited guides (B.B., interview, 26 October 2015). This step was taken because of external pressure, since within the museum it was considered that their storytellers were educators rather than tour guides. However, the aspect of having training in the giving of first aid in order to be an accredited tour guide, was considered beneficial, as related by Joe Schaffers and Noor Ebrahim (B.B., interview, 26 October 2015). Both Ruth Jeftha and Abubaker Brown, however, had had experience of working with children and adults in their associated religious communities (interviews, October 2015). Ruth Jeftha had attended storytelling workshops at District Six Museum but considered her workshops with Mandy

Sanger as giving her additional abilities to those that she already had when she started working with the museum:

Storytelling I am born to tell, this is just because she had to make it on black and white, but otherwise you can give me the crowd and I am there. Doesn't matter what size group. I'm a church person, I've been at Bible School where you do all these things, working with the children, working with the adults, with the seniors, so I'm comfortable. (R.J., interview, 18 October 2015)

The perception of a storyteller as having an innate ability, as introduced by Mandy Sanger (interview, 21 October 2015), is shared by three of the storytellers. Noor Ebrahim believed he had a 'natural ability' for the storytelling (N.E., interview, 18 October 2015). Ruth Jefftha, of District Six, and Paul Doherty of the Bogside, Free Derry, both referred to having a 'gift' (P.D., interview, 17 July 2015; Ruth, interview, 18 October 2015):

Something I didn't have to train for, as I think it's a gift that I have, I mean I can keep people's attention, and again you see that through your reviews as well. And I mean it's also, not a technique, a gift, not a gift but a natural sort of thing that when you're telling a story and it's a very poignant, it's a hard story, you have to have a gift to be able to lighten it up again with a one liner. That's what I do, and I'm very proud of it, and again you can see that in the acknowledgements as well, I mean you gotta do that, you gotta tell people a couple of happy stories as well. I mean these are sad hard stories and you gotta sort of lighten it up, that load for people as well. Especially for children, I mean for children, you've gotta change the whole tour for children as well, and make it very, I mean I would ask a lot of questions to the children on the tour. I mean I don't have a load of sort of a series of questions that I have, it just comes out on the tour, and the children find that good to be honest. (P.D., interview, 17 July 2015)

Abubaker Brown, however, believed in the value of training for learning about the ethical aspects of storytelling in the District Six Museum (A.B., interview, 21 October 2015).

Discussion

The findings on the aspect of training and spirituality goes beyond knowledge of what enhances or inhibits storytelling trance. The data analysed indicated that the value of training is not solely to contribute to confidence in storytelling presentation which within a positive feedback loop

will enhance the effectiveness of the storytelling presentation and thus receive positive feedback from listeners and thereby increase spiritual well-being. The training at District Six Museum that focused on process over product included an aspect of healing and thereby increased spiritual well-being within the training process. The training in Derry led to economic benefits but also played a role in building confidence and providing employment opportunities for a marginalised group and thereby enhanced connections to self and others thus increasing the possibility for spiritual well-being in storytelling-guides.

Presentation and affirmation

Storytelling trance is also promoted through the choice of storytelling style by the storytellers (Sturm, 1999). Each storyteller had their own presentation skills that included application of the verbal linguistic, aesthetic intelligence (including verbal and spatial intelligences), intra- and inter-personal intelligences (combined as emotional intelligences) (see theory chapter three). Requisite skills included those of vocal expression, characterisation, repetition, pause, pace, facial expression and emphasis (Lange, 2011).

Style

Vocal skills and gestures were part of the training provided at both museums (M.C., interview, 7 October 2015 and A.B., interview, 21 October 2015). During the observation of participants at both sites (July 2015, Museum of Free Derry and October to December 2015, District Six Museum) the uniqueness of each storyteller's style was noted, for example: Joe Schaffers (participant observation, December 2015) had a confident approach and effectively referred to visual aids such as his video¹³¹ and personal photographs in the museum, such as of the flats where he used to live. This Joe Schaffers accompanied with a clear voice and effective use of vocal and physical gestures for emphasis. Ruth Jeftha (participant observation, October 2015) had a clear voice and effectively made use of her personal written and visual file as a visual aid accompanied by a slow pace, vocal emphasis and effective pauses to connect emotionally with her listeners. Noor Ebrahim (participant observation, October 2015) had a soft engaging tone

¹³¹*District Six - The Colour of Our Skin*, Joe Schaffers, Cape Town: South Africa.

and changed his pace and intensity according to the age group, he effectively used the book¹³² he had written and personal photographs in the museum as visual aids and included characterisation and dialogue in his storytelling. Abubaker Brown (participant observation, October 2015) effectively referred to his personal file with newspaper cuttings and photographs and spoke very emphatically and convincingly but also included a style of confidentiality which promoted conversation with the listeners.

The storytellers at the Museum of Free Derry and those affiliated at the Bogside too reflected unique storytelling styles (participant observation, July 2015). John Kelly had an easy manner with an engaging tone (participant observation, July 2015). He made effective use of eye contact to keep his listeners' attention, and he effectively incorporated visual aids such as rubber bullets and personal artefacts such the blood stained babygrow used to try and stem the blood of his brother Michael (J.K. interview, 15 July 2015). The importance of the inclusion of visual aids and personal artefacts for effective storytelling was emphasised by John Kelly (interview, 15 July 2015). He referred to the babygrow which in his experience elicited identification and empathy for his story from particularly women visitors:

I could stand here and tell the story, and that's it, but if I bring out, say, the babygrow and show it to people and tell the story about the babygrow that certainly enforces the story itself, enhances it and makes people realise the human aspect of my brother's death, and my family, how they reacted to it and so on afterwards, so it's important to have the artefacts. [...] the thing about the babygrow, the babygrow itself has its own story, the story of the fact that it was used to stem the blood of Michael when he was shot. But also, another aspect is the fact that it shouldn't be there it should be buried with my mother. I don't know if you know but when I told you the story or not, when my mother was alive she kept everything that belonged to Michael. Yeah, but that, that Baby Grow was amongst Michael's clothes and her wish was when she died, that everything would go with her but the morning she was getting buried I put everything into the coffin, I thought I did. Couple of weeks afterwards, I found the babygrow, so the babygrow actually got separated from the clothes, everything was in my wardrobe, my own personal wardrobe, and it got separated from the clothes, so that there should not be there, it should be with my mother you understand? [...] And that in itself, to me is a part of Michael, he's still above ground because of the fact his blood is actually on the babygrow. [...] but that's the story of the Baby Grow and that in itself. When I tell that story, especially to women,

¹³² Ebrahim, N. 2014. *Noor's Story: My Life in District Six*. Athlone: IM Publishing cc.

mothers and so on, they become affected by it because they can, their imagination creeps in and puts themselves in the same position as my mother was, if you think about it. I told you it intentionally because I don't do it all the time, I just do it if someone is interested in it you know, in the babygrow and tell them, I'll explain it.

Jean Anon. (participant observation, 15 July 2015), had a quiet, welcoming style that effectively conveyed concern for the listener. Paul Doherty had a strong, confident style and made effective use of gestures and vocal emphasis (participant observation, July 2015). Laura Gildernew spoke confidently and with great enthusiasm and effectively made use of changing intensity according to the content of the story (participant observation, July 2015). John McKinney had an engaging quiet style that effectively conveyed the honesty of his story (participant observation, July 2015).

Similarities in the storytellers' approach were also noted, for example, all the storytellers at both sites, were friendly, inviting and kept their listeners' attention (participant observation, July, October and December 2015). This they did through the making of eye contact and physical gestures as well as the asking of questions that showed interest in the listeners' reasons for visiting (participant observation, July, October and December 2015). They also drew the listeners into a physical and imaginary storytelling space that was conducive to inducing a storytelling trance (participant observation, July, October and December 2015). This was despite, at the District Six Museum (participant observation October 2015), the bustle and loud voices of other visitors and tour guides from independent tour companies, interruptions by front desk staff for storytellers to finish sooner because of waiting, and sounds from outside of the building such as Cape Peninsula University of Technology student protest marches¹³³ against the arrest of #FeesMustFall fellow students.

At the Museum of Free Derry storytellers succeeded in drawing their listeners into a storytelling trance conducive space despite (or arguably enhanced by) the playing of the sound track of Bloody Sunday, and the bustle and questions of new visitors (participant observation, July 2015). In the Bogside storytellers succeeded in this aspect despite the noise of passing traffic and pedestrians and shouted greetings from the community (participant observation, July

¹³³ Available at: <https://www.enca.com/south-africa/charged-nationalshutdown-students-released-warning> accessed on 18 November 2017

2015). These aspects support Sturm's (1999) theory that if the storytelling is effective, listeners can enter and remain in a storytelling trance despite outside distractions.

Questions

During my participant observation of storyteller participants and during the conducting of interviews (2015), at both museums, it was evident that the posing of questions was an integral aspect of the storytelling for ensuring that the style chosen suited the listeners and for keeping their attention as well as gauging whether they were listening to the story or not. For example, Noor Ebrahim (participant observation, October 2015) asked each school group when they arrived where they were from, and once they had answered, he made a few light-hearted comments about that area. This technique promoted the audience's identification with him through his indication to the visitors that he had something in common with them. Another example of the use of questions towards effective storytelling was that at the beginning of the tours all the storytellers, from both museums, emphasised that the visitors could ask them questions at any time they so wished (participant observation, July, October and December 2015). Abubaker Brown (interview, 21 October 2015) believed that this, with the use of humour, was one of skills necessary for storytelling to ensure that it had structure and kept the listeners' engaged.

Comfort and safety

Sturm (1999) cited that the comfort and safety of the storytelling space served to enhance the possibility of inducing a storytelling trance. In my observations of the participants of the Bogside History and Free Derry (2015) I noted that the tours promoted this sense of comfort and safety by means of the storyteller meeting the visitors in a neutral public space, either at the museum or in front of the Guild Hall, and then proceeded through the Bogside, Free Derry. They also ensured that the visitors, who could have been made up of a group of strangers, felt comfortable with each other through the posing of questions as to where they came from. This ensured that not only the storytellers, but the fellow visitors also knew a little about each other before starting off on their walk. Groups were kept to a manageable size of approximately two to seven people which ensured that the crossing of roads was safe and for keeping the group together.

Similar strategies were implemented by District Six Museum storytellers who remained flexible as to the route followed which was adjusted if there were, for example, protests in the area, such as by the Cape Peninsula University of Technology previously mentioned, or according to any vagrant activity in the area (participant observation, October and December 2015). Storytellers of both sites also considered the age of the visitors and the weather conditions before they decided upon the time of day, route and length of the tour (participant observation, July, October and December 2015).

Within the District Six Museum, Noor Ebrahim (participant observation, October and December 2015) settled young people in a semi-circle on the floor in front of him with his back to a wall that displayed photographs to which he referred. The learners were seated with their backs to the majority of other visitors in the museum (participant observation, October 2015). The teachers sat or stood about the seated semi-circle of learners and so a comfortable and safe space was created (participant observation, October 2015). Noor Ebrahim (interview, 18 October 2015) is conscious of his use of space in storytelling and thereby reflects not only a connection to self, aesthetic spatial intelligence but also strong emotional intelligence:

That's why it's important also when people come in I tell them to come closer, so that they can listen to what I'm saying here you know. And most of the times I get students, I get schools, I let them sit. And what I do also, I walk in-between them, I don't stand around them.

When Ruth Jeftha chose to include her most emotional part of her story, namely the death of her parents prior and just after the forced removals, she shared the telling of this aspect in the mock-up of a District Six home in the museum where it was private (participant observation, October 2015). Both Ruth Jeftha and her listeners were in a comfortable and safe space to share the emotion of the telling of that aspect of her story (participant observation, October 2015). Likewise, if John McKinney (participant observation, July 2015) shared the most emotional part of his story, namely the death of his brother, William, on Bloody Sunday, he shared it at the end of the tour, the timing of which ensured that it was safe for him and the listeners to process their emotions (J.M., interview, 20 July 2015). The importance for spiritual well-being of the connection to self, strong emotional intelligence and the style and techniques of storytelling delivery are considered later in this chapter.

Humour

Another factor, highlighted in theory, that enhanced a storytelling trance was the use of humour (Sturm, 1999). The prevalence of this technique in the storytelling at both museums and related tours, that resulted in hearty laughter at times from visitors, was far greater than I anticipated (participant observation, July, October and December 2015). The use of humour was supported in the interview and participant observation data at both sites between July and December 2015. The storytellers' knowledge of how and why they made use of humour within their storytelling presentations reflected the storytellers' connection to self, intra-personal intelligence as well as their inter-personal intelligence (emotional intelligence) as they could gauge by reading their listeners' physical and vocal responses to their storytelling as to when humour would be appropriate.

The use of humour at District Six Museum was viewed as part of the District Six resistance culture to the oppression of apartheid, or counter-memory (Trotter, 2009: 56)

Look sometimes you have to make a joke, you must be humorous. You can't just be serious all the time. District Six was very, part of District Six humor, very important. Not a day went by without a joke or something like that. So, you tell them, but you must know, when you make a joke, what kind of jokes? You can't tell any people any kind of jokes. Sometimes people use sexual jokes, you can't do that, that's wrong. (A.B., interview, 15 October 2015)

It's part of who I am, because even those apartheid years, even one or two of my colleagues said, you're lampooning, you know you make a fool of yourself and all this. I said the reason I can do that is because I can laugh at myself, and in laughing at myself, I let the other, the people who are supposed to be oppressing us, understand that they're a bunch of idiots, and it's not going to do anything to me what they are doing, and that I can work my way through this, through laughter and song, and as you know songs carried us through allot of the worst stresses of our lives, whether it was in the slave years, slave days people depended on songs, whether it be hymns or just songs that were created to boost their spirits, even the war years, in the most atrocious conditions, people sang, and they tried to humour each other to keep the spirits up, and that is what I do all the time, to keep peoples spirits up. (J.S., interview, 9 December 2015);

I think humour was very, very important especially during apartheid years, because you know when you were confronted, let's take an example, you went to a particular place that you were

restricted amenities, and, and you were told that you don't belong here. Do you walk away with tears streaming down your face, which obviously happened, and then you find coping mechanisms... and the people of Cape Town, or in the Western Cape had ways of coping with sadness through humour. Yes, and because what we used to do, let's take the beach as an example, if a constable came up to us and he told us that we didn't belong, and he spoke to us in Afrikaans we would totally ask each other "do you know what this man is talking about? We would say that in English, and we would highfalutin our English and we would put on, and we would pretend that, "we don't, do you? No, we don't understand" what this man is saying "Could you explain, what is it?" then he would say "Don't keep yourself stupid, all of you can understand Afrikaans" and we would say "sorry sir, but what are we supposed to do, we don't understand what you're saying?" and then he would threaten us and take a baton and say, like, "Ok, if you don't get off here we will beat you up or we'll throw you in prison" but we would take the mickey out of him and pretend that we did not understand a word that he said, you know, so little things like that and then we would go away laughing. My sister was telling me she, and my other sisters and brothers and friends, were thrown off Muizenberg beach, they weren't allowed to be there and she said she would just lie on the sand and laugh and laugh, she found it painful but hysterical, that she would go into hysterics the way she was laughing, you know, so we had to find ways of coping with the pain and the only way we could do it was either you become aggressive, or you become physical and then you would end up in jail, so we used other coping mechanisms to deal with the ugliness of confrontation. (Linda, interview, 27 October 2015)

The Museum of Free Derry, Bogside History and Free Derry storytellers also related the use of humour. This they did to lighten what is a sad story (P.D., interview, 17 July 2015) as John Kelly (interview, 15 July 2015) highlighted the use of humour was also part of the culture of Derry. He further shared that he used humour to humanise the storyteller relatives of Bloody Sunday victims and thereby make them more relatable to their listeners:

I can't do an introduction to groups of people without filling it with a little bit of humour, because I know it's a very, very, serious story, you know, it's a human story, and to crack the tension, as such, it certainly helps. Like, put it this way, Derry people are a very humorous people, they make a joke out of anything, no matter what it is or how serious it is, but I think it's important to create that little bit of humour within, and even to make it even for people to laugh at me or to laugh at something else you know, like to show them that, hey, we're ordinary people here, we're human people, and we're prepared to laugh at ourselves or even say

something humorous in the middle of a serious discussion, you know, and that's just the way it is. (J.K., interview, 15 July 2015)

John McKinney (interview, 20 July 2015) linked the use of humour to a similar motive as to that of in South Africa, that is as a form of resistance to oppression or counter memory (Trotter, 2009: 56) and for the promotion of connections to others:

Well, I think you have to laugh even in the darkest of times you have to laugh, because I mean, when we were going through the inquiry [...] that reminds me when we were down in Dublin the one time, actually protesting against Prince Charles. He's the colonel and chief of the parachute regiment, and we were, I think it was about, maybe ten years ago, maybe a wee bit more than that, but we went down to jokes that morning, so, jokes and humour have always been a part of our campaign, as well. I think there's a group there of relatives that actually drove the campaign, there was about maybe, eight or nine of us and we kept each other, supported each other, through the bad times, and through the good times Dublin because he was invited, the Dublin Government and, we went down protesting, and we slept outside the Mansion House which is a big official residence in Dublin, where he was invited, and, I mean, we were sleeping on the pathway in sleeping bags so that we could not be removed by the police or the *gardai* as they're called in the south, and I mean, we were all having a laugh telling with humour, and with winding each other up and having a good laugh, just as well in a strange way.

Affirmation of storytelling trance

The physical and emotional responses of listeners to storytelling was a characteristic of storytelling trance as it indicated identification and empathy with the storyteller (Sturm, 1999). The storytellers from both sites read the physical and emotional responses, including the laughter, of their listeners as being indications of them transporting the listeners by way of their imaginations into the world that was being created in the story (interviews, July and October 2015). This was verified by Ruth Jeftha (interview, 15 October 2015) of District Six Museum as well as my personal experience during her storytelling (participant observation, October 2015) "They cry with me, they really cry with me. Because my stories are very emotional. In two days after the move my mother died, and when I tell them that story, they cry with me".

Similarly, John Kelly (interview, 15 July 2015) of Museum of Free Derry related that he often witnesses people crying, "I've seen many tears and many reactions over the years, and people even walking away, when I'm telling the story".

My personal experience on the Free Derry tour with John McKinney (participant observation, July 2015) and his interview (20 July 2015) also verified how emotional listeners became when listening to his stories. He referred to the positive impact that it had upon him when he saw their emotions as their emotional responses symbolised for him that the listeners empathised with his story:

Sometimes when you do the tour you don't get any reaction, but most of the time, you do get reactions, but I think ninety nine percent of the time you get a lot of really positive reactions because people have seen all these stories in the news, and when they come here and actually talk to, especially someone like me, that's a relative who lost a Brother on Bloody Sunday, the reaction you get is unbelievable, and the people become, really emotional, and mainly when I had done tours at the start, I, I felt, I, I never thought that that would happen, that people would be really emotional on the tour, and when I was talking to Paul, and the same thing was happening to him, it was, it was all worthwhile because you're actually affecting those people's lives. The stories that you were telling them, it was affecting them in a really emotional way, so it was good that people felt that really strong about our tours and about the stories behind what happened here.

The power to evoke emotions in the listeners by the storytelling at the Bogside, Free Derry was not the privilege of only those storytellers who have had first-hand experience of related events, as is supported by the experiences of Laura Gildernew (interview, 15 July 2015):

I've had people crying, I've had people laughing. I mean it's not all doom and gloom, we do have some funny anecdotes and things like that as well. People will often show disbelief, quite often will just stand with their mouth wide open in complete utter shock at what they're hearing. You'll find that quite a lot.

Sturm theorised on inhibitors that prevented the conduit or valve from opening for the listener to enter a storytelling trance state (Sturm, 1999). Some of these inhibitors, such as noise and time constraints, have been referred to previously. A further inhibitor was the listener's context and therefore it is difficult for a storyteller to reach everyone (Sturm, 1999). Joe Schaffers (interview, 9 December 2015) of District Six cites language barriers and the need for a translator as a possible inhibitor to keeping the listener's attention:

Only time you would probably have people losing it is if they are from a country that is not very well spoken in English, and you could find that could be a bit of a problem, because you know they can't keep up with what you're saying, but I try slow down my talk then, and I

always you know encourage them to ask questions, and you have translators also, so one doesn't really know what a person is translating at the end of the day. So that is a bit of a worry for me, when I'm telling the story what is he saying, is he saying the thing that I just said, or is he switching it around, 'cause I wouldn't know (laughter).

In the temporary Museum of Free Derry, a summary of the exhibits translated from English into several languages, each on its own sheet of paper, was offered to visitors by the storyteller after greeting them at the front desk and before taking them around the museum. This was done towards addressing language barriers (participant observation, July 2015).

Affirmation that the storytelling had been effective also included aspects such as the expression of verbal thanks, the passing of gifts, letters or emails and suchlike, aspects confirmed by Ruth Jeftha, Abubaker Brown and Joe Schaffers (interviews, July and December 2015) at District Six Museum and reviews on TripAdvisor as previously referred to by Mandy Sanger (interview, 21 October 2015) and Paul Doherty (interview, 17 July 2015). John McKinney referred to cars honking and shout-outs in the street as affirmation (interview, 20 July 2015). I witnessed this in the Bogside, Free Derry during tours (participant observation, July 2015).

TripAdvisor reviews (June 2015 - July 2017) that referred specifically to the storytellers by name confirmed that the storytellers are reading their visitors' general reactions of affirmation correctly. The reviews on District Six Museum's TripAdvisor site included words such as sobering and emotional experience when referring to Joe Schaffers. Noor Ebrahim's storytelling evoked negative and positive emotions such as: humbling but inspiring, sad but glad, happy to have visited, moving, most touching and fascinating but disturbing (District Six Museum, TripAdvisor, 2015-2017). Ruth Jeftha's emotional storytelling evoked similarly emotional responses such as: moving, heart rending, heart breaking, tears in our eyes and emotional (District Six Museum, TripAdvisor, 2015-2017).

The Museum of Free Derry TripAdvisor site that covers the temporary and new museum (June 2015 - July 2017) similarly includes reviews reflecting emotions such as, tragic, intense and emotional, very sad and heart-breaking. The Bogside History Tours' TripAdvisor (June 2015 – July 2017) reviews relating to Paul Doherty include: tragic, very affecting, emotionally charged, at the end I just could not stop crying, moving, very emotional. The Free Derry Tours' TripAdvisor site, which had very few reviews during the June 2015 to July 2017 compared to that of Bogside History tours, included the word 'inspiring' relating to John McKinney's tour.

As the District Six Museum placed an emphasis on an emancipatory way of knowing and specifically referred to their storytellers as educators rather than tour guides (B.B., interview, 21 October 2015) the reviews that were posted on TripAdvisor were analysed for those that reflected emotional reactions to discover if they also indicated knowledge gained and /or change in thinking. To this end the TripAdvisor reviews of Ruth Jeftha, as being the most intensely emotion evoking storyteller (participant observation, October 2015), were analysed to discover if the reviews that expressed emotion also reflected learning. The following reviews that indicated an emotional response were also indicative of a positive learning experience as they pertained to District Six in it reflecting the broader story of apartheid:

She shared such moving and powerful stories that really shed light on how South Africa really operated [...] showed us district 6 and told us the sad stories of how her family was forced out of their home because of the apartheid government [...] We all spent the hour or so we were here with tears in our eyes. Ruth told her story with dignity and passion. It was the best thing we did all holiday. It moved us, inspired us, made us laugh, made us cry but most importantly made us think. (Welsh-Bev, D6 TripAdvisor, August 2016);

The best way to have an excellent tour in this museum is to get a local guide Otherwise, you'll be overwhelmed with all the displays or information; She's very lovely and has good sense of humour. She shared us what her family did experience during the apartheid (harjy, D6 TripAdvisor, April 2017).

Similarly, the Bogside History Tours' TripAdvisor reviews were analysed of Paul Doherty, as he was the storyteller that elicited the most emotional responses of the Bogside, Free Derry tours (participant observation, July 2015).

Included in the walking tour are the many political murals throughout the Bogside area and a discussion of the "Troubles" in general; it is an eye opener. (LasVegasCraig, Bogside History Tours TripAdvisor, March 2017);

Overall, if you really want to understand what really was going on in the city in the recent past, what really happened, go to this tour. (senka14, Bogside History Tours TripAdvisor, July 2016);

Brilliant and informative tour [...] Paul is a passionate and honest guide. Everything he says comes straight from the heart and I found myself getting very emotional at times during the tour.; Paul walks you around the Bogside and explains the events of Bloody Sunday and the

impact it has had on the people of Derry [...] After doing the tour I went to the Museum of Free Derry and saw pictures from the day of the massacre. To see the picture of Paul's father lying on the ground after being shot gave me another massive whack of emotions [...] I came away from Derry hoping for the fragile peace to continue and for the people there to heal their still painful wounds. (ChepstowDoot, Bogside History Tours TripAdvisor, June 2015)

As in the latter review, several of Paul Doherty's reviews referred to the inclusion of the Museum of Free Derry with the Bogside History Tour and in this way, confirmed a positive working relationship between the outside tours and the museum.

Trauma and healing

The importance of family, for the maintenance of well-being and representative of who or what inspired the storytellers' values, gave the storytellers meaning in life and got them through hard times, was prevalent amongst the Bogside, Free Derry tours and Museum of Free Derry (J.K., interview, 15 July 2015; J.M., interview, 20 July 2015; P.D., interview, 17 July 2015). For example, Paul Doherty (interview, 17 July 2015) explained how his family and friends gave his life meaning and kept him going and it reflected his positive attitude despite daily challenges, "My family obviously, my wife and family, and friends and just, just the motivation to keep the things going you know and keep it alive, that's basically what I'm doing you know, and I know not every day's a challenge, but some days there'll be challenges to keep it going, keep at it".

How families assisted the storytellers through hard times was not only by what the present family did but also through the memory of how the storytellers' parents and the community coped despite living during conflict and loss in Free Derry (interviews, July 2015). The role that the storytellers played in the present as far as looking after their families also helped them to get through hard times, for example John Kelly (interview, 15 July 2015) explained:

I think to me personally that the fact that my mother and father dealt with it. And I never really spoke about Bloody Sunday to anyone, even at work. And I believe, I don't even know if people knew that I had a brother, murdered on Bloody Sunday all during my working life, outside of this, you understand? Because it wasn't really talked about. And then you have to look at the other side of this coin too, as well, the fact we were in the middle of the Troubles and there was a lot going on. It was about survival, protecting your family, and that was main centre for me, during that period of time. So that's what kept me going and that's what keeps me going now,

to be truthful, looking after my family, seeing my son in there now, of course, that's my youngest, and any problems, I get them and all the others, and I look after my family, I try my best for my family and I try to do the right thing by them. So that keeps me going.

A reviewer on the Bogside History Tours' TripAdvisor wrote that she did not know how Paul Doherty coped emotionally with telling his story every day (Cait K, Bogside History Tours TripAdvisor, March 2017).

Discussion

According to theories previously mentioned related to a sense of well-being, the perception of storytellers of a positive affirmation of their stories should increase their sense of well-being and thereby positively impact on their storytelling abilities and so trigger a positive feedback loop (see theory chapter three). The positive impact of credibility that the telling of personal stories about the trauma experienced by the storytellers to effectively illicit emotion and empathy in their listeners may however be the same factors that threaten their spiritual well-being through the revisiting of the trauma. This delicate balance between the positive and negative impact on spiritual well-being is highlighted by storytellers in District Six and Bogside, Free Derry as evidenced in the following examples. Paul Doherty explained how he had changed his working hours and the detailed content of the tour to avoid the draining impact of telling his personal story of his father, Patrick Doherty's death:

Although you learn a lot from your work and what you're doing but I've also learned that there is a very much an emotional attachment to what you're doing, and that's the difficult part for me of doing the tours every day, because it is, it can get very emotional and that's sort of why I have employed our other members, some are members of family and two are guys who were political activists as well in the Bogside, which lightens the load for me and means that when I, when I sort of feel the odd day different, I give them work and give them paid work as well, but the majority of days you feeling okay obviously. But the contents of the tour, I feel that had a change as well because, some of the details they're doing on the tour were important, but to me some of the graphic details were leaving me drained because it's too much detail in, so that's changed as well. But obviously every day is different, so there's days you're up for doing this and there's days you are not. But basically, I think the tours is a very successful venture and it's got a very, very bright future as well, you know. (P.D., interview, 17 July 2015)

John McKinney (interview, 20 July 2015) of Free Derry Tours likewise found that, as he was aware of the impact that including personal details in his story had, he had to adapt his content and structure of his tour to ensure his well-being:

I think when you, my mind at the start, when we done the tours people wanted you to, to take them through how everybody died on Bloody Sunday, and they ask you to take them to where the Battle of the Bogside happened, and when you're there and you actually tell them, right, this is where such and such a person died, and sometimes like I'd be standing over outside the museum there and in Glenfada Park and I would turn around and say my brother died in this spot here. So, it, that really, I think that's really important, it's really powerful as well. Sometimes, I don't think so, or, sometimes I think it has affected me, and I had to kind of, I had to kind of re-adjust which way I was doing the tours, it did have an effect on me. I know one time I actually said I was going to stop, and I was talking to one of the other tour guides, and he was an ex-prisoner, and he said to me that he thinks it's really important that we tell this story, and, I gave it a lot of thought and then I got, I came back into the tours again. but I, I actually done the tour in a different way then, so it wouldn't affect me with my health and stuff like that. I know there was one of the tour guides, has been really affected by it and he, more or less, he done a rethink as well of how he would do the tour, and he's back doing the tours now, so, it was one of those things. I think we didn't really know what we were taking on, and, what I've learnt through the years is that your subconscious does really strange things to us. It mightn't affect you at the time, but later on it can affect you in an emotional way, and impact, in some way on your life as well. I think it's all to do with the way that you do the tour, that you don', you have to think of yourself foremost, and then at the same time you have to deliver a tour that is honest to the events of what happened here like, so, at the same time you have to look after your wellbeing too. It's because we're affected, because we're directly affected by, obviously because of Bloody Sunday and we lost relatives on Bloody Sunday. It's, it's one of the things that you never thought that you would ever be doing, and the reason I do it is because I want to give people, tell the stories from the family's point of view, which is never really told by an ordinary tour guide, because an ordinary tour guide, in the centre of town there they'll just more or less skim over the story.

Jean Anon. (interview, 15 July 2015) of the Museum of Free Derry said that she would not be able to do the personal storytelling that her colleague John Kelly does every day. John Kelly (interview, 15 July 2015) named his work at the museum as secondary to his family at giving him purpose in life. Nevertheless, he stressed the importance of his work despite any negative impact on his well-being and highlighted his commitment:

But people at times have told me also it's my form of counselling, it helps me, it helps me, know, although in saying that, I'm doing it every day of the week, and at times it can become a bit, a bit overpowering at times, you know. But then I, as again as I told you, I try to work as this is a 9:30 to 4:30 job. I'm prepared to deliver through that period of time, during that period of time, right, whilst I'm here. So, it certainly helps in a way, but at the same times it can affect me you know, in that, I can overthink, overthink on things. But I try to keep control at all times and work within the context of 'this is a job'. 'I'm doing a job here, I'm not doing it for Michael and all the others' and that's what I try to do. So, it helps me in one way but affects me in another, if you understand what I mean. But in relation to spiritually wise and all that you know, truthfully, I'm not into, and I know you're talking about it's not a religious thing. I'm not really, deeply into religion or anything like that but the importance is getting the story across no matter how it affects me. (J.K., interview, 15 July 2015)

Joe Schaffers (interview, 9 December 2015), of District Six Museum, who did not use a very emotional storytelling style but rather had a manner that fitted with a style of lecturing as was mentioned by Mandy Sanger (interview, October 2015), did not share an opinion on whether the storytelling had a negative impact on his well. He emphasised the positive effect that just hearing "thank you" from visitors had upon him (J.S., interview, 9 December 2015). The distribution of his DVD and recognition of his name globally by way of the internet had also added to his credibility and one can infer thereby his spiritual well-being (J.S., interview, 9 December 2015).

As is the case with John Kelly of Museum of Free Derry, Noor Ebrahim (interview, 13 October 2015; participant observation, October 2015) was one of the founders of the District Six Museum and contributed to the artefacts displayed at the museum by way of his photographs. The museum was central to what gave his life meaning and the importance of products such as his book for public recognition was also highlighted:

Different stories you know, sometimes you tell maybe one or two, like the other day a man asked me about, what is my saddest memory of apartheid, so then I told him, one story, my pigeon story, that was I didn't know if you read the piece on it, that was a very sad story. 'Cause I won a television award for that story, for the kyknet, and the other stories, I told him what happened to me, myself and my baby, was two years old, you know we couldn't go into the toilet, that's just what I told him, because he asked me. I think this museum [gives my life meaning]. I'm looking forward every day. So, ja, this museum means allot to me. I get up four o'clock in the morning, we start nine, I'm here six in the morning. No this is a very special

place for me, I enjoy every minute. I don't get tired of it no, no. I do it every day. I can do it the whole day. I don't get tired because I love it, I love what I do, that's important. You know moneys nothing, you can get R30000 in a month, if you not happy in the job, that moneys not worth anything you know. But I'm very happy, what I do, I enjoy every minute of it. [What keeps me going]. I think looking at the world, to live, to accept what happened, what it did to us, we had to accept it that's all. So, the world was here, and it also, it made us stronger you know, and we survive, but that's important, we survive. I mean many people left the country, many people. Some of my friends, some of my family, but I didn't want to leave, 'cause this is my home here, and it made us, it made us stronger. (interview, October 2015; M.L., participant observation, October 2015)

The products served to boost the self-confidence and thereby the well-being of the storytellers through sales and the number of positive District Six Museum TripAdvisor reviews (June 2105 – July 2017) that affirmed the role that the products played within the museum. An example was Joe Schaffers' DVD that was commended as providing a concise history which assisted in navigating the museums' archive, which a number of reviews referred to as difficult to navigate (District Six Museum TripAdvisor, June 2015 – July 2017). This pointed to the different dominant intelligences of the visitors as those visitors who found the District Six Museum difficult to negotiate were more likely to be visitors who have a strong written linguistic intelligence. Such visitors would be more likely to receive the quantity of text in District Six Museum as too overwhelming to read whereas visitors with a strong visual spatial intelligence found the museum exciting and inspiring (District Six TripAdvisor, June 2015 – July 2017).

The Storytellers by-products such as books and DVDs at District Six Museum did also pose a possible negative impact on the storytellers' spiritual well-being and the communal spirit of the storytellers through promoting jealousy and rivalry, but this was found not to be as severe as of that in the Bogside, Free Derry linked to the art murals (participant observation, July, October and December 2015). These negative aspects of storyteller by-products might have been due to the perception of some of the storytellers that certain storytellers place too much focus on their personal products during storytelling presentations (M.L., participant observation District Six Museum, October 2015). The book products (see Figure 5.2) do serve to reflect the diverse experiences of the past and generally emphasised the positive experiences of a diverse community living in one area, close to family and friends and thereby emphasised the enormity of the act of destroying family units and communal bonds in District Six.

Abubaker Brown (interview, 21 October 2015) coped with memory of trauma by emphasising the positive aspect of the past:

It's almost like somethings getting off my back (laughter), getting things off your back. For me it's wonderful right to relate the stories, because it's all about memory, its beautiful things we want to remember, and we want people to know, what happened in District Six wasn't a nice thing okay, but we overcame that! So, it's an example for other people, you can change it. We actually vowed, right, we are coming back here, and it's happening! We are back. Even though the process is taking such a long time, but we are back, some of us are there. The negative is gonna niggle you sometimes, but you look forward, the future is very important. The now and the future, very important. That is why we relate these stories, so people can learn. We never...like we were told, don't ever die with hatred in your heart okay. We could of done a lot of things to so called white people, because we suffered. That's not on. You look forward, what you can do. Like, I got a saying in my religion that says: "God only changeth the condition of the people, if they change themselves". Otherwise it's not gonna happen. Get up do something, don't criticize!

The role of not allocating blame and the need for forgiveness was a central aspect of most District Six storytellers (interviews and participant observation, October 2015). Noor Ebrahim (participant observation, October 2015) included an emphasis on not allocating blame on all 'white' people in his storytelling as he stated it was the government who were to blame and that some 'white people' assisted the resistance to apartheid. Abubaker Brown (interview, 21 October 2015) reflected a similar view and extended the lack of blame to the new generation of 'white' people who were not alive during apartheid.

I witnessed the emphasis in Ruth Jeftha's story (participant observation, July 2015) towards healing and making an impact on the well-being of a visitor. The visitor was from the United States of America and she told Ruth that she was embarrassed to be 'white' (participant observation, July 2015). Ruth told her that some friends cried at the demolitions but were still friends with a 'white' person. The woman hugged Ruth and thanked Ruth for her forgiveness as she said she would not be able to forgive if a similar thing had been done to hurt her family (participant observation, July 2015). I said to Ruth Jeftha that she was like a preacher and that I thought the woman needed the hug more than what Ruth Jeftha did (participant observation, July 2015).

Feelings of shame by visitors to Thana-tourism sites are some of the noted emotional reactions at such sites (Manderson, 2008; Naidu, 2003; see chapter two). The TripAdvisor analysis of District Six Museum and Free Derry storyteller related sites (June 2015-July 2017) noted a few reviews that mentioned being embarrassed of being “English” in the case of the Museum of Free Derry and affiliated tours and to being embarrassed to be “white” in the case of District Six Museum. These emotions of embarrassment did not stop the reviewers from recommending that people visited the museums, for example when hearing the story of Joe Schaffers at District Six Museum a reviewer wrote:

Disturbing [...] but you should go: [...] If only to understand what went on in this beautiful country. Why there still could be resentment, and how could one race feel they are superior to another [...] As some-one else has written I also felt a tinge of embarrassment to be white, reading what has happened; It made me quite angry, that things like this had happened, that I had no real idea what had happened, and that it still happened as recently as 1993. (TrevitTreels, District Six TripAdvisor, January 2017)

Ruth Jeftha, (interview, 15 October 2015) also believed that her storytelling was part of her healing process and that she promoted memory and the future towards ensuring that similar events did not take place again:

I have been with the museum like forever, because I’ve lived over here, and we were always involved. But with the storytelling only started like three years ago, and then I spoke about anything. To me storytelling at the museum is actually a healing process. I have lost my mother through a forceful removal, my father died, and so to me, telling my story to people, it sort of gives me a sort of closure. Although many a day I still get very emotional when I tell the story of how my mother was removed from the district, but because I have a passion for District Six, I will always tell people about District Six, my journey, was a long journey in trying to forgive the things that happened in the past, but you know to me forgiving does not really erase the bitter past, it doesn’t, you always remember, and like we are getting now reconciliation, restitution, you know what I mean, which to me will never be real restitution I’ll never get my parents back, but also in trying to forgive, going through a restitution, in telling my stories to people, can help the people that, who, how can I say it, many people are not like me, you get the people that speak, you get the people that just walk when their hurt, or they have received like monetary compensations for restitution and happy they are. So, to them going ahead means nothing, but to me, like the younger children, or the younger people, are going through life, but

they should know what we went through, and so we actually have to educate them that the mistakes, or the things that was done in the past, must never happen again.

Ruth's commitment and dedication to relating her story to ensure a positive future may be linked to an aspect of Ubuntu whereby, "Insofar as I am open to others and give myself in service for the good of the community I myself am strengthened and built up" (Shutte, 2001: 52-53).

The findings from the data analysis emphasised the diversity of ways of coping with spiritual trauma by the storytellers at both sites and how the storytellers coped with the storytelling potentially stirring up spiritual trauma. Michael Cooper (interview, 7 October 2015) was aware of the need for storytellers in the Bogside, Free Derry who trained with him to be able to work from a basic script but also to be able to deviate from this to be able to take care of their own well-being. Mandy Sanger (interview, 21 October 2015) who trained the storytellers at District Six Museum was also aware of the impact that storytelling could have on the storytellers who have been through trauma and they too were encouraged to work from a basic script which they used as a spring board for their own personal stories.

The District Six Museum and the Museum of Free Derry affiliated storytellers all referred to flexibility in their day-to-day storytelling, as influenced by various factors such as: the age-group of the visitors, the occasion of their visit, the length of the tour, the interests of the listeners, the interaction between the storyteller and the listeners and, very importantly, the spiritual well-being of the storytellers. Agency in devising their own storytelling was necessary for spiritual well-being. This called for storytellers to have flexibility regarding not only the general content of their storytelling but also to have an ability to improvise within the storytelling process and to have time out. Effective improvisation was dependent on reading their own situation and that of their listeners and as such once more the importance of high intra- and inter-personal intelligence (emotional intelligence) was emphasised in the storytellers at both museums.

Hope

Spiritual well-being theoretically includes a need to connect to the future specifically hope/optimism (Hawks, 1994: 6). Ruth Jeftha's promotion of memory and the future and 'never again' complemented the positive attitude of all the storytellers towards the future despite some

of their misgivings about the spirit of the community not being what it used to be in District Six and Bogside, Free Derry as analysed earlier in this chapter. Their positive attitudes reflected in their present actions within or linked to the two museums (participant observation, July, October and December 2015). This was evident in their commitment towards promoting the spirit of the communities in the past both within their stories' content and in their attitudes that they presented in the museum towards each other and towards visitors (participant observation, (July, October and December 2015). Abubaker Brown's (interview, 21 October 2015; participant observation, 2015) inclusion within his storytelling of morals and values was an example of the promotion of the spirit of District Six community past in the present for the future.

All the storytellers from both museums further reflected hope that their stories would continue (interviews, July, October and December 2015). The storytellers from District Six Museum placed their hope in the younger generation and the museum's programmes with the youth as well as creative reworking of oral memory into tangible artefacts. Tina Smith (interview, 21 October 2015), discussed the complexities of the future of storytelling in the museum and the inclusion and reworking of stories for the future:

The more you sit with them and the more they want you to sit with them. So, and you realise, that's been one of my angst about time, and then all of sudden ten years has gone, and they all of sudden they old and they can't climb the stairs and what's gonna happen, and you realise we all getting old, we all not gonna be here. I think there's technology that we're gonna have to rely on, that things happen for a reason, why technology has become where it is today, because it's probably gonna be the reason it keeps certain things alive for other generations to come. But I think it's important that a project like this in its longevity, it needs to incorporate young people. I started already on a very small scale, where [...] I've been working with a group of a CPUT lecturer, but he started there as an intern, he was a student and now he's a lecturer. But he brought his students here and I've been working with him in terms of how do we take the kind of iconography of this project, that was generated through this project, and then we start reframing it. How do we work with memory? How do we keep commemorating District Six in new ways? You know that for me gives it, that validates, that takes the story, that threads another story you know, in a different way. So, that it never just, [...] it emanated from where, it was born somewhere. For example, there a small thing here where his worked with some of the things and we've, like we take something they did like a doily and translate it into another colour, we put in another design and it becomes something else and there's a story behind it

and so we taking that element there and that element there and we putting it all together like that.

The personal by-products that they wrote or produced were also considered a means of promoting their stories into the future. For example, Ruth Jeftha cited her intention to write a book and make a video as fulfilling this function, “I hope others will be here to do it. I am gonna do a DVD, I’m also busy writing.” (R.J. interview, 15 October 2015). Joe Schaffers likewise believed that the DVD that he produced, and the presence of his story on the world wide web, was a way of his story continuing not only all over the world presently but also into the future:

Well that DVD for me is, that for me is a way of carrying, getting it across. I can’t be there physically, but that DVD has been over to Europe, it’s gone over to America, it’s gone over to South America, it’s gone over to Australia. People have bought it, they take it with, and they share it with other people, and in that way Joe goes with the, exactly, it works [even when I’m not in the museum]. Because people sit down, and they listen, and it just makes things easier, and it also encourages people to come and visit the museum, because when they think oh yes, we saw that, we saw it on YouTube. And, I suppose also if you google my name, you gonna find ten or twelve or pages on Joe Schaffers, and what he did and things like that, because it’s what I try and do, and it’s people that come here, it’s students that come here, they put their feelings on it, musicians put their stories, how I worked with them, and it just goes on and on, and that’s all I want to do, just want to spread the love and get people to be receptive of each other as another person.

The storytellers of Bogside, Free Derry saw the future of their stories in the inclusion of their young family members as highlighted by Paul Doherty earlier in this chapter. The findings from this study complement theory that promotes that, “Storytelling can be a means of comfort and hope during hardship. It is a powerful means of community building that can help create bonds among people during post-conflict peace-building” (Senehi, 2002: 53).

Conclusion

This chapter analysed the data to identify if and how the storytelling at the District Six Museum and the Museum of Free Derry promoted spiritual well-being in the storytellers. Firstly, analysis of the data affirmed the storytellers as credible within a community which thus promoted their spiritual well-being and secondly, storytellers were effective storytellers that

promoted identification and thus empathy for their stories and reinforcement of knowledge through the promotion of storytelling trance. Challenges to the well-being of the storytelling process were identified and solutions to these challenges explored.

The findings from both museum sites complemented the definition of spiritual well-being as proposed in the introduction (Hawks, 1996: 6). It was identified that high levels of commitment based on religious connections, connections to a higher being and connections to a higher cause, including family, motivated the participants to strive for effective individual communication (in this case through applied storytelling) within communal communication (in this case community autoethnography). Their beliefs and commitment further promoted expressions of hope for making a difference to the future. This resulted in the promotion of individual spiritual well-being which in turn impacted the communal well-being.

The thematic data analysis framework proved effective in abstracting findings relating to spirituality as evidenced above. The aspect of ‘the spirit of the place’ proved particularly useful in this regard. The analysis of participants responses to questions on their views of the past and present ‘spirit of the place’ where trauma was experienced resulted in findings related to spirituality in respect of the place of conflict or trauma and connection to self, a higher being / cause, others, the environment and the future as relating to the past in the present and for the future (see Figure 5.3).

The data analysis framework that this research introduced towards the extraction and abstraction of data regarding spirituality, well-being, oral tradition and place/s associated to these aspect of healing is particularly significant in South Africa because of the National Heritage Resources Act’s [No 25. of 1999, xxii; xiii and xxxvi],¹³⁴ with its emphasis on culture, heritage, spiritual well-being, living heritage, education and empathy.

The consequent table (see Figure 5.3) that relates the concept of the ‘Spirit of the place’ to post-conflict living heritage in the form of orality / storytelling resulted in a potential tool for the assessment of living heritage, storytelling / oral testimonies / oral narratives and spirituality

¹³⁴Available at: <http://www.dac.gov.za/sites/default/files/Legislations%20Files/a25-99.pdf> accessed on 5 September 2017

linked to places of trauma or post-conflict sites in heritage impact studies and for the evaluation of all aspects of ‘the spirit of the place’.

Figure 5.3
‘Spirit of the place’ and analysis of post-conflict living heritage, orality

Connections to self, a higher being/ cause, others, the environment, and the future	emotions evoked by the memory/spirit of those who died in a place;
	emotions evoked by the memory of structures, the presence of new structures and empty spaces where structures used to be;
	emotions evoked by the memory of structures, topography and empty spaces where people used to live;
	emotions evoked by the removal of, or loss of access to, memorials of the place;
	emotions/ spirit/s evoked by the removal of, or loss of access to, memorials of deceased;
	memory of religious beliefs and practises past (that may have continued in a disrupted form in the same place or in a different place in the present);
	memory of activism linked to a cause past (that may have continued in a disrupted form in the place or in a different place in the present);
	memory of morals and values practised in a place past (that may have continued in a disrupted form in the place or a different place in the present);
	memories of family life, social and cultural activities past (that may have continued in a disrupted form in the place or in a different place in the present) evoked by the structures, the presence of new structures and empty spaces where structures used to be;
	memory and the future for the potential of a place to revisit the past in the present towards: honouring and memorialisation of the spirit of the dead; practising positive morals and values as evident in the past and sometimes still practised in the present ; memorialisation and reintroduction of lost structures and topography; memorialisation and reintroduction of activism for a cause; memorialisation and reintroduction of religious beliefs and practises; memorialisation, celebration, and reintroduction of the family unit, family life, cultural and social practises

Community and museums

The findings concurred with theory that promoted that museum communities may be perceived from different perspectives resulting in different ideas of community (Crooke, 2010). Examples of these were a community of visitors, a community of like-minded museums, a community of researchers, a community of like-minded volunteers and staff, a community of families impacted by conflict, a community of ex-residents of a traumatised place and a community of post-conflict storytellers. The findings however pointed to storytellers at museums having embraced each other's differences and although the storytellers emphasised different concepts in the storytelling content they endorsed each other's credibility because they all experienced a common traumatic event, were committed to working towards raising awareness and changing people's perceptions of that event with the hope that they would have a positive impact on the future. As such the study promotes post-conflict museums as all belonging to a community of loss, a community of spiritual action and a community of hope. This, plus the importance of a connection to a common cause or belief in building a network of like-minded people, promoted solidarity and a communal spirit amongst the storytellers at District Six Museum and amongst the storytellers linked to the Museum of Free Derry.

The findings that indicated the importance of agency in storytelling for spiritual well-being point to a need for choice by storytellers as to the inclusion of personal content and flexibility in the telling of that personal content. This influenced the refining of an analogy for the relationship of a post-conflict museum and related storytelling community. The analogy of a symbiotic relationship between the museum and community is refined to as that of inoculation. Inoculation complements the Akan proverb (Gyekye, 1997:40) of trees entwined yet autonomous as promoted in an Ubuntu philosophy, (see theory chapter three). An inoculation analogy takes the relationship between a post-conflict museum and a storytelling community a step further in that roots and / or branches of the trees are not just entwined (Gyekye, 1997: 40) but conjoined. An inoculation analogy opens possibilities for museums and more importantly storytellers to be conjoined in their 'rooted' ideals and objectives based on the memory of a traumatic event, but it also allows them to conjoin with other projects, individuals, organisations, or institutions independently of each other. The process of conjoining is ideally not a linear one but curls back on itself through reflection and action (see Figure 5.4).

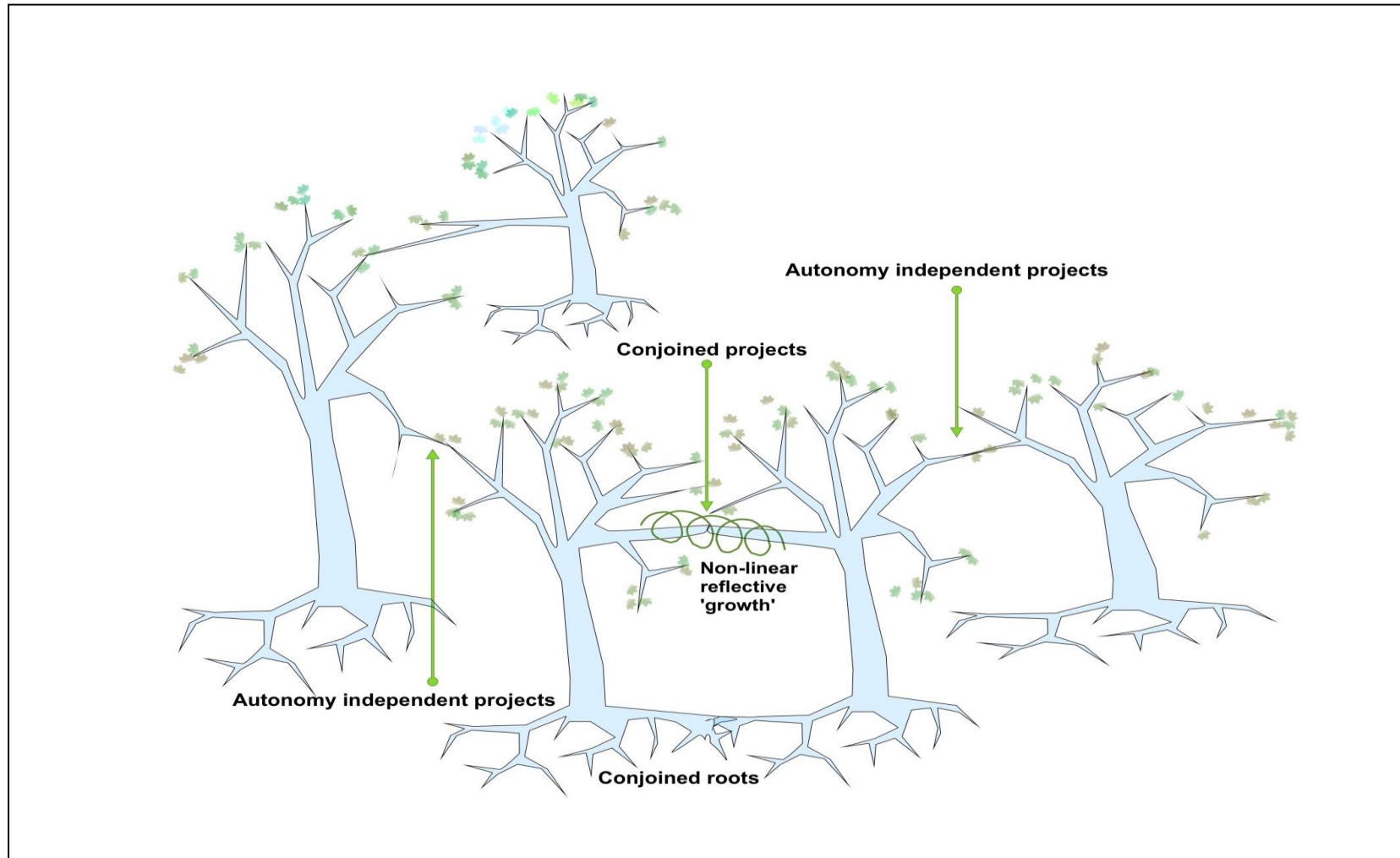
Spirituality and well-being

The research findings regarding the importance of family at both sites as a source of values, giving meaning in life and motivation for coping in difficult times points to the concept of family and spirituality as not only linked to connecting with others but ‘family’ equating to a cause to which the storytellers connect and commit.

The prevalence of the importance of connecting to a cause amongst the participants, storytellers and museum staff, led to the redefining of spirituality as to be considered in a broad sense as to a belief in something greater than the physical self that connects individuals to self, others, a greater power/s, and/or cause (including family), and the environment.

Spiritual well-being is confirmed as the balance (within a positive feedback loop) between resources available and a connection to self, others, a greater power/s, and/or cause, and the environment (Aked et al, 2008: 1, 14). This complements the findings at both sites of applied storytelling as a source of spiritual well-being within a positive loop whereby affirmation of effective storytelling increased a connection to self, others, the environment and a higher being promoting confidence, motivation and something to strive for, thereby influencing more effective presentation of stories and promoting the likelihood of storytelling trance. The representation of storytelling as a resource for spiritual well-being was revisited including this positive feedback loop. It included therefore that outside challenges to general well-being such as psychological, social and physical (Dodge, et al., 2012: 230) may also impact spiritual well-being which may impact effective applied storytelling in the same way that outside challenges to applied storytelling will impact spiritual well-being (See figure 5.5).

**Figure 5.4 Representation of an inoculation relationship towards spiritual well-being:
post-conflict museums and storytellers conjoined in non-linear reflective 'growth' but remain autonomous. Lange 2017.**



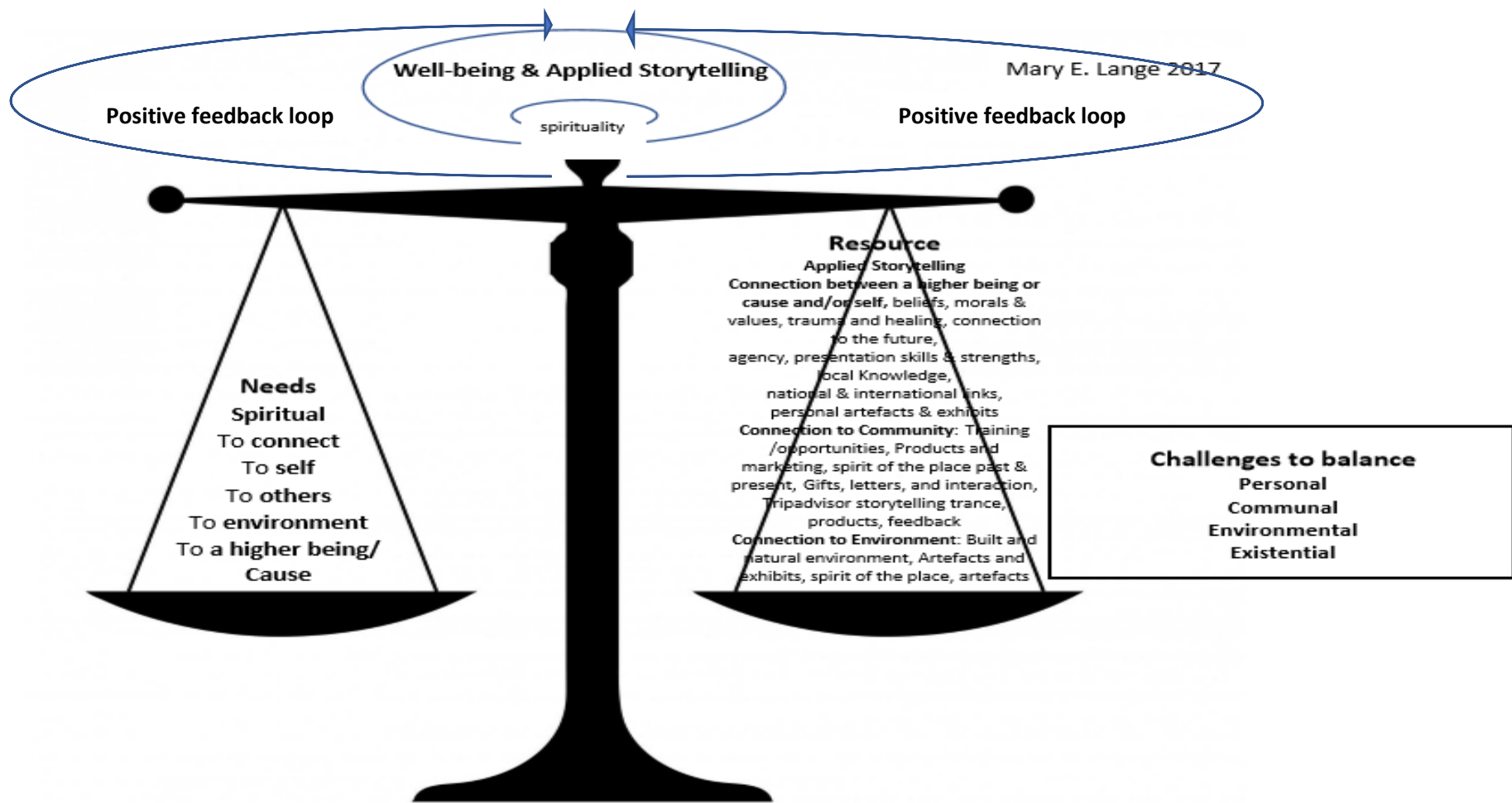


Figure 5.5
Representation of the balance (in a positive feedback loop) between applied storytelling and spiritual well-being, Lange, 2017

Chapter six: conclusions

Applied storytelling and spiritual well-being in post-conflict museums

Qualitative methodology towards the analysis of spirituality in heritage

Inclusive hybridity

Spirituality thematic data analysis framework

Non-linear flexible thematic analysis framework

Future research

In conclusion

Chapter six: conclusions

This research adds to the growing body of knowledge on spirituality and how cultural participation, in this case, by way of that conveyed by storytellers in and associated with museums, promotes personal and social change specifically regarding spiritual well-being. The research further contributes to the concept of spiritual well-being by promoting an understanding of the concepts of identity and community and museums' relationships to these.

How storytelling relates spiritually to post-conflict tangible heritage in the form of artefacts, structures and topography is highlighted. It also results in findings related to how storytellers and training and structures promote effective storytelling towards empathy, identification and learning that enhances spiritual well-being in storytellers in a positive feedback loop.

The research results in not only the analysis of data towards adding to research on spirituality and well-being specifically at post-trauma sites but also introduces a new and effective methodology for the analysis of storytelling as part of living heritage in the form of storytelling.

Applied storytelling and spiritual well-being in post-conflict museums

The research findings from both sites converged into affirmation of the presence of the following characteristics for the effective implementation of applied storytelling for the enhancement of spiritual well-being in, or associated with, post-conflict museums and sustainability of the storytelling methodology:

1. A community made up of diverse individuals with differences but a common spiritual action towards a cause for example, addressing loss and promoting hope.
2. Storytellers have agency in creating their own script that includes personal content but that is used as a springboard, so that personal content, inclusion of personal visual aids or reference to personal artefacts and spaces are included flexibly as the storyteller finds appropriate for their spiritual well-being.
3. Storytellers and museums have a specific form of symbiosis namely inosculation whereby they are conjoined in their heritage roots and conjoined in specific projects, but each also has autonomy for the pursuit of projects with other individuals, organisations, or institutions.

4. Conjoined projects follow a non-linear path that includes reflection and action.
5. Storytellers receive training that promotes spiritual well-being through the inclusion of skills that enhance effective storytelling and thereby self-confidence achieved through developing a positive loop for their affirmation, for example: physical and vocal skills that include adjusting pace, pause, pitch and volume of presentation according to the physical space, content, listeners age and context, the occasion, and size of the group of listeners: confidence building that places an emphasis on the uniqueness of everyone's story; improvisation skills in association of ideas and free flow towards flexibility and building confidence in deviating from a script and returning to it while keeping the attention of the listeners; awareness of diversity in visitors' context; emotional intelligence exercises that enhance intrapersonal intelligence through raising awareness of what is happening inside the storyteller and around them; enhanced interpersonal intelligence through reading people's body language, facial expressions and verbal responses and reacting accordingly; the inclusion of aspects of storytelling in training of what enhances storytelling beyond the storyteller's natural ability and what inhibits it towards promoting identification and empathy in the listeners for the storyteller and the story and thereby promoting learning towards change; the inclusion of a positive message at the end of the storytelling towards promoting memory and the future and hope; goals towards the creation of a formal product such as a book or visual narrative for example a DVD to address envy of those who have products and towards sustainability of the stories for the future; ethics of storytelling.
6. Museum staff who are not storytellers are also aware of what enhances and inhibits storytelling and are therefore able to address inhibitors of conduits thereof for example noise and interruptions.
5. Counselling support is ensured if needed either through a communal or religious organisation to which with the storytellers are affiliated or through the museum itself.
6. A translation of an outline of the museum's exhibits is given to visitors who are not English speaking, and so are unable to listen to storytellers, so that they are focused and less likely to be disruptive when the storytelling is presented.
7. A visual substitute for the storytellers, such as Joe Schaffers' video at District Six Museum, is present so that it can serve as substitute for the storyteller's introduction to

the exhibition for visitors who are not with storytellers and who because of a dominant literary linguistic intelligence may find the displays overwhelming.

8. Young people, who share a connection to the cause of loss and hope are included in storytelling projects that digitalises storytellers who personally experienced the trauma and that trains the young people as storytellers.

Qualitative methodology towards the analysis of spirituality in heritage

The literature engaged in this research highlighted the need for research into spirituality and specifically spirituality and heritage linked to trauma. This study addresses these concepts and thereby adds to the related body of knowledge and understanding. The lack of evaluation and guidelines for practise linked to the living heritage and tangible heritage associated with or presented in museums within South Africa particularly are highlighted (see chapter two). Thus, the research contributes therefore specifically to a transdisciplinary qualitative methodology that can be implemented in a South African setting but because of the inclusion of the Museum of Free Derry the methodology is also transferable to other settings.

The methodology and findings promote the South African National Heritage Resources Act [No 25. of 1999, preamble pg. 3] aims “to enable and encourage communities to nurture and conserve their legacy so that it may be bequeathed to future generations”. It does this through proofing a novel inclusive hybrid methodological approach that is informed by critical and decolonial Ubuntu spirituality.

It further provides an analysis framework devised specifically to extract and abstract the living heritage content (presented as storytelling), spirituality and well-being and how the living heritage connects to, and thereby clarifies, the significance of the tangible heritage in the form of structures, topography and artefacts. It explores methods of promoting sustainability of the living heritage. Such an inclusive hybrid approach proved to be relevant to the analysis of living heritage in both the global south and north and as such confirms the need for research approaches to adapt to the reality of a globalised hybrid culture. This methodology breaks away from essentialist dichotomies that only draw on African indigenous or western scientific approaches and rather uses an approach that is custom-made for specific communities and

situations, in this case, applied storytelling communities in post-conflict community museum situations.

Inclusive hybridity

The research promotes a transdisciplinary approach that emphasises the input of health, nursing and social care (because of working with traumatised victims) to the field of spirituality and post-conflict heritage, specifically post-conflict heritage and spiritual well-being. The application of a transdisciplinary approach resulted in the inclusion of numerous overlapping theories and concepts. This research further contributes to the complexities of a transdisciplinary approach by implementing effectively the use of spatial intelligence in the form of diagrams and tables for grappling with multiple theories and methodologies. Through the application of spatial intelligence (see theory chapter three) the similarities and differences of multiple theories, for example related to multiple intelligences and multiple ways of knowing specifically related to spirituality are clarified (see Figure 3.1).

The inclusive hybridity methodology draws on aspects of an Ubuntu spirituality based on an inclusive methodology and a critical spirituality based participatory action research. An inclusive hybridity methodology includes factors that merge a decolonial Ubuntu and a Freirean participatory action research approach (see methodology chapter four) as linked to inclusivity through different ways of knowing (see theory chapter three) as indicated in Figure 4.2.

Spirituality thematic data analysis framework

The research also results in a novel and effective thematic data analysis framework for the analysis of living heritage, storytelling and spiritual well-being. The method has structure but is also flexible. The data analysis framework proved useful in abstracting the spirituality of individuals, individuals within communities and the spiritual significance individuals and communities attribute to structures, topographical features and artefacts that may or may not otherwise appear to have heritage value. The aspect of ‘the spirit of the place’ proved particularly useful in this regard.

Non-linear flexible thematic analysis framework

The research methodology introduces a flexible approach to the implementation of theory for thematic analysis. This research, based on an approach for thematic analysis of qualitative data relating to multidisciplinary health research refines the thematic analysis framework to a non-linear reflective process that is deductive and inductive throughout the following five phases and constantly reflects on ensuring that the themes included are relevant to answering the research questions and objectives of the research (see Figure 4.3).

An example of the implementation of a non-linear flexible reflective approach resulted in the refinement of the study. This was achieved through moving away from a focus on broad theory from study areas such as applied theatre as indicated in the original diagram (see Figure 0.1) to the spirituality focused storytelling trance theory and the inclusion of influences on museums' methodology such as the storytellers' methodology (see Figure 5.1a).

Future research

This study opens opportunities for a more in-depth mixed method research on TripAdvisor reviews of storytellers in post-conflict museums and their relationship to the storytellers' and visitors' spirituality. A further opportunity is related to how storytellers' social ties and how the strength thereof promotes spiritual well-being and how this can be promoted. Future research can also relate to the first and third person applied storytelling for example in a digital form and how this impacts storytelling trance and thereby spiritual well-being. Lastly there is room for research on spiritual well-being and visual post-conflict storytelling / autoethnography.

In conclusion

Through the research process the negative spiritual impact on the storytellers who personally experienced traumatic events namely Noor Ebrahim, Ruth Jeftha, Abubaker Brown, Joe Schaffers and Linda Fortune at District Six Museum, and John Kelly, Jean A., Paul Doherty and John McKinney in Free Derry, may be distanced. However, it was their commitment to sharing their stories of trauma that propelled this research and that gives potential for the

positive impact that this research may have on present and future individuals who share similarities with them and within communities of loss, spiritual action and hope.

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Appendix 1

The District Six Museum
P O Box 10178
Caledon Square, 7905, Cape Town
25A Buitenkant Street, Cape Town, 8000

Tel: +27(0)21 466-7200
Fax: +27(0)21 466-7210
Email: chrischene@districtsix.co.za



NPO registration: 005-018NPO
PBO registration: 930004816

4 February 2014

The Centre for Communication & Media Studies
School of Applied Human Sciences, College of Humanities
Ground Floor, Room G006a, Memorial Tower Building
Howard College, Mazisi Kunene Ave
Durban, 4041, South Africa

Professor Teer-Tomaselli

Mary Lange has approached the Museum to conduct research into her PhD topic on if/how the spirituality of District Six individuals, community, site and events are incorporated in our storytelling practice.

Her request to conduct research in the Museum is approved. She has signed our research ethics framework and we look forward to further discussions around her chosen topic. Should any change occur in her research direction, we ask that this is communicated in writing.

We welcome the opportunity for her research to add to the Museum's practice.

Kind Regards

Chrischené Julius

Head: Collections, Research and Documentation

Appendix 2



Museum of Free Derry
55 Glenfada Park
Derry
Ireland
BT48 9DR
(+44) 28 7136 0880
www.museumoffreederry.org
info@museumoffreederry.org

22 December 2014

Prof Ruth Teer-Tomaselli
The Centre for Communication & Media Studies
School of Applied Human Sciences, College of Humanities
Ground Floor, Room G006a,
Memorial Tower Building
Howard College,
Mazisi Kunene Ave
Durban, 4041,
South Africa,

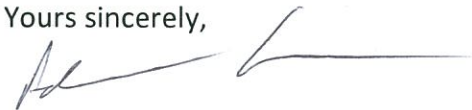
Dear Professor Teer-Tomaselli,

This is to confirm that Mary Lange has been in contact with the Museum of Free Derry and has requested permission to carry out research on the museum as part of her PhD research.

I can further confirm that the Museum of Free Derry has granted her permission to carry out this research, and will cooperate with her research.

If you have any further questions about this please do not hesitate to contact me at this address.

Yours sincerely,



Adrian Kerr
Manager
Museum of Free Derry

Appendix 3

P.O. Box 10178
Caledon Square, 7905
South Africa
Tel/ Fax: [+27(0)21] 466 7200
E-mail: chrischene@districtsix.co.za
Non-profit registration number: 005-018NPO
VAT registration number: 4850197072



RESEARCH ETHICS STATEMENT

The District Six Museum Foundation was established in 1989 and launched as a museum in 1994, to keep alive the memories of District Six and displaced people everywhere. It came into being as a vehicle for advocating social justice, as a space for reflection and contemplation, and as an institution for challenging the distortions and half-truths which propped up the history of Cape Town and South Africa. As an independent space where the forgotten understandings of the past are resuscitated, where different interpretations of that past are facilitated through its collections, exhibitions and education programmes, the Museum is committed to telling stories of forced removals and assisting in the reconstitution of the community of District Six and Cape Town by drawing on a heritage of non-racialism, non-sexism, anti-class discrimination, and the encouragement of debate.

As it grows and develops, the District Six Museum remains committed to these objectives and re-dedicates itself to being a sustainable institution of reflection, contestation and social justice. So too, as the poor and the dispossessed return to the City of Cape Town as a consequence of land restitution, the Museum commits itself to deepening its memory work by supporting and facilitating the reconstruction of the landscape and community of District Six in both material and cultural terms. At the same time, the Museum commits itself to working with other bodies to achieve these objectives and to serving as a resource for independent, community-based heritage projects elsewhere in South Africa.

The District Six Museum is committed to conducting and supporting research that falls within the framework provided by its mission statement (*extract above*). The mission statement serves as a methodological and conceptual guide for all research undertaken under the auspices of, and in association with, the District Six Museum. This refers to all types of research, and particularly to research involving living research participants.

The Museum encourages research that serves the general interests of the community at large, and which leads to greater understanding and affirmation of the experiences of all people. Research supported by the Museum should always be characterized by:

- Scholarly integrity;
- Social responsibility;
- Respect for the dignity and self-esteem of individuals;
- Regard for human rights; *and*

A handwritten signature in the bottom right corner of the page, consisting of a stylized, cursive script.

- Clearly specified standards of conduct

While the Museum has no powers of approval or rejection of individual research proposals, its Curatorial and Research Committee reserves the right to withhold its support for any research projects which it considers to be in either direct or indirect violation of the above. This also applies to research projects which, in the considered view of the above committee, promotes narrowness of interpretation and fosters racial disharmony.

I, the undersigned, hereby confirm that I accept the District Six Museum's code of ethics as outlined above, and that as far as it is within my capability, I will adhere to the above general principles.

Name : MARY ELIZABETH LANGE.

Institution: CENTRE FOR COMMUNICATION, MEDIA & SOCIETY,
UNIVERSITY OF KNAZULU-NATAL.

Course of study: PHD

Date: 25 NOVEMBER 2014

Signed: MELANGE.

13 May 2015

Mrs Mary Elizabeth Lange 210512092
School of Applied Human Sciences
Howard College Campus

Dear Mrs Lange

Protocol reference number: HSS/0446/015D

Project title: Spirituality, Memory and the Future in Applied Storeytelling: A comparison of two 'Sites of conscience Museums', Free Derry Museum Northern Ireland, United Kingdom and District Six Museum, South Africa

Full Approval – Expedited Application

In response to your application received on 5 May 2015, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol have been granted **FULL APPROVAL**.

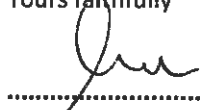
Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully



.....
Dr Shenuka Singh (Chair)
Humanities & Social Sciences Research Ethics Committee

/pm

Cc Supervisor: Professor Ruth Teer-Tomaselli
Cc Academic Leader Research: Professor D McCracken
Cc School Administrator: Ms A Ntuli

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Appendix 5

Revised Confirmation of Informed Consent

Title of Research Project:	“Spirituality, Memory and the Future in Applied Storytelling: A comparison of two ‘Sites of Conscience Museums’, Free Derry Museum Northern Ireland, United Kingdom and District Six Museum, South Africa.”
Researcher:	Mary Lange
Supervisor:	Prof Ruth Teer-Tomaselli
Date:	
Participant’s Name:	
Method of participation:	

Dear Participant

I, Mary Lange invite you to participate in my research thesis on the use of storytelling within the District Six Museum, South Africa and Free Derry Museum, Northern Ireland. I hereby request your written consent for the use of any information that may be acquired during this research project.

Research description:

The objective of this research thesis will be to critically analyse and compare if and how the spirituality of the individuals, community, site and the events are incorporated in the Applied Storytelling of District Six and Free Derry museums and if and how Spirituality relates to Memory and the Future and thereby well-being. The broad objective of the research will be to provide a comparative study that can inform museums globally regarding Spirituality and storytelling participatory communication mediums and methodology.

Your participation in this project will involve interviews or discussions on your impressions of the inclusion of storytelling in the museum to which you are associated and spirituality related thereto. The interviews may be taped with your agreement.

Selection of research participants:

You have been purposively selected to participate in this research study as you meet the required criteria namely: You are associated with the use of storytelling in District Six Museum or Free Derry Museum either in a management position or as a storyteller or as a visitor.

Procedures:

Interviews and focus groups will be arranged in association with the relevant museum and will last between 30 and 60 minutes.

Possible benefits:

You will contribute to the research and record of your ancestral heritage.

Financial considerations:

There will be no monetary compensation for your participation but tea and refreshments will be provided if appropriate.

Confidentiality:

If you would prefer to stay anonymous in the writing up or representation of the research from this study then you may use a pseudonym (made-up-name).

Ownership and documentation of research data:

All data acquired (from interviews and focus groups) will be used solely for the purpose of the above-mentioned research study. Research data will be filed safely throughout the duration of the project, and will subsequently be housed at CCMS, UKZN and relevant museums.

Research findings will be documented and possibly published on the CCMS website and in other related publications. The researchers will not divulge in any forum or publication the names or personal circumstances of any of the research participants unless they indicate that they want to be named.

Should it be required there are ongoing support mechanisms linked to both museums within which this research is set:

Free Derry Museum/Bloody Sunday Trust: *Cunamh: A lifeline for change* Tel: 028 7128 8868
www.cunamh.org

And

District Six Museum: *The Institute for the Healing of Memories* Tel: +27 21683 623
www.healing-memories.org/about/mission

If you require further information about this research project or if you have any concerns I can be contacted at:

Mary Lange

Tel: +27826527091 E-mail marylange7@gmail.com

Or my supervisor,

Prof Ruth Teer-Tomaselli

Centre for Communication, Media and Society, University of KwaZulu-Natal

Tel: +272602298 E-mail: TEERTOMA@ukzn.ac.za

You may also contact the Research Office through:

P. Mohun

HSSREC Research Office,

Tel: 031 260 4557 E-mail: mohunp@ukzn.ac.za

I appreciate greatly your input into this research project. The results of the research will be made available to you.

Title of Research Project:	“Spirituality, Memory and the Future in Applied Storytelling: A comparison of two ‘Sites of Conscience Museums’, Free Derry Museum Northern Ireland, United Kingdom and District Six Museum, South Africa.”
Researcher:	Mary Lange Tel +27826527091 E-mail marylange7@gmail.com
Supervisor:	Prof Ruth Teer-Tomaselli Tel +272602298 E-mail TEERTOMA@ukzn.ac.za
Human and Social Science Research and Ethics Committee	Prem Mohun (Mr) Tel +27312604557 E-mail mohunp@ukzn.ac.za
Date:	
Participant’s Name:	
Method of participation:	

- If you are willing to be interviewed, please indicate (by ticking as applicable) whether or not you are willing to allow the interview to be recorded by the following equipment:

	Willing	Not willing
Audio equipment		
Photographic equipment		
Video equipment		

DECLARATION

I..... hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project.

I understand that my taking part in this project voluntarily. I also understand that I am free to refuse to answer any question and also free to withdraw from the project at any time, should I so desire, and that doing so will not have negative consequences for myself. I would / would not (draw a line through the one that is not true) like to remain anonymous in the publication of this research.

SIGNATURE
[HANDTEKENING]

DATE
[DATUM]

.....

.....

APPENDIX 6 Ethical Clearance Form Research schedules

Student: Mary E. Lange

Student Number: 201512092

CCMS, UKZN

PhD thesis 2015

Supervisor: Prof Ruth Teer-Tomaselli

Spirituality, Memory and the Future in Applied Storytelling: A comparison of two 'Sites of Conscience Museums', Free Derry Museum Northern Ireland, United Kingdom and District Six Museum, South Africa.

Schedule 1

Questions for semi-structured individual interviews regarding the spiritual beliefs of the various role players and if and what meaning they hold for the role players (to be refined after initial participant observation). (Some of the questions are based on suggestions by Clark, 2006 and Crisp and Beddoe, 2013)

[Vrae vir semi-gestruktureerde individue en fokus groepe met betrekking op die spirituele gelowe van die verskeie rolspelers en die betekenis daarvan indien enige (sal aangepas word na die aanvanklike observasie van deelnemers). (Van die vrae is gebaseer op voorstelle van Clark, 2006 en Beddoe, 2013).]

A. For management and storytellers to learn about their spirituality and its relationship to their participation in the museum

1. How long have you lived in this area?
2. When and how did you become involved in the museum?
3. I'm really interested to know what meaning it holds for you to be involved with this museum especially regarding your storytelling?
4. Is there anything in your cultural background or that of the community that will help me better understand the meaning that it has for you to participate in the museum?
5. What gives your life meaning – generally?
6. What keeps you/kept you going – even in times of pain or turmoil?
7. Where/what is your main source of values?
8. What do you think will or should happen regarding the storytelling when you are no longer able to tell them?

1. [Hoe lank woon jy al in hierdie omgewing?
2. Wanneer en hoe het jy by die museum betrokke geraak?
3. Wat beteken jou betrokkenheid by die museum vir jou, en die vertelling van jou stories?
4. Is daar enigiets in jou of jou gemeenskap se agtergrond wat dit vir my makliker sal maak om te verstaan wat jou betrokkenheid by die museum vir jou beteken?
5. Wat gee betekenis aan jou lewe, oor die algemeen?
6. Wat hou jou aan die gang – selfs in moeilike tye?
7. Wat is jou hoof bron van waardes?
8. Wat dink jy sal , of moet, gebeur met die vertelling van die stories wanneer jy nie meer in staat is om dit te doen nie?]

Mary E. Lange

Student Number: 201512092

CCMS, UKZN

PhD thesis 2015

Spirituality, Memory and the Future in Applied Storytelling: A comparison of two 'Sites of Conscience Museums', Free Derry Museum Northern Ireland, United Kingdom and District Six Museum, South Africa.

B. For visitors and storytellers in informal conversations during initial participant observation and for semi-structured interviews to ascertain if and what spiritual meaning or experience the storytelling process facilitates. (Some of the questions are based on suggestions and theory by Sturm, 1999)

1. Is this the first time that you have visited this museum?
2. What aspect of the museum tour did/do you enjoy the most?
3. Why did you visit the museum? (or Why do you bring learners to visit the museum?)
4. Does it have any meaning for you? (or What meaning do you anticipate it will have for the learners?)
5. Is there anything in your cultural background or that of your community that will help me better understand the meaning that visiting this museum has for you (and the learners)?
6. Did the storytelling make you (and the learners) feel in any particular way?
7. Did you have a favourite story and if so why? (if relevant) (Do the learners have a favourite story?)
8. Were you doing anything (in your mind) whilst listening to the story/stories?
9. Is there anything about the storytelling style/media that you liked more than others? What did you like about it and why?
10. Did you notice anything going on around you while you were listening?
11. How long did the story seem to last?
12. When you experienced...(repeat participant's/s' words) can you describe how it felt? What do you think helped you to feel that way?
13. Did you identify with the storyteller at all? If so in what way?
14. Would you like to hear the story again – why or why not?

1. [Is dit die eerste keer dat jy hierdie museum besoek?
2. Wat van die museum het jy die meeste geniet?
3. Hoekom het jy die museum besoek? (of hoekom het jy die leerlinge museum to gebring?)
4. Het dit enigiets vir jou beteken? (of wat dink jy sal dit vir die leerlinge beteken?)
5. Is daar enigiets in jou of jou gemeenskap se kulturele agtergrond wat my sal help om beter te verstaan wat die besoek aan die museum vir jou (en die leerlinge) beteken?
6. Het die besoek enige gevoelens by jou (en die leerlinge) na vore gebring?
7. Wat was jou (of die leerlinge) se gunsteling storie en om watter rede?
8. Het jou gedagtes gedwaal terwyl jy na die stories geluister het?
9. Is daar iets oor die manier of die styl van die storie vertellings wat vir jou beter was as die ander?
10. Was jy bewus van wat rondom jou aan die gang was terwyl jy na die stories geluister het?
11. Hoe lank het dit vir jou gevoel het die stories geduur?

12. Wanneer jy dit gevoel het (herhaal deelnemer se woorde) – kan jy beskryf hoe dit gevoel het?
Wat dink jy het gehelp om so te voel?
13. Het jy met die storie verteller geïdentifiseer en indien wel, op wat se manier?
14. Sal jy die storie weer wil hoor en hoekom?]

Schedule 3

Questions that the research seeks to address that should be kept in mind for semi-structured individual and focus group interviews regarding power relations and Applied Storytelling (to be refined after initial participant observation).

- 1.1 What form/s of Applied Storytelling does the District Six Museum and Free Derry Museum include in their programmes? Where and when do they take place and by and for whom? Who chooses the content and format?
- [Wat se vorm van toegepaste storie vertelling word ingesluit in die programme van die Distrik Ses Museum en die "Free Derry Museum"?)
- 1.2 What differences and similarities are there between the District Six Museum and the Free Derry Museum and the form/s of Applied Storytelling that they include in their programmes?
- 1.3 What factors influence the differences and similarities identified in 1.3?
- 2.1 Does District Six Museum and Free Derry Museum management view the form/s of Applied Storytelling as a means to support the museums' membership of the International Coalition of Sites of Conscience regarding the promotion of Memory and the Future? If so in what ways?
- [Beskou die Distrik Ses Museum en die "Free Derry Museum" bestuur hierdie tipe van Toegepaste Storie vertelling as 'n manier van ondersteuning vir die 'International Coalition of Sites of Conscience' in verband met die promosie van Geheue en die Toekoms en hoekom?]
- 2.2 Do District Six Museum and Free Derry Museum participants/storytellers view the form/s of Applied Storytelling as a means to support the museums' membership of the International Coalition of Sites of Conscience regarding the promotion of Memory and the Future? If so in what ways?
- [Beskou die Distrik Ses Museum en die "Free Derry Museum" storievertellers of deelnemers die tipe van Toegepaste Storie vertelling as 'n manier om die museums se lidmaatskap van die 'International Coalition of Sites of Conscience' in verband met die promosie van Geheue en die Toekoms te ondersteun en op watter manier?]
- 2.3 Do District Six Museum and Free Derry Museum visitors view the form/s of Applied Storytelling as a means to support the museum's membership of the International Coalition of Sites of Conscience regarding the promotion of Memory and the Future? If so in what ways?
- [Beskou die Distrik Ses Museum en die "Free Derry Museum" besoekers hierdie tipe van Toegepaste Storie vertelling as 'n manier van ondersteuning vir die lidmaatskap van die 'International Coalition of Sites of Conscience' in verband met die promosie van Geheue en die Toekoms te ondersteun en op watter manier?]
- 2.4 How do the views of District Six Museum and Free Derry Museum management on their Applied Storytelling programmes and Memory and the Future differ or correspond with the museums' participants/storytellers and visitors' views on the subject?
- 2.5 How does the comparison between the views of District Six Museum management, participants/storytellers and visitors' views on the relevant forms of Applied Storytelling and Memory and the Future differ or correspond to those of the Free Derry Museum?
- 2.6 What factors influence the similarities and differences identified in 2.5?
- 3.1 What elements of the spirituality of individuals, community, events and place are incorporated into the content of the Applied Storytelling at District Six Museum and Free Derry Museum?
- [Watter elemente van die spiritualiteit van individue, gemeenskappe, gebeure en plekke word ingesluit in die inhoud van die Toegepaste Storie vertelling van die Distrik Ses Museum en die "Free Derry Museum"?)
- 3.2 What are the similarities and differences between the elements of spirituality of individuals, community, events and place incorporated into the content of the Applied Storytelling at District Six and Free Derry Museums?

- 3.3 What factors influence the similarities and differences identified in 3.3
- 4.1 Does the District Six Museum and Free Derry Museum management take cognisance of an element of spirituality in Applied Storytelling process? If so in what way?
- [Neem die besture van die Distrik Ses Museum en die “Free Derry Museum” kennis van die element van spiritualiteit in die inhoud van die Toegepaste Storie vertelling proses en op watter manier?]
- 4.2 Do the participants/storytellers at District Six Museum and Free Derry Museum perceive any sense of spirituality in their Applied Storytelling presentations and if so in what form?
- [Ondervind die deelnemers/storie vertellers van die Distrik Ses Museum en die “Free Derry Museum” ‘n gevoel van spiritualiteit in die Toegepaste Storie vertelling proses en op watter manier?]
- 4.3 What influences does the participant/storyteller identify as increasing a sense of spirituality in their Applied Storytelling at District Six Museum and Free Derry Museum?
- [Wat se toenemende invloede ondervind die deelnemers/storie vertellers van die Distrik Ses Museum en die “Free Derry Museum” met die element van spiritualiteit in die Toegepaste Storie vertelling proses en op watter manier?]
- 4.4 Do the visitors at the District Six Museum and Free Derry Museum perceive any sense of spirituality in the Applied Storytelling process and if so in what form/s?
- [Ondervind die deelnemers/storie vertellers van die Distrik Ses Museum en die “Free Derry Museum” ‘n gevoel van spiritualiteit in die Toegepaste Storie vertelling proses en op watter manier?]
- 4.5 What influences do the visitors at the District Six Museum and Free Derry Museum perceive as influencing a sense of spirituality during the Applied Storytelling presentation?
- [Wat se invloed verstaan die deelnemers/storie vertellers van die Distrik Ses Museum en die “Free Derry Museum” as ‘n gevoel van spiritualiteit tydens die Toegepaste Storie vertelling?]
- 4.6 What similarities and differences are there in the perceptions of the management, participants/storytellers and visitors on Applied Storytelling and spirituality at the District Six Museum and Free Derry Museum?
- 4.7 What factors influence the similarities and differences identified in 4.6?
- 5. What practical implications do the outcomes of the above hold for the District Six and Free Derry Museums; specifically regarding their Applied Storytelling practices and Spirituality and thereby well-being?

Appendix 7

Student: Mary E. Lange

Student Number: 201512092

CCMS, UKZN

PhD thesis 2015

Supervisor: Prof Ruth Teer-Tomaselli

Spirituality, Memory and the Future in Applied Storytelling: A comparison of two 'Sites of Conscience Museums', Free Derry Museum Northern Ireland, United Kingdom and District Six Museum, South Africa.

1. How long have you lived in this area?
2. If and how are you associated with the Museum of Free Derry and/or the related tours of the Free Derry/Bogside areas?
3. If you are associated to the museum and/or related tours how did you become involved in this association?
4. If you are associated with the museum and/or relevant tours does it hold any meaning for you to be involved with them especially regarding the use of storytelling by the guides?
5. Is there anything in your cultural background or that of the community that will help me better understand the meaning that it has for you to be associated with the museum and/or the related tours?
6. What are your views on the inclusion of storytelling specifically personal storytelling in the museum and/or related tours?
7. Do you think it is necessary for storytellers/guides who relate their personal stories to have any training and if so why and what form of training?
8. Do you think the physical presentation (verbal and gestures) of the stories at the museum and/or related tours is important in conveying the spirit of the story and/or the place and if so why?
9. What do you understand by the expression 'the spirit of Free Derry' in the past and in the present?
10. Do you think the inclusion of storytelling in the museum and/or related tours links to 'Memory and the Future' that is, remembering the past in the present towards impacting the future? If so in what way?
11. How do you see the use of storytelling in the museum and/or related tours going forward in the future when the generation who experienced the relevant events is no longer able to tell the stories?

Many thanks for your participation!

Mary

Appendix 8 Mary E. Lange Student Number: 201512092 CCMS, UKZN
Spirituality, Memory and the Future in Applied Storytelling: A comparison of two 'Sites of Conscience Museums', Free Derry Museum Northern Ireland, United Kingdom and District Six Museum, South Africa.

Schedule 4 Participant Observation guide (including ideas from Sturm, 1999 and Sage Participant Observation)

Category	Includes	Researcher notes	Date:
Venue/Elements of the environment	Lighting, seating, noise, ventilation, size, climate control, distractions		
Type of Applied Storytelling	Live – one venue, Live – tour, video, visual, internet		
Storyteller appearance	Clothing, age, gender, physical appearance		
Visitors appearance	Clothing, age, gender, physical appearance		
Physical behavior and gestures storyteller	Rhythm, pacing, facial expressions, movement, gestures, eye contact etc.		
Physical behavior and gestures visitors	Calm, fidgeting, concentration, interactive, questions, noises, remarks, gestures, personal space		
Story content	Individual and /or Collective		
Story Style	First person/Third person,		
People who stand out	Get attention from others		