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Footsteps Through Sacred Heart College: Surfacing Archival Heritage through Walking and Mapping

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Coursework and Research Report

Supervisor
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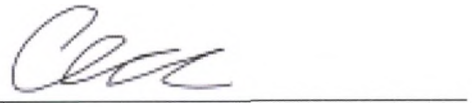
2017

DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously, in its entirety or in part, submitted it at any other university for a degree.



26.09.2017

Signature Date

Note to readers:

The practical component of this research is in the form of an App.

How to access:

1. If you are using an iPad go to (and download):

   https://itunes.apple.com/us/app/ionic-view/id849930087?mt=8

   If you are using an android tablet go to (and download):
   https://play.google.com/store/apps/details?id=com.ionic.viewapp&hl=en

2. Create an Ionic View profile
3. Ensure Location Services are enabled on your device for Ionic View
4. Click 'Preview Shared App'
5. Use your Ionic View profile to experience Footsteps with App ID: 7a63e725
6. Touch screen to activate Footsteps

How to best experience:

1. Use your tablet in portrait mode
2. Touch a pointer and explore further by clicking pop-up text
3. Access SoundCloud clips in browser mode only

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1: Introduction / Rationale

1.1 Setting

2017 marks 200 years since the Marist Brothers' Foundation, 150 years of Marist Brothers' presence in South Africa and, 128 years in the life of one of its schools, Sacred Heart College (SHC). In that time SHC has seen a significant amount of transformation. Formerly located in Doornfontein, the Observatory situated school's buildings have been redeveloped over the years and is no longer a boarding school for (predominantly) Christian white boys. A day school, SHC's current community is racially diverse, multi-faith and co-educational but remains Marist. As such, this raises several immediate questions. How do historical memories, values, narrative and cultural heritage remain a tangible and visible part of the fabric of a school community through relocation and redevelopment? How does the Marist spirit evidence itself in that community and has that, like the school, also changed over time?

Though some pupils and teachers at SHC are able to recount some narratives surrounding the school, its buildings and its communal histories, a gap exists, according to senior staff at SHC, Marist Brothers and Marist lay staff[1] in the current community's (pupils, staff, parents and visitors) understanding of how they are personally connected to this heritage and what it means for them today. Because of this there is a void in this audiences' appreciation of their day-to-day surroundings and living heritage.

The tangibility and visibility of these communal narratives relies in part on a physical archive located at SHC in the Marist Provincial House, which contains documents, photographs and ephemera pertaining to the history of the Marist Brothers in South Africa and to their schools. However, this archive is not easily accessible, and its contents are not widely known to the current SHC community. In addition to the physical archive, there are numerous

[1] Gleaned in conversations in 2015 and 2016 with Head of College Colin Northmore, Deputy Head of College Wayne Purchase, Brother Jude Pieterse (Marist Provincial Councillor and former Provincial of the Marist Province of Southern African), Mike Greef (Director of the Marist Schools Council), Frank Hollingworth (High School Science teacher) and Ellen Howell (Alumni Relationship Manager).

unique architectural features and artefacts located around the school, which each carry with them a particular part of the community's story but these stories are neither visible nor connected as a whole. The community itself, who walk (and walked) daily around these grounds, embody further aspects of the socio-educational narrative.

The primary aim of the research was to explore how these archives could be made known, visible and of use to the current school community. It proposes to investigate:

(a) how these archives could be translated into an educational resource for the current and future school communities, as well as the connected local communities; and
(b) how a presentation of these archives, which include photographs, documents, objects and oral testimonies, might impact on learning at the school.

The research is further situated in thinking about:

(c) how learning about community heritage and identity in a school environment, through archival materials, can be situated as arts education; and
(d) what kind of practical model might the research offer to practices of arts education elsewhere.

The question which initially centred the research in this report was:

> Through a critical engagement of different archives, how can the development of a walking tour enhance public understandings of the educational heritage of the Marist Brotherhood at Sacred Heart College?

The essence of the original question remained but the walking 'tour' became less a fixed heritage trail and more about how walking, as set within ambulatory pedagogies and artistic practices, can facilitate and impact learning.

1.2 Critical Engagement

The critical engagement of this research is set within 'ambulatory' discipline. Ambulatory is understood as moving thinking. Though the mode of the practical component is walking, an essentially ambulatory practice, the research uses this notion to explore how 'moving thinking' can bring theoretical frameworks from different disciplines together to effect 'new' or 'other' ways of understanding praxis in one or more fields. Literally 'moving thinking' from one field into another, making visible the interrelations in thinking practices, applied to enrich understandings around a particular subject. Here 'moving thinking' about (arts) education's purpose and possibilities offers a practical model. Ambulatory practice is artistic, critical, dynamic and multimodal. The practical component of the research is also presented in this way. Aspects from a number of disciplines which inform this research are investigated in the following chapters. In this paper both the practical component and the theoretical research may be referred to as Footsteps, an abbreviation of the report's (and practical component's) title. In instances where differentiation is required between the two components of the research, additional clarification is offered.

The written paper explores what 'critical' means in terms of arts education, archival practice and thinking. An embodied model of the research, as the practical component, is presented through moving while thinking (the walk(s) and its supporting app). The research suggests a model for moving thinking around the nature of (community) arts education as a practice that effects critical dialogue for cultural production. It addresses how this could be effected in schools and other communities. Footsteps, in both research and practical application is set within the environs of a school community and thus investigation of pedagogical practice and its possibilities is one of its focuses. Footsteps explores how interdisciplinary research invigorates thinking about arts education practices and in particular investigates spatial implementations and implications. The practical component mirrors the ambulatory research process and contributions to its framework; the 'bricolage' (N.K Denzin & Y.S Lincoln 2011: 4-6) inherent in the research's discourse is intentionally methodised in its offered resource. SHC is perceived as a living archive who, through engagement with a community facilitated arts education model, collaborate in democratically accessible

practices that enrich discourse (in content and technique) and community identity. The research proposes a model of archival practice that brings together of two kinds of narrative – the physical and semiotic (Jens Brockmeier 2002:38) to explore how community heritage can be situated as arts education. The 'public engagement' queried in the research question (relating to both the community of SHC but also wider arts education audiences) suggests how located community heritage narratives can "forge a critical language to discuss an emerging constellation of cultural production" (S. Nuttall & K. Bystrom 2013:307).

1.3 Brief history of Marists / Sacred Heart College

It is this heritage (outlined in section 1.3) which is largely unknown by the current community, much of this information buried in (physical) archival materials. In the practical component, this is recounted using a series of linguistic devices, and added to with previously un(der)shared narratives from the wider SHC community.[2]

Marist Brothers / Education

The Society of Mary, or Marists (meaning 'of Mary') are an international religious congregation. It began in France, in 1816, in the socio-economic wake of the French Revolution. Officially recognised by the Catholic Church in 1836, Marists are Fathers (ordained priests), Brothers (men not ordained but living a consecrated life), Sisters (women similarly dedicated as per the Brothers) and lay persons. This 'family' follow God, venerating Jesus in the way of his mother Mary shown in the Gospels according to the belief of Catholics, "ad Jesum per Mariam", through mercy, simplicity, humility and love.[3] Father (Fr) Jean- Claude Colin, founded this society based on the 'way of Mary' along with others ordained in 1816.[4] One of Fr Colin's co-ordinands, and member of the Marist society, Fr

[2] This history, and that which forms the contents of the practical component, has been complied using sources found in the disparate physical archives (documents, school yearbooks, and so on), information from the community (historical information in particular from information from Br Neil McGurk (2015, 2016a &2016b), Br Jude Pieterse (2015 & 2017), Colin Northmore 2016 and anecdotal information in formal interviews and informal conversations) and from online sources including, Institute of the Marist Brothers of the Schools (Fratres Maristae Scholis),(1967, 1989, 1998, 2012, 2014 & 2017), Society of Mary (2017), Sacred Heart College (2017), Maristonian (2017) and Br Jordan Mengele (1955).
[3] Society of Mary, 2017. Accessed 08.07.15 at: http://www.maristsm.org/en/marist-family.aspx
[4] Society of Mary, 2017. Accessed 08.07.15 at: http://www.maristsm.org/en/founder.aspx

Marcellin Champagnat, a Curate in the mountainous and culturally isolated parish of La Valla (south-east central France), dedicated his life's mission to the establishment of a Brotherhood focused on the education of the marginalised, both spiritually and socio-culturally . The pivotal moment for Champagnat was the death of a young parishioner who had been, to his mind, lacking education and an understanding of God's love.[5] Champagnat recruited two local men join him as the 'congregation of the Little Brothers of Mary' or 'Marist Brothers'. Champagnat set up a foundation house (part seminary, part teacher training establishment), and a school, in La Valla in 1817.[6]

Champagnat, and the Brothers he recruited, educated children (and some adults) in the basics of reading, writing and Christian teachings at the school and in rural hamlets within the parish. Marist pedagogy focused on the education of culturally, spiritually and materially impoverished young people. By 1825 the Brotherhood had become some twenty brothers and they,[7] helped by local artisans, built *Notre Dame de l'Hermitage*. This larger facility, situated in the nearby city of Saint Chamond, was again part seminary and part educational training centre. By the time of Champagnat's death in 1840, Marist Brothers had established over forty primary schools in France and in 1851 the Marist Brothers, as a unique branch of the Marist family, were officially recognised by the Church. Each section of the Marist family fulfilled a particularly unique purpose. The Marist Fathers focus on missionary work. The Marist Brothers have their particular calling within education. In 1863 the Marist Brothers were given autonomous institutional status as the Fratres Maristae a Scholis (FMS) or Marist Brothers of the Schools.[8]

Fundamental to Marist educational philosophy is that primarily, in order to properly raise and educate a child, one must love them and love them all equally.[9] Marist pedagogy is distinct and is based around five characteristics; presence, simplicity, family spirit, love of work and following the way of Mary.[10] Marcellin Champagnat was Venerated in 1955 and

[5] Institute of the Marist Brothers of the Schools (Fratres Maristae Scholis), 2012:17
[6] Institute of the Vatican, 2017. Accessed 08.07.2015 at:
http://www.vatican.va/news_services/liturgy/saints/ns_lit_doc_19990418_champagnat_en.html
[7] Institute of the Marist Brothers of the Schools (Fratres Maristae Scholis), 2012: 13
[8] Institute of the Marist Brothers of the Schools (Fratres Maristae Scholis), 2012: 13
[9] International Marist Education Commission (Fratres Maristae Scholis), 1998: 102.
[10] International Marist Education Commission (Fratres Maristae Scholis), 1998: 43.

Canonised in 1999; his feast day is on the 6th June. 2017 marks the bicentennial year for the Marist Brothers and their presence is felt in society through Marist educational institutions (from nursery to tertiary education) in over 80 countries with approximately 3,500 Brothers serving nearly 700,000 pupils, aided by c.72,000 lay people and teachers.[11]

Marist Brothers in South Africa

In April 1867, five Marist Brothers arrived from Europe in South Africa in response to an invitation from the Bishop of the Cape of Good Hope (Western Division), Thomas Grimley, relayed via Pope Pius XI directly to the Superior General of Marist Brothers. That year the Brothers (two from France, one each from Belgium, Ireland and England)[12] set up two schools in Hatfield Street, Cape Town. St. Aloysius' School (financed by the colonial government) opened with ninety-four pupils and St. Joseph's Academy (fee paying) with nine pupils. These were the first Marist schools outside of Europe. Within a year the pupil rolls increased to over 150 and over 30 respectively and continued to grow.[13] Bishops in other dioceses in South Africa, emboldened by the schools' success, began to ask for Marist Brothers directly from the Marist Institute in France, to extend the South African mission of Catholic education.[14]

Though more than twenty Marist schools and training missions opened in South Africa following the arrival of the first Brothers in 1867, only five remain in 2017. These are St. Joseph's Academy in Rondebosch, St. Henry's College in Durban and three Johannesburg schools; Sacred Heart College in Observatory, St. David's College, Inanda and Marian College, Linmeyer. The Marist Institute cites contributing factors as including language/religion and the socio-political structure of South Africa, clashes between the influences of Catholic social teachings following Vatican II and the apartheid government (particularly during the years 1940-1990), the effects of the first and second World Wars

[11] Institute of the Marist Brothers of the Schools (Fratres Maristae Scholis), 2017. Accessed at: http://www.champagnat.org/000.php?p=18
[12] Institute of the Marist Brothers of the Schools (Fratres Maristae Scholis), 1967: 51
[13] Br Michael Mengele 1955: 49-51
[14] Br Michael Mengele 1955: 54

(many Brothers were conscripted), the sourcing of Brothers elsewhere internationally, and issues of funding.[15] 2017 marks 150 years of Marist Brothers' presence in South Africa.

Sacred Heart College

'Education with heart that knows no bounds'. This is the school motto.[16]

In 1889 (three years after gold had been found on the Witwatersrand), Sacred Heart College was established in Koch Street, Doornfontein, Johannesburg. Three Marist Brothers were invited by the Oblate Priests (O.M.I), Apostolic Delegates, themselves not teachers by vocation and who'd been ministering in the then Transvaal Republic for ten years previously. Their first call for teachers had been answered by Sisters of The Holy Family (who established St. Mary's, the first school in Johannesburg, in 1887), but a school for boys was still needed.

In September 1889 Marist Brothers Dominic, Euphrase and Frederick arrived in Johannesburg with the intent of starting the school in Koch Street (Doornfontein). The three Brothers opened the school on 9th October 1889, despite having had no prior applications for admissions. By the end of the first day there were 27 pupils (7 Catholics, 12 non-Catholics and 8 Jews). The school expand rapidly; by 1891 there were 300 pupils from Primary to High School at Koch Street's Sacred Heart College. More Brothers joined the staff, some from posted from within South African and some from overseas. By 1899 there were approximately 800 pupils but the South African war saw the flight of many, mainly British families, leaving only 150 pupils at the site.[17] During this war the school was, under the protection of the French, set up as a hospital for both British and Boer casualties. The Brothers, with assistance from Sisters of the Holy Family, taught in the day and tended the wounded in the evenings. After the war the school re-expanded to 600 pupils within ten years.

[15] Institute of the Marist Brothers of the Schools (FMS), Province of South Africa. 1967: 62-65
[16] Northmore 2016
[17] Institute of the Marist Brothers of the Schools (FMS), Province of South Africa. 1989. 1989: 23-28

The original building was inadequate, despite several extensions, and after the First World War separate premises were sought to relieve issues of space. 32 acres were purchased by the Brothers in Observatory, then a suburb of Johannesburg. In 1926 at Eckstein Street, Observatory, Sacred Heart College, was opened; boys from the senior section at Koch Street were moved to this site.[18] In less than ten years the school was over capacity (at 400 equal to the number of children in the primary section at Koch Street) and demand for places led to a second Primary school being created in the grounds of the Observatory College. The growth of Johannesburg's population in the early twentieth century, and wishes to expand the Marist educational mission, meant again seeking new space for Sacred Heart College (for boys from both the Observatory and Koch street sites). In 1940, a 21-acre site was purchased in peri-urban Inanda, intended as an overflow for both Sacred Heart Colleges. However, the plans changed to creating an entirely separate Marist school, existing today as St. David's College. In the 1960s the rapid urbanisation of Johannesburg saw the Koch street site dwarfed by high rise buildings and surrounded by commercial premises; the Brothers decided to sell up and re-open the Primary school in open veld south of the city. In 1966, Marian College, Linmeyer was opened with most of the Koch Street pupils transferring to the new site, while a few moved to the Inanda and Observatory schools.

Over its 128-year history to date Sacred Heart College (SHC) has undergone several changes;[19] in terms of location, demographics of staff and pupils and in its service to its local and wider community. Though a Catholic school, Jewish pupils were welcomed since its inception and in the 1930s the large numbers of Jewish boys at the school were taught on Fridays by the local Rabbi. From the 1950s Sacred Heart admitted Chinese pupils unapproved by the government. Following discussions at the South African Bishops' Council and in the wake of the Soweto uprisings Sacred Heart enrolled black boys during 1977 to be admitted to the school in 1978, despite government regulations to the contrary. By the mid 1970s not only Marist, but other Catholic schools, were admitting significant numbers of

[18] Though the school in Observatory opened to pupils in 1926, the school celebrates the 1924 laying (and blessing) of the foundation stone as the 'birth' of the Observatory school.
[19] Sacred Heart College http://www.sacredheart.co.za/images/history.pdf (Accessed 09.07.15)

non-white pupils (albeit illegally) following discussions and decisions made at the South African Bishops' Conference in 1972.[20]

In 1980 SHC became co-educational after the closure of two local convents; the Sisters at both moved to become part of the teaching and pastoral staff of the College and the site of one, the Holy Family Convent in Yeoville, became a Pre-School and Junior Primary for SHC (which had subsequently increased in numbers and so needed more physical space). In the 1970s-80s the College became particularly active in the black liberation and civic movements; for example, activists were given places of refuge on College premises and many children and grandchildren of families involved were enrolled during that time. In 1986, SHC hosted talks between College and township students, and in 1989, SHC was included in the Five Freedoms Forum Delegation to meet with ANC leadership in Lusaka. As well as discussion of suspension of armed struggle, broader issues around the enrolment the ANC's leader's children and grandchildren in schools was arranged, assuming an imminent return from exile. Though these families brought media attention to the school, many of the black children attending the school then (and now) come from lower income families; shopkeepers and others with modest professions. Though the school is private it prides itself on being more affordable than most (similarly resourced) private schools in terms of fees. In 1991, to enable returning exiles to attend schools as well as to attend to community issues surrounding the rapidly changing socio economic demographic of central Johannesburg, SHC and the Marist Brothers were instrumental in the setting up of Model D schools. These ensured educational provision for black pupils, continued employment for teachers from the white community as well as training for teachers from the black community; its Yeoville premises was used for this purpose.[21]

Today, in 2017, SHC has approximately 1,200 pupils from Pre-Primary to grade 12. These are approximately 30% white, 45% black and 25% Indian, Coloured and other ethnicities.[22] The SHC community remains driven by Marist principles, a diverse, sanctuary-like school and is a

[20] Institute of the Marist Brothers of the Schools (FMS), Province of South Africa. 1989: 67-68
[21] Br Neil McGurk 2015
[22] Colin Northmore 2017

microcosm of the positive possibilities of South African society.[23] Another school opened on the school premises in 2008, the Three2Six Education Project for Refugee Children (Three2Six). Three2Six is an educational bridging programme for refugee children (ages 6-13) who are unable to access state education in South Africa, for a number of reasons.[24] Three2Six operates from 3pm to 6pm in classrooms at SHC and focuses mainly on English, Maths and Life Skills. Education is the main focus of the project, with the aim of placing the children, when they are ready, in government schools. However, it also creates a feeling of inclusion within South African society for its learners, providing a safe space for the Three2Six children. Three2Six is, in essence, the sixth Marist school in South Africa. Inspired by the mission of Marcellin Champagnat, the ethos is built around inclusion of those most children needy in our society and around the premise that to teach children, one must first love them all and equally.

1.4 Chapter Outline

The research report, as an academic proposal, could be read alone. However, as suggested in the research, thinking around a subject is engaged with by the participant most profitably in multiple ways and as such, Footsteps (the walk(s) and app) are a crucial part of, rather than addition to, the research report.

Chapter 2 of this paper sets out the theoretical frameworks from within with the ambulatory research is drawn. These include, but are not limited to, museology, curatorial studies, exhibition histories, socio-cultural studies, archival practice, psychogeography, arts (and) educational practices and multimodal pedagogies. The chapter explores how an interdisciplinary method informs the practical component which surfaces archival and community heritage and, in turn, contributes to a democratised mode of cultural discourse. A surfacing of 'the hidden'; and facilitates "new ways of looking at old things" (Bhimrao Ramji Ambedkar cited by Anirudh Deshpande 2016). The chapter asks how arts education

[23] Northmore 2017

[24] These can be financial, around language, or discrimination due to structural xenophobia and attitudes towards foreigners, or because previous school records needed for enrolment in state education have been lost or destroyed during their forced migrations to South Africa. The children who arrive in South Africa as refugees, usually with their families, because they are fleeing war, hostile political or economic situations or other life endangering hardships come from all over the African continent, particularly Francophone countries.

practitioners might (re)imagine critical multiliterate pedagogies that dominate its discourses and offers a model for its implementation.

Chapter 3 explores why Footsteps is presented through walking as an artistic practice and how this relates to the suggestions in chapter 2, surfaced through the research's investigations. The chapter traces the process involved in the practical component, outlining how a community can be viewed as, and resource, a critical and 'living archive'.

Chapter 4 outlines the functionality of Footsteps (the walk(s) and app) and relates how this sits within its theoretical framework.

Chapter 5 investigates the practical and critical implications of the research project as a whole and further discusses what its framework could lend to arts based education and thinking around community heritage in practice.

Chapter 6 provides some concluding observations and summary of the research.

2: The Frameworks

This research argues that this mort suitable framework for Footsteps is an ambulatory one. The word itself, at first glance, suggests walking or at least movement of some kind. It could imply a solely kin(a)esthetic way of delivering teaching and of activating learning. Like sports instruction or playing the piano. While the word takes its etymological root from the Latin *ambulare* which means 'to walk', there is a wider significance in the sense of something which is movable, shifting and not set in stone.[25] Amble and ramble, from the same Latin root, are both types of walking (the former at a steady slow pace, the latter a walk which evokes movement up, over and around features in countryside landscapes). The words also evoke their other Latin compound *ambi-* which means 'on both sides' or 'around, round about'.[26] Similarly, ambulatory pedagogies are fluid, intertextual or transtextual and, whilst can suggest a physical movement as a pedagogical aid, are rather about another sense of movement through learning, an interdependent (and often multiliterate) sense of making-meanings. Therefore, this chapter draws on material from several frameworks. These include, but are not exclusive to, (arts) education pedagogies (visual theory, multiliteracies and critical thinking), museology, exhibition histories, curating, socio-cultural studies, semiotics, walking and mapping (as artistic and educational practices), archival practice and psychogeography.

2.1 (Arts) Education and Community

This research (which draws on arts and humanities situated methodologies) is focused in a school environment, with a practical component positioned as an educative resource created from (and for use by) its community. It naturally demands an interrogation of arts education and educational practice. Because the research asks how community identity (that of SHC) can be enriched by surfacing educational heritage it looks to explore the

[25] David Harper, 2017. Accessed 17.01.2017 at: http://www.etymonline.com/index.php?term=ambulatory
[26] David Harper, 2017. Accessed 17.01.2017 at: http://www.etymonline.com/index.php?term=amble&allowed_in_frame=0 and http://www.etymonline.com/index.php?term=ambi-&allowed_in_frame=0

relationship between learning and identity. It also delineates how thinking about identity can be foregrounded through arts based learning; particularly in a school based community.

Discourse in Arts education

Discourses around the purpose ('the why') of arts education vary. Arts education is considered here separately from art education (teaching a technical discipline or history of artist's techniques and styles). Some assert that arts education's purpose is to enable interpretation of that which surrounds us aside from the natural landscape; material or visual culture (Paul Duncum 2002, 2004, 2008). Others might include aims of art education as about shaping how we understand our everyday lives through 'transdisciplinary' dialogue (Jerome Hausman et al. 2010), to develop thinking skills (Claire Bown 2014) or to employ critical pedagogies as a tool for social justice (Marit Dewhurst 2010) or the democratisation of culture (Bjørn Rasmussen 2017). Each contains some kind pedagogy that demands the participant to think critically; to effect meaning-making. Why is this important? How does this fit with arts education?

Before investigating how the above-mentioned 'why' strands of discourse interconnect with Footsteps (as research and in its practical component) I investigate how, with whom and where, learning through the arts can occur. I focus on learning through the arts in the school and in the museum/gallery.

Where and how do we learn?

I was offered ideas about *how* we learn from Jacques Rancière's *The Ignorant Schoolmaster* (1991) and from Nicholas Bourriaud's *Relational Aesthetics* (2002) ideas around *what*, *where* and *with whom* we learn. Bourriaud claims that "the exhibition is the special place where momentary groupings may occur", where "models of sociability proposed and represented... give rise to a specific arena of exchange" (Bourriaud 2002:17-18). But how might 'momentary groupings'[27] producing active discussion, effected by artworks

[27] Bourriaud refers to these 'momentary groupings' as 'microtopia'. A micro-topia is a gathering (small in size in relation to the rest of society, hence micro) within which ideas or visions ('topia*') are produced through dialogues and which become a transformative

specifically created for this purpose be relevant to the school community? How do you align or find space for notions of non-hierarchical and emancipated thinking and learning in the traditional educational setting of the school (Rancière 1991)?[28] Tirdad Zolghadar's warns of the "fluffy oasis of patient harmony" that arts educators can fall into by unequivocally relying on Bourriaud and Rancière's frameworks (Zolghadar 2010:162-163). Criticisms of Bourriaud's 'where and with whom' tend to discount it as a useable model in 'real' society; too inward looking to confront serious issues that face society (Claire Bishop 2004:65-67). What has relational art got to do with critical engagement of an archive? How do notions of the 'non-hierarchical and emancipated' inform how an educational resource created from archival material could be structured? Paul Duncum questions how emancipated learning is effected in anything other than theory, unless meaningful dialogue is invoked (2008:247-250). Arts Education discourses, as those outlined above, in relation to this research, turn around the suggestions raised in both Bourriaud and Rancière's writings. This research does not suggest that arts education discourse is (exclusively or always) informed by either Bourriaud or Rancière. Rather, it draws from their writings to provoke thinking around questions of why, how, where and with whom we learn and to then situate this through art education practices. It was outlined that the community of SHC are unaware of the depths of their own heritage. Could the archival heritage function as the 'relational art' around which discourse relevant to the SHC community emerges? How might community discourse take shape? Would this discourse be directed from the institutional archive or from themselves?

A school is by nature communal and one of the places where a sense of self (both personal and community) is formed, as well as being where learning is situated (Roger Simon 1992). I drew from Judith Mastai's *There is no such thing as a visitor* (2007) understanding that each community member has their own way of being part of the school (and Marist institution)

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possibility. This is not a possibility in the sense of 'it might happen' but in the sense of 'it is happening now and here'. *('topia from utopia meaning other state of existence, usually understood to have a positive and idealistic nature).

[28] Central to a critique of Rancièrean methodology is an understanding his particular proposal of intellectual emancipation. For Ranciere, within education, this is not a notion of a person(s) gaining freedom following being set free from an intellectually oppressive educational establishment but rather the learner being free from information being subjugated by any dominant power-holder through the control of access to the whole information (no intelligence should be beholden or subordinate to another (Rancière 1991:13). This emancipation (true equality for Rancière) "isn't given or practiced it is verified" (Rancière 1991: xxii). What does verified mean? How can verification be usefully applied in education and in society at large? Rancière indicates that this verification comes from the learner themselves and is activated using a source (common link) outside of this oppressive structure from which to inform their learning.

and from this vantage shapes their own understanding of self (and community). As such, it follows that not all of these 'senses of self' or ways of learning are the same. Is this how meaning is made? How does learning happen? Does it 'not count' if the learning doesn't take place in the classroom? Each person engages with the school differently. People move around SHC on a variety of routes and for a number of reasons – between different classrooms for learners and staff. A parent of a Pre-Primary learner may rarely visit the High School areas. A member of the finance staff might not visit the fields like a sports teacher. Yet all these areas embody narratives that pertain to the collective community, to which all these individuals belong. The value of the location in which they move in terms of its stimulatory capacity for discourse and thinking around community identity, heritage and possibility, is not foregrounded, nor are grounds portrayed (or connected) in this way. In part this is due to day to day realities (following a set learning timetable for set curricular purposes for example). Perhaps it is because the art/artefacts are not recognised as 'objects' in the same way that they might be encountered in a museum (Hooper-Greenhill 1992:215)? If they were would communal meaning-making occur in the spaces around them, as Bourriaud suggests? Simon notes in *Teaching Against the Grain: Texts for a Pedagogy of Possibility*, that schools and spaces in schools provide a range of ways and places for how a "person might come to learn about the world and develop proficiencies for acting within it" (1992: 21), because "there exists a variety of locations (classrooms, halls, playgrounds, lunchrooms) with their own sets of constitutive forms for carrying out ways of communicating and acting" (1992:21). Hooper-Greenhill suggests learning in the museum is dynamically superior to that which happens in school. In the museum, learning is free from restrictive nationally set curriculums or testing, meanings-made can be more open-ended and individually directed (and she sits within constructivist bounds in this sense)[29] and, importantly in regards to this research, is influenced by the way one moves around the museum space (Hooper-Greenhill 2007:4-5). Hooper-Greenhill is not alone in believing that (arts) education in schools and (arts) education in other contexts are understood as differently (cf. J. Falk et al. 2011). Is it not possible for this sort of learning to happen in the

[29] George Hein explains constructivist learning as an amassing of knowledge that is constructed by the learner in interaction with its environment – not therefore absolute and objective. Facts are collected as relevant to experience only. It is not to discredit truths without experience but to say that they are not relevant to the learner until that time (Hein 1999:73-79).

school in the way and places that Simon suggests?

One could argue that the purpose of school, like the nature of the museum is entirely educational,[30] but museum education as a specified department has often relegated to the 'step-child discipline' (V. Zolberg 1994: 49-65) much like the subject of community identity and heritage within school's' formally required curriculum. Griselda Pollock argues that the museum itself produces the educational meaning delivered - it is not an empty frame (Pollock 2007: 1) – and that it is difficult for the visitor to access unless they can find their own personalised encounter within the space. The same applies to learning in a school environment, whether within the classroom or not; the ethos, heritage and culture of a school produces one side of the learning possibilities and it is what the learner brings to the table that actually enables its potentiality. Like schools, "museums are social and cultural institutions...grounded in cultural practices" (Hooper- Greenhill 2007: preface). Amongst these practices are the production of knowledges and the personal experience of the visitor (to a museum but equally the learner, staff or visitor to a school) and, she continues, "formal educational processes are only a small, and not always very effective, part of those learning processes that are necessary throughout life, which involve both the acquisition of new knowledge and experience, and also the use of existing skills and knowledge" (Hooper-Greenhill 2007: 2).

If a museum means a site pertaining to civic and/or cultural heritage with a collection of art/artefacts/narratives that convey messages (often pertaining to an institution) surely the same could be read of SHC? Footsteps (the practical component) proposes an 'out-of-the-classroom' setting (both physically outside of and metaphorically without didactic teaching) [31] for the whole community. It brings learning in the (non-curricular bound) school and in the museum (that Hooper-Greenhill describes) much closer together. Constructivist theory could be used to highlight the potentially of learning as taking place throughout the whole

[30] Referring to Simon Sheikh's assertion that the "exhibition is education" (Sheikh 2010:69). In this sense the museum itself, its contents and its institutional narrative are absorbed by the learner (an act of learning) without any specially designated educational programming needed for this learning to happen.

[31] The authoritative teacher or tour guide being replaced rather by a resource that encourages thinking around questions stimulated by aspects of the school community embodied in the site of the College but specified by the learner. It is suggested that such a resource could be Rancièrean in that this would rather giving learners (the whole community, not just the school pupils) the tools to effect their own learning (Rancière 1991).

fabric of the school (all the community and the physical place). This would be where true democratic (in the sense of the whole community participating if they choose) learning, would be made possible, creating interstices[32] for discourses to exist outside of the formal structures of schools or places where hierarchies are reinforced and understandings standardised (Bourriaud 2002: 17-19). If "museums can work together with their audiences to achieve a cultural re-mapping, to re-write cultural borders and thus to empower their learners" (Hooper-Greenhill 1999: 24) why can this not happen in schools? How does one then locate a personal encounter with their community's heritage (Pollock 2007).

Arts education pedagogies and multiliteracy

Clare Bown advocates critical thinking as a pedagogy with which to investigate visual and cultural cues (Bown 2014). Critical thinking can be described as looking for ways to 'think about thinking' (Alec Fischer 2001: 1-32) through discussion, questioning, reflection and analysis of many kinds of evidence (Fischer 2001: 14). Thinking about thinking is an artistic practice; it is a work, is created, can be based in reality or an imagined one and is about the process of how one can "construct a narrative that is delivered to an audience" (Rubén Gaztambide-Fernández 2014: 203) as well as to yourself. Critical thinking is not to be confused with critical pedagogies in the sense of the latter being "about learning to critically examine the world around us – to pull up the structures that lead to injustices" (Dewhurst 2010: 7). This is a methodology used in arts education but unlike critical thinking, isn't necessarily an applicable pedagogy for all imagined purposes of arts education (listed above). Thinking critically means of thinking deeply around how to interpret and evaluate evidence. It requires a multiliterate approach to making meaning.[33] Multiliteracy in terms of

[32] Bourriaud uses the Marxist term 'interstice' to mean a gap where relational activities can take place within the everyday structures of inter-human commerce (Bourriaud 2002:15). Bourriaud rejects that his concept of interstice is naively utopian, rather it is resistant to commodity driven politics and arts (Bourriaud 2002:45). Bourriaud feels it is "more pressing to invent possible relations with our neighbours in the present than to bet on happier tomorrows" (Bishop 2004:54).

[33] Bill Cope and Mary Kalantzis's seminal editorial work *Multiliteracies: Literacy learning and the design of social futures* (Cope & Kalantzis 2000) sets out the framework for Multiliteracies. The name 'Multiliteracies' was chosen to reflect a concerned of a group who met in New London (America) that conferenced around issues of teaching, learning and diversities in collaboration with those who were teaching and learning in English in a variety of ways and for a variety of needs. Not focused on traditional literacy pedagogies but rather on different modes of representation of language which varied according to culture and context (2000:4-5). Their main arguments were 'around multiplicity and integration of significant modes of meaning making', for example that visual language is as permissible and important as textual or auditory ways of communication. The parameters were set for the recognition of meaning being made in ways that are increasingly multimodal. In addition, there was also recognition of the gravity of multiliterate and multimodal meaning making for social futures in an increasingly globalized, migratory and technology infused world. (2000:5-6).

critical thinking means not prioritising types of evidence over another (written word, oral testimony or gesture) and actively looks to include a variety of types of evidences to eliminate possible biased sources. Critical thinking is also creative for it requires imagining any possible 'other' solutions than that which is directly presented (Fischer 2001: 13). Paul Duncum's explains visual culture "as the study of visual cultural sites/sights in terms of what they mean for personal and social life" (2004: 254). However, he also says "there are no exclusively visual sites" (Duncum 2004: 252) suggesting that to some degree there is always another mode of communication (as well as what is seen) present in imagery.

Hausman et al. advocate a holistic approach to arts education. Incorporating critical thinking, dialogue, and visual cultural studies with other artistic practices into a "transdisciplinarity", engaging as much cultural production as possible (Hausman et al. 2010:370). The ambulatory is evoked in transdisciplinarity which calls on art educators "to promote curricula that educate mind, body and spirit" (Hausman et al. 2010: 372). Using Hausman et al.'s 'transdisciplinarity' hooks how Footsteps (as research and as practical component) situates as an ambulatory, multiliterate model for encouraging cultural production within the SHC community. Because the research demands to know how a community's understanding of its heritage can be engaged through archival material, it is proposed that one method for outlining Footsteps is through pedagogies of communal critical thinking; which foreground contributive dialogue.

Often termed 'communities of enquiry' (CoE)[34] these are intrinsically relational, democratic in nature and function 'outside' of traditional didactic methods. A CoE, in practice, means a group of learners who are stimulated (by a story, object, idea etc.) into non-hierarchical and participatory discourse. The stimulus that acts as a tool for thinking critically and collectively

[34] Matthew Lipman is accredited with introducing the Community of Enquiry method into pedagogical discussions in the 1970s. He draws from the proposal by philosophers John Dewey and Charles Sanders Pierce for discussions by groups of individuals around empirical concepts as a social holistic way to come to understanding empirical truths. Like seeing different sides of the same cube, only to realise that they are non-negotiable factors of an overall entity of truth. This Dewey and Sanders Pierce termed as the 'community of inquiry'. Lipman transferred this into the classroom offering "questioning, reasoning, connecting, deliberating, challenging, and developing problem-solving techniques" by a group as a mode of democratic learning that enables collective understandings through critical thinking calling it a 'community of enquiry' (Lipman, M. 2003:84). There are many pedagogical techniques that derive from this, broadly termed as 'critical thinking' and some philosophy pedagogies for example Philosophy for Children (P4C) (www.philosophy4children.co.uk or www.sapere.org.uk). P4C is particularly applicable in an arts education context since it uses a stimulus, for example an artwork or piece of literature, to provoke questions and from which to begin the engagement of the 'community of enquiry'.

about whatever related topic(s) the CoE see fit. Proponents of this arts education practice explain how it "emphasizes dialogue, deliberation, and the strengthening of judgment and community" (Matthew Lipman 2003: 230).[35] Writing for the *South African Journal of Childhood Education* Amasa Ndofirepi and Mathebula Thokozani argue that exposure to such pedagogies from a young age have a special significance for encouraging values of citizenship, particularly relevant in post-apartheid South Africa and that through encouraging ways of thinking critically and together, beginning in schools, an appreciation of community, culture and citizenship develop (2011: 132). Theresa Giorza's research motivates using a CoE pedagogy to facilitate thinking and learning for people who aren't familiar with visual literacy techniques; no special 'art' language is required to partake (2012: 10).[36] However, a CoE is discussed here as an illustrative practice; a CoE requires a (human) facilitator which is not required in Footsteps. But it is the communal discourse that is provoked from a stimulus (which could be from a range of literacy modes) which is of interest; the visual culture of SHC acts in the same way to begin interpretation of their own narratives through a multiplicity of views (cf. Mastai 2007) and it is in this way that the research (as resourced by the community) developed.

Thinking communities in schools

Sacred Heart College's website states that "in the continuum between the past and future is our present story" and that "through an innovative and explorative curriculum [learners] have an opportunity to become critical thinkers who go on to make a difference in our young and developing country and in the world."[37] The curriculum referenced here is classroom based. School structured co-curricular activities, such as 'Enviro-Club' further this

[35] Critical thinking is not to be confused with Philosophy as an academic tradition as a discipline is a method for refining thinking, literally meaning 'the study of knowledge'. As a stand-alone subject Philosophy is usually only delivered in higher education and though its techniques involve critical thinking practices, it is to be understood as more of objective investigations of 'truths'. Critical thinking encourages subjectivism whilst positing that this must be undertaken reflectively and in the face of evidences. Matthew Lipman, who for the purposes of illustrating critical thinking within a CoE in this research, is referred to draws much of his theorizing from philosopher John Dewey's works (particularly *How to Think* 1909 and *Art as Experience* 1934), which may appear contradictory to the above statement. However, Dewey's philosophies are informed by intersections with thinking around education and psychology and as such "what matters [in critical thinking] are the reasons we have for believing something and the implications of our beliefs" (Fischer 2001:3). As such it grounds critical thinking as an ambulatory practice.

[36] Giorza works from pedagogies set out for critical and creative thinking in Matthew Lipman's 1970s proposed rubric of Philosophy for Children (enquiry and child led learning) and models ways for trainee teachers to integrate visual literacies into their practice using art works and the building of the Constitutional Court as inspiration.

[37] http://sacredheart.co.za/high-school/all-about-us/

aim. These curriculums co-exist to further the school's aim of raising a generation of 'community thinkers' who are impassioned for critical and life-long communal learning (Ron Richhart 2007: 137). But how does the possibility of learning something other than what is actively taught exists in the spaces outside of these formal curriculums? If the museum, or school, is the place for life-long learning habits to develop (or to inspire want for this) possibilities must exist to give the visitor/learner an opportunity to think through their position on subjects they previously didn't have an access point into and to choose what these subjects might be. If the museum offers space "for people to engage ideas differently...the site of possibility, the site of potentiality" (Igrit Rogoff 2010: 32ff), would this also apply within a school? And if so, how?

Harvard's Project Zero[38] offers several pedagogies and structures for situating how arts education is rather about collaborative cognitive development. A number of these cross with and support the methodology employed in Footsteps but are specifically designed with the classroom setting in mind. *Artful Thinking* which employs visual literacy techniques to develop cross-curricular strategies for learning and *Making Learning Visible* which foregrounds documenting thinking practices in schools. *Engaging the Arts and Museums with the World in Mind* aims to bring the traditionally separated spheres of museum and school together but from the perspective of educators collaborating, rather than the learners. *Creating Cultures of Thinking* however is particularly useful in situating Footsteps. Essentially a program which encourages arts based learning to be understood as about raising learners to think critically and collaboratively (though again for practice in the classroom), it suggests that it is not only useful for creating life-long learning as a practice through developing individual and collective thinking strategies, but that it is fundamental for socio-cultural progress (Richhart & Perkins 2008, Richhart 2007, 2015). It is situated as "enculturation" (Richhart 2015: 6) which offers that in order to build dynamic learning communities, firstly the community must emanate from strong, visible and actively

[38] Project Zero, started in the 1960s at Harvard Graduate School of Education, to investigate how arts education practices can be understood and practiced as "serious cognitive activity". Many of the theorists who inform pedagogies mentioned in this report have been, or continue to be affiliated to Project Zero. These include Howard Gardner who posited the theory of multiple valid intelligences (to be discussed further in relation to multiliteracies), Ron Richhart and David Perkins (who are particularly relevant to the discussion of thinking as communities and through the visual). http://www.pz.harvard.edu/who-we-are/about Project Zero developed and promotes several pedagogies and projects which usefully inform arts education (as a holistic practice and not separated between school or museum) and these can be accessed at http://www.pz.harvard.edu/projects and include the projects mentioned above.

investigated cultural foundations (Richhart 2015: 6). Again, this pedagogy is situated within the classroom but the link to Footsteps presents; as the cultural identity of a community must first be established, understood and valued before that community can exist as one that thinks critically and collaboratively. So, before one can debate what the purpose of communal thinking and learning might be, a strong community culture first needs to exist. And I posit that in school communities, the specific culture is not just to be understood by those who are situated in the classroom (i.e. teachers and learners) but the whole community. But how does one get a whole community, firstly aware of, and secondly invested, in their cultural identity? It is not the case that the school community lacks an understanding of being Marists or being part of 'Sacred Heart', it is the case that they do not know the stories that exist within that community (or culture) which are 'hidden' in archive(s) and in the disparately moving community. I posit that Footsteps as a model can activate a deeper connection with community through the surfacing of these narratives, which in turn leads to the possibility of thinking collectively and critically as a community.

As expressed, the value of discourses in arts education can be effected in pedagogies rooted in practices of communal democratic engagement, 'outside' of traditional didactic methods and constructed with a specific purpose in mind. Richhart, argues however, that what must come first is an understanding of the value of that community before it can become effective at thinking together (Richhart 2015). How does community come to an understanding of what its value is? Is it about developing these techniques of thinking at a particular age, rather than within a particular community group? Is it the thinking techniques or appreciation of community culture, that encourages collaboration? Through its multiplicities of narratives, multimodal[39] format and communality of content the resource encourages thinking around questions stimulated by aspects of the school's heritage embodied in the site of the College but specified by the community. Heidi May

[39] Multimodal refers to different modes (forms or ways) of knowing or making meaning. Psychologist Howard Gardner in *Frames of Mind: The Theory of Multiple Intelligences* (1983) proposed eight kinds of intelligences (linguistic, logic-mathematical, musical, spatial, bodily/kinesthetic, interpersonal, intrapersonal, and naturalistic), later adding existential to make nine, that allow for the making of meaning. These intelligences can work independently or interdependently. Modes of meaning making can be understood in relation to these multiple intelligences, in that meaning can be made through, for example, visual, auditory, gestural, spatial and textual ways. Multimodality can be understood as a system of different modes of meaning making; texts can be multimodal in as much as they can deliver information through graphics, images or wording; literacy can be multimodal if communication is gathered through listening, talking, writing and so on (Maureen Walsh 2009).

argues that a decentralized (or constructivist) approach in arts education allows for knowledge to be produced through collaborative (often agonistic) and relational moments. May suggests "that the act of learning is accelerated by an open communication process that allows students to apply their own meaning to ideas, objects, and experiences," which allows "students [to] become more aware of their role in contemporary society" (May 2011: 33). May describes this as a "dialogical space of teaching and learning" which allows for a "rhizomatic flow of emerging knowledge" (May 2011: 37).

Research in the fields as diverse as art criticism and educational psychology demonstrate that visual literacy skills are in fact foundational to harnessing effective critical thinking.[40] Using the social "ontology of art" (Dave Beech 2010: 53-54) within a visual literacy framework ,[41] the narratives located in spaces considered 'outside' of the traditional learning sites in school and archival material pertaining to the community surfaced in a model such as Footsteps act as a stimulus for critical learning through an enriched appreciation of their own community (or "enculturation" (Richhart 2015)). The New London Group proposed, that through multiliteracies "we can instantiate a vision through pedagogy that creates in microcosm a transformed set of relationships and possibilities for social futures: a vision that is lived in schools" (The New London Group 2000: 19). In the next section of this essay I investigate how artistic practices might enable this 'enculturation' and in turn encourage social discourse. The reimagining of teaching and learning in school communities in this way is discussed in relation to the practice of thinking situated as art and where and for whom this might take place (cf. Félix Guattari 1995: 133, David Andrew 2007, 2011 & 2014). A deconstructed classroom, "without walls in which we are all co-learners" (Achille Mbembe 2015: unpaginated)?

[40] Nancy Lampert and George Geahigan in art education (Geahigan 1997, Lampert 2006 and Lampert 2013), Alison King from the perspective of educational psychology (King 2002) and Martin Stewart in aesthetics (Stewart 1997) all have published on the significantly higher levels of critical thinking skills in research subjects that have a background in or an understanding of visual literacy.
[41] Gillian Rose explores community through discourse analysis of visual culture, not so much as a set of things or location but as a set of social conditions and shared ideologies, drawing on Michel Foucault's axes of power and knowledge that can be discerned through visual images/texts produced by institutions and their practices (Rose 2001: 165). Rose focuses on the "spaces behind the displays", and the specific contexts of the institution as that which give meaning to what is actually visible (Rose 2001:181). Dave Beech explains "ontology of art" as art being understood within social/political/other theoretical frameworks rather than as an (only) aesthetic engagement (Beech 2010).

2.2 Multimodalities and Embodied Practice

Ambulatory Pedagogy

The classroom without walls (both physical and metaphysical) demands a renegotiation of spatial pedagogy.

Mady Schutzman, writing about pedagogies of performance, suggests ambulatory pedagogies are useful because of both their improvisory, transient and adaptable natures. She associates the root *ambi-* with both ambling and recuperation, saying 'to be ambulatory is to be "back on one's feet"' (Schutzman 2006: 292). Ambulatory pedagogy dynamises interactivity and thinking; Schutzman continues "In harnessing motion as a *way* to perceive we discover motion in what we study; in allowing thought to stray, we discover invaluable deviations and digressions. Kin(a)esthetics marries kinetics (action, transition, force) with aesthetics (strategy, style, perception)" (Schutzman 2006: 279). Footsteps uses movement or embodied practice (walking through archival heritage) to effect movement of thinking (meaning-making for self and for and by a community). The proposed resource offers a range of modalities for engagement (sonic, visual, kinesthetic, textual and spatial). While pedagogies that advocate moving while thinking are ambulatory in this sense, this is only one facet of the ambulatory in which frameworks that underpin the ambulatory are set. The ambulatory becomes collaborative, critical and about thinking 'movement of thinking', dynamic 'moving thinking', between disciplines yet echoing how Hooper-Greenhill viewed learning in the museum (2007: 4-5). Interdisciplinary research, by definition ambulatory, 'moves thinking' from one area to another and this process can enable 'new' or 'critical' thinking to emerge.[44] The logic therefore is that it is interdisciplinary process that is ambulatory rather than the other way around.

Reference to the classroom and/or class as an artwork becomes foregrounded. Andrew suggests that the sensibility of an artist-teacher includes a multiplicity of characteristics

[44] I use thinking as meaning 'trying to understand' rather than 'knowing' which can be achieved in isolation, as Richhart suggests. Trying to understand depends on "richly integrated and connected knowledge" (Richhart 2015: 47).

which all suggest a degree of movement within the practice (including self-reflexivity, the ability to generate, interpret and collaborate (Andrew 2011: 46), drawing on Jean-Luc Nancy's notion that 'Sensibility is becoming' (Andrew 2011: 24) and which is a potentiality in all learners (Andrew 2014: 175). That Footsteps is offered as a resource in a school community is not without importance; for the fluidity offered in ambulatory pedagogies is something which can facilitate a new understanding of what exactly a school is and how learning might happen. It is more than the sum of standardised curriculums, testing and uniforms. A school can be anywhere that learning and teaching takes place. At the same time, and like SHC, the school is the physical place with a body of learners. The New London Group suggest that "schools regulate access to orders of discourse" (The New London Group 2000: 18), preparing learners and community members for shaping discourse in wider contexts. James Paul Gee notes, whilst writing about multimodality as a pedagogy that, "much of the knowledge in the community of practice is tacit, that is embodied in members' mental, social, and physical co-ordinations with other members and with various tools, and technologies" (Gee 2014: 53).

Rachel Weiss in Arlene Archer and Denise Newfield's 2014 publication[45] suggests the value of multiliteracies for meaning-making in the classroom is to engage with one's own conditions (of access, agency and resources), it is about discourses; "to take the argument one step further, discourse analysis is concerned with three elements: how *certain things* come to be said at *certain times* and in *certain places"* (Weiss 2014: 154). When arguing that learning that takes place collaboratively amongst the community, it is important to imagine how, for whom and why such discourses can take place. Understanding the SHC community as a CoE, imagined as a collective throughout their school premises and without delineations of 'Primary learner', 'Maintenance worker' or 'teacher' (i.e. in one collaborative 'classroom without walls). Potential is revealed for developing critical thinking practice in the spaces outside of formal curricular reach and as a result of 'enculturation' through a model like Footsteps that foregrounds values inherent in the culture. It becomes arts education, learning outside of traditional school framing (the deconstructed classroom) that

[45] Archer, A. & Newfield, D.(eds) 2014. Multimodal Approaches to Research and Pedagogy. Routledge: Abingdon, Oxon & New York.

evoke artistic practices which the model harnesses (Footsteps's walk(s), the visual and spatially located narratives of the community and their relational potential for invigoration of heritage value and critical thinking).

Multiliteracies

Bill Cope and Mary Kalantzis suggest four components of what can define something as a Multiliteracy pedagogy (different 'languages' or modes of meaning as valid narratological forms):

1. Situated practice (making sense of things in context of learner)
2. Designed instruction (languages and metalanguages as understood by learner)
3. Critical framing (interpretation of 1 and 2) and
4. Transformed practice (learners become meaning-makers)

(abridged from Cope & Kalantzis 2000: 31)

Multiliteracies (and the modes in which they are interpreted), they suggest, enable imagining "social futures" (Cope & Kalantzis 2000: 6) because it serves to recognise the signs that are present in any kind of communication and so is a tool through which a non-hierarchical (community rather than institutional based) collaborative can emerge. "Multimodal pedagogies have the potential to make classrooms more democratic, inclusive spaces in which marginalized students' histories, identities and cultures, languages and discourses can be made visible" (Pippa Stein and Denise Newfield 2006: 9).[46]

Situating this within the SHC and Marist communities through Footsteps, it becomes a method for flattening the institutional notion of the school and allowing the shared community culture to arise and direct the future of the community. It is not to suggest that the SHC community are oppressed. Multimodal pedagogies are not limited to the non-privileged. Rather it is about facilitating opportunities of meaning-making to a community;

[46] Pippa Stein and Denise Newfield's Multiliteracies and Multimodalities in English in education in Africa: Mapping the terrain. *English Studies in Africa.* 49 (1): 1-22 as quoted by Archer and Newfield (Archer & Newfield 2014:4).

"a multimodal approach has provided a range of possibilities for a transformed approach to the semiotic space of the classroom and to student voice" (A. Archer and D. Newfield 2014: 4). In the case of Footsteps, in an embodied and multimodal way through the critical investigation of archival materials (explored further in this chapter and chapters 3,4 and 5). Weiss' critical presentation of discourse analysis usefully forces questions around the design elements of proposed pedagogies. It is the *design* of pedagogy and its semiotics that is at the crux of multimodality all meaning making and design are by nature multimodal (Gunther Kress 2014).[47] The notions of embodied practice (learning as a bodily experience) and semiotics beg further investigation, but first *design* as one of the four components of multimodal practices.

Multimodal practices

Archer & Newfield present as the four main components of multimodal practice; access, design, agency and recognition as:

1. Access – to materials, places, forms of knowledge or ways of making meaning.
2. Design – emphasis on the making of meaning (it's about process and not necessarily product therefore it is not about imbibing ready-made knowledge).
3. Recognition – the observation of and making use of available resources "to broaden the horizons of meaning making" (Archer &Newfield 2014:6.)
4. Agency – facilitation of a range of modes to express meaning making.

(abridged from Archer & Newfield 2014: 4-7)

These elements are key to Footsteps. 'Recognition' of the community 'as resource' from which 'the resource' emanates. Making meaning, by 'design', involves collaborative input into both the research for Footsteps and in the reception of Footsteps as an 'agent' of

[47] Semiotics is the examination of communication through a set of signs (representational, inferential and/or indexed, meaning placed). There is debate within the field of Semiotics as to whether these signs are fixed (Charles S. Peirce and Umberto Eco) or arbitrary (Jacques Derrida, Roland Barthes). Relevant to this research is the field of social semiotics, which investigates cultural signifiers in social meaning making. My research is informed by the writing of Gunther Kress and Robert Hodge's *Social Semiotics* (1988) in which they advocate interpretative, socially situated and non-hegemonic readings of signs as communications of meaning-making.

multimodal praxis. 'Access' is in imagining the classroom without walls, the self-reflexive, interdisciplinary movement of thinking that emanates from the community who participate in the production of Footsteps and in the discourses, that arise from its "forms of knowledge". The embodied experience of moving through spaces and through ways of thinking about self and community identity. Footsteps is not simply about making community resources available (though this is part of it), but to envisage transformative and critical uses of these resources.

Embodied practice

Drawing on Félix Guattari and Gilles Deleuze, Mia Perry and Carmen Medina challenge the notion that embodied practice is subservient to mental thought processes when it comes to modes of meaning-making. Rather a physical element to thinking is how "we experience learning" (Perry & Medina 2011: 63).

> The human mind is embodied, situated and social. That is, human knowledge is embedded in social, cultural and material contexts. Further, human knowledge is initially developed as part and parcel of collaborative interactions with others of diverse skills, backgrounds, perspectives and joined together in a particular epistemic community, that is, a community of learners engaged in common practices centered on a specific (historically and socially constituted) domain of knowledge (Cope & Kalantzis 2000: 30)

It is in this vein that Footsteps as an embodied process is imagined, through the diverse yet whole SHC community body (its (non)human bodies), archival material is disseminated and meanings made by being physically situated in the grounds of SHC as the material is encountered. However, embodied practice not only involves an element of physicality in the learning process but places significance on the physical 'container' of the "thing" because "each artwork or artifact embodies the identities of its maker" and Kathryn Grushka continues, "critical and generative understandings are a significant learning outcome that

informs identities and becoming" (2010: 10). Ron Scollon and Suzie Wong Scollon see meaning-making through signs only in context of a particular and specific location, terming this "geosemiotics" (2003: x). In Footsteps the "(geo)semiotics" is what brings particular meaning to the community of SHC.[49] A focus on the heritage of a community, seen in its place (rather than in a book) forces valuing of culture and, because of the range of the "geosemiotic" markers' modes, demands a multiliterate approach (or "bricolage" Denzin & Lincoln 2011: 4-6) in order to read the 'signs'.

2.3 Cultural Memory and (Geo)Semiotics

Cultural Memory

This section investigates concepts of culture, memory and cultural memory with regards to Footsteps. Fitting with the ambulatory offering of this research, ideas around culture and memory are 'bricole-ed' into the framework already established (Kincheloe et al. 2011: 163-178).

Gillian Rose, offers that culture is not so much about material things (e.g. clothing, books) but about "the ways in which social life is constructed through the ideas and feelings that people have about it, and the practices that flow from those" (2016: 2). She argues, quoting Chris Jenks, that "looking, seeing and knowing have become perilously intertwined" because of confusion in understanding what is real vs. imagined in an increasingly simulated world and our interactions with the representational image as a way of making and interpreting meaning (Rose 2016: 3).[52] In contrast, Joanne Bloch, in her 2016 thesis, situates cultural understandings within materiality. She posits that this is not what Karl Marx would have termed a commodity fetish, by elevating the material thing, but rather focuses on the

[49] Here I used signs to mean communications through archival materials, oral narratives, architectural features and the signs latent within the spatial dimensions of the school community brought together in Footsteps. It is not dissimilar to the way in which Achille Mbembe and Sarah Nuttall reference Jean-Luc Nancy's argument that, "the world is a multiplicity of worlds, and its unity is the mutual sharing and exposition of all its worlds— within this world." (Mbembe & Nuttall 2004:351 quoting Jean-Luc Nancy, Being Singular Plural (Stanford, Calif.: Stanford University Press, 2000:185.). Mbembe and Nuttall's proposal that the city of Johannesburg as "a place of manifold rhythms, a world of sounds, private freedom, pleasures, and sensations" (Mbembe & Nuttall 2005:360) is referenced in Andrew's thesis that the city itself is a multimodal classroom (Andrew 2011:175). In the same way, I posit that SHC itself can act in this way.

[52] Jenks, Chris. 1995. *The Centrality of the Eye in Western Culture* London: Routledge

power of the material (image/object/thing) to cause its observer to reflect, borrowing Jane Bennet's term 'actant' and this in turn is what effects cultural meaning (Bloch 2016: 20-58 citing Bennet 2010: 2).

Adding to the above, I take a framing of culture as being created "geosemiotically" through how we interpret language or signs placed within the material world (Scollon and Scollon 2003: x). In Footsteps, this indexical framework is manifested through the app, through the walk(s) and by the person physically being present at the 'sign' literally connecting within that narrative. For example, a statue of Jesus with Sacred Heart can be found close to the main reception steps at the heart of SHC. It used to stand by the gates, but was moved after it was necklaced in the 1980s in an act of defiance by the school towards those responsible. Though the statue embodies the name of the school its "backstory" is not at all visible to the College community (Hamilton 2011: 321-327).[54] Footsteps surfaces this narrative, in a variety of modes, and highlights the significance of the statue's location as a way to reflect on its narrative.

The following set of app slides show in sequence, from top to bottom, how narratives pertaining to the educational and socio-cultural heritage of the SHC community are set out in Footsteps in a "(geo)semiotic" way. The same force of meaning-making potential would not be apparent were the statue to be viewed in a museum or through the pages of the book. The effect of the statue's particular location in the school, its narrative outlined in the app, coupled with the physical presence of the community member making their own sense of the narratives embodied within it, perhaps in collaboration with others, creates an intersection between the creation of culture and its memory.

[54] Carolyn Hamilton describes the "backstory" of an object as the narratives that conceptualise and situate a particular item in an archive, whereas their "biography" is more about the covering the engagement with that item from the moment it was potentially going to enter an archive ((Hamilton 2011: 321-327). In terms of Footsteps the concept of backstory is extended into where the backstory is 'now' in relation to how the community member relates to that story and to where their interaction with it might go in terms of meaning–making.



Image: Caroline Kamana

The statue of Jesus and the Sacred Heart.

[show less]

For Christians, particularly Catholics, the Sacred Heart of Jesus symbolises a physical manifestation of God's divine love for all humanity. Particularly relevant to a Marist school, it echoes Champagnat's vision of providing education for all children, born out of equal love for them through the way of Mary, mother of Jesus. The school's slogan is "Education with heart that knows no bounds".

This photograph shows what the statue, positioned facing the College entrance steps, looks like today. The statue previously stood in two other locations at Sacred Heart College. That the statue is now also painted with colours, unlike most other statues around the school, is also significant. The narratives around these changes are recounted in the following slides. This statue of Jesus does much more than symbolise the College name; it physically links Sacred Heart College to its ongoing mission to uphold its community members' struggle for peace, equality and justice.



Image: Marist Archive

1933, the College façade with the statue of Jesus and Sacred Heart in the top niche.

[show less]

> "Only a few days back a beautiful statue of the Sacred-Heart was erected over the entrance of the College. This emblem of the love of God for men is a most befitting image to dominate an institution placed under the patronage and the protection of the Son of God. From its niche it stretches forth its arms in welcome to all those who enter the College." (The 1932 Principal's Report)

There is speculation over why the niche was empty for the first few years of the College's life. Perhaps it was originally intended to contain a statue of Marcellin Champagnat, since in the early days the College was, briefly, called St Benedict's in his honour. By the early 1930s, though colloquially referred to as Marist 'Obs', the school's name was officially Sacred Heart College and the installation of this statue in this niche was a physical cementing of this fact. Today a copy of the statue of Our Lady of Good Hope sits in the niche. The original statue is kept in the Brothers' residence.

iPad 12:53 PM 100%

Back

Statue of Jesus



Image: Marist Archive

The Statue of Jesus with Sacred Heart under snow in September 1981. The statue was placed at the top of the traffic island found immediately as you enter the College.

[show less]

The statue of Jesus with the Sacred Heart was moved to its position by the gates in the late 1970s in preparation for the 'new' co-educational Sacred Heart College; an amalgamation of the three schools, Marist Observatory, St. Angela's Convent in Kensington and Holy Family Convent, Yeoville. It symbolically welcomed people to this place of 'love for all'. Sacred Heart College, the school that would embrace these three groups of learners, had already been named, but the name was not yet widely used by the school or wider community. It was mostly referred to as Marist Observatory to distinguish it from the other Sacred Heart College in Koch Street (the preparatory school for Sacred Heart College from 1926 until 1965), continuing out of habit for more than a decade after Koch Street closed.

The last issue of the Maristonian, published in 1979 (replaced by the Sacred Heart College Yearbook) paid tribute to the Marist Brothers, the Ursuline Sisters and the Holy Family Sisters, now united in Sacred Heart College, under a picture of this statue already situated in its new location just inside the school gates. The statue was only to remain in this spot for about seven years. Events in 1987 necessitated restoration of the statue and resulted in the statue being moved to its current location today.

Home Explore Themes

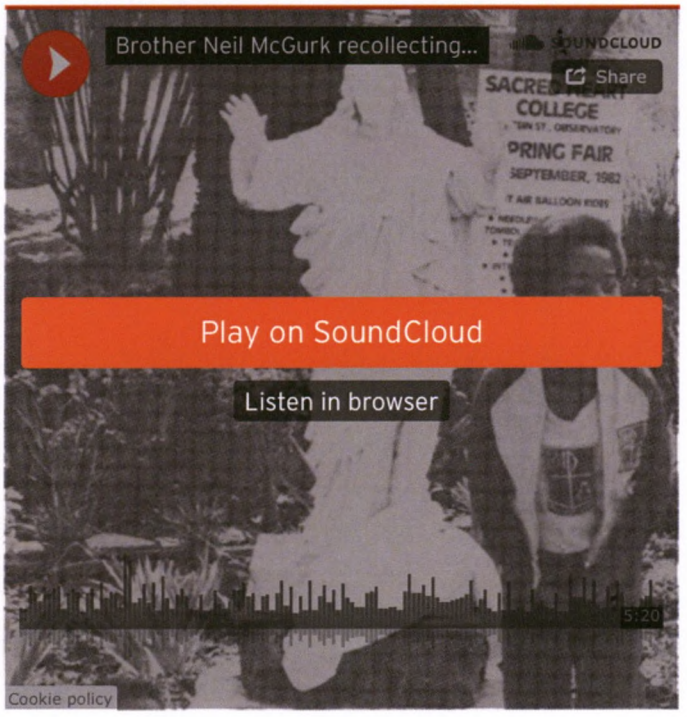
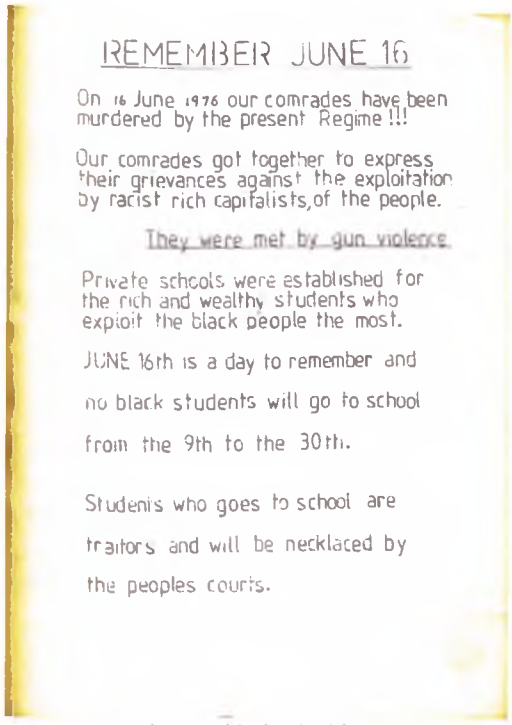


Image: Sacred Heart College, Audio: Caroline Kamana

Br Neil's recollections about the necklacing of the statue of Jesus with Sacred Heart one night in June 1987 during the second State of Emergency in the nation.

[show less]

Brother Neil McGurk, Principal of the College for 20 years, was responsible for the transformative processes that Sacred Heart College underwent in the 1970s and '80s (first with the admittance of black learners in 1976 and then in 1980 with co-education). The College had started to admit Chinese learners from the 1930s and Brother Vincent recalls stories of these boys having to hide in cupboards from visiting government school inspectors, such was the nature of the school even prior to the 1970s.



REMEMBER JUNE 16

On 16 June 1976 our comrades have been murdered by the present Regime !!!

Our comrades got together to express their grievances against the exploitation by racist rich capitalists, of the people.

They were met by gun violence

Private schools were established for the rich and wealthy students who exploit the black people the most.

JUNE 16th is a day to remember and no black students will go to school from the 9th to the 30th.

Students who goes to school are traitors and will be necklaced by the peoples courts.

Image: Marist Archive

One of the leaflets dropped at the time of the statue's necklacing, collected by Brother Neil McGurk in 1987.

[show less]

This 'warning' to black students not to attend school in June 1987 was likely printed and distributed by the security forces, and dropped at Sacred Heart by one Sergeant Beyers. The intention was no doubt to give the impression that black students were behind the necklacing of the Sacred Heart statue and to create discord within the school and Marist community, well known for its inclusivity and racial integration. In some ironic-comic performance, Sergeant Beyers was dispatched to school the next morning when Brother Neil called the authorities to explain what had occurred during the night.

To prevent the charred statue scaring the students (of all races) coming into school, Brother Neil and two colleagues moved the statue whilst his sister Geraldine restored and painted it. The statue was re-erected opposite the main steps in an act of defiance towards those responsible for the necklacing; rather than discarding the burnt statue it was brought physically closer to the school's heart, demonstrating that 'love for all' was the true nature of the College.

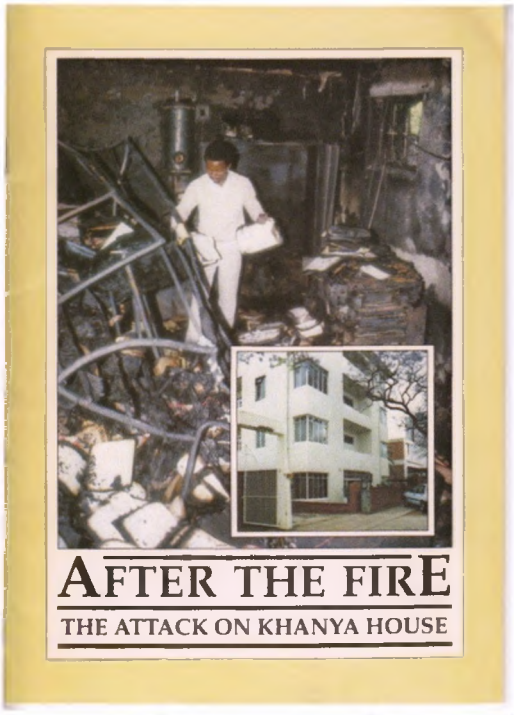


Image: Anna Zeminski/Afrapix/SACBC in Marist Archive

A Southern African Catholic Bishops' Conference (SACBC) booklet about the petrol bombing of Khanya House, 1988.

[show less]

> "What has occurred at Khanya House is a tragedy, not only for the Bishops' Conference but for the country as well. THIS IS NOT A TIME FOR POLITICAL POINT SCORING. It is a time for all South Africans to realise that violence will not solve the problems of the country."
>
> *Br Jude Pieterse, Sec. Gen. SACBC 1988*

It was, in part, the SACBC's anti-apartheid vision that had inspired the Marists to open Sacred Heart to all races. Brother Jude relates that further unexploded triggers (including limpet mines) were found in Khanya House. Similar attacks, on Cosatu House (trade union headquarters), and Khotso House (home to the South African Council of Churches and other community organisations), had occurred earlier that year. The apartheid state's fear of the power of educational and spiritual missions was palpable. The statue of Jesus with Sacred Heart remains a reminder of the transformative potential of that power.

Sarah Nuttall and Kerry Bystrom, in *Private Lives and Public Cultures*, query how one might "forge a critical language to discuss an emerging constellation of cultural production in South Africa" (Nuttall & Bystrom 2013: 307). They go onto discuss how this could be invested in objects, commodities or things and shaped through movement and mobility; an entanglement of the private and public intersections between ordinary lives and social solidarities (Nuttall & Bystrom 2013: 308-324). This 'constellation of cultural production' can be surfaced in the app, through image, text, sound and spatiality. It can be felt when experiencing the app in situ. [55]

Jens Brockmeier questions why we remember, and why humans remember socially. He weaves a path through two dimensions, the social and the temporal, "a worldview rooted in a set of social rules and values as well as in the shared memory of a commonly inhabited and similarly experienced past" (2002: 18). Much of this remembrance is situated in the ritual 'culture of anniversaries', of the founding of institutions and of revolutions, in place names, in signposts as well as in, the private sphere, births, deaths and so on (Brockmeier 2002: 17). Part of the rationale of Footsteps being offered now hinges around two anniversaries in 2017; 200 years of Marist Brothers and 150 years of their presence in South Africa. Though most of the community are well aware of the anniversaries, they are not well acquainted with many of the narratives that might enrich their own understandings of their selves as positioned within that community.[56] Brockmeier expounds how it is a sense of belonging that "binds the individual into a culture while binding the culture into the individual's mind" but also points out that the cultural fabric is created by both remembering and forgetting; is about selection and reconfiguration (2002: 18-22). Even as part of communities, individuals remember and forget different things. Brockmeier suggests that as individuals and as communities we mediate this through the amassing of social signs and signifiers (these could be place names, birth certificates, oral histories or private diaries). Not all community members at SHC would have access to the same sources, even

[55] Though Footsteps is a resource designed around the resource of the SHC community, it invites any viewer to become a part of this community through moments of resonance and reflection that might arise during its use. In this way, it is also a tool for the creation of culture in the sense of culture as wider society.

[56] Brother Jude Pieterse, Councillor for the Marist Brothers South Africa communicated that, "Until now I have considered myself as one having a good knowledge of the history of Sacred Heart Marist College. Reading your text has shown me just how little I really have known." (Pieterse 2017)

without Footsteps, for some memories and signifiers remain hidden from communal view in individual's minds and in physical locations not yet uncovered. Footsteps serves as a way into this collective cultural fabric and acts as a making meaning-stimulus. Similarly, student Sarah Georgianna, an art facilitator at *documenta 12*, was encouraged by the way she, and those she engaged with around *documenta 12,* were able to add their own reflections on the exhibits, adding layers of contributions to the collective narrative memory (2009: 71-71).

Simon poses questions around the sense of identity that may come from cultural memory. He asks whether self or communal identity "is interpreted or reconstructed by each of us within the horizon of meanings and knowledges available in the culture at given historical moments" (1992: 91). Location again is central to this balance between interpretation and reconstruction within Footsteps. Just as the smell of something evoking a memory from childhood, or a sight of something causing some kind of déjà vu, people in SHC walk their school every day. Knowing the "backstory" could trigger a memory of experiencing Footsteps and so remind them of how they are situated in community heritage. Claire Hsu, taking part in Mathias Danbolt & Sven Spieker's *Roundtable on the Critical Archive*, noted how "the core function of the memory system may, in fact, be to imagine the future—to enable us to prepare for what is yet to come" (2014: 15). Arjun Appadurai's suggests that those who use technology as a repository for communal memory are essentially building memories out of connectivity (2003: 16). Footsteps is a resource presented electronically. Appadurai offers how the collective memory of particular communities, namely migrants, can be 'hyper-valued' and enhanced through this archival (as in storage) mode. Part of SHC is Three2Six refugee community (their teachers, the children who attend and their families). "Archives, viewed as active and interactive tools for the construction of sustainable identities, are important vehicles for building the capacity to aspire among those groups who need it most" (Appadurai 2003: 21). In this respect, Footsteps could provoke meaning-making and imagined social futures through the rooting of the refugee community in SHC.

Museology/Exhibition Histories/Curatorial Studies

Sharon MacDonald foregrounds Stephen Bann's suggestion that an emphasis within museum related studies on "curiosity", particularly of material culture from everyday lives propels the democratising of museum culture (MacDonald 2006: 92-94).[57] The "nexus of interrelated meanings" that emanate from an object or display, "driven through curiosity", evoke a "typological exuberance"(Bann 2003: 120 & 125 quoted in MacDonald 2006: 93) and can "become the beginning point for analyses that trace links and cross boundaries"(MacDonald 2006: 94). Bloch situates some of the framework for her thesis in the flow of this curiousness, the object itself becomes the catalyst for visitor led interpretation of its story (Bloch 2016: 33). Curiosity (through stimulus) is central to critical thinking. The curiosity factor provides momentum that to an enriching encounter with heritage, facilitates valuing culture, and in turn provides for richer learning to occur.

Mieke Bal suggests that an exhibition, particularly those curated by someone from outside of the institution from which it is displayed, is the source of "rhetorical and narratological reflections" (1996: 215). Footsteps foregrounds narratives that emanate from within the community and provides a springboard for reflective discourse. Footsteps can be seen as a variant of the traditional exhibition, in the vein of "narratives which use art objects as elements" which contain the "ideologies [of the institution] and their attendant social agendas" (Bruce Ferguson 1996: 175-6). It acts as "the visible encounter with a public" and, as a "publically sanctioned representation of identity" (Ferguson 1996: 175). The sanctioning comes from within the community. Ferguson suggests that exhibitions are often "glossed over" as natural extensions of institutional life as a form of "infotainment" (Ferguson 1996: 178). In a school, displays of learner's artworks in corridors or choral performances in the hall testify to this. However, what would it mean if the exhibition *is* the institution? What is actually 'on show' is the fabric of the institution – its community narratives, archival materials, architectural features and so on. The discourse potentiality becomes one of communal narrative; questions in the spaces between what is on display

[57] By early museum orthodoxy, MacDonald means in 'top down', institutional projections of meanings that are ready made for the specified audience.

and questions around why what is foregrounded may or may not be of significance to the individual and the community.

> The role of the curator as scholar and keeper of a collection has all but faded away. The contemporary art curator is no long an expert on a particular period, instead the curator is an anthropologist, a reporter, a sociologist, an epistemologist, an author, an NGO representative or an observer of the internet (Michael Birchall 2013: 4).

Birchall describes curating as an ambulatory practice which sits well with Adam Kleinman's position that facilitation, as an educational practice, underlies curating and straddles many disciplines.[59] Many of the discourses within curatorial practice cite that these hinge around 'the educational turn' (P. O'Neill & M. Wilson 2010: 1-22). Whether this is an 'about turn', a turn 'away from' other curatorial methods or a 'turn towards' education within curating is debated. Irit Rogoff questions how artistic practices can capture fluidity of "turning" around this educational axis (2010: 40). By consciously including the ambulatory this can be achieved. Education is central to the way contemporary art is presented; exhibitions and collections other cultural/arts events are rarely presented to public audiences without some kind of panel, walkabout or discussion. Paul O'Neill posits, "They now become the main event" (O'Neill & Wilson 2010: 12). These 'discursive interventions', termed educative, are about critical exchange and its facilitation. Footsteps is educative in an ambulatory manner. Positing the community as curator, the "art of curating resides in the capacity to grasp the potentials inherent in the magic of social encounters and the power to activate the potentials in the act of facilitating collective cultural manifestations", and Jan Verwoert continues, "to open up a space in which liberated forms of exchange can actually develop" (2010: 24&28).

Johanne Lamoureux, in *The Museum Flat,* examines two exhibitions which are, like Footsteps, accessed by walking from location to location. One, Jan Hoet's *Chambres d'amis*

[59] Kleinman posits that curators are not limited to the art world but can be found in other theoretical fields, such as education. The curatorial becomes a methodology for engaging with the world in different ways through mediation and contextualisation. Kleinman, A. 2010, Letters to the Editors: Eleven responses to Anton Vidokle's Art without Artists? *e-flux journal #18 - September 2010* p5-6

use of apartments in Ghent as the 'canvas' for over 50 artists in 1986, was situated indoors. The other, was Kaspar König and Klauss Bussmann's *Skulpture Projekte,* where 60 installations located outside in the city of Münster in 1987. Lamoureux asked whether the art 'worked' in the spaces that they were set (1996: 114). Did Münster's narratives resonate through these objects? Footsteps is not a tour of art/objects/installations created especially for Footsteps, all of the objects, architectural features and people are already situated in the community.[60] Yet, as with *Chambres d'amis* and *Skulpture Projekte,* for Footsteps there is a spectator/audience, who moves around and interprets what they see in relation to the space in which they are observing the pieces.

How is the SHC community a spectator/audience? Unlike museum or gallery goers, Footsteps' audience are already invested in accessing their own space. You might term them a 'captive audience' which intentionally invokes Foucauldian notions.[61] There are more than several thousand potential visitors every day, though of course not all with the time to deviate from their daily routines in the space. [63] Visitors to exhibitions, galleries and such like, are already to an extent expecting to make-meaning around what they will see/encounter in the space they enter. What might it take to present one's ordinary space as a site for new learning and meaning making? How does one invite taking on the eyes of a 'tourists' or 'visitor'? Footsteps makes visible previously unexposed narratives.

Wanda Wieczorek et al., writing about *documenta 12,* question whether a participant (particularly those who have been invited) remain 'audience' or become something else (2009: 9-11). Lamoureux observed that by finding the installations in the city of München, the spectator becomes participant, as part of the works themselves (1996: 123).[64] If, as the community of SHC have, supplied the content of Footsteps and participate in the space's

[60] Though some items, such as the Cadet's mace and sword were, until Footsteps, hidden from general view by virtue of literally being at the back of a cupboard, or others, like the 1924 ceremonial trowel were stored within another institution (Museum Africa).
[61] Gillian Rose suggests the ideas of looking/seeing/knowing within many academic disciplines "perilously intertwined"; she refers to Michel Foucault's notion of the 'panopticon' prison where the inmate is constantly under surveillance of the authorities in power, much like the institution of the museum or school (2016: 3-6). Roger Simon also refers to Foucault's theorising around how knowledge/power/truth are inextricably linked, in the context of how experience becomes knowing when we learn; for Simon, we learn by being and our truth is the experience we have power over (1996: 123-129). Both Rose and Simon's interpretation of Foucauldian theories are relevant to the framework of Footsteps in these ways.
[63] Counting the number of learners, staff, parents and visitors who come onto the premises each day.
[64] Lamoureux accredits Rosalind Krauss, writing in *Notes on the Index: Seventies Art in America in October 3 (Fall 1977),* with bringing index or site specifity into the understanding of art. Krauss, according to Lamoureux, evoked a new category of spatiality; that of being physically present and temporally anterior (i.e. present linked to the past by a specific physical presence). (Lamoureux 1996: 123).

narrative do they become the subject of rather than object of the material? Are they both subject/object? This returns to the self-reflexive learner as artist (Andrew 2011: 46). "Oh, I never knew/have seen/realised that!" and "I always wondered why..."(Mastai 2007) came from College staff (past and present), learners, alumni, and Marist Brothers throughout the research project; the subject/object boundaries blurred. The community come with their own questions, additions, perspectives, and habitus.[65] The individual positions enrich the community narrative and as such are not an audience but collaborative participants, "publics... with a variety of different competencies, positions, needs, histories, and purposes in relating to this resource" (Griselda Pollock 2007: 24). [67]

Like multiliteracies, Kress reminds us that the power of semiotics is about "meaning in all its appearances, in all social occasions and in all cultural sites" (Kress 2010: 2). Taking the statue of Jesus again, this geosemiotic cultural marker can be 'read' in many ways. To a person from outside the school community (or someone within who doesn't know about its 1980s necklacing) signify the Catholic tradition around Jesus with the Sacred Heart. The statue could be a 'sign post' for the College's name. Alternatively, it could be a way into the social justice narratives of the Marist community. It could be positioned as all three of those things (the necklacing and College's reaction to it, College name, Catholic tradition around the Sacred Heart). There are potentially many bridges that a visitor could take into the narratives but these are activated by the geosemiotics of the statue.

Who are the 'stakeholders' of this research (Susan Pointe 2010: 110-127)? These are staff, pupils and visitors to SHC; a community and communities who are defined by their interactions with that specific location and its heritage. Elizabeth Crooke asks whether "heritage construct[s] the community or does a community construct heritage?" (2007: 1), and furthermore expounds on how material culture (things, objects, buildings) is key to

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[65] *habitus*, a sociological term attributed to Pierre Bourdieu, (Bourdieu, P. 1984. *Distinction: A Social Critique of the Judgment of Taste.* Massachusetts; Harvard University Press) in which Bourdieu breaks into four interrelated types of 'capital' that impact on individuals in society. These are social capital (social networks, birth privileges and so on), cultural capital (academic background and employment), economic capital (financial flexibility) and symbolic capital (when hierarchies are valued and prestige factors in society accounted for). In turn these 'capitals' influence our perspectives and interactions with society.

[67] The school is racially diverse, co-educational and though it remains Catholic in ethos, it is a multi-faith and no-faith tolerant environment. Its public is young, old and in-between, South African, pan-African and international. Some attend the school with financial assistance, others provide that assistance.

construction of community identity. She argues that communities start from a common base (some kind of communality, be that belief, sense of place, experience or other) and that identifying "the features that enable its survival is crucial to appreciating the role heritage awareness may play" (2007: 5). That community and heritage are a process and product of each other is central to this research.

SHC's buildings, and objects pertaining to the community's heritage are its material culture. Gillian Rose explores community through discourse analysis of visual culture, not so much as a set of things or location but as a set of social conditions and shared ideologies, drawing on Michel Foucault's axes of power and knowledge that can be discerned through visual images/texts produced by institutions and their practices (2001: 165). Rose's focus on the "spaces behind the displays", and the specific contexts of the institution (2001: 181) suggests a need to be conscious of the specific history of the Marist Brothers and the changing social conditions over time.

Hooper-Greenhill's questions around the relationship between museums (or sites of heritage), including their collections, and the audiences are very useful. She asks how museums are constructed as objects (1992: 3) and how can the relationships of museum audiences to the(se) knowledge(s) as constructed by the objects be understood (2000: preface). Does Footsteps make SHC's archive(s) into an object or museum? How can an archive accommodate of multiple histories rather than one linear reading (Hooper-Greenhill 1992: 10)? Can archives and museums demonstrate historical changes and point to future transformative options? Perhaps through the potentiality of discourse that is facilitated by their contents. Howard Besser points out that though there are similarities in libraries, museums and archives being "cultural repositories", there is a "fundamental difference in mission" (2004: unpaginated) between how these institutions operate in collecting and display methods and in how they relate to their audiences. Libraries are user driven, museums driven by the curator, and archives by the researcher. All of course under the umbrella of the drive of the institution. But what does this mean for Footsteps which has a case for slotting into each of these categories? Footsteps is positioned as community driven.

It is from, by and for a specific community. They are simultaneously curator, researcher and user.

If the purpose of the research is for SHC is to understand its own histories and heritage better which can, lead to activism and accountability in providing value and meaning (R. Janes & G. Conalty 2005: 1-7) or transformation in learning practices (Richhart 2015), how is this meaning or transformation accessed? Is it akin to Marcia Brennan's "curating consciousness"; bringing visuals to light that are currently hidden in the archive and edifices of the school to burgeon a shared religious spirit (2010: 24-27)? Exposing the narratives proposes to enrich the community "understanding" (Richhart 2015), that which Rachel Mattson calls acts of memorialisation (in D. Desai et al. 2010: 16-18); it is not simply providing visuals of historical objects but about finding ways of making their heritage relevant to the school communit(ies). The next section investigates further what it might mean for a community to 'curate' their own heritage and for what purpose.

2.4 Archival Practice

What is an archive and how is it engaged with? Storage or something else? Is an archive just a record of what has occurred or is it something kept in order that it might serve some future need (Hamilton 2011: 321-327)? What might that future need be? Can an archive serve both a school community and a religiously affiliated brotherhood in the same way? What does it mean if you accord the same importance to 'items' stored in archives as to snippets of individual or collective memories and reflection? How can a community, celebrating two heritage anniversaries in 2017, use an archive to extend their understanding of their own socio-cultural identities?

"The archive - all archive - every archive - is figured" (Hamilton et al. 2002: 7). Any archive is created by someone for something. But why and for whom? Danbolt & Spieker propose a model of the 'critical archive', drawing (in an ambulatory fashion) from curatorial practice, artistic production, art history and literary criticism. They posit that 'to be critical' has two meanings. Firstly, that it is the first judgement stage in a critical process or "knowledge

production". Thinking around a subject (precisely 'critical or ambulatory thinking'). Second, that it denotes as pivotal point or "moment of decision" within that formative judgement, and so denotes change or transformation (Danbolt & Spieker 2014: 3).

Extending this ambulatory perspective, I suggest a third and fourth meaning. Critical, as in crucial/vital or significant. Critical as in afflictive (impacting; which is not the same as transformative which implies a turning point in thinking around, rather the momentum or force of that transition). If you think of the archive like this it can no longer be limited to a stagnant dusty room (or memories stuck in the heads of individuals), it is active and significant to those whom it references (and those who reference it), now and in the future. Though change or decisiveness in a 'pivotal point' is 'crucial' or 'critical' it is not the *most* critical factor of the critical archive; it is the momentum of that criticism.

Danbolt & Spieker continue, explaining that "the critical archive may point to a moment of crisis, an impasse, or a calamity that can be located either in history...or, crucially, in the archive itself" (2014: 3). This is relevant to Footsteps; perhaps there were some deep dark secrets held in the archive(s) that could cause a moment of (institutional or individual) crisis from which healing and transformation would follow?[68] Perhaps it is more useful to think of it as afflictive or impacting; the archive as a driving force that contains the momentum of transformation over many years past and to come. As Laura Stoler suggests, rather read alongside the grain than against it, for this allows epistemologies and anxieties to come to the fore, rather than pure historical data (in Paul Basu and Ferdinand de Jong 2016: 6). This allows for the making of meaning rather than for mere acceptance of what was. Essentially "new ways of looking at old things" (Deshpande 2016, citing Ambedkar).

Bloch, who through the investigation of a collection within an archive, created and curated *Slantways* (an exhibition, held at UCT in 2014, which contained some of her own artistic contributions as well as curation of existing pieces from the UCT archive). She noted how most archival research focuses on looking for something specific within an archive,

[68] Some suggestions around how to answer this question are discussed in chapter 5.

however, she positioned her own method as being more about listening to what came to the fore (Bloch 2016: 34). Not dissimilarly, Footsteps, looked to listen to what the community had been and continued to say and by extension, find a way in which the community could listen actively and question around this material. In her methodological framework, Bloch discusses how artists Penny Siopis, the Atlas Group and Francis Alÿs work with archival materials (from a range of sources) to form their own contextualised repositories (2016: 73-78). Footsteps, in some ways, employs this method of an artistic-archival repository. The research brought together community related material from several places; but unlike Bloch's or the others, nothing was specifically fabricated to be added. Rather things revealed themselves for inclusion.

> Such practices [created archives as an artistic practice] aim to recognize the archive as a place of (knowledge) production rather than a place of passive consignment, *they also variously invite us to participate in the archive's evolving configuration* [my italics]. Here the archive shifts its focus from being a stable site or place (arkheion) to a performative *process* whose critical power is derived from its openness as an unfinished structure (Danbolt & Spieker 2014: 4).

The Marists formal archive is set within one room, accessible only by the Marist Brothers and others by appointment. The physical store of documents, artefacts, photographs and ephemera amassed over time by the Marist brothers from around the time of their arrival in South Africa was organised into an archive by Brother Martin from the mid 1990s until a few years before his death in 2013.[69] Achille Mbembe's definition of the archive, as both the building (institution) itself and the documents stored therein, rang true (2002: 19), however this was only a 'sliver' of possibly relevant material (V. Harris 2002: 135-6). Many of the narratives pertaining to the heritage of SHC and its community exist outside of this room, in objects, documents and photos scattered around the grounds (even around the city), in the fabric of the buildings, and in the memories of the staff, Brothers and pupils (past and

[69] The Marist archive is not organised chronologically but by educational establishment and in categories such as 'documents', 'photographs' and so on. Br Martin had begun to digitalise some of the materials in the last few years before his death but this work was incomplete.

present). The sense of 'what else' led me to other physical archives dotted around the city,[70] to search online[71] and to set up (as well as encounter organically) conversations with members of SHC's wider community. Further than this, I began to understand that an archive can include oral material (Hamilton 2011: 331) and that if the research was to be a critical multimodal offering which encouraged ambulatory "enculturation" and relational practice, it was imperative that not only was oral material included, but that this was contributed by today's wider school community; students past and present, staff past and present and so on as well as the Marist Brothers. Its power would lie in its "unfinished structure" (Danbolt & Spieker 2014: 4) and in its potential for growth. Tom Holert suggests that the value of an archive is actually in the suggestions it makes to us about what is *not* there (Holert 2014: 5-6).

The gaps resonate with what is between 'what is there and what is not' and is important to ambulatory archival practice (Stephen Greenblatt 1990: 45-48). Patricia Hayes et al., in discussing the archival photograph, is also relevant to Footsteps; though a part of visual and material culture of SHC, it is worth remembering that photographs only give a certain amount of information. Who took it, why, what is outside the frame, who/what is not in it or in it, etc. is not always discernible to audiences today, and viewers could read images differently depending on their own relation or not to the photograph (Hayes et al. 2002: 102-133). This became particularly apparent when mixing, in Footsteps, photographs (and other items) from 'official' archives and those from individual's collections. What was meant to be seen? What about that which is not? In the gaps between these two questions lies the power of the 'slow' and 'critical' ambulatory archive. In this way, Footsteps (and its community), as a form of archive becomes something useable, relevant and living; not just for the researcher or historian to enable reconstruction of historical events (Hamilton 2011:

[70] Over the course of my research I spent time in the (physical) archives of Museum Africa, the Catholic History Bureau, The Johannesburg Heritage Foundation and The University of the Witwatersrand's Historical Papers Archive. I also amassed research from several offices around Sacred Heart College, including the Head of College, the Deputy Principal, several longstanding teachers who had kept papers, photographs and other items to the side, the Chaplain, the Alumni officer and the Marketing Department. Several individuals offered items from their personal, and hitherto unshared, collections, including objects and photographs. Some items came from social media shared within the Sacred Heart Community.

[71] Particularly the Institute of Marist Brothers' website www.champagnat.org and the Facebook pages of SHC https://www.facebook.com/officialSHC/ and the Alumni's https://www.facebook.com/profile.php?id=100011296384434. All websites last accessed March 2017.

337-8). "An archive may be largely about "the past" but it is always "re-read" in the light of the present and the future" (Stuart Hall 2001: 92 quoted in Basu & de Jong 2016: 1).[72]

It is not possible to read around archival studies without absorbing theories from Jacques Derrida and Michel Foucault. For the latter, the archive is not simply the institution and that which goes with it, but rather a construction what can and cannot be said (Hamilton et al. 2002: 9). For Derrida, the question of the archive is not...a question of the past, and one with political power and "spectral messianicity" of its own construction in the past and with its own destructive energy that bodes of the future (S. Van Zyl 2002: 39-41). Derrida's twofold notion of the archive as the container and commencement point of historical narrative (B. Harris 2002: 162) is useful as a model. The SHC archive is a departure point from which to begin an understanding of the community's own heritage. A pivotal or critical foundation for the present and a scaffold for future. In the sense of Spieker's "slow archive" (this title also gives off the ambulatory), the archive is not a destination for research, but rather practice, an "opening where archiving is tentatively severed from its allegiance to traces of the past, to storage, and where it exposes itself to the present... we don't 'enter' the archive, we are in it" (2016: unpaginated). This is entirely the position that Footsteps, being of and for the community, seeks. Community as 'living archive'.[73]

2.5 Things

Words such as objects, items, documents, photographs, displays, buildings, architectural features, artefacts, narratives and such like have appeared often in this report. They will continue to do so. This section clarifies how these are best, for the purposes of this research, collectively termed (as Bill Brown suggests) "things" (Brown 2001 & 2010). 'Thing

[72] Hall, S. 2001. 'Constituting an archive', *Third Text* 54: 89–92.
[73] Eric Ketelaar (2009) uses the term 'living archive' in a different way. He uses the term to denote what is 'alive' (and can contest evidence in a court of law to one actual truth; in his reference to testify against war criminals of former Yugoslavia and thus begin processes of healing traumatized communities) as opposed to the way it is used here. Here is evokes the life rhythms of a community past present and future who actively and continuously (from the past, now and future) read, (re)read, write and (re)write the community's narrative by incorporating many truths.

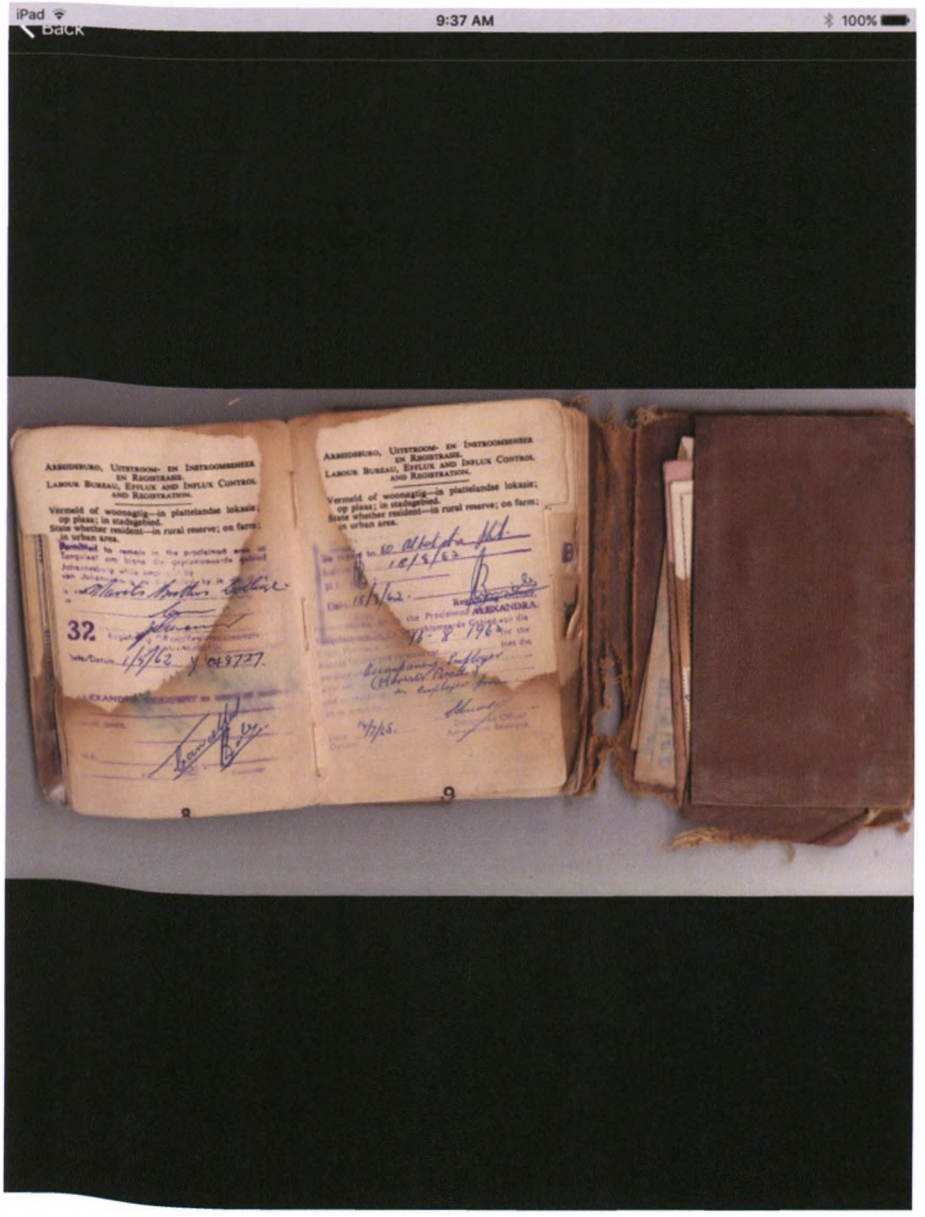
theory', attributed to Brown, but proposed by a number of theorists, is naturally ambulatory, relational and multimodal.[75]

Brown explains that "the story of objects asserting themselves as things, then, is the story of a changed relation to the human subject and thus the story of how the thing really names less an object than a particular subject-object relation" (2001: 4). All of the above listed 'words' used, in the context of Footsteps, to emanate story in relation to the human subjects of the SHC community. For Brown, what makes an object become a "thing", that which makes it 'interesting' or worthy of critical study is "the subject/object relation, the human/unhuman relationship" (Brown 2010: 1min 35sec ff.). The moment an object causes reflection or thinking about something other than its immediate usage, it becomes a "thing" (Brown 2010: 2min 33sec ff.). Bloch extends Brown's offering of an object becoming a thing when it interrupts the ordinary course of thought, to include Jane Bennett's notion of "actancy"; "when the mute idol speaks" (Bloch 2016: 60 referencing Bennett 2010: 2). The idol doesn't speak in the sense of the spoken word, but rather provokes a resonance of understanding about 'something' which is evoked from the visual/material item. In this way 'thing theory' is multimodal. Spoken language is thought to be just one kind of representation or communication amongst other modes, like gesture or sound (Archer & Newfield 2014: 1). "Actancy" therefore can also be considered a mode. John Plotz, in his article *Can the Sofa Speak?* positions the significance of the theory within linguistics rather than as a method through which to understand culture or art history (2005: 10). But multimodality, in its notions of languages and communication, can be applied in an interdisciplinary way. Rather than a criticism, Plotz's argument actually strengthens the case for understanding the 'words' above as "things" in the context of Footsteps.

During the research process, I received a text from a SHC community member with whom I had shared some of the material. It read, "loved the piece on Joseph Letebele and the pic of his passbook made me cry a little". What was meant was 'the passbook made me reflect and think of something other than its immediate book-ness'. Another community member

[75] Martin Heidegger (modernist philosopher), Alfred Gell (social anthropologist), Jean Baudrillard (sociologist and cultural philosopher) and Arjun Appadurai (socio-cultural anthropologist) are a few of the thinkers, from a range of fields, who give credit to 'thing theory'.

reacted with "my goodness, I would have burnt that long ago". Moments into the conversation that ensued, he began to reflect on why, perhaps, it hadn't been burnt. Why would you keep something like that, he asked? The "thing" had begun to work it's 'otherness', provoking meaning-making and reflection. It stirred a memory, which he also shared; he related his horror at finding his children 'dressing up' in kit from his days of army conscription that he'd thought safely stored away in an attic. A whole discussion around the appropriation of a uniform that represented something he'd wanted hidden away ensued. It's not known if these items have since been burnt.



The above image shows the Dompas that staff member Joseph Letebele, carried for 25 of the 58 years (to date) that he has been working at the College. Joseph Letebele contacted me after our interview to let me know he had since looked for his "other work pass" in case it might be of use for the research project. Whether or not the school community link this 'pass' to their school 'ID card' is left up to the participant to "wonder" (Stephen Greenblatt 1990: 42).[76]

John Frow explains that the value of the "thing" is in it being a "mirror to our soul" which returns our gaze. This gaze (how we come to know ourselves) is already there in the world, we just need to see it reflected back to us to be able to begin to understand, "endowed with an interiority and a memory, things become stories" (2001: 273). What are those stories? Is the story the same for one as it would be for another? When we look into a mirror, we each see a different reflection. Even if a group of people looked into a mirror simultaneously, what they might see, or how they might describe what they see, would not necessarily be the same. This is the value of Footsteps as a community resource, using a variety of objects (positioned as things) from the school grounds and community itself. It enables a range of different discourses to emanate from within. Frow suggests that people can also be considered as "things" (2001: 285). For SHC's community members, the 'thingness' of those past and present (and indeed future), reflects something of their self-identities and of their sum as a whole. They become "Foucauldian archaeologists", things digging up discourse rather than objects (Bann and Karen Lang 2003: 552). This, coupled with "curiosity" as the stimulus returns us, in an ambulatory and relational way, to the notion of community as a 'living archive'.

Below are two slides from Footsteps.

First, a SoundCloud embedded clip where an alumnus recounts an encounter with Nelson Mandela after an incident involving his grandson. The alumnus reflects now on the life lessons he learnt then which still continue to rebound in his mind today.

[76] By "resonance" Greenblatt means the "thing" power of the object to speak from the perspective of the viewer and by "wonder" he means the power of the object to stop a viewer in his/her tracks and ponder its value and echoes (Greenblatt 1990: 42).

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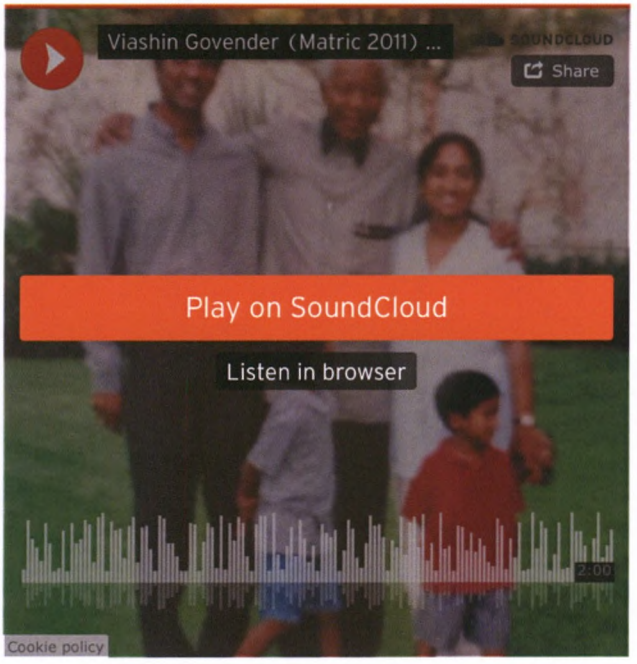
Back

Mandela



(Image and Audio: Viashin Govender)

Viashin Govender (Matric 2011) recalls an incident during Grade 1. Pictured above with his parents, sibling and Mandela as described in his audio.

[show less]

Viashin Govender matriculated in 2011 and went on to study Engineering and Game Design (Bachelors of Engineering Science in Digital Arts) at Wits University. He is currently completing Honours in the same field. Viashin's mother, Thiru, was a maths teacher and later Deputy Principal, at Sacred Heart College for seventeen years.

Home Explore Themes

Second, one that relates to Ntate (Uncle Sammy).[77] Described as 'a golden thread in the rich fabric that is the Sacred Heart Community', he has been selling ice-creams at the College since 1963. His retirement is immanent. Reflections from the characters in these slides, situated as "things" in Footsteps, are examples of this 'living archive'.

[77] POI "Ntate (Uncle) Sammy" is a series of 7 slides which engages memories from different sections of the community (staff, Marists, learners, alumni, parents) around Uncle Sammy.



Image: Marist Archive

c.1963, Ntate (Uncle) Sammy cycling his ice-cream cart to College, pictured at the junction of Eckstein and Innes Streets.

[show less]

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Dear Alumni Community

10 June 2016

Ntate Sammy's retirement

Ntate Sammy has been selling ice creams at Sacred Heart College for 54 years. Anyone who has passed through the school will need no introduction to this kind gentleman. Sammy still rides the same bicycle to the front gate of the school every day as he always has, like clockwork since 1962 and because of this he has a unique perspective of everyday life at school. In a way Sammy is a golden thread in the rich fabric that is the Sacred Heart community, binding generations together around his warm smile and sincere eyes which have seen so much. Generations have passed through the school in very different times, the second half of the 70's for example marked a pivotal shift for the school as it responded to the events of '76 by opening its gates to children from all backgrounds. Sammy, from behind his bicycle witnessed the change, his eye's taking it all in. The 80's brought its own challenges – Sammy, from behind his bicycle watched over the children, making the challenging times a little easier with an ice cream and reassuring smile. The euphoria of the 90's and even the end of one millennium and the start of another – all of these had one common golden thread binding them all together, Sammy, the unassuming kind man in the white jacket serving ice cream from behind his bicycle, his laughing eyes humbly serving the school's children at the front gate.

Today the children are grown and are all over the world, many with children of their own and some with children now at Sacred Heart. Those children still enjoy ice cream under the watchful eye of Ntate Sammy from behind his bicycle – a reassuring shared experience in today's world where change seems to be the only constant.

At 76, Ntate Sammy is no longer a young man and while from the look of him he could go for another 50 years he is nearing the end of his watch.

Excerpt from letter to Alumni Community from Wayne Frank, Matric 1993, to let the community know about Ntate Sammy's upcoming retirement. (Image: Sacred Heart College Archive)

2.6 Walking and Mapping

The research question asked how might these archives of historical moments and heritage, embedded in the school community (physically and mentally) be made accessible to the actual community of SHC. I took an interdisciplinary approach set across art history (museology, archiving, exhibition histories and curatorial practices), social studies (cultures and communities) and psychogeography (specifically cartography and walking as an artistic practice). These could be hooked around a "spatial turn'"; locations not just being a space for events to unfold but, as Edward Soja suggests, part of the fabric of the significance of these processes themselves (1989: 731). In this section I discuss how walking and mapping as artistic practices have informed my methodology.

Walking

For Frederic Gros, the recreation of walking was more of a *"re-creation"* (2014: 166), this is fundamental to the way in which Footsteps operates. The link between walking as an artistic practice and its roots in pilgrimage was also of considerable relevance to the research; SHC has its own religious structure and a choreographed set of walks. There are religious (stations of the cross observed and literally traced out at Easter) and non- religious walks (the 'march on' by the school houses has been observed as sporting events since the 1880s and continues today). In addition, it could be argued that this style of artistic practice is reminiscent of the saunter-ing of a religious order (etymologically, the word saunter is related to sanctify and implies meanings of walking in awe-like or worshipful manner), but walking, or sauntering understood in conjunction with a "slow archival" practice (Danbolt & Spieker 2014 and Spieker 2016).Tenets of faith, humility, intercession and community are mirrored in this style of reverential walk as well as within Marist values.[78]

[78] This intersection is discussed more fully in Chapter 5.5



Image: Marist Archive

1929, Cadet Band leads the "March On" to the sports fields.

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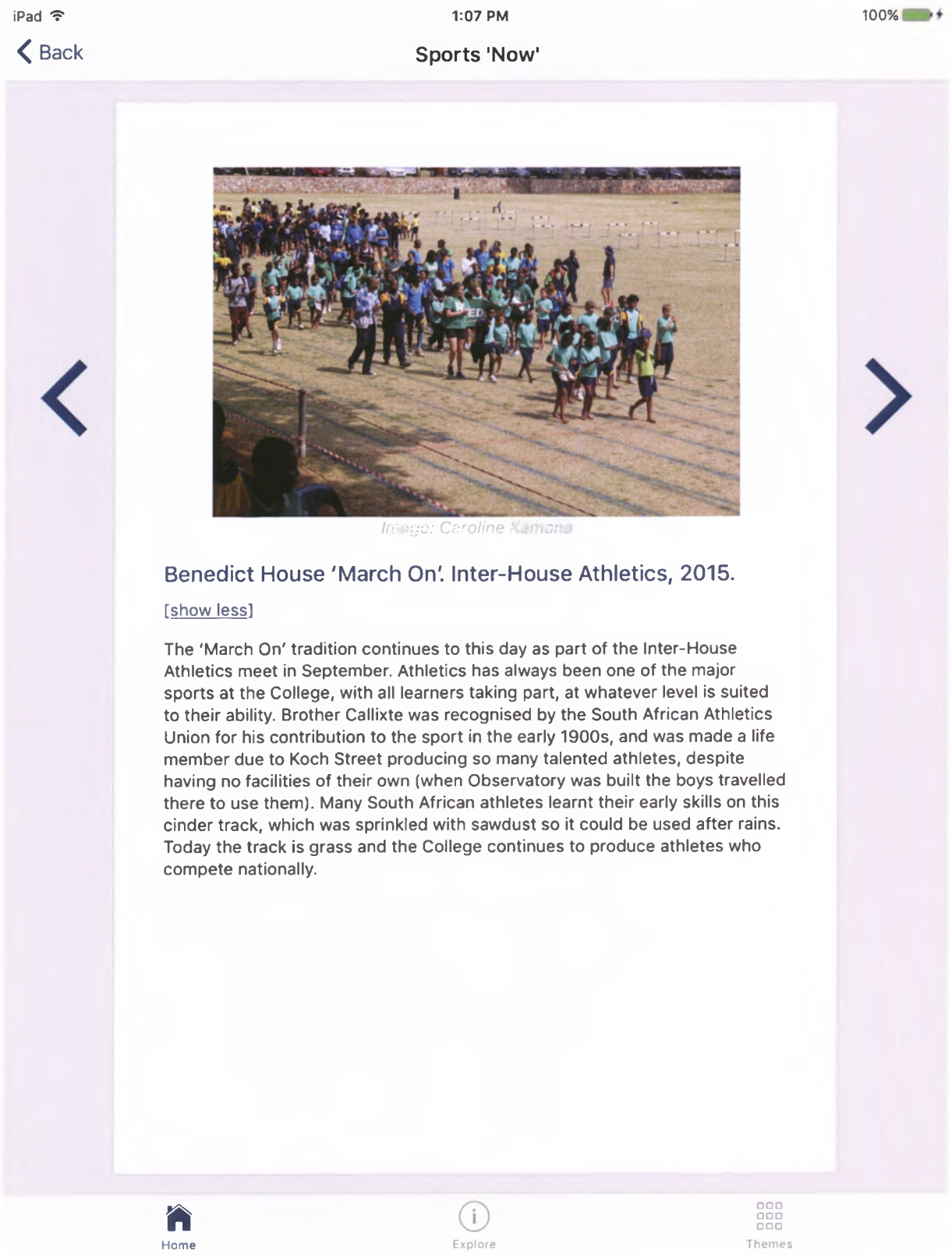
The tradition of the 'March On' for both Inter-House Athletics and swimming galas goes back to the earliest days at Observatory, as evidenced in this photograph. It most likely came as an 'imported' tradition from Koch Street, when the boys used to 'march to' The Wanderers and Union Grounds to use sports facilities. Pre 1975, the Cadet Band, in full military regalia with mace, drums and bugles, would lead the school in a march to the strains of "Marching to Georgia" and "A hunting we will go" to inter-house events. The band accompaniment came to an end when the Cadets were phased out and a Sousa march was played out from the loudspeakers instead, as is still the case today, along with music of the moment as selected by the matrics of that year.



1940s 'March On' to Athletics track (Image: Marist Archive)



The slides above and below show examples of the SHC community engaged in walking practices that have either a choreographed or religious structure and as such demonstrate

an embodiment of their community's values and how these are "(geo)semiotically" understood within the school grounds.





Image: Sacred Heart College

2016's first Academic Mass; the outgoing Matrics lead the incoming Grade 1s up the steps and into the Macartin Centre.

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The Macartin Centre is foremost a sports hub but has many other uses in line with its original purposing as a Sports and Community Centre. Three times a year whole school Masses are held in the space as it is the only indoor space large enough to hold the Pre-Primary, Primary, High School and Three2Six School that together make up Sacred Heart College.

The first term Mass is the Academic Mass, which honours girls and women and acknowledges the role of the Ursuline Sisters in the College's history. In the second term the Mass is held in memory of St Marcellin Champagnat, and the third term Mass celebrates Sacred Heart Day. A much loved tradition at these Masses is when the school 'elders' – the matrics – lead in the Grade 1s, who are just embarking on their school careers. This is a physical reminder of the strength of relations between pupils of all stages and walks of life at Sacred Heart College. On Sacred Heart Day cool drinks and sticky buns are served as a treat to learners, a tradition that goes right back to the Koch Street days.

Walking together (or alone), on foot allows the mind to wander from "plans to recollections to observations" and "to walk the same way is to reiterate something deep, to move through the same space the same way is means of becoming the same person, it's a form of spatial theatre but also spiritual theatre" (Rebecca Solnit 2001: 5 & 63). David Evans' book of seven categories of walks blurs the distinction between walker as artist and the walk's spectator by providing as much visual material as possible among his texts (2012: 18).[79] In Footsteps, visuals are drawn from the physical archives, the architectural features and oral narratives. The participant is both spectator and artist.

Reesa Greenberg talks of the relationship differing between audience and object when the audience is static or on an unstoppable tour as opposed to when the audience has a place to stop and absorb what they are seeing through a "prolonged gaze" (1996: 351). Footsteps invites the participant to pass by many places (benches, grassy areas, low walls) that allow for integration of a 'prolonged gaze' and reflection on what that might mean to them and, (in an "enculturated" community that think together) what the gaze might means for others which informs their own assessments. Allowing the walker opportunity to pause and combine their view from below (De Certeau 1984: 91-110 and 115-130) as individuals within the communal narratives of SHC is an important facet of Footsteps. Unlike the tourist who climbs to the top of the tallest building to get a sense of the lie of the land (De Certeau 1984: 91-96 and Rory Bester 2005: 10) and potentially trying to imprint themselves within that place (and a 'selfie' taken as evidence of their assimilation), a community walking 'tour' is different. It's not getting one's bearings, it is about finding one's place *among*, not from above. At ground-level we are all equal, it is *"to be other and move toward the other"* (De Certeau 1984: 110). De Certeau states that "the act of walking is to the urban system what the speech act is to language" (1984: 97). Bester, drawing from De Certeau in his writing about photography, extends this metaphor, explaining that "walking is the critical text of the city" (2005: 13). Not only can the city (rather, SHC) walker 'read' the 'text' they see but they also add their own writings there. De Certeau lays out three functions of walking;

[79] Evans includes a variety of modes of walks by artists such as Lawrence Abu Hamdan's *Marches – A sonic mapping of London*, February 2008 – May 2009, an audio tour, Francis Alys in collaboration with Felipe Sanabria, *The Collector*, Mexico City 1991-2006, *an* embodied performance, and Marcus Coates', *Stoat*, a video performance.

appropriation of a place, an acting out of a place and implied relations with that place (1984: 97-98). The notion of relations is not just about person to place but person to person within the SHC community. As Bester suggests "The stationary parts of the city [SHC] impart prior meaning, whereas the moving parts of the city [SHC] impart subsequent meaning" (2005: 11). This notion of momentum, as well as the physicality of walking, situates this within the ambulatory; 'moving thinking' as an "enculturated" community.

In Italian culture, there is a "passeggiata", a nighttime stroll to take stock of everyday life, in discourse with family or friends at a visual and sensory level. Similarly, Andrew references William Kentridge's mentioning of Barcelona's Las Ramblas and other public spaces, created specifically for such walks and "somewhere in this ambulatory state, ideas and connections emerge and things that seem coherent often come from incoherent sources" (2011: 125 referencing Kentridge 2003). He continues, "This may seem like an obvious point: deep learning often takes place more effectively when learners are part of an embodied experience" (2011: 126).

Mapping

Alongside the walking element is that of mapping. Footsteps' homepage is a Google-Maps imported satellite image with pointers denoting 'Points of Interest' (POI) around the grounds. This, amongst other features,[80] articulates 'the walk(s)' that allow narratives from the archive(s) to be heard/encountered/seen/felt at specific locations pertaining to these stories. As Katherine Harmon (2009: 10-16), Tom McCarthy (2014: 7), Iain Sinclair (1997: 131) and Karen O'Rourke (2013: xviii) all explain the map is not so much realist as *one* reality, from which the reader can situate their own. "Maps are not copies, they are projections... projections are not neutral, natural or given" (McCarthy 2014: 7). Maps are constructed for a purpose, for example topographic, political or artistic reasons. De Certeau differentiates between maps as being directional and tours pictorial (1984: 115-30); in Footsteps, the map is pictorial but Footsteps isn't strictly speaking a tour. It presents the

[80] Functionality of Footsteps will be discussed in chapter 5.

participant with a no set route, like a tour might, yet the map locates narratives. Butler comments that "the idea of mapping experience or memory would probably make De Certeau spin in his grave" (2006: 905) for he suggested mapping "causes a way of being in the world to be forgotten" (De Certeau 1984: 97) and erases the 'gaps' (cf. Holert 2014) that are fundamental spaces for facilitating 'what might be'. "But what if maps could be made that cause multiple and different ways of being in the world to be remembered? Could that time have come?" (Butler 2006: 906).

The POIs offered enable a series of "manoeuvres"[81] that the participants make their own. "Mapping is not only the object of our research, it also serves as its method. In creating psychogeographical contours...you can bring together in one map peoples, times, narratives and places that are temporary and locationally diverse" (O'Rourke 2013: xviii). The map in Footsteps is 'the method' in this sense and interpreting it (and the narratives it locates) is part of the critical thinking practice of the participant that comes through the "enculturation" that Footsteps provokes. O'Rourke's "contours" can be seen in the inclusion of locations not physically seen in SHC, but yet are still very much part of the metaphysical landscape of the community, such as the Koch Street school and other 'virtual' POIs that the participant encounters in Footsteps.[82] "Artistic cartographies" are "a vital element in the crystallization of individual and collective subjectivities" (Guattari 1995: 130).

Discussing the two walking tours in *The Museum Flat*, Lamoureux, notes that despite some differences, they "generate a similar kind of traffic in the city. They are to be seen *à la carte*, literally with street map in hand" (1996: 116). What Lamoureux meant by *à la carte*, is that the visitor uses the map to navigate the city to find the relevant works of art. 'Une carte' is a map in French. À la carte literally means 'by the map'. Linguistically this could also read as

[81] The word 'manoeuvres' is taken from the title of D. Brennan et al. (eds.) 1999 *Guidebook: three manoeuvres by Tim Brennan in London E1/E2*). In this book it refers to specific instructions around walking and guided routes to create a participatory practices shared by the artist (Tim Brennan) and the participant – exact instructions are given, for example "stand on red cycle track. Stop. Focus on the traffic lights in the distance" (T. Brennan et al (eds.) 1999:11). With regards to the SHC walk the feel/route for the manoeuvres would come from the participant depending on where they see areas of interest, rather than having to follow specific instructions for a set route.

[82] For example, 'Transport', 'Mandela' and 'Houses' are all POIs in the walk(s) but don't have a statue or stained- glass window around which to hook the geosemiotic. However, each is linked to something which evokes their theme's embodiment in the school. For example, Mandela is 'pinned' to a classroom where Brother Joseph Walton (2016) recounted Mandela attending a parents' meeting. The Transport POI is located in the car park, and the content of the app traces the development of student and staff transport in the 128 years of the school's history.

'by the menu'. Ordering 'à la carte' gives the diner choice over a meal option in the same way that navigation articulated by Footsteps gives the participant freedom of choice to select which POIs they wish to engage with.

> The map has been used as a metaphor for the museum which plots material geographies of taste and value. The functions of the map are to select from the totality of the world those aspects that can serve to depict it through ordering, classifying and constructing pictures of 'reality'... to be 'off the map' is to be of no significance... to be 'on the map' is to be acknowledged, given a positive, accorded an existence or an importance. Maps depict values and pictures relationships (Hooper-Greenhill 2000: 17).

Though Footsteps's map does 'depict' values and relationships, it also gives the choice to engage with the spaces between the POIs. "Off the map" is not insignificant if the map is part of living and critical archival practice. "Walking permits observation and voyeurism, and also fragments and disrupts the city's regulating order by creating new routes and views" (Bester 2005: 12). The power of the walk or of the map is as much about what is visible as is invisible, and therein the power lies with the participant, the community from which and for which Footsteps is designed (Bester 2005: 12-16).

The walking tour is not a new model for heritage learning. It is found in many forms; led by a person, a guidebook, a paper map, through an app downloaded to your personal device.[83] Footsteps is heuristic – hands on – and interdisciplinary. Its interpretation / application is engaged with depending on way the participant chooses (Mastai 2007). As Tim Boon draws from De Certeau, there is no "overall correct meaning" and "we cannot determine the paths visitors take" (Boon 2011: 423). Some paths will be more trodden than others.

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[83] For examples of an app based walking tour see: http://www.mytoursapp.com/clients/
'MyToursApp' have created an app for several clients including Authentic Tours Ltd whose tour of Great Barrington, Massachusetts you can download at https://www.microsoft.com/en-us/store/apps/great-barrington-tours/9nblggh0mrlf
For an example of a web-based virtual tour see: http://peacockroom.wayne.edu/peacock-london For an example of a PDF based walking tour see: http://www.4culture.org/publicart/threads/learn/media/print/brochures/pa_map/4Culture_Public_Art_Map.pdf
For an example of a printed guidebook see Brennan, D et al (eds.) 1999 Guidebook: three manoeuvres by Tim Brennan in London E1/E2 London: Camerawork.

2.7 Psychogeography

Psychogeography, in this research, holds the frameworks together, from art history and socio-cultural studies, from multiliteracies to walking as an artistic practice and offers a model through which to situate (arts) education. It offers visually embodied methodologies embedded in "geosemiotics" which encourage thinking about communities and thinking communities. It allows Footsteps to become a collaborative and constellatory device that supports augmented modes of movement and thinking. The term psychogeography is perhaps misleading, suggesting a marriage only between psychology and geography. Here it has been mined as a socio-cultural, living archival arts education based practice which helps "transgress boundaries between art and everyday space" (David Pinder 2005b: 387). Pinder, a critical theorist in the field of urban geography, suggests that a value of psychogeography in urban spaces is to "question, refunction and contest prevailing norms and ideologies, and to create new meanings, experiences, understandings, relationships and situations" (2008: 730).

What is the effect of the environment in relation to the individual's understandings (around community heritage) moving through SHC, using mapping as method and walking as mode.[84] For Henri Lefebvre space doesn't exist alone but is produced as a result of activity within it (in O'Rourke 2013: 122), akin to De Certeau's view of walking as a communicatory tool, like writing, that can bind community and determine society through a street-level gaze (1984: 93-96). What happens to the individual moving through space is a factor within the communality of Footstep's potential. Drawing from the figure of the flâneur who is engaged in dérive,[85] Toby Butler explains that they "let themselves be drawn by the

[84] Coverley explains that psychogeography as a discipline can be traced to the 1950s and the Letterist Group, forerunner to Situationist International and Guy Debord who sought to reveal, thorough immersion in the geographical environment (by walking/drifting - 'the dérive) and by association of its effects on the emotions and behaviour of people, truths that lie beneath the everyday (Coverley 2010: 10-13).

[85] The figure of a flâneur, a casual wanderer in an urban environment who seeks to make meaning and situate self in the spatial surrounds of the city, is usually first attributed to the nineteenth century poetry of Charles Baudelaire. Walter Benjamin, writing in the twentieth century, drew on Baudelaire's character in *The Arcade Projects* and *Illuminations* (both c.1927-40), asserting that the knowledges and experiences that the wandering person assumed from situations and situation in the city was what contributed to an understanding of self and in turn that this 'felt knowledge' (Benjamin, *The Arcade Projects*) was transferred from person to person by discussion and discourse.

attractions of the terrain and the encounters they find there" (2006: 893 referencing Guy Debord 1956).

With regards to Footsteps, being "drawn by attractions" references the living archive of the community memory. Not only is it a history drawn from a community but the material is presented in order to engage thinking around (ambulatory thinking) what that community means; its development, values and possibilities. "The (post)modern flâneur, you, me, we as walkers, can equally recognise the real, as well as supposed character of the city... not just a passive residue bequeathed by history but rather a real living tradition" (Damian Brennan et al. 1999: 30). Footsteps awakens "thing[ness]" the community psyche, necessary for "enculturation" through the "attraction of the terrain and the encounters they find there" (Butler 2006). Walking, an embodied process, is part of a multisensory [multimodal] process itself; you see, hear, move, smell, can feel, etc. as you walk (Butler 2006: 895). Stephen Greenblatt's, suggestions of "resonance" and "wonder" are a useful way to consider how one might be "drawn by attractions". "Resonance, like nostalgia, is impure, a hybrid formed in the barely acknowledged gaps" (Greenblatt 1990: 48). The 'gaps' (cf. Holert 2014) already exist in the living archive of SHC, and it is these gaps and thinking around how to cross/fill/navigate around them that encourage reflection and, in a community, an enrichment of understanding about what that means. Ambulatory thinking around how one might sense, feel and experience spaces in different ways and how in turn, this might allow something 'other to emerge' (Pinder 2005b: 385 and O'Rourke 2013: 247).

O'Rourke describes how taking one of artist Janet Cardiff's audio walks became an "augmented walking" experience; she wasn't sure where her own thoughts and visual interpretations of what she saw melded with that of the artist's (2013: 42).[86] Footsteps intends for the participants "resonances" to swirl in the gaps between the POIs and, to "augment" the content of the resource, while they walk. Like 'being' in Spieker's archive

[86] O'Rourke followed Janet Cardiff's 46 minute audio walk *Her Long Black Hair (2004) around* New York's Central Park and commented that "reading over my notes later, I cannot always distinguish what I saw from what Cardiff's voice in my ear told me she could see" (2013: 36). In walk(s) around SHC, where heritage narratives are revealed at certain locations to add to those that the participant brings with them into the "places" and "spaces" in the school grounds, the individual becomes community through participation in the resource (both by providing its contents, but also by engaging with it).

(Spieker 2016), the research consciously intends for 'melding' between the '"things" that make up the living archive of SHC (Pinder referenced in Butler 2006: 895-8). Footsteps would be a "highly specific experience that can differ according to according to the mood and circumstances of each" participant at any given time (Pinder 2001: 1–19). The two interconnected themes of writing the city and having rights to the city (Pinder 2005b: 398-400, Bester 2005: 13 and De Certeau 1984: 97-98) creates tension between the narratives provided by the archive(s) and those layered in the spatial meanderings of the participants' own relationships to the materials as 'owners' of the community. In the same way that Mbembe & Nuttall (2004: 364) advocate the city as a place from which to extract (in the sense of mining) meaning, so can the SHC community use their own physical space to dig for their own discourses (Bann 2013: 552). The community, read, write and (re)write as an active, critical and ambulatory practice. New narratives emerge in the relation of the archival visuals to the own experiences of the audience as part of the historical community (Pinder 2001: 1-14).[87] The process of walking is "provocative and unsettling" (Pinder 2010: 676), a constellatory device that creates "lines drawn...like paths worn by the imagination of those who have gone before" (Solnit 2001: 290-1) but for a living archive, the paths are still being made.

2.8 Framework outline

Footsteps is not a biography of the Marist Brothers nor of SHC, but brings to the fore what is already contained within the community. Offered as (arts) educative practice in the wider school community giving access to oral testimonies and narratives relating to community heritage, it creates potential for "new ways of thinking about old things" (Ambedkar cited by Deshpande 2016). These "old things" include the physical buildings and the intangible community heritage and the structures of community itself. The SHC community are positioned as a living archive with critical potential to effect cultural dialogue. Furnished with a deeper sense of "enculturation", activated through the multiliteral offerings of their

[87] In a conversation on 17.10.2015 with Wayne Purchase, Deputy Head of Sacred Heart College, he mentioned how the heritage of the community of SHC is all around but the pupils don't see it or know it. Since that time in 2015, and until now at the time of writing in 2017 this has been reiterated over and over by members of the SHC community – Marists, alumni, current learners, staff and parents.

own "spaces", this invigorates thinking as a community about the community. Aspects in all the disciplines explored dance around a combined "spatial" and "educational turn"; locationally semiotic learning, not just learning in particular spaces but as part of the fabric of the significance of these processes themselves (Soja 1989: 731). Community interrogation of the (geo)semiotics in SHC's (meta)physical-landscape not only enriches visual literacy but effects cultural discourse; (arts) education in practice. The next chapter explores the rationale behind the facilitated walk(s) in more detail, along with reasoning for the digital format of the practical component.

3: The Process

3.1 Resonance

Why did Greenblatt describe the State Jewish Museum in Prague as "the most purely resonant museum" he had ever seen (1990: 45)? "Resonance can awaken in the viewer as sense of the culturally and historically contingent... A resonant exhibition pulls the viewer away from the objects themselves and towards a series of questions, some implied, some half-visible" (Greenblatt 1990: 45). A series of collections pertaining to the Jewish community in Prague pre-and during WW2 are scattered between a number of synagogues in the city. The brochure describes a 'memorial complex' rather than a museum and the experience, for Greenblatt was about the evocation of thinking around Jewish sufferance in WW2 rather than the actual artefacts on display. The language Greenblatt used to describe his visit was emotive and markedly distinct from the academic tone of the article.[88] Greenblatt discussed how the location, within a series of disparate buildings in the city of Prague, had provoked "resonance" and "wonder" that led him to think further than the displays. If the objects had been displayed somewhere other than in the buildings from which their stories originated, his experience would not have been so intense (Greenblatt 1990: 51-52). The notion of location adding intensity to a display is critical in Footsteps and links to how some("thing") within one's sense of self encourages thinking around wider subjects evoked from what is observed. The participant *is* the community heritage. Greenblatt's account pointed to imagining futures from the standpoint of the past as linked to the experience of moving between disparately located "things".

[88] Greenblatt used words like 'wrenching' and 'absurd' when describing what he saw and how he felt. What he doesn't say was as powerful as what he did. Greenblatt self identifies as an American 'who thinks of himself as an Eastern European Jew'. https://www.theguardian.com/books/2005/feb/26/biography and https://www.lrb.co.uk/v22/n18/stephen-greenblatt/the-inevitable-pit This wasn't mentioned in the 1990 text but his account of his visit to the State Jewish Museum was profoundly affecting. Because of this visit he had begun to think around "Jewish persecution, of removal of objects by Nazis as treasures to be displayed as they eventually are in the museum, the forcing of the Jews in Prague at the time to catalogue every object being removed" (Greenblatt 1990:46). This thinking around a display which touched on the narratives from within one's own community informed much of the framework for Footsteps. Though the fact that Greenblatt identifies as Jewish informed (I assume) some of the resonances, the point that came forth was around how the setting of an object can evoke as much as the object itself.

The genesis of Footsteps, as a research project, began with a discussion about an archive that the community within which it was situated didn't use or know much of.[89] In order to access this space, I had sought and was given, full permission from the Marist Brothers and from Sacred Heart College to carry out research within the archive (and elsewhere in the school grounds) and their support for the proposed walk(s). Whilst 'on site' at Eckstein Street I engaged several members of the community (teachers, learners and Brothers) in conversation around the potentiality of the project. People seemed excited at the prospect of the archive becoming functional for the community in which it sat. I spent several hours at a time walking around the grounds, observing the community going about their day to day activities, noticing where the focal gathering points were, as well as observing quieter, less trafficked places. During this process, it felt (at some points) like the research was becoming part of the 'landscape' of the College. People began to share stories, relating to the history of the school, the Marist Brothers and their own interactions with the place. How did this kind of narrative situate them within that community? What did it mean to them to tell stories about the evolution of buildings or of community members past and present? It was as if they were edifying themselves through storytelling. What kind of narratives were located not only in the archive, the people, but in the school grounds themselves? If the buildings could talk what would they have told?

In the early stages of the research process, I visited a number of museums or galleries, some of which were attached to educational institutions and joined walkabouts to engage with how art works and heritage was presented to the visitor.[90] I also took a number of guided

[89] A discussion between myself and Colin Northmore, Head of College, at Sacred Heart College, in late 2014. I learnt existence of an archive (a physical archive) which was rarely accessed and yet contained, apparently, a wealth of information about the educational heritage of a particular community. This piqued my curiosity in a number of ways. What was in it? What wasn't in it? Why wasn't it accessed? What was the point of keeping such an archive? Who was it for? Who wasn't accessing it? Was a community suffering loss of potentiality because of this? Who might be interested in what it contained? What might it do if they (the community) were to access it? It was particularly curious to me that this archive was located physically within the day-to-day centre of that community but yet, it, and whatever was concealed within it, wasn't foregrounded. The archive in question was the physical store of documents, photographs, artefacts and ephemera located in the Marist Provincial House, situated in the grounds of Sacred Heart College, Eckstein Street, Observatory.

[90] At galleries like The Goodman Gallery, The Stevenson Gallery and Gallery 2. Some were led by managers, others by the artists themselves. I visited Museums at K.E.S and St John's College and the Wits Arts Museum (WAM), The Origins Centre and The Point of Order all of which are affiliated to Wits University. I include the reading rooms at the Cullen Library at Wits and in Johannesburg Central library in this list because they include either art/historical artefacts in their displays. I also include sites 'of memory' like Liliesleaf Farm, the Fietas Museum, Constitution Hill and Satyagraha House in this list for these were 'walked' about while a guide (either a person, a leaflet or audio guide) gave information about the sites' heritage.

walking tours.[91] These experiences were influential in the way that the research took form. I noticed how some narratives in particular resonated with my own interests and identity more than others. I observed how some tours allowed/encouraged/staged interaction with local community members and how affected the learning experience. Some tour guides were unable to deviate from a set script. Asking a question was, on more than one occasion in a particular tour, met with "that's not this tour". I wondered whether I experienced the visits in the same way that others did or might? It also led to questions around what else the city of Johannesburg might be able to reveal about the community at SHC, set in a wider context, and whether there were narratives/objects that might pertain to its heritage that were not located within the archive on site.[92]

3.2 The Walk(s)

There are a number of reasons as to why the practical component of the research developed into a walk(s). The research proposes to examine how a critical engagement of the different archives that relate to SHC might manifest a way for the community to better understand the educational heritage of the Marist Brotherhood and SHC. This is a community that is linked in several ways; through shared values (in the Marist ethos) or through being either lay or Marist staff or learners. Though they may come from different socio-economic, racial, linguistic, religious or other groupings, they are all physically bound by 15 Eckstein Street and its grounds. Though the school grounds are well travelled on a daily basis by staff, pupils and visitors, the heritage contained therein is both disconnected and largely unknown. Each person has their own daily routes of travel around the school, with some areas being more accessed than others at certain times of individual need.[93] Different parts of the school contain narratives relevant (and uniquely relative) to specific audiences at different times. Because of this rhizomatic movement, facilitated walk(s), could

[91] These included the Red Bus open top tour (I got off and walked between certain points), walking tours in Houghton, Braamfontein, Westdene and the CBD (led by Past Experiences and The Johannesburg Heritage Foundation).
[92] For example, after a walking tour of Braamfontein Cemetery, I spent further time 'walking' 'off route' to specifically investigate the area set aside for priests and those associated with religious orders. I noticed graves that commemorated Marist Brothers in Braamfontein. These are not, as far as I saw, recorded in the Marist Archive, whereas the archive contains pictures of Marist Brothers' graves at West Park Cemetery in Randburg and one photograph captioned, "Early deaths, Br Dominic and Br Sebastian at Kaserne Cemetery 1893".
[93] A grade 3 travels a different daily or weekly path to a grade 11. Alumni revisiting the school visit sites of particular pertinence to their own memories.

mirror this movement setting out (a sliver) of the community heritage and suggest 'gaps' in the physicality of the school where narratives might be encountered. Memory should be visual, material and experiential to ensure it isn't forgotten (Annie Coombes 2004a). SHC know their College as a "place" but not the historical moments contained or connected within them as a "space" (De Certeau 1984: 117-118).[94] Experiential and experimental learning can engage and stimulate learning from and about history (David Thelen 2003), and shape communities (Crooke 2007). Walk(s) through and within the school grounds, a multimodal and embodied practice, quite literally, allow for the participant to 'be in the archive' (Spieker 2016). It unequivocally locates a view. The participants can physically engage with "things" (e.g. touch bannisters and initialled concrete which are given "backstory" in the app) during the walk(s) that a 'museum' experience or book would not allow.[95] The "things" "(geo)semiotically" communicate in their own places and because the community already 'own' the space (they can touch bannisters anytime!), they will come to 'own' the community heritage embodied within it. Falk et al. posit that "learning is highly situated" and "always occurs within the physical environment; in fact, it is always a dialogue with that physical environment" (2011: 326-7). I returned to Greenblatt's experience in Prague and couldn't help but wonder about the emphasis he places on the unusualness of the museum being housed in a series of buildings (Greenblatt 1990: 45). Was the time he spent travelling between the synagogues a time he spent reflecting, questioning, imagining, connecting?

Calling Footsteps a walking 'tour' is problematic. A walking tour implies a group led by a guide who (usually) imparts in a non-Rancièrean style, specific and scripted information about particular locations (ref. above experiences). In a walking tour, information is delivered at specific points and the 'in between parts' are, usually just about getting from A to B. There is usually a meeting point and a start time, perhaps a coffee break, and a conclusion. Opportunities for questions are given at specified moments and discussion

[94] De Certeau defines place as a specific location, something visible and stable. By contrast, a space is "composed of intersections of mobile elements" which are not bound by time, convention or composition (De Certeau 1984: 117).
[95] Here reference is made to the POI "The Foyer" where the reason for the smoothness of this particular staircase's bannister is explained and also to POI "The Gates" where initials set into concrete are explained. In both POIs the participant is encouraged to physically engage with the space and thereby understand the narratives that they embody.

amongst the group on the walking tour is often discouraged (for this could impede hearing what the guide proffers). Footsteps is rather a walk(s). (s) denotes the multiplicity of ways in which the material can be encountered. There is no beginning or ending point, no set route and no specified amount of time that it will take. "Time on these excursions should be allowed to unravel at its own speed. That's the whole point of the exercise. To shift away from the culture of consumption into a meandering stream" (Sinclair 1997: 7). The facilitatory resource itself, rather than a guide, is an app (the rationale for this is discussed in the following section and it functionality in chapter 5) and it can be used as much or as little as the participant wants during their journey. The walk(s) can be dipped in and out of; focusing on areas they frequent daily or rarely. In this way, opportunities for meaning-making are varied, unexpected and emancipated; narratives that the participant had not, until that point, considered relevant to themselves become 'thinking signposts' aiding "enculturation". Walking itself will offer experiential engagement, and allow time and space to wander, wonder and connect.

The school website explains that "in the continuum between the past and future is our present story."[96] Continuum suggests motion, albeit linear. Movement is key, both to the ambulatory framework of critical engagement and to the multimodal pedagogies in the resource itself. Footsteps offers to engage the community within that continuum, powered by the momentum of walk(s) as the crucial, communal, way 'forward'.[97]

Footsteps, as practical component, is a multi-tiered offering. The walk(s) is one part, its supporting resource is another. But it is the living archive that *contain* both of these aspects.[98] Footsteps presents as walk(s) because the majority of the participants *walk* the grounds of the College on a daily basis, the walk(s) embody "a new way of looking at old things" (Deshpande 2016 citing Ambedkar). Walk(s) provide the participant with a 'fresh' way to look at/hear the "thing" they walk by all the time. Footsteps not only provides the

[96] Sacred Heart College, 2017. Accessed 02.02.3017 at: http://sacredheart.co.za/high-school/all-about-us/
[97] This is not a literal 'forward' but in the ambulatory sense of moving thinking.
[98] Here *contain* is used in the sense of Derrida's twofold notion of the archive as the container and commencement point of historical narrative (B. Harris 2002: 162). The SHC archive is a departure point from which to begin an understanding of the community's own heritage. And also a pivotal or critical foundation for thinking around the present and as a scaffold for future.

"backstory" but provokes the participant into a different frame of mind, allowing them to see their "place" more like a "space", an intersectory venue with potential. Potential for thinking, remembering and projecting. Potentiality is momentum. Potentially this momentum would be ignited in a learner who has experienced Footsteps and, could at any given future moment, be "attracted by the terrain" (Butler 2006) to further possibility of thinking around "things".

Several other formats for the delivery of a critical encounter with archival materials were considered. These included an exhibition, a more permanent museum-like space, a book, a PDF booklet, an audio guide and 'the tour guide'.

Unlike an exhibition, which will often have a start, end and a likely proposed route of navigation, walk(s) provides opportunity to enrich the specific areas of relevance to the path-maker. A physical exhibition is static, and doesn't allow for the embodied experience of movement through a larger space, literally with more places for possible "spaces" like a walk(s). There were constraints of space in a school building already planned out, with space allocated for classrooms/storage/sports and so on. It would be physically impossible to import some of the 'things' into another location, such as statues and windows already fixed in place (and in any case would reduce their geosemiotic inferences). The premise for Footsteps is that it can "enculturate" (a process foundational to reimagining of the purpose of a school as a *whole* – not just the 'learners' who learn – but a site for community situated critical thinking). A temporary exhibition would, potentially, not allow time for Footsteps to be encountered by the whole community. A more permanent museum-like exhibition space was discounted. There are two display cabinets already in the school which are set up in a 'museum' like fashion. I didn't want to replicate these nor did I want to extend them. This would not provide a multimodal experience encouraging multiliterate relational exchange. Rather it would disrupt the "geosemiotic" communication by the "things" and introduce another curator (which was not the community). Bester uses the example of a photo 'publicly' displayed in a home's hallway not storytelling in the same way as if it were on the bedside table. This kind of curation delivers an intended message, for a particularly intended

audience. "Each space permits different forms of movement and circulation" (Bester 2005: 12).



Above: display cabinet in main reception office with photos that show something of the school's heritage (left and right section of cabinet). The centre section of the cabinet shows items related to the Marist Brothers.

Below: display cabinet in the school foyer with items relating to Marcellin Champagnat.



Drawing on the Rancièrean contributions to the ambulatory frameworks it was important for Footsteps to not reflect elements of the traditional didactic classroom. A PDF might evoke reflections of 'being taught' (it would also be impractical to carry the volume of narratives that the community were surfacing). Likewise, a book. Both of these printed forms restrict the multimodal nature of encounter that Footsteps, as an app, can provide. Also, a printed form is set and doesn't leave room for the addition of further community narratives as these come to the fore, perhaps stimulated by a walk(s). Nor does it encourage seeing the bigger picture – a book, PDF or an exhibition have been edited to look a certain way or contain specific information that 'guides' the reader. This is also informed notions of how movement in the city allows for the creation of new narratives in the gaps not mapped (Bester 2005: 11-16), whereas a 'curated' PDF, "art exhibition or coffee table book often leave invisibility large or looming" (Bester 2005: 12). The grounds and community should tell their own stories, in their own ways, through Footsteps. The app would serve to support these, not narrate them. Exhibition catalogues often contain curatorial statements and essays around themes relating to what was in the exhibition (J. Brenner & A. Archer 2014: 67-69). This could detract from the meaning-making by the community. Oral histories would not be accessible from the printed page and an audio guide wouldn't allow for visual elements brought into Footsteps that were based other areas of the city but pertained to SHC. An audio tour is usually a solitary experience; its mode of delivery restricts conversation and thus cannot be considered as relational or dialogical.

Walk(s) are inherently multiliterate modes of encouraging meaning making. Andrew suggests a number of ways in which multiliterate pedagogies can be activated [*my annotations in italics as visible in Footsteps*]:

- The creation of free or un-policed zones in tandem with those of a more academic nature in teaching and learning [*i.e. a resource created by the community rather than the institution available for interaction with in the institution*]
- The value of projects involving multiple collaborative moments and processes [*walk(s) provides a multiplicity of moments for relational and dialogical moments*]

• The recognition of how different modes afford learners different opportunities to test, acquire, adapt and make public, skills, knowledge and values [*the app offers material in a number of modes and makes suggestions for the participant to engage with these by way of interaction*]

• The use of familiar cultural objects and moments as salient teaching and learning nodes [*the visual stimulants around the grounds are familiar cultural objects and Footsteps references familiar community 'moments' from the past and present*]

• The recognition of the learner archive (history, experience and expertise) as being crucial for the teaching and learning process" [*the community is the living archive of Footsteps*] (Andrew 2007: 16).

3.3 The App or "resource resource resource"

The 'resource for the resource by resource' references the element of *recognition* in the practice of multimodality (Archer & Newfield 2014: 4-7).[99] Recognition is about the observation of, and making use of, available resources. Like Frow's extension of 'thing theory' these could be the physical features of the college that locate particular narratives, the people of the community as 'living archive' (2001: 285), or the spaces that are opened up to permit dialogical exchanges (Archer & Newfield 2014: 6).

A digital support resource for Footsteps was, for a number of reasons, the best device (pun intended). By not creating a 'usual' school learning support (printed handout, textbook or guide led) it allowed for "the creation of free or un-policed zones in tandem with those of a more academic nature in teaching and learning" (Andrew 2007: 16). A digital or online interface would mirror the gaze of the living archive, provide a repository for the "backstory" of what was encountered by the participant and, allow for "contexts of presentation beyond the static exhibition" (B. Graham & S. Cook 2010: 284). Additionally, a virtual display removes situating any one "thing" more prominently than another, "online

[99] Archer and Newfield (2014:4-7) give four characteristics as key to multimodality as pedagogic practice. Access (to materials, places and knowledges), Design (the processual rather than necessarily the product being important), Recognition (seeing and using available resources to effect meaning-making) and Agency (facilitating a range of modes enable meaning-making).

no object takes more of a centre stage than another" (Michelle Henning 2011: 308). A digital platform allows for additions (or amendments) to be made quickly (and in real time) when other community narratives surface whereas a fixed exhibition (especially if temporary and finite) does not. The heritage is living and continuous in the archive as SHC's community and so the resource needed to 'speak' to this. The format allows for images, audio and textual information to be surfaced at the relevant time during the walk(s), unlike a brochure or booklet which could distract from the location in question with other visible information leaking from its pages. The same reasoning was behind the decision not to create 'a school in the museum' (as opposed to the 'museum in a school' discussed previously). I considered displaying the resource content on some kind of panelling (the College were keen for this to be in the form of permanent signage) at the suggested POIs around the grounds. However, Footsteps was to be a supporting resource, providing stimulus for thinking about and around community narratives and towards "social futures" (Cope & Kalantzis 2000). Fixed panels with set text have the capacity to be interpreted by a reader as 'the one official way' of thinking, push the 'gaps' further out of sight, and could appear as institutional self-identification. Conversely, Footsteps, both the walk(s) and the app, inspires ways of thinking from the community itself, rather than 'from the institution'. An app, portable and not always visible while walking, allows the 'things' (buildings, people, etc.) to be heard and interacted with at a level that shouldn't be interfered with or detracted from by panelling. In addition, and slightly problematically for a project which argues that it is the geosemiotics and relational aspects of community which activate meaning-making around an educational heritage, some of the POIs are 'virtual'. For example, Transport or Alumni (titles of POIs) are not indexable places. Nor, any more, is Sacred Heart College at Koch Street. However, these community memories are inserted as 'suggestions' in the walk(s) at points where the narratives of today and the past connect; embodying the 'continuum' of the school community and encouraging connections to be made by the living archive (O'Rourke 2013: xviii). As the participant view content on the app, they scroll through a series of views (that feature scenes from the past and from today). They juxtapose these narratives with what they engage with in the space. The juxtaposition can act as a stimulus as much as a "thing". The virtual POIs are constructed in

this vein. This makes an app the perfect device for the critical, slow, or living archive (Danbolt & Spieker 2014 and Spieker 2016).

Brian O'Doherty writes that the context within which an exhibition is situated impacts the physical and metaphorical accessibility of a display (1996: 322-324). Invoking O'Doherty's 'gesture of the gallery' (in this case the school grounds as a 'gallery' - belonging to an academic institution) within which to display works displayed with and pertain to the particular heritage of its community. The tensions within this, a 'potentially elitist space', are ripe for the dialogical. Conscious of how, as part of an institution, yet separate as community members, the participant can engage with these tensions through the app which puts some distance between the two spheres (V. Dzekian 2012: 31-33). Online you interface between your personal realities; the real world (as is presented before you in the walk(s) and the realities presented as communal narratives. But it is at the same time virtual, enabling audiences to find their own spatial intersections. The research proposal suggested investigating creating an app based in AR (Augmented Reality – for example using an Aurasma based app which works on image triggering) or VR (Virtual Reality). AR allows for videos to be imbedded, along with text and audio. This information is only accessed when the image viewed by the device being used (in this case on the walk(s)) corresponds to one loaded in the app and at this point information is released about the image (e.g. artefact, architectural feature that is being viewed) in a multi layered form. VR immerses the participant in a virtually generated world, but without the aspect of reality which is where the community is grounded. Possibilities for AR and VR were discounted for financial reasons and because they didn't provide enough 'reflexive distance' or opportunity for dialogue.[100] Using an app to provide context during the walk(s) but not as its focus leaves

[100] I visited Blue Ocean VR, a virtual reality experience centre in Bedfordview, and experienced several Edmersive (immersive education) programs. In one afternoon, I visited a Fine Art Museum, a Science Museum, New York, the world under the oceans and Rome's Coliseum. A truly embodied, multimodal and interactive experience my mind boggled with meaning-making possibilities. But I didn't experience the relational and wondered how it might be used in a community without huge financial budgets and a large amount of time and skill invested in creating a diorama that displayed the landscape and features of SHC. To make it relational images seen in the person's headset taking part in the VR can be projected onto a screen viewed by others for example, so there are possibilities to explore further here, however VR is designed to function anywhere that a VR set is available. Therefore, it takes the location of SHC out of the equation. I also used Google Cardboard in a VR headset whilst walking around the SHC grounds and viewed some 360 videos that had been made by learners at SHC. I imagined how these might be combined with information/images about the heritage of the community. There are possibilities here also but discounted again for reasons of relationality and costs. AR, I discounted as it would involve displaying too many images on boards around the college grounds which would disrupt the landscape without providing context and therefore the meaning-making process as part of the Footsteps walk(s). AR would also involve implanting 'virtual' locations, such as Koch Street, into SHC, without context.

the emphasis on the walking and not on the device (which AR and VR would) and in this respect Footsteps (as the participant's narratives) augments the walking experience.

From a practical perspective, an app, once downloaded, runs offline. Though SHC's grounds are Wi-Fi enabled, it is not fibre and the network doesn't stretch quite far enough to some areas highlighted through Footsteps. All High School learners are contracted to have their own tablet.[101] There are sixty additional tablets available for use by Primary School learners if the teaching plan requires (or allows for) it. These are also available for use by visitors. Alumni or any other visitor would therefore be able to access Footsteps without having to possess their own tablet.

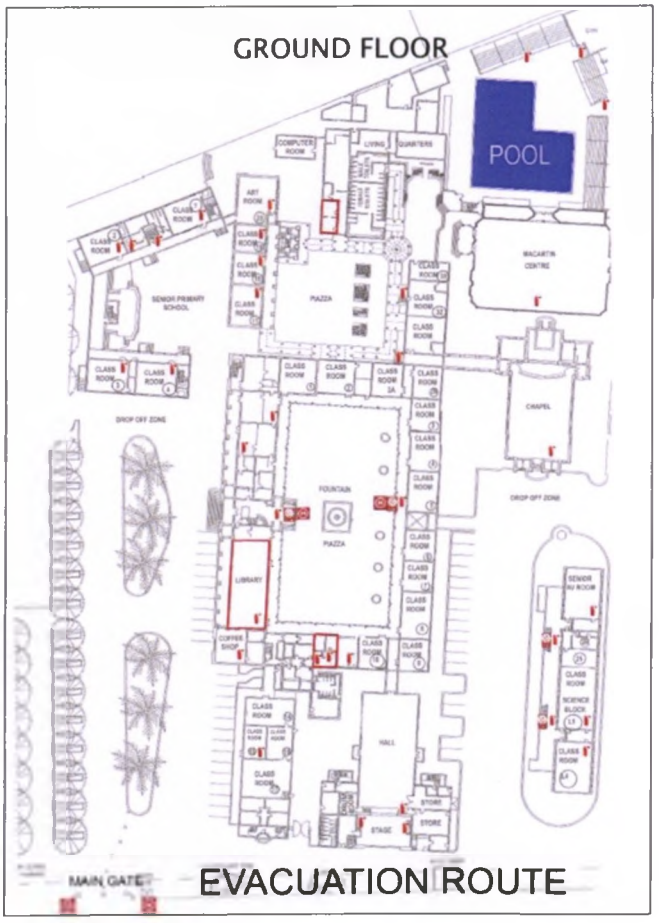
A digital repository supporting embodied walk(s)ing provides an additional level of multiliteracies to the experience. Interactivity is not just button pressing but is about the "invisible, cognitive links made between different pieces of information and different sensory stimuli" (Henning 2001: 311). Maureen Walsh terms the flicking from one screen to another that has become second nature to many, especially those in younger generations (and for whom Footsteps is particularly intended, for it is they who are particularly unaware of their community's heritage) as "radial browsing" (2010: 214). It is not the same kind of skill used for reading traditional text. "This kind of learning and accessing of information (going from one mode to another) is very different and enables cognitive development in areas other than those required for the 'traditional' reading and writing only kind of intelligences (Walsh 2010: 214). Footsteps, as an app delivers 'one screen' bursts of information. Sliding from screen to screen, in an order of choice made by the participant, provides spatial, tactile, kin(a)esthetic and visual modalities at the same time. Indeed, like the constellatory nature of the research and its proposed outcome, an app, allows for navigation in several ways. A booklet or such like is read from p1 to end. Ambulatory or 'bricoleur'-like engagement allows for a range of possible outcomes. Gillian Rose suggests that the use of new media encourages participation and engagement with material that

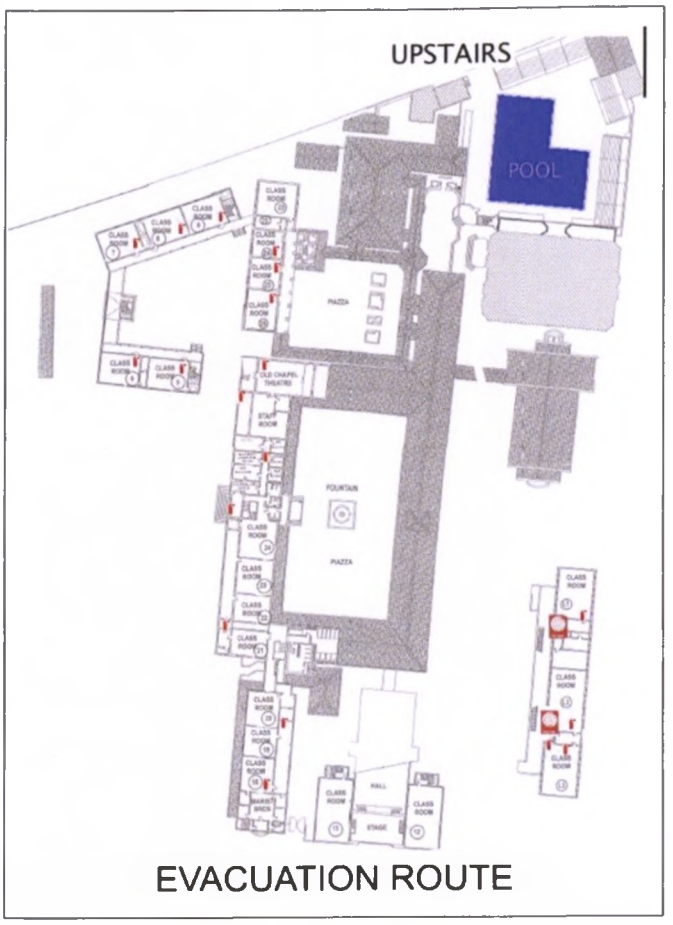
[101] BYOD, Bring Your Own Device, is a High School Policy that ensures all learners have access to the same virtual classrooms and learning apps. Though the device is purchased by the learner (or rather their family), the content and accessibility power of the tablet is controlled by the College's Cloud system. Once the learner leaves SHC as a pupil the device remains theirs but access to the school's intranet is removed from the tablet.

might otherwise remain in the academic domain (2016: 352). What would the point of Footsteps as research if it stayed fixed within an academic paper? Kress suggests that portable technology can also "offer the hope of dealing with the seemingly problematic physicality of the school", it offers effectivity and mobility (2010: 29). Returning to the four elements of multimodal practice, an app encourages agency and access, demonstrates design and becomes the recognition – a resource for a resource by resource (Archer & Newfield 2014: 4-7).

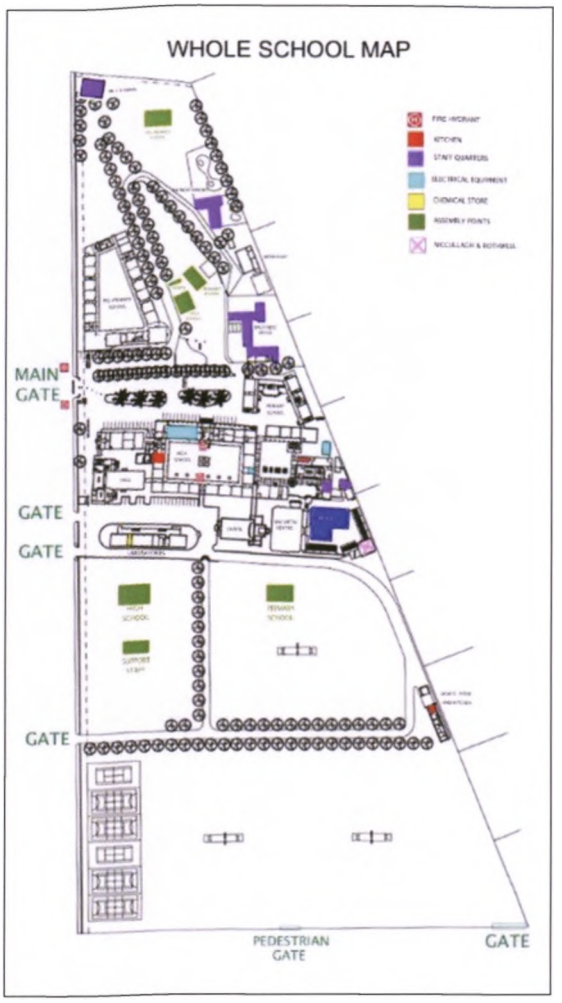
3.4 Mapping it out

One of the first things that I did in preparation for the research was, like De Certeau's tourist (1984: 91ff), source a map to get my bearings of the space. I asked the school to share what they had and they sent the following:



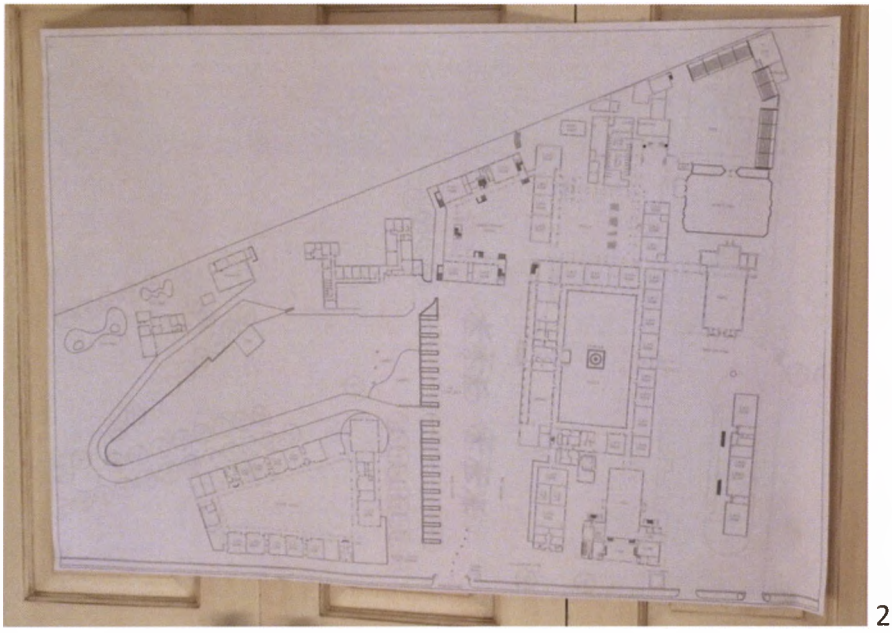


The fire evacuation route. Lost in translation, asking for a map of the school had led to the main buildings only being shared. In part to my request may have been unclear, in part it shows the way in which the "places" were prioritised as important over the "spaces" (De Certeau 1984:117-118). A second map was sent:



Like the first one sent, the map was directive (rather than an artistic representation that left spaces for imagination). I intended to print in an A0 size for research purposes, but the image became distorted on enlargement. I was assisted in the Wits School Architecture and Planning to source and print from CAD files.[102]

[102] I took the maps that SHC had sent to the Wits School Architecture and Planning to for advice on how to create detailed maps on an enlarged scale. Garret Gantner, senior lecturer, suggested that the school might have architectural plans from which they had produced their fire evacuation plans. Architectural planning has its own visual language and I hadn't seen this coding within the files that I'd been sent. However, Gantner understood the language within which the images had been originally produced. In this respect, the Multiliteracy of another was part of the process. I was advised to ask the school specifically for CAD (Computer Assisted Design) files, which Gantner suggested had been the basis from which their images had been made. The school were able to source these from surveyors and Gantner then offered to convert these (a series of 3 different CAD files that needed to be converted into one file) on my behalf and then to convert into a PDF format which would allow for printing at an enlarged scale.



2015

I began to 'plot' narratives as they were revealed through the research process:



early 2016



mid 2016



late 2016



late 2016

The mapping process developed a sense of how and where the narratives were embedded within the school. I began with a system of colour coded labelling, pink for objects/architectural features and yellow for archival stories. However, this differentiation became irrelevant. No one kind of literacy or "thing" was to be prioritised in line with the multiliterate framework. Categorising in this way became defunct. Themes not specifically located on the map sat in the 'spaces'. The further space in the spaces was filled with intangible possibility. The green rectangular markers were the last addition. These were POIs that hooked the narratives together (Soja 1989: 731).

3.5 Archival Investigations / Community Voices

Archival Investigations

Ruth Abram explains how particular stories were selected (out of the many available) for the Tenement Museum in New York, not in terms of the objects they had but rather on the basis that the artefacts support stories that had clear relevance to contemporary society (2005: 21-22). There are many narratives, documents and artefacts contained within the setting of SHC and its archive(s); the selection of which to use in Footsteps was going to be

problematic; did this mean that if some narratives were not included it would further push these meaning-making opportunities away from community view? [103]

To further inform what kind of narratives would stimulate critical thinking practice I took much from Brockmeier's notions around narrative as cultural memory. Brockmeier writes that "cultural memory comprises not only knowledge and practical experience but also moral and aesthetic values" (2002: 27). He continues to explain that "'narrative endows the inherent historicity of human existence with cultural meanings" and that "normative" moral orders (e.g. enshrined in laws, religious ethos systems, or socio-politics) are combined with "narrative" into deliverable, meaningful and engaging format (2002: 27). Often narrative uses the 'everyday' or 'down below' of the 'ordinary person' (De Certeau 1984: 93) to allow the audience a subjective 'bridge' (Mastai 2007) into more complex or "normative" meta-'truths'. As such 'everyday' or 'real human' stories are an essential way for us to make sense of discourse. Brockmeier draws from Umberto Eco (1987) that in these stories a sign or "thing" (which evokes) must be present within the narrative otherwise the possibility for stimulation of (critical) thinking around what is evoked from the story is lost (2002: 30). Brockmeier sets out three 'orders' within narrative for it to function as a cultural memory stimulus; linguistic, semiotic and discursive/performative (2002: 33-36). In the same way, an "enculturated" community also thinks together through stimulus. The linguistic factor is the 'everyday' setting (the characters or agent of the story in a particular predicament). The semiotic element is the communicatory factor of the story; the 'what actually happened and why'. Lastly the two first factors are bound by a discursive or performative 'thinking further from this story' element. The 'orders' or elements must *all* be present in the narrative for it to 'work' evocatively as stimuli for critical thinking (Brockmeier 2002: 33-36). Brockmeier, writing in an ambulatory way in *Culture & Psychology,* illustrates how these three factors of narrative come together to provide a thinking stimuli through Micha Ullman's *Library* (1995) in Berlin's Bebelplatz.[104] *Library* is not 'just storytelling' but enables understanding of

[103] In this way, I understand the archives (Marist and SHC) as the recollections and perceptions in the collective memory of the community as a method of enriching the physical archive.

[104] *Library* is a subterranean chamber with empty bookshelves set underneath the square, deep enough to hold 20,000 books (recalling the number of books burnt), and is viewed through a Perspex window set into Bebelplatz's physicality at the exact point where the Nazi regime held the book-burning. The audience view what is not there and in so doing are provoked into thinking not only of the actual event but the discourses that emanate from it. As such they are not viewing 'what is not there' but the narrative embodied in that particular location, provoked by a physical indicator.

complex networks of actions, events and consequences for a particular community but also wider society (Brockmeier 2002: 28-32). *Library* is situated in Bebelplatz; it is the physical location and the (past and continued) participation of community connected to the physical location which provides critical elements to both the linguistic and semiotic subtext of the narrative discourse.

As such, criteria for selection of a narrative (a story conveyed through an object, building or person) in Footsteps was pinned around three factors inspired by Brockmeier and Abram's notions. First, that the narrative was held to be of interest (the linguistic factor) by community members as contributed in interviews and through its prominence (or lack of prominence) in the archive(s). 'Interest' (or scene setting) might include a number of reasons; shedding light on 'why things are the way they are now',[105] reasons for specific spatial designations,[106] or relating to an incident or series of happenings that gave rise to meaning-making opportunities (as indicated by individuals or as contained in the (physical) archives).[107] Secondly, narratives that pertained to the educational and socio–cultural heritage of the community, impacting on the College's physical and metaphysical landscape today (i.e. were geosemiotic).[108] The third criterion was around including aspects of community heritage that were not recorded in the archive(s) yet were integral to the fabric of the community's ethos and functionality; as such the performative or discursive element.[109]

That the archive serves a social purpose (Janes & Conalty 2005: 1-7) is understood in terms of the living, critical archive of SHC's community, who need it (and need to (re)figure it) in order to understand their identities and heritage better. Chapter 2 argued that the archive

[105] For example, why Rugby is no longer played at the College is not only because of the death of an alumnus on the pitch but also as part of a distancing on the school's part from colonial, hierarchical value systems.
[106] For example, that multipurpose space next to the staff room, known as the Old Chapel Theatre, was prior to the 1950s, formerly used as the College Chapel.
[107] Such as narratives around particular places in the grounds like the removal of a Peace Pole in the Intermediate Quad demonstrating that lessons around unity through diversity were not needing to be physically remonstrated within and by the Community.
[108] These include narratives around particular architectural features that manifest qualities of the College's unique identity; such as those which the necklaced Statue of Jesus embodies and those which are encapsulated in the extension and renovation of particular buildings (like the Pre-Primary or the Three2Six Book-tainer).
[109] For example, the voice clips offered by alumni and staff members that bring to the fore, simultaneously communal and personal memories; such as those around Nelson Mandela's presence in the school. Another example is the inclusion of objects, such as the Dompas belonging to a long-serving staff member and linking this to the 'forgotten' name of one of the College's facilities, the Letebele Music Centre.

pertaining to Sacred Heart College and the Marists was far wider than what was contained in the physical room of the Marist Provincial office. The community themselves, as well as the city in which that community resides, offers a larger 'sliver' (Harris, V. 2002: 135-6) than that which is located in that one room. Again, "we don't 'enter' the archive, we are in it" (Spieker 2016).

In addition to spending time in the (physical) Marist Archive, I also spent time in the archives of the Catholic History Bureau (in the grounds of St Charles Church in Victory Park), Museum Africa, the Johannesburg Heritage Foundation, and Wits University Historical Papers. These were all 'traditional' archives, a repository room in a building, with access being granted by an Institution through on an 'appointments only' basis (Mbembe 2002: 19).[110] I had to make known my intentions for research, give ID details and in some locations, make my possessions available for security searches on entering and leaving the premises.



[110] The one exception regards specific appointments was Wits' Historical Papers. Though ease of access to me as a university member was straightforward, it is open to the general public wishing to research but Wits' security administration must first be dealt with.

The Catholic History Bureau Archive (image above and three images below):

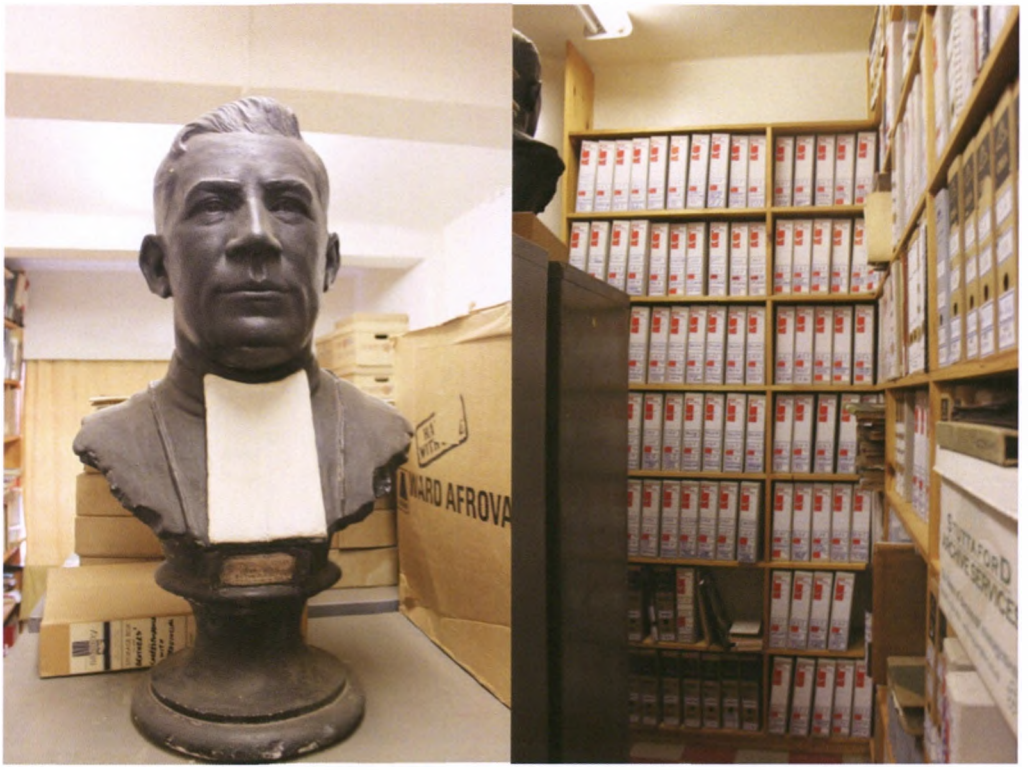




The Catholic History Bureau Archive was part museum, archive and library. The boundaries of the separate missions that Besser (2004) suggests are blurred. Objects (the framed picture on the floor was about to be restrung) were displayed in a way that referenced museum display. These items were singled out with the intention that the viewer was to afford them more importance than those packed away on the shelves. The reading was a projection of the self-identity of the Catholic mission in Johannesburg over time. It was presented as a place in which to observe a curated sense of the Catholic Church.



In contrast the Marist archive was not laid out in the same way. The physical constraints of the room were one factor. No objects had been arranged. It begged the question of audience. Was an audience not expected? I was told by several Brothers that in the last five years the archive had only been accessed a handful of times. By an external researcher (doing a project on the topography of the area), the occasional member of staff from the College (who had, according to the Brothers, sometimes only stopped in out of curiosity when visiting the Marist Provincial offices on other business) and a few Brothers who went to deposit items.



Above: Two images which show Brother Valerian's Bust. It is stored on top of a filing cabinet in the Marist Archive (visible in top left corner of right-hand image above). It is not positioned in a way that anyone passing can see it. It is this Brother that one of the school houses, Valerian, is named after.

Objects, documents and photographs can be found in the Marist Archive:



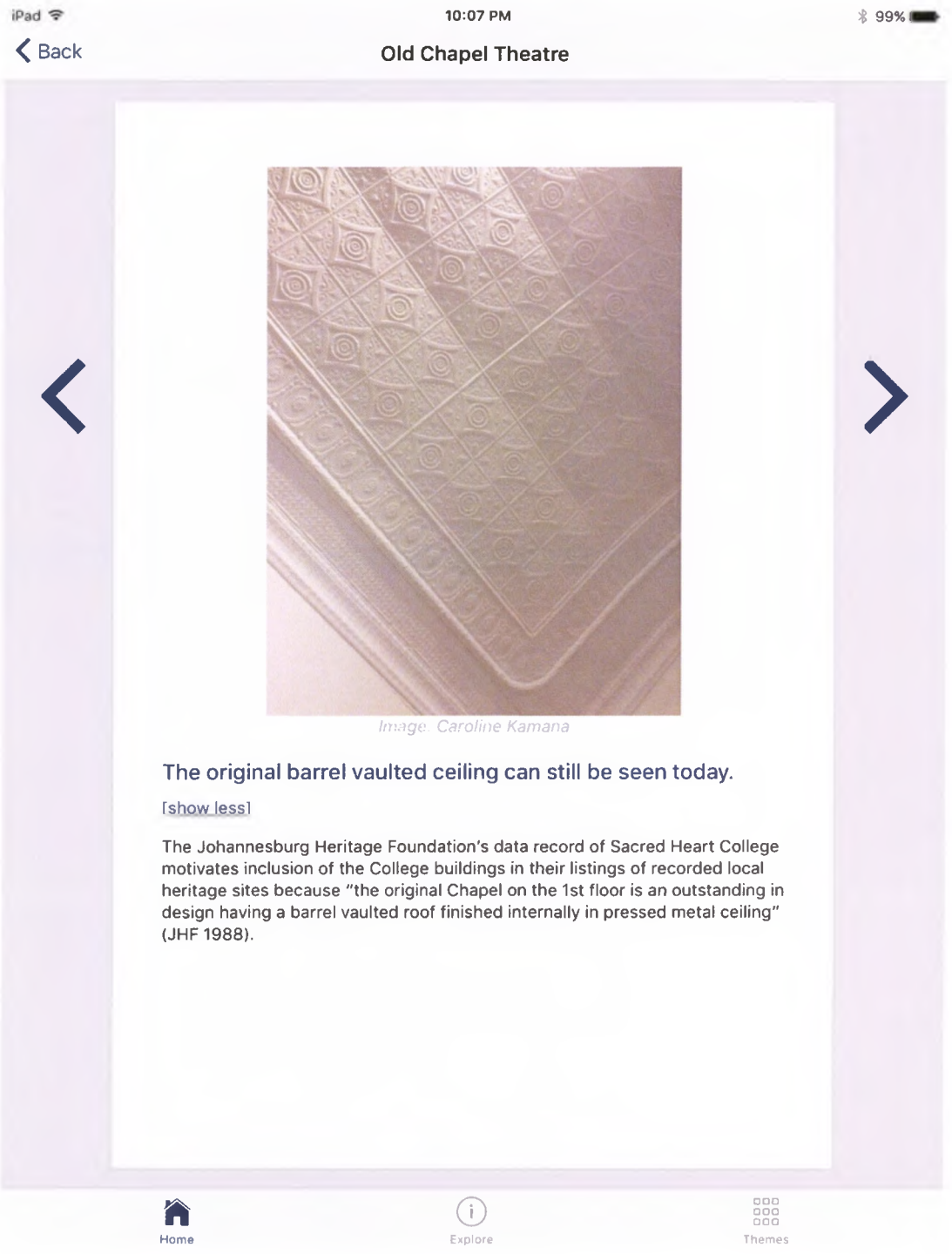
The relic (image above) from the finger bone of Marcellin Champagnat is kept amongst other nearly identical pieces in a box on one of the shelves (see image below). A similar relic (though mounted differently) is displayed in the school foyer, its position there giving it status over others. Perhaps the foyer example was held by someone to be a "prototype" (Geoffrey Yeo 2008)? Perhaps the existence of several of the same relics somehow diminished the importance of the school's possession of a relic belonging to Marcellin Champagnat and so the others (there were half a dozen) were 'hidden' in the archive?



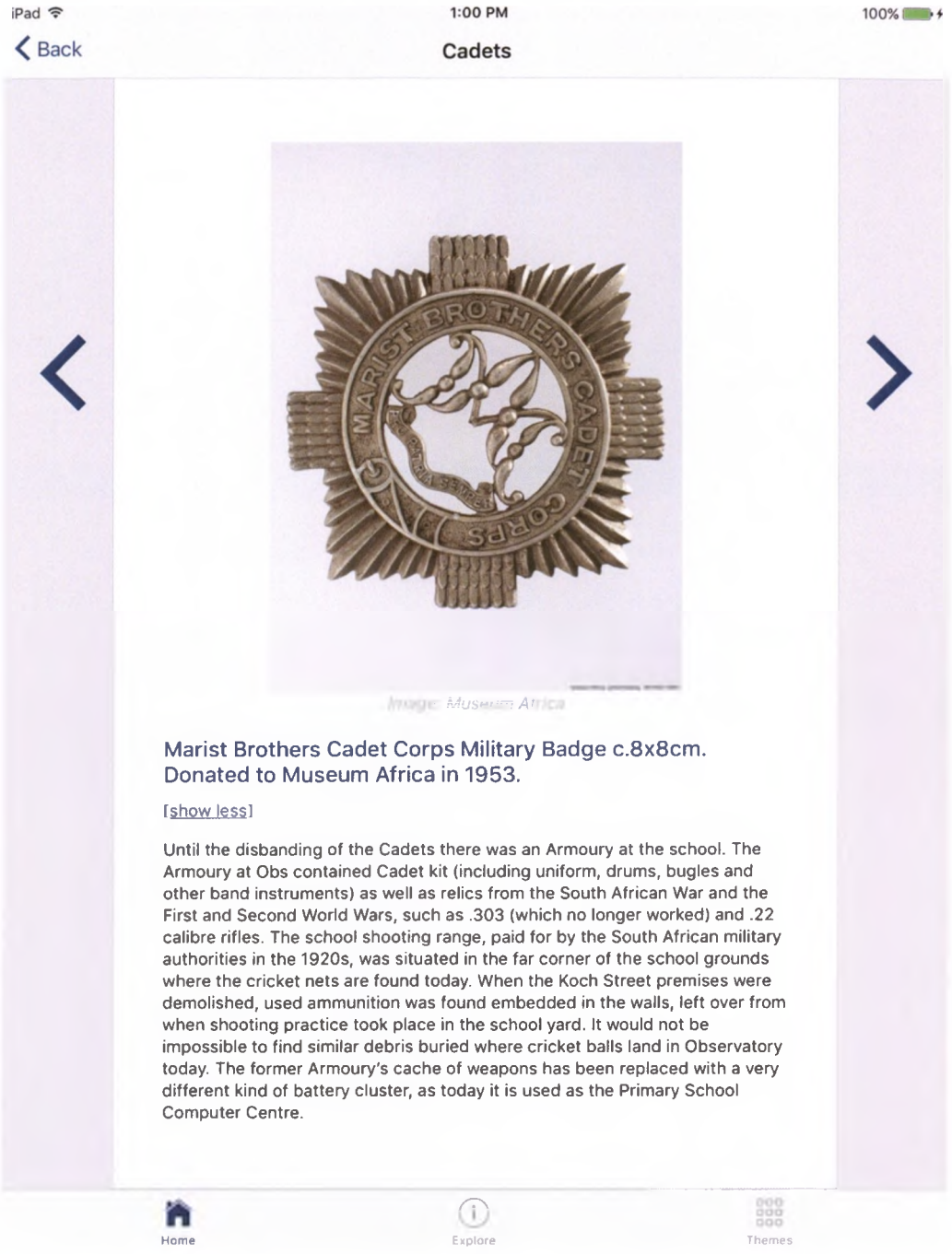
The Johannesburg Heritage Foundation had only a couple of items relating to the Marists or Sacred Heart, but what they had was unique to that particular archive's purpose which leans towards built heritage.[111] One document that mentioned the pressed metal ceiling of the

[111] "Our City's built heritage resources are precious, non-renewable, finite and irreplaceable. Through its core activities of Tours, Research, Education, Conservation and Activism, the Johannesburg Heritage Foundation aims to protect our rich and varied heritage of Johannesburg and its associated social history, for the use and enjoyment of both current and future generations" http://www.joburgheritage.org.za

Old Chapel Theatre; information that was not replicated in any of the other archives, physical or anecdotal. See following slide:



A number of objects and photographs that related to the heritage of the school are stored in the archive of Museum Africa. Neither the Marists or members of the school community indicated knowledge of the existence of these objects here when asked. An example is shown below:



It is entirely possible that there are other similar physical archives containing relevant material. The Nelson Mandela Centre for Memory informed that they had nothing pertaining to the Marists or Sacred Heart's connection with Mandela. Material relating to Mandela's relationship with the school however exists in a number of other places. Four slides below demonstrate how widely this material was spread across the city. These images of Mandela visiting Sacred Heart College are known by handful of people connected with the school community.[112] A few of these (and other images of Mandela at the school) were published some twenty years ago in school yearbooks. The current community do not have access to a full range of these yearbooks; they are kept in the Marist Archive and by the Alumni office and not widely accessible (or accessed). The quizzical pictures/SABC clip was suggested for the project a parent of a learner at SHC who had seen the video played in an exhibition at The Apartheid Museum several years ago. It is now part of Footsteps and as such, available to be viewed by the wider SHC community.[113]

[112] The school recalled a box of photographs and items (including cheques and an absence note signed by Mandela) pertaining to Mandela's relationship with SHC. This box has not been seen for several years now. The photographs included in the app which are accredited to Sacred Heart were scanned from laminated enlargements of a few of the now lost photographs. The member of staff who had put the laminated photos 'aside for safe keeping' was able to recall where they were; however, no one else knew that they were still in possession of the school.

[113] The clip, used in Footsteps, extracted from the DVD supplied by quizzical pictures is 1min 9secs. The DVD clip in its entirety is 3 mins 49secs. I selected only the part of *A Day With The President: Brigitte Mabandla* that was directly relevant to the SHC community. The longer version of the clip was shown at the *Mandela* exhibition (2008) at the Apartheid Museum which has since become part of the permanently displayed exhibition.

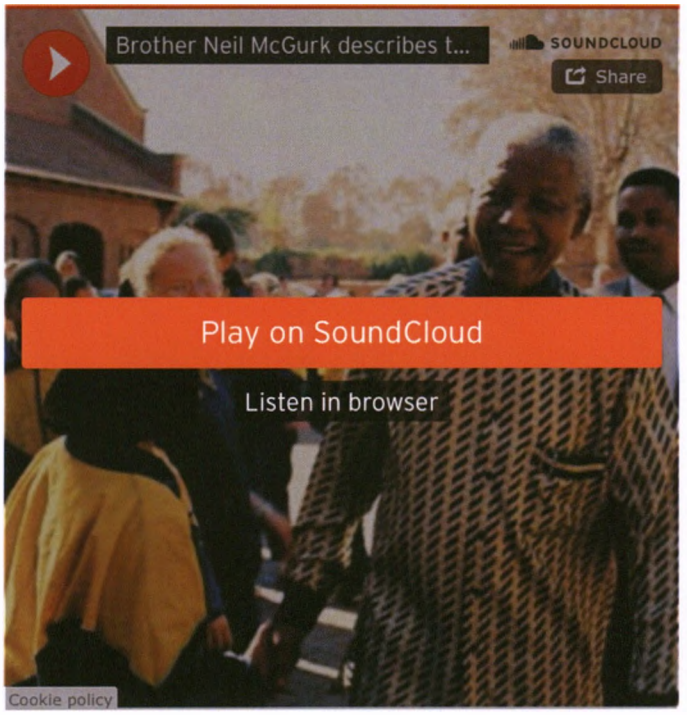


Image: Sacred Heart College, Audio: C Kamana

Brother Neil describes the 'Pied Piper' of College.

[show less]

Artist Willem Boshoff on Mandela:

> "For some years now my children attended the same school as Mr. Mandela's grandchildren, Sacred Heart College in Observatory, Johannesburg. We regularly see him at school plays and other functions. He surprised all of us with his lack of bitterness after his four neves sentences [slang for more than a seven-year imprisonment], and with his astute and accommodating leadership. However, what impressed me most about him is that, in spite of staggering commitments of national and international dimension, in spite of (perhaps it is because of) the many years of life missed while we [sic.] was in jail, he affords his (rather naughty) grandchildren the time and respect one might prudently bestow upon royalty, presidents and the like."

http://www.davidkrut.com/bioBoshoff.html

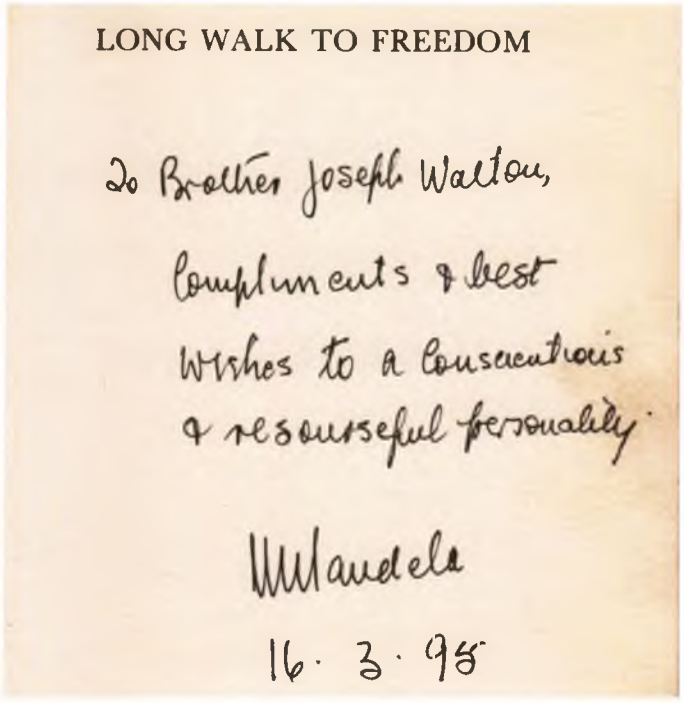


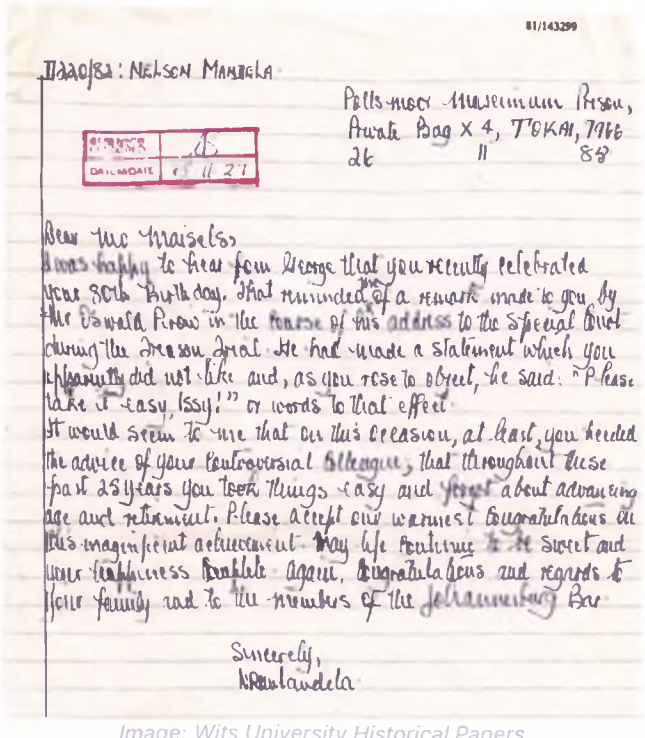
Image: Caroline Kamana

Some staff were gifted copies of Mandela's autobiography.

[show less]



Brother Joseph (pictured left) with Mandela, meeting a Primary school learner in 1998. (Image: Sacred Heart College)



81/143299

II330/82 : NELSON MANDELA

Pollsmoor Maximum Prison,
Private Bag X 4, TOKAI, 7966
26 11 85

Dear Mr Maisels,
I was happy to hear from George that you recently celebrated your 80th Birthday. That reminded of a remark made to you by the late Oswald Pirow in the course of his address to the Special Court during the Treason Trial. He had made a statement which you apparently did not like and, as you rose to object, he said: "Please take it easy, Issy!" or words to that effect.
It would seem to me that on this occasion, at least, you heeded the advice of your controversial colleague, that throughout these past 25 years you took things easy and forgot about advancing age and retirement. Please accept our warmest congratulations on this magnificent achievement. May life continue to be sweet and your faithfulness fruitful. Again, congratulations and regards to your family and to the members of the Johannesburg Bar.

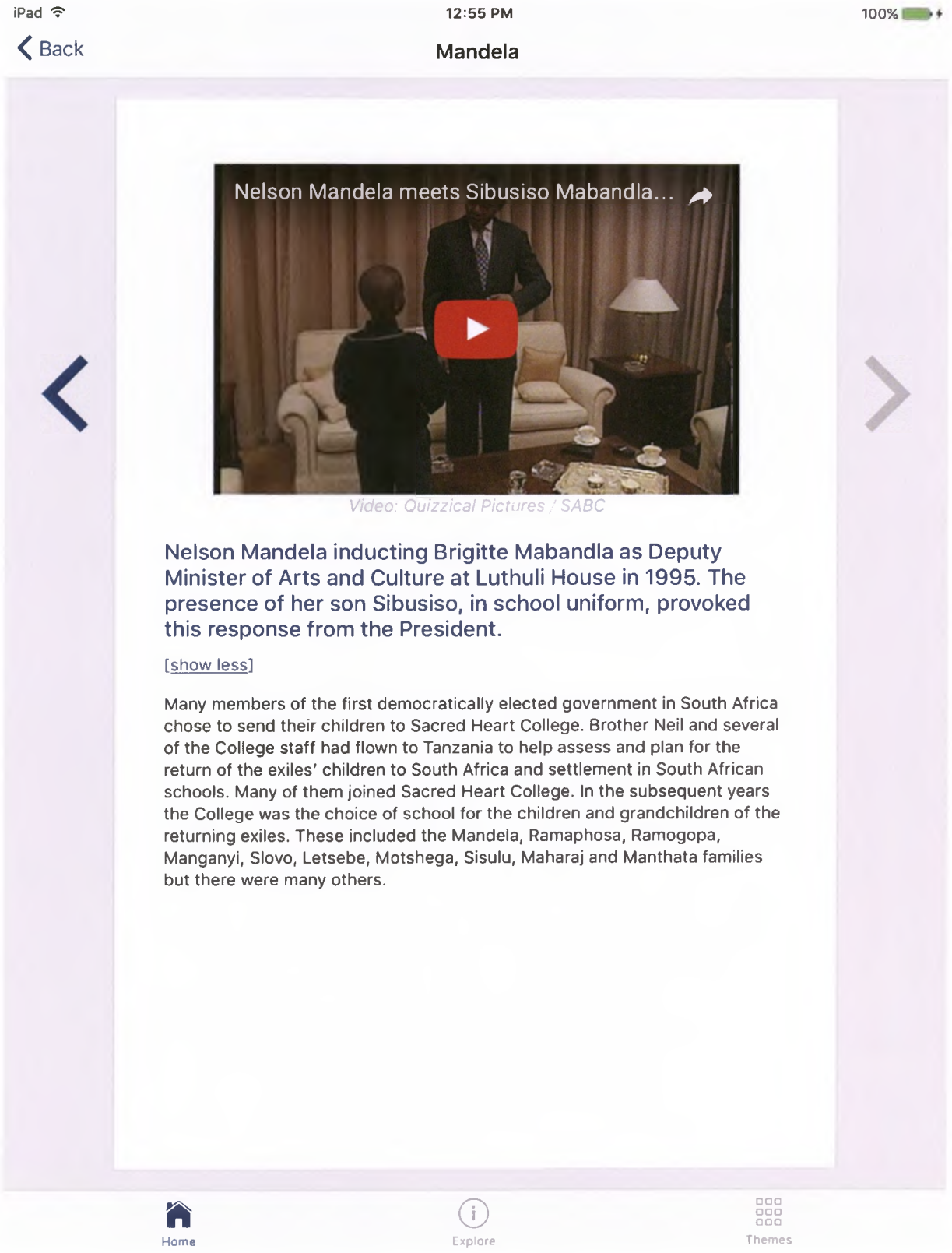
Sincerely,
Nelson Mandela

Image: Wits University Historical Papers

Letter written by Nelson Mandela whilst in Pollsmoor Prison to Israel Maisels QC (former alumnus) on the occasion of his 80th birthday.

[show less]

This letter represents the interconnectedness of the extended Sacred Heart College community. At the time of writing, in 1985, Nelson Mandela would not have known that the school that his defence attorney during the Treason Trial in the 1960s attended was to become one so dear to his and his family's heart.



Around Sacred Heart itself I had access to a number of 'things'. These ranged from people to photographs, from statues erected around the grounds to documents in staff offices. Some

of the 'things' were presented to me; for example, one staff member (at the school since the 1990s) said she had, for years, a photograph of the Koch Street learners that she didn't know what to do with 'sitting on a pile of stuff', another a document that related to the statue of Marcellin Champagnat situated above the Chapel altar. Neither of these items were in the consciousness of the school community before the research. Other 'things' came to my attention in conversations (for example the quizzical pictures Mandela clip in the above slide) with SHC community members which denotes how 'things' which are physical can also be embodied in the minds of community members. Examples of some of the items that were kept at the school but were hidden away (both in the sense of sight, and in knowledge of their being part of the fabric of the school) are shown below.

This first slide shows the Marist Cadet corps sword and scabbard that is kept in one of the school offices (out of reach and out of sight, along with the ceremonial Mace that belonged to the Cadets).

The second slide shows the gown that belonged to Israel Maisels QC, alumnus of Sacred Heart College (Koch Street). The gown was presented to the College some years ago by a former parent. It was put in a cupboard for 'safe keeping'. It remained there until it was cleaned and pressed for photography for Footsteps.[114] There is now discussion amongst the College staff around putting it on permanent display; as if surfacing the gown re-awoke significance of the narratives that it embodied.[115]

[114] Most of the images used in Footsteps come from physical or online archives. Some were shared by members of the extended SHC community. Some I took myself. Names other than C Kamana (or which indicate a particular archive from which an image was sourced) indicate the community members to whom the image belongs. Photographs and objects were shared by community members for the research.

[115] Maisels's gown could act as a 'bridge' for the participant in several different ways. A few are imagined here. Some may look at how the gown sheds light on the story a particular community member. Others might make a connection between the social justice narratives of SHC. Others could read the gown as a symbol for the interconnections between SHC and wider SA society. Or it might act as stimulus for critically understanding how the SHC community is set within a much wider social context. And on.



Image: Caroline Kamana

Captain G.H Roy's sword and scabbard, donated in 1935.

[show less]

In 1935 Captain Roy's sword was presented to the College Cadet Corps by his sister Edith Pooley along with other Cadet memorabilia such as photo albums of Cadet camps, badges and documents. The sword, embossed with an inscription that reads 'Marist Bros Cadet Corps', is still in the possession of the school. The sword, made of solid silver, wood and leather is about 105 cm in length and has an intricately carved handle depicting the monogram of King Edward VII, the monarch who reorganised the British Forces after the South African War, including the company to which the Marist Cadet Corps was affiliated. This dates the sword to the early 1900s. The blade (81cm) is still protected by its original leather scabbard.



Mrs Pooley donating her late brother, Captain G. H. Roy's, sword to the school in 1935 (image: Marist Archive)

iPad 10:04 PM 100%

Back

Alumni



Image: Rob Mills

Isie Maisels' QC gown, his status denoted by its scarlet silk and long sleeves, donated to Sacred Heart by former College parent Ruth Edmonds (Labour Lawyer).

[show less]



'Mr Justice Maisels, Q.C.' is just visible on the hand sewn nametape in the picture. (Image: C Kamana)

Home Explore Themes

I made contact with Marist Brothers, staff (past and present), alumni, parents and learners. Over fifty people contributed personal narratives, recollections and anecdotes, shared photographs, objects and time. Two examples are below.



iPad 12:38 PM 100%

Back

The College Gates



Image: Caroline Kamana

The College gates as they appear in 2017. The lettering for the signage was prepared by Frank Hollingworth (who has taught High School Science since the late 1970s) in December 1979, as the College reverted to the use of its religious name 'Sacred Heart College' when it became co-educational in 1980.

[show less]

Frank Hollingworth recounts how he created these:

> "Brother Neil gave the staff tasks to get us ready for the big day. Mine was to change the 'Marist Brothers College' sign above the front gate to 'Sacred Heart College'. I was able to use many of the existing letters for this purpose, but had to make C, D, E and A. I was at a bit of a loss as to how to do this, then had the idea of using the lead pipes which were still sticking out of the wall in the old boarders' boot room (the present-day girls' toilets next to the IT laboratory). I melted this lead and poured it into moulds which I'd made out of wood, then erected scaffolding under the gate and placed all the letters in the iron frame to spell out the new name. I've often looked at the sign will some pride, even though the 'D' is a little crooked and I might have made a better job of the 'A'. Nevertheless, it is my small 'footprint' which will endure for some years to come I hope!"

Home Explore Themes

Geoffrey Yeo describes how items in archives are usually perceived to have a "prototype" ideal. These tend to be documents, often with some kind of official stamp. Other items might be considered less valuable, or as "boundary items", these tend to be photographs, unlabelled things, or audio recordings (2008). Footsteps, as a resource, is intended to be a facilitatory device for discourse around things pertaining to a 'living archive' that reflects the multiliteracies of communication. For this reason, oral histories, photographs, objects, architectural features and so on were not considered, for the purposes of research or for use in the resource itself, to be any less important than certified papers. What might resonate with one person may not with another.

Community Voices

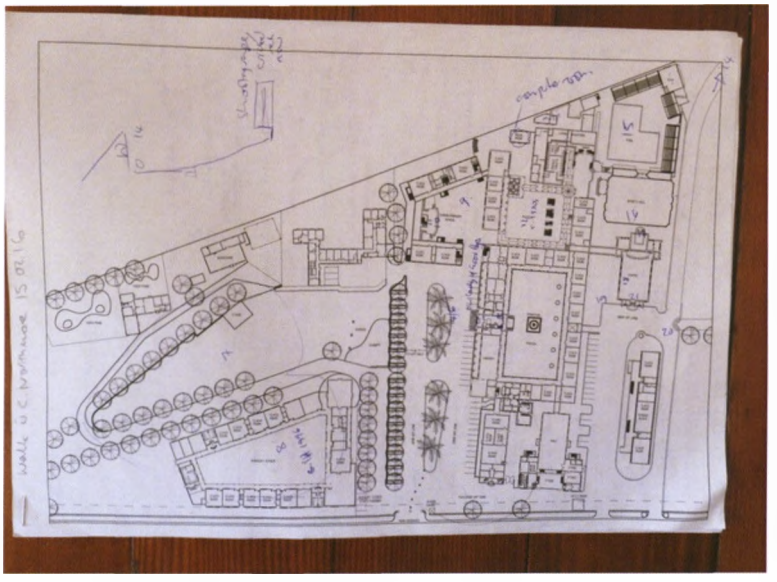
Storytelling is situated by G. Barton & M. Baguley as an important part of how we make sense of our existence within our surroundings. Before (textual) literacy we learn through listening to stories, today this is particularly true for the youngest in society but all of us continue to learn through stories. "Stories help people to understand their place in the world and make connections, and in doing so assist in the construction of their identity... schools are important places for children and young people to think about who they are." (Barton & Baguley 2014: 94). Linda Shopes offers a definition of oral history as having "democratic or populist meaning: oral history implies a recognition of the heroics of everyday life, a celebration of the quotidian" (2011: 451). Donald Richie sets oral history within formal research practices; citing intentionally recorded interviews around historically significant issues which are archived for posterity (Richie 2003: 19 in Shopes 2011). Some of the oral testimonies were recorded during the process of this research, but not all. Some information was imparted in unanticipated conversation. Shopes suggests that intentioned story-telling (as in an interview situation) as oral history can provoke more active reflection because the narrator has had to think around their recollections already. She also comments that "new media offer opportunities to restore the oral and the kinesthetic to oral history, and hence the layers of meaning communicated by tone, volume, velocity, pauses and other non-verbal elements of oral communication, as well as the performative

elements of the speaking body" (Shopes 2011: 460). Oral history is foregrounded (but not prioritized) in Footsteps. It is literally the embodiment of the community's voice. Its inclusion marks one aspect of the participatory nature of the project and as part of living and critical archival practice.

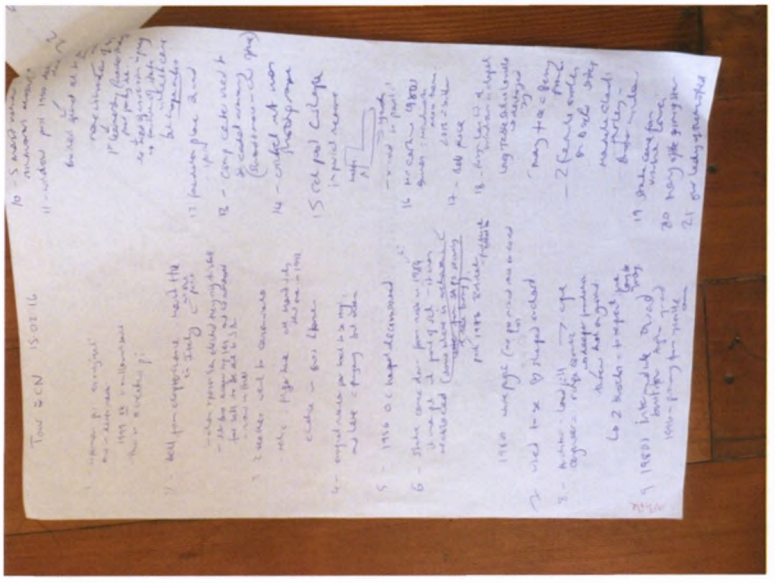
Other sources

Material for Footsteps came in a variety of ways other than through (physical) archival research, finding items in backs of cupboards or through static interviews. Walking around the school with staff, Brothers, alumni and learners I gathered personal recollections (or stories things that they had been told) as we moved through the grounds. I carried a number of A4 versions of the map of the grounds with me at all times when on the school premises for this purpose. I then transferred this information to the A0 version to build a layered visual of the narrative distribution.

During the walks I took at Sacred Heart with community members I 'mapped' their narratives:



This walk (image above and below) took place on 15.02.2016 with Colin Northmore, Head of College; some of the narratives are from his own personal experiences, others from those recounted to him.



I found the Institute of Marist Brother's website a rich source of material, particularly around the nature of the Institution and their presentation of identity.[116] Social media was a useful way to connect with the wider SHC community. On the school and alumni Facebook pages I found images, videos and comments by people that illuminated and added depth to narratives. [117] I had been lent a book by Ellen Howell, *Before Mandela's Rainbow,* a memoir by alumnus Edward Joffe (Joffe 2013).[118] In it, he detailed memories of playing marbles in a particular location in the school grounds and the game's part in community life. One of the first pink notes on my A0 map said 'marbles, Joffe p89'. I had noticed some younger learners playing marbles in the Foundation Phase Quad during one of my walks. Nearly a year later I came across a photo posted to the alumni Facebook page by Howard Thomas who had attended SHC twenty years after Joffe. He captioned it, 'venue for the Annual Marble Season'.[119] Below shows how these narratives combined in the app:

[116] Institute of the Marist Brothers of the Schools (FMS). Website *Marist Brothers* http://www.champagnat.org Accessed 09.02.2017
[117] Further discussion around the use of social media as a tool for Footsteps in Chapter 4.
[118] Howell is SHC's Alumni Relationship Manager.
[119] https://www.facebook.com/groups/2244097315/permalink/10153120122247316/?pnref=story Accessed 10.02.2017



Image: Howard Thomas

Today the Primary School children sometimes play with marbles in the Foundation Quad – supposedly only at break times. In earlier days at the College, certainly between the 1940s and 1960s, this area between the Memorial Chapel and where the Science Block now stands was known by the boys as the best place to play.

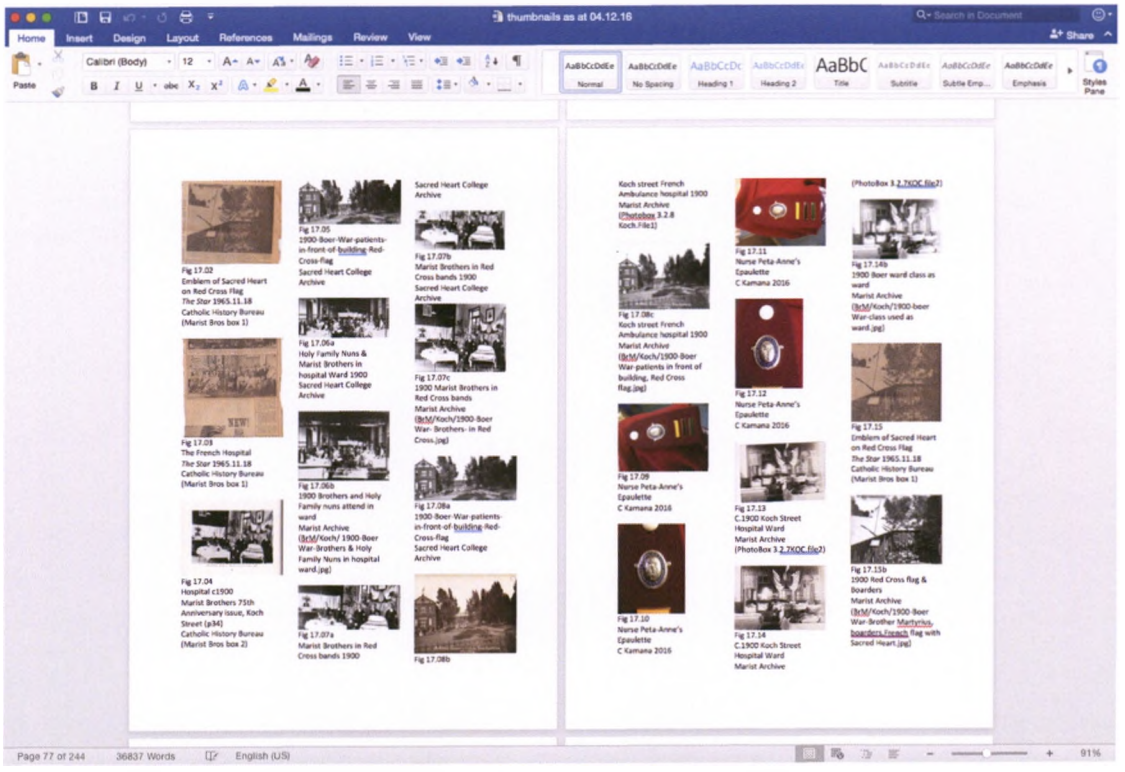
[show less]

This photograph, captioned "venue for the annual 'Marble Season'" was posted on the Sacred Heart/Marist Obs Alumni Facebook page by Howard Thomas, matric in 1963. He took a series of photographs in his final year at the College on a Brownie Box camera, including this one. Howard Thomas is not the only alumnus to recall marbles being a part of school life. Edward Joffe, a pupil in the 1940s, described the following in his memoirs:

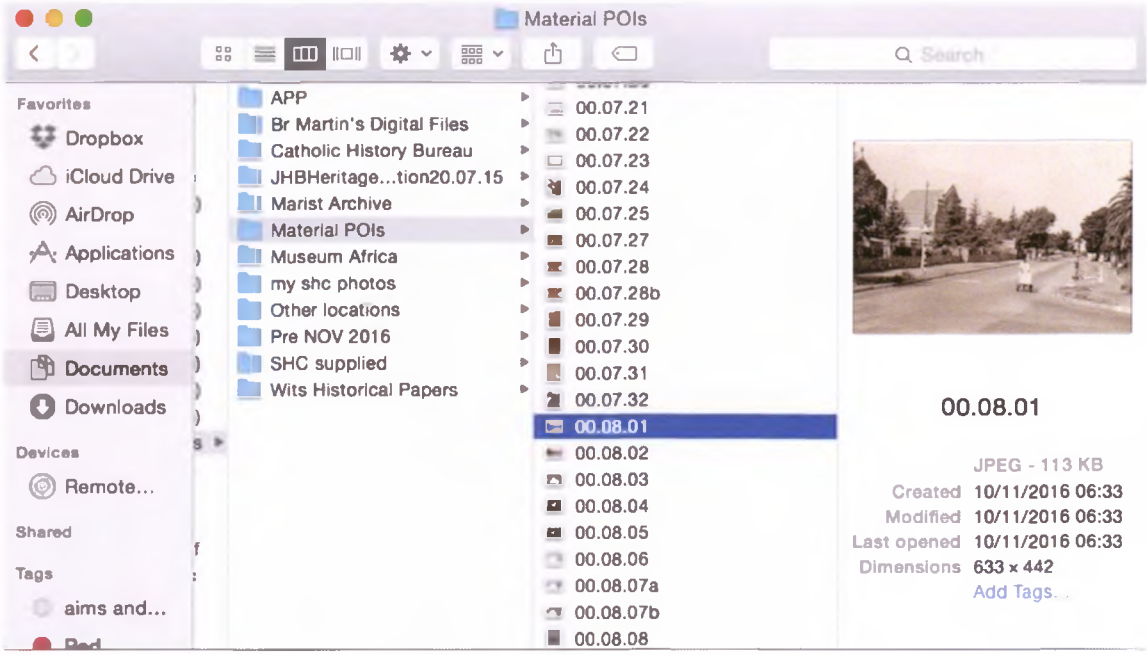
> "The marbles site was the driveway between the buildings and the main rugby field. Proximity to the classrooms enabled us to extract every last moment of playing time before the bell summoned us back to lessons. The area was sheltered by pine trees and riddled with small shallow craters used to play holey-holey at which the Portuguese guys were particularly skilled. This game was vaguely reminiscent of billiards without the cue and demanded remarkable dexterity."
>
> *Joffe 2013:89*

3.6 Researching the practical component

Over about a year and a half I had been collecting images/stories/things relating to the SHC community. I combed school yearbooks, archival documents and connected sources for narratives that could be spatially connected to the community, combined oral contributions from today's community. I scanned what was physically possible and built up notebooks containing detailing narratives in relation to what was not 'scannable'. From approximately 15,000 items I selected (based on criteria detailed in 3.5) 2,000 as thumbnails from which to eventually select for the app, organised digitally as follows:

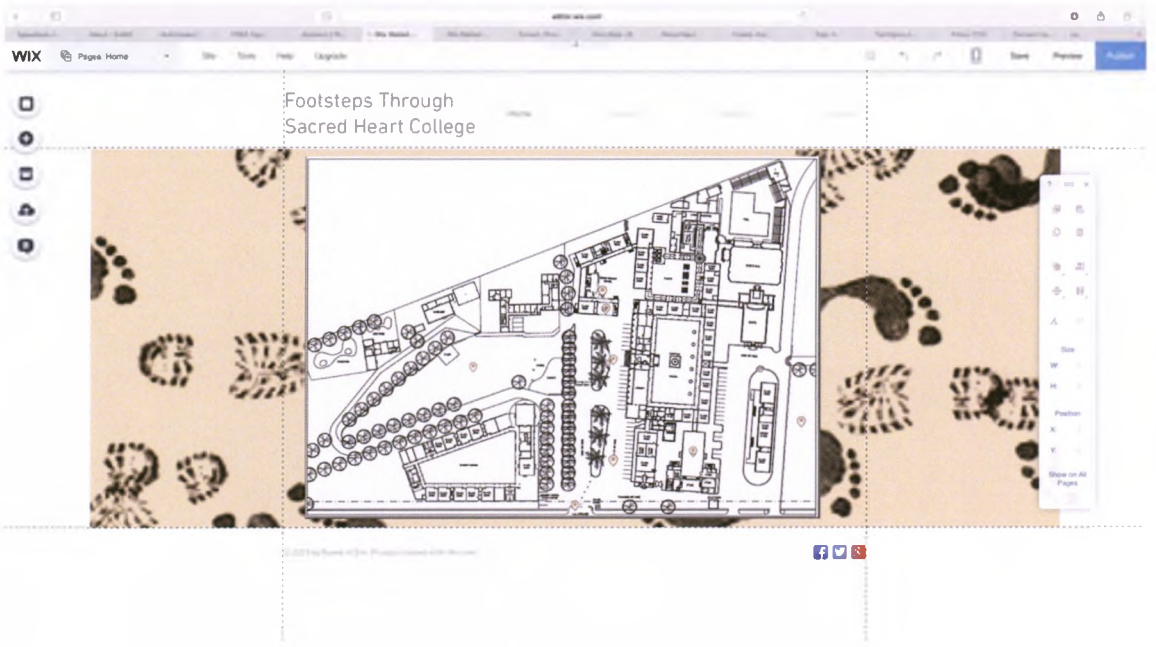


In a way, the research created 'another' archive. (above: thumbnail contact sheet with "biography" of item (Hamilton 2011: 321-327), the "backstory" was compiled in separate documents, below: corresponding digital image files). Once the POIs were identified based on the narratological themes which recurred most often, the images were categorised by location and/or theme, corresponding a digital file number with that on the contact sheet.



At the beginning of the research project I had considered building a website/online exhibition that could be accessed as an embed in the College website.[120] I experimented using wix.com:

[120] The College are keen to continue this line of thinking, in conjunction with the app, and use the material collected to embed into their school website. The app would situate those who are physically able to access the school with the community heritage. A website would provide access to SHC's cultural heritage for those unable to visit (such as those who have emigrated or are in nursing homes – as was suggested by the Alumni officer). Though I concede it would be a useful device with this purpose in mind, from the perspective of the research, it loses the potentiality for tangible 'enculturation', discourse amongst a cross section of community and of course, the geosemiotic emphasis of the communal narrative.

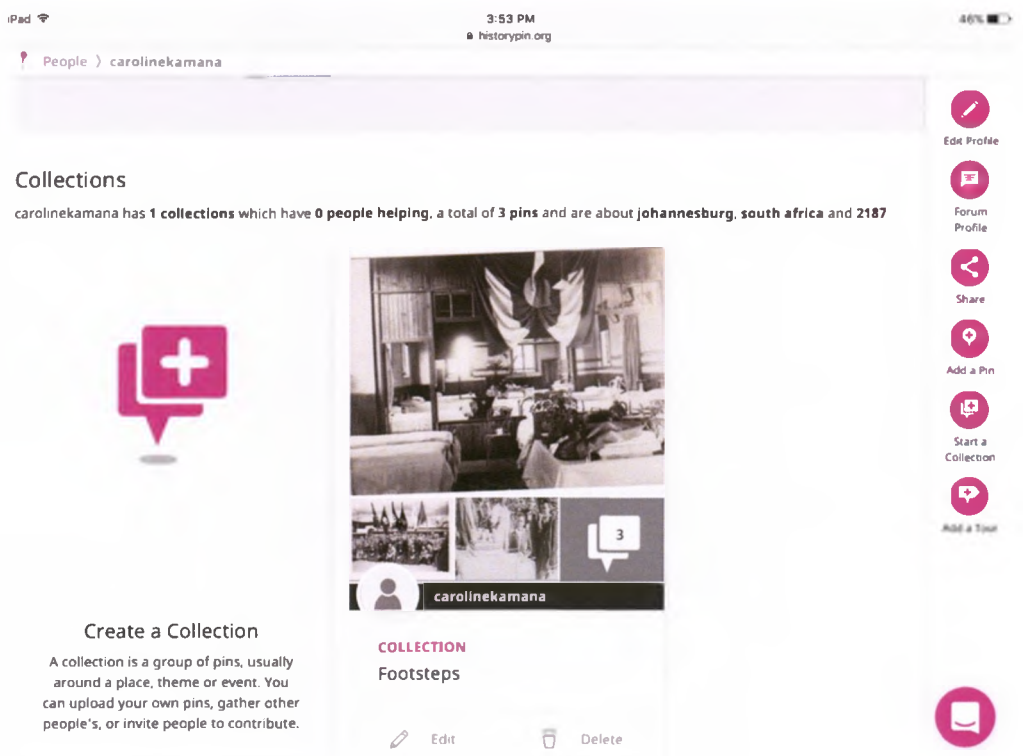


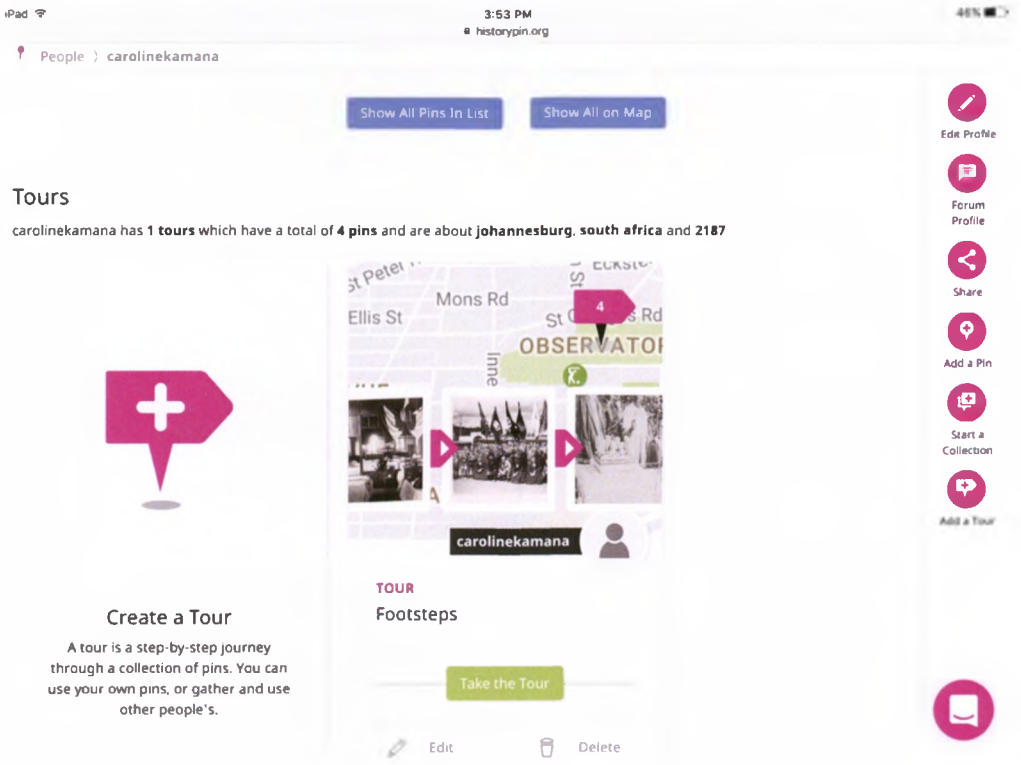
I used the PDF map on which to superimpose pointers for each POI (above).



It was a straightforward mode in which to work and offered options for incorporating voice, audio, image and text.

www.historypin.org for example allows you to 'pin' (i.e. situate) photographs into a Google Maps format. It is an open platform and as such anyone can add a photograph to a location and comment thereon. In this respect, it is a fantastic tool for community meaning-making and discourse.





However, its limitations are firstly that it relies on a strong internet connection (data usage is large), it is a 'step-by-step' set journey and only one image can be 'pinned' to a location. This restricts the scope for historical developments and 'then/now/other' kinds of discussions. Though there are a number of website based mapping platforms they did not allow enough flexibility around content for the purposes of Footsteps and I was concerned about connectivity. I envisaged several narratives (image/video etc.) per POI that traced the (non-linear) "continuum" that Sacred Heart set themselves within. Offering a number of perspectives at one POI would first "enculturate" and second encourage ambulatory and critical thinking practices.

I spent time engaging with apps built for giving remote access to museum collections and art collections.[121] Because Footsteps was set for use by a community and to come from the community as a resource I didn't want to create a stagnant repository or something

[121] Such as ones created for the The London Transport Museum in London https://appsto.re/gb/N56Qbb.i and The Frick Collection in New York https://appsto.re/gb/RpxR0.i .

'reminiscent of Encarta' (Indu Chandrasekhar 2012).[122] Nor was it intended to focus on the aesthetics of the 'things' displayed which platforms like Google Art Project promote.[123]

There are a number of 'build your own tour and we will turn it into an app' platform accessible online. Unlike the 'build your own' website platforms discussed, these aren't free services. These include www.youvist.com and www.mytoursapp.com . It wasn't going to be possible to fund the 'proprietary' app creators to generate an App.[124] But it was possible to create content for an app on these sites without getting to the generation stage. I spent some time experimenting with these formats using material collected to assess how the materials might look in app form.

Some screengrabs from my experiments with www.youvisit.com :



[122] Chandrasekhar, Indu. 2012. Design Museum Collection for iPad review in *The Telegraph* accessed at http://www.telegraph.co.uk/technology/mobile-app-reviews/9198471/Design-Museum-Collection-for-iPad-app-review.html

[123] https://www.google.com/culturalinstitute/about/artproject/

[124] These app building websites charge for building services which turn what you 'drag and drop' onto a website interface on their into code to build the app. Then they 'own' your material (thus proprietary) and arrange for its publication (generation) through iTunes or Google Play. Costs at a discounted rate (for schools and educational projects) started at (US) $995 (set up) plus an annual subscription starting at $350, for basic 'membership' which didn't allow for continual updates of materials. (www.mytoursapp.com)

I could attach several interrelated things (photos, audio etc.) to one location on a map and could add a series of 'stops' to which I could attach text (above).

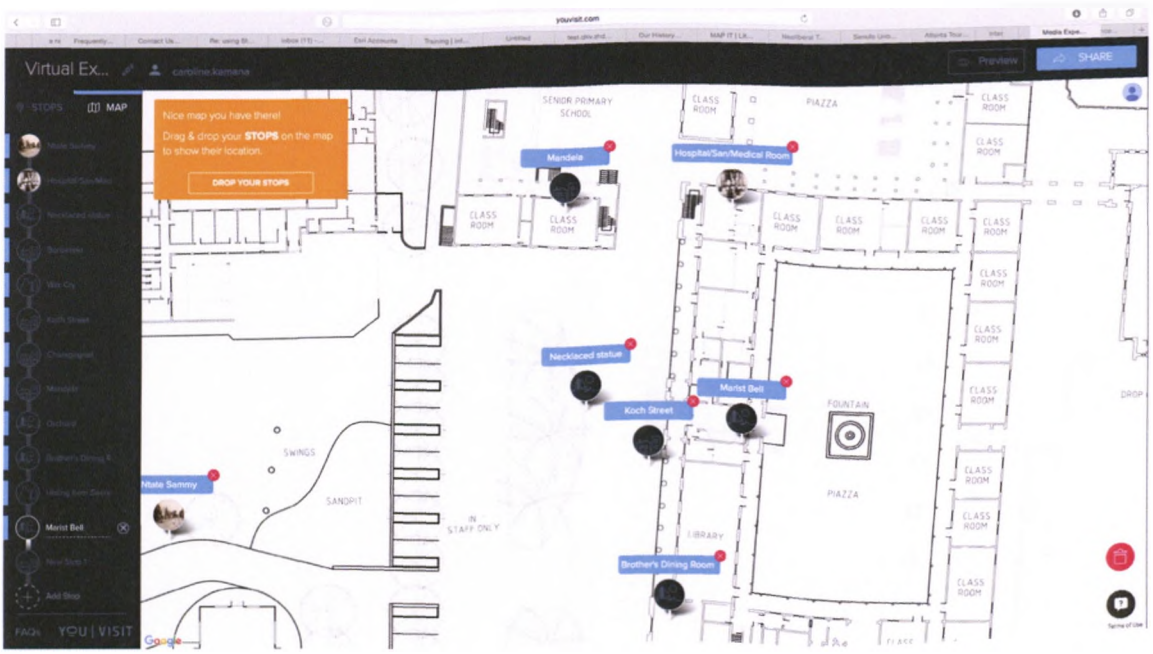


Within each stop you could click on an image to make it larger and isolate it from the other visuals (above), which was a feature I noted. This possibility of viewing a photo in series with others or by itself would offer a further multiliterate option for meaning-making.

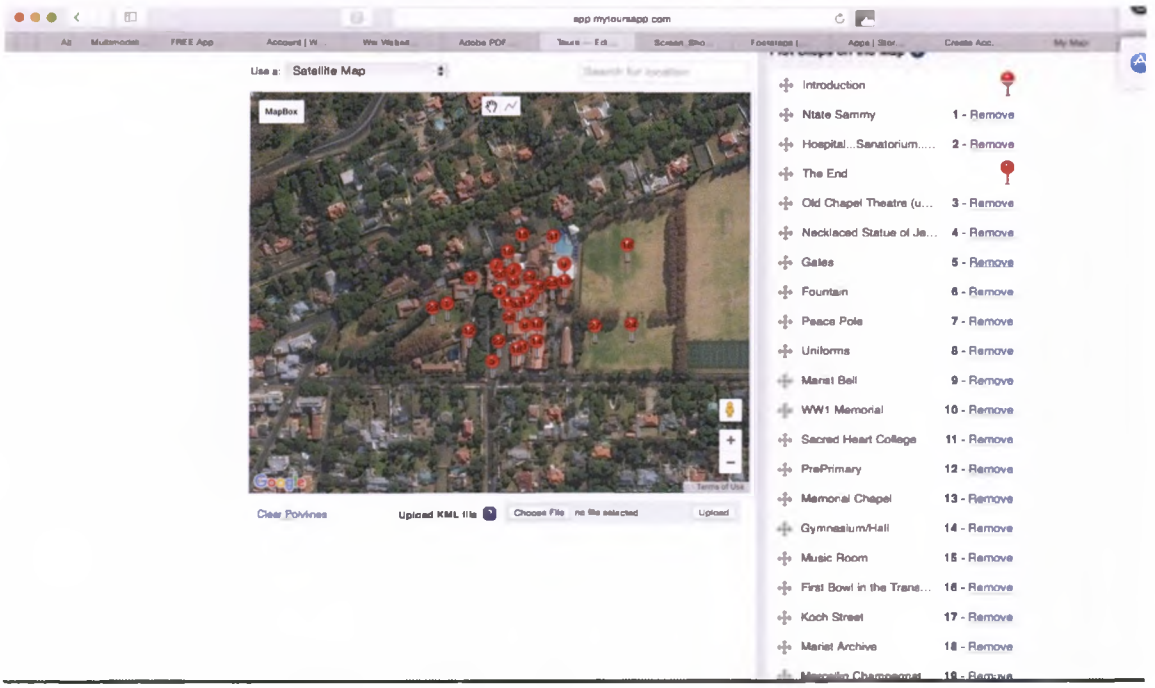
Each stop could be edited in the format shown below:



I uploaded the PDF that I was using and from there 'plotted' the stops on the map by literally dragging them across from the left-hand side of the page onto the PDF (below).



I also tried experimenting with www.mytoursapp.com



Here I was able to highlight SHC's location in Google Maps and use this to plot the 'stops'. One of the limitations of this particular format was a specific beginning and end point of a 'tour'. This can be seen in the fixed points 'introduction' and 'the end' on the right-hand side of the screen (though the markers can be moved around in order the introduction and end pins could not be removed; unlike others which could be added or removed at will).

There were other options for app creation. http://storymaps.arcgis.com/en/ indicated that, at no cost, one could create and deploy narrative rich multimodal websites and apps which were "contextual tools for mapping and spatial reasoning so you can explore data and share location-based insights".[125] *StoryMaps* is one of ArcGIS Esri's offerings and offers a range of ways to 'tell a story' through a map based platform. [126]

[125] www.esri.com/arcgis/about

[126] ArcGis. Is a software publisher which has been developed by Esri who manage and supply the software. Essentially it is a data viewer for maps. It is used for creating and using maps, compiling geographical (topographical, environmental and other) data, geographical data analysis. Esri supplies and manages the software. It can be used for a number of functions; from creating detailed socio-historical or geographical layered maps to narrative text and/or visual information sites. www.esri.com/arcgis/about and http://www.arcgis.com/features/index.html



An example of a multimodal ArcGis created and hosted website/app. *Making Waves: The Evolution of SKA* is shown here as a website format but is also available as an app.[127]

I made contact with the Wits School of Geography, who subscribe to Esri, and through them registered as a Wits student user of the ArcGis Esri platform.[128] I could then access online training to learn how to build the app and use the ArcGIS repository to host Footsteps. I spent quite some time trying to learn from the live webinars, to understand data inputting, coding and other geo-technical systems. It was beyond my capabilities (not least within the timeframe available for the research project). I still needed to find a way of creating an engaging and user-friendly digital resource.

3.7 Putting it all together

I sought assistance from the Digital Arts Division of Wits School of Arts.[129] Through this an opportunity arose for collaboration with professional software developer and computer programmer, Mike Geyser. His interests in the virtual museum space and public/community

[127] *Making Waves: The Evolution of SKA*. Accessed 05.03.207 at: http://www.arcgis.com/apps/MapSeries/index.html?appid=8526c4d4ab9948fca44e35f7d7f850d2
[128] Through Dr Stefania Merlo, Lecturer in GIS (Geographical Information Systems) and Remote Sensing.
[129] I met with Hanli Geyser, Head of Division of Digital Arts and Lecturer in Game Design

web usage led to meeting to discuss working together on Footsteps as a project. He generously offered his time and skill to create the technical platform and virtual repository for Footsteps.

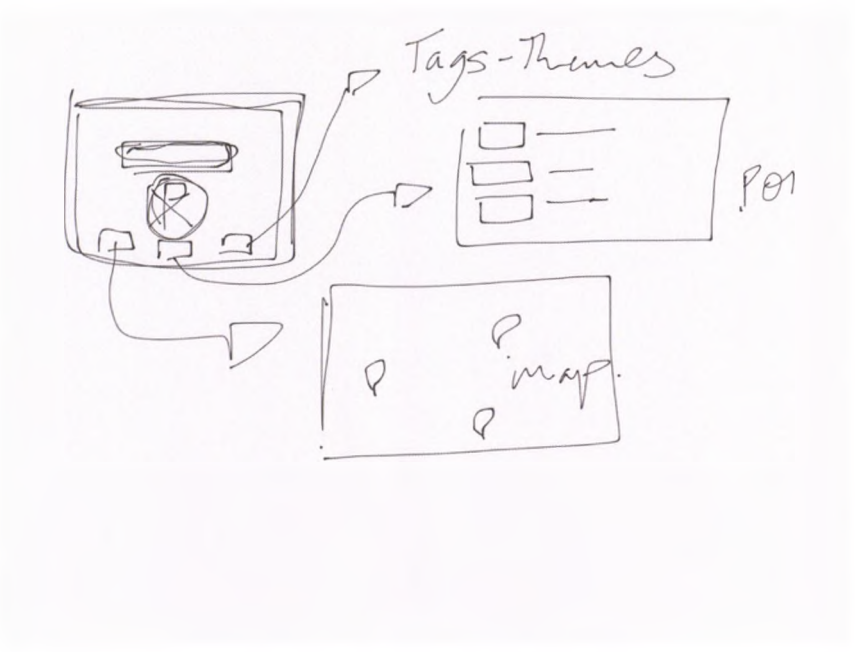
Initial discussions with Mike, during a five month of the collaborative process, were centred around practical constraints of timing, storage for data and feasibility of desired app features. One of the first considerations was layout. Kress asks, "is layout a mode?" Can layout produce meaning? (Kress 2010: 89-92). The aim was for the layout to be simple yet engaging. Image sizes, positioning, font, spacing and so on needed to be considered. If layout is confusing, what likelihood is there that meaning-making resulting from that mode is clear or effective?

Below is an example of a considered layout; rejected because of its cluttered visual message.[130]

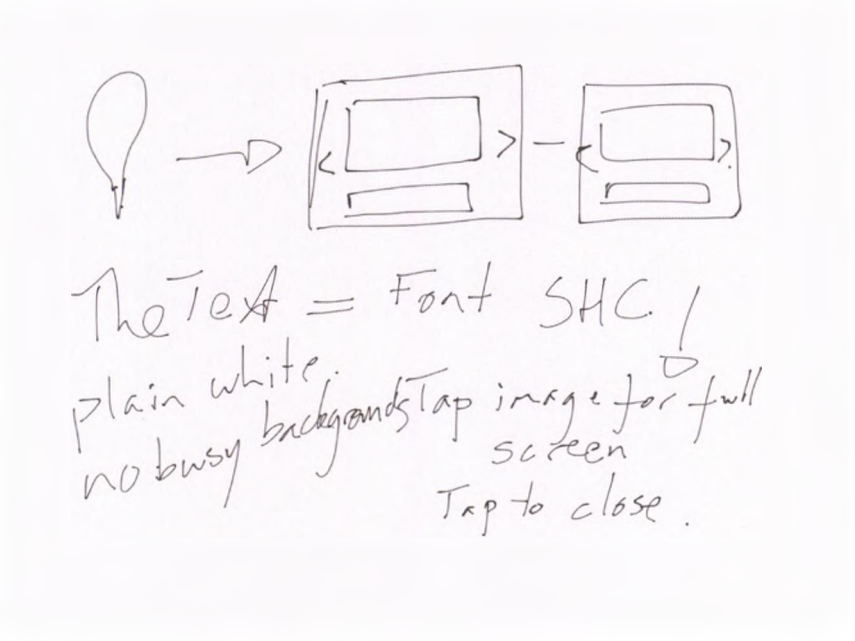


[130] The intention here was that each image could be clicked on to enlarge and open in a new screen. Text, if relevant, would support the single image in a slide.

A cleaner and more user-friendly layout was decided on:

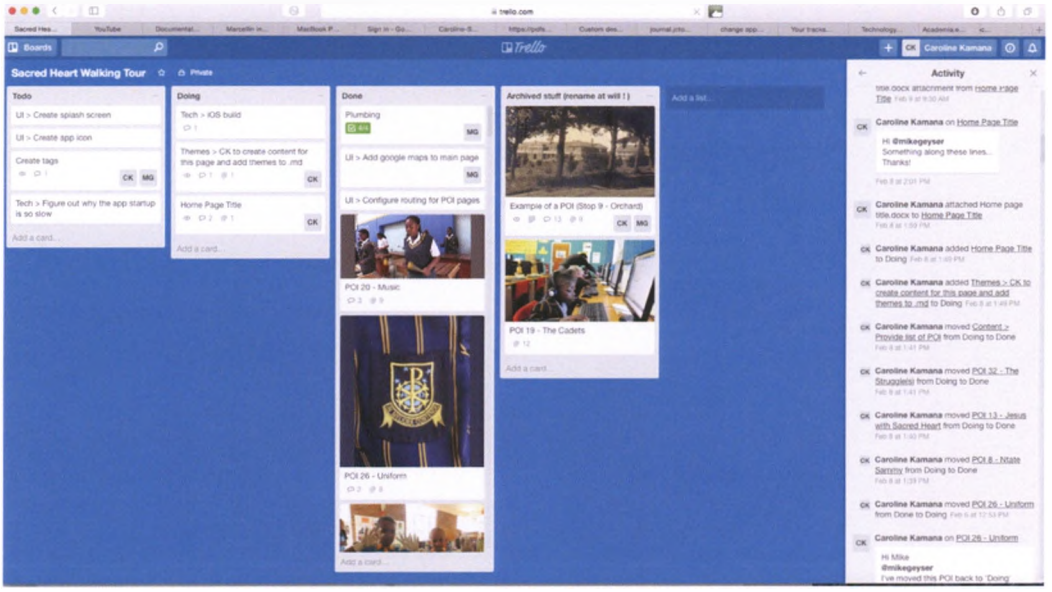


(Image: Mike Geyser)

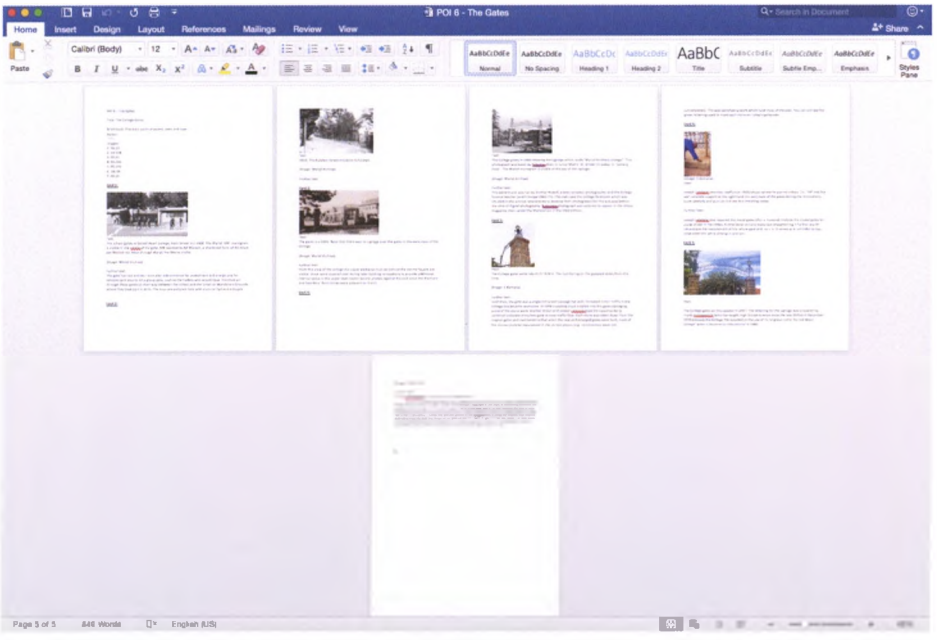


(Image: Mike Geyser)

To facilitate collaboration, and to keep track of changes/ideas/progress, Trello, a pinboard-like web based facility was used.



Mike created the repository, skeleton for the app and the cloud build while I worked on the content for each of the POIs. For each of the 40 POIs a Word doc. was created, using images that had been selected for the thumbnails contact sheet and information gleaned from archival materials (physical and other) combined into one narrative:



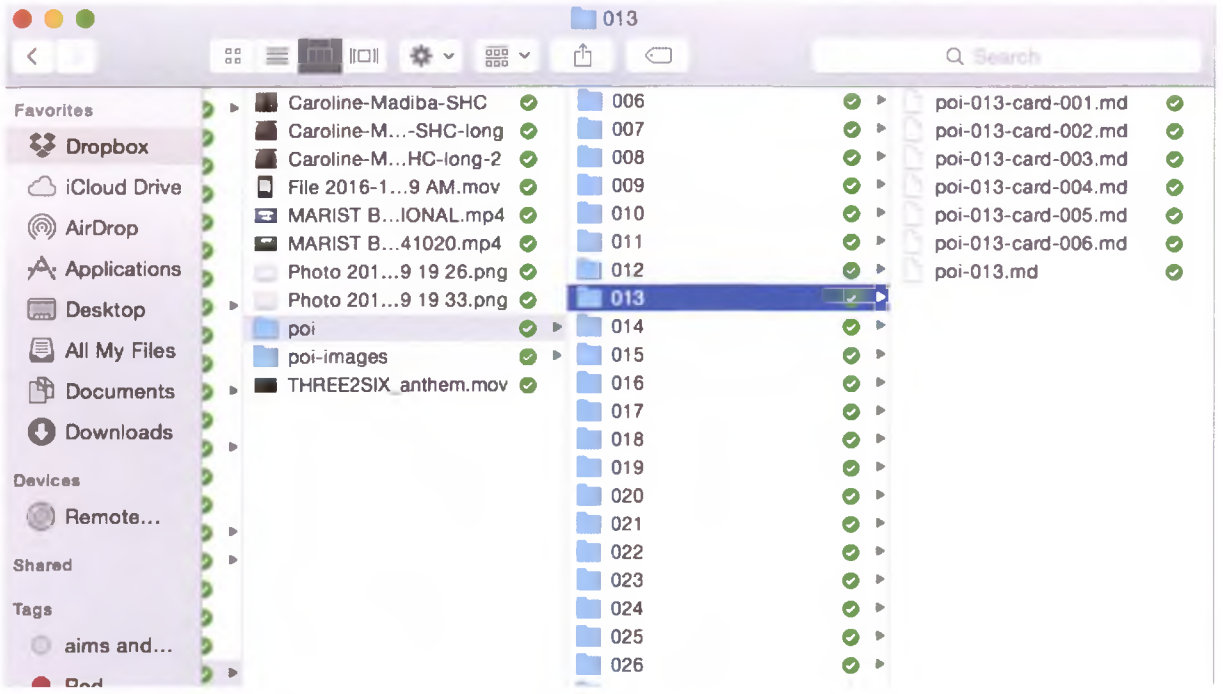
These Word docs. were uploaded onto Trello, along with images to be used on the slides and links to either SoundCloud or YouTube (from where uploaded material could then be embedded into the app).



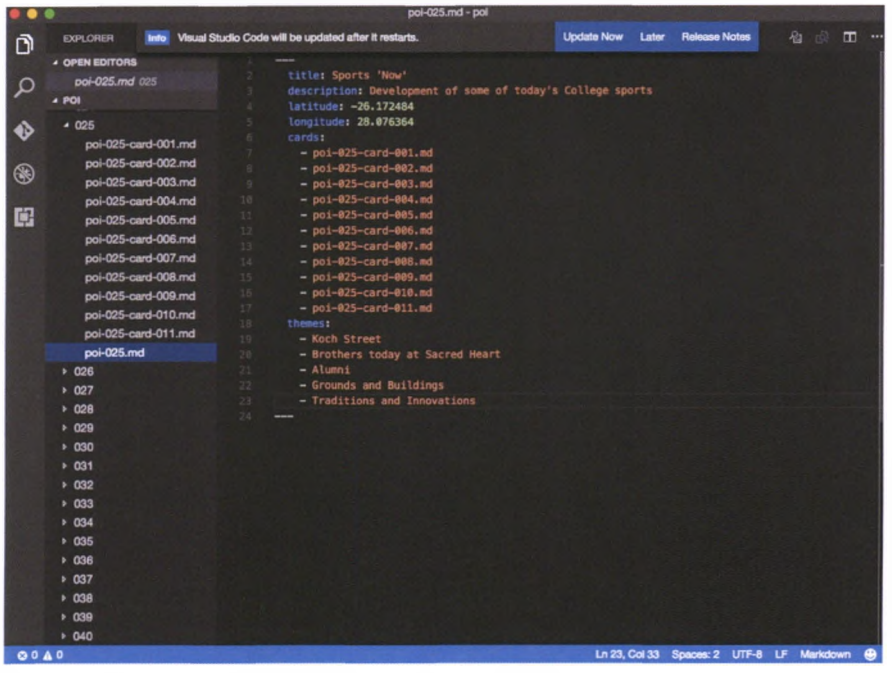
Initially Mike uploaded this data using JavaScript and HTML5 to code the app, which was being hosted on Ionic.[131] Later in the collaborative process I was introduced to using Visual Studio Code.[132] Linked to a shared Dropbox file, containing data for the .md files (light text files used in coding), it enabled the .md files to be read/edited without my using JavaScript or HTML5.

[131] Ionic Framework is an open-source platform for hybrid (using both JavaScript and HTML5) mobile app development. Ionic View is the platform through which one accesses the app.

[132] "Visual Studio Code is a lightweight but powerful source code editor which runs on your desktop and is available for Windows, macOS and Linux." https://code.visualstudio.com/docs I did not write code but rather added content for the app over Mike's existing coding. In some instances, where I needed to rearrange layout of slides or change modes for delivery of content, I moved coded sections from slides which suited the purpose and overwrote the data.

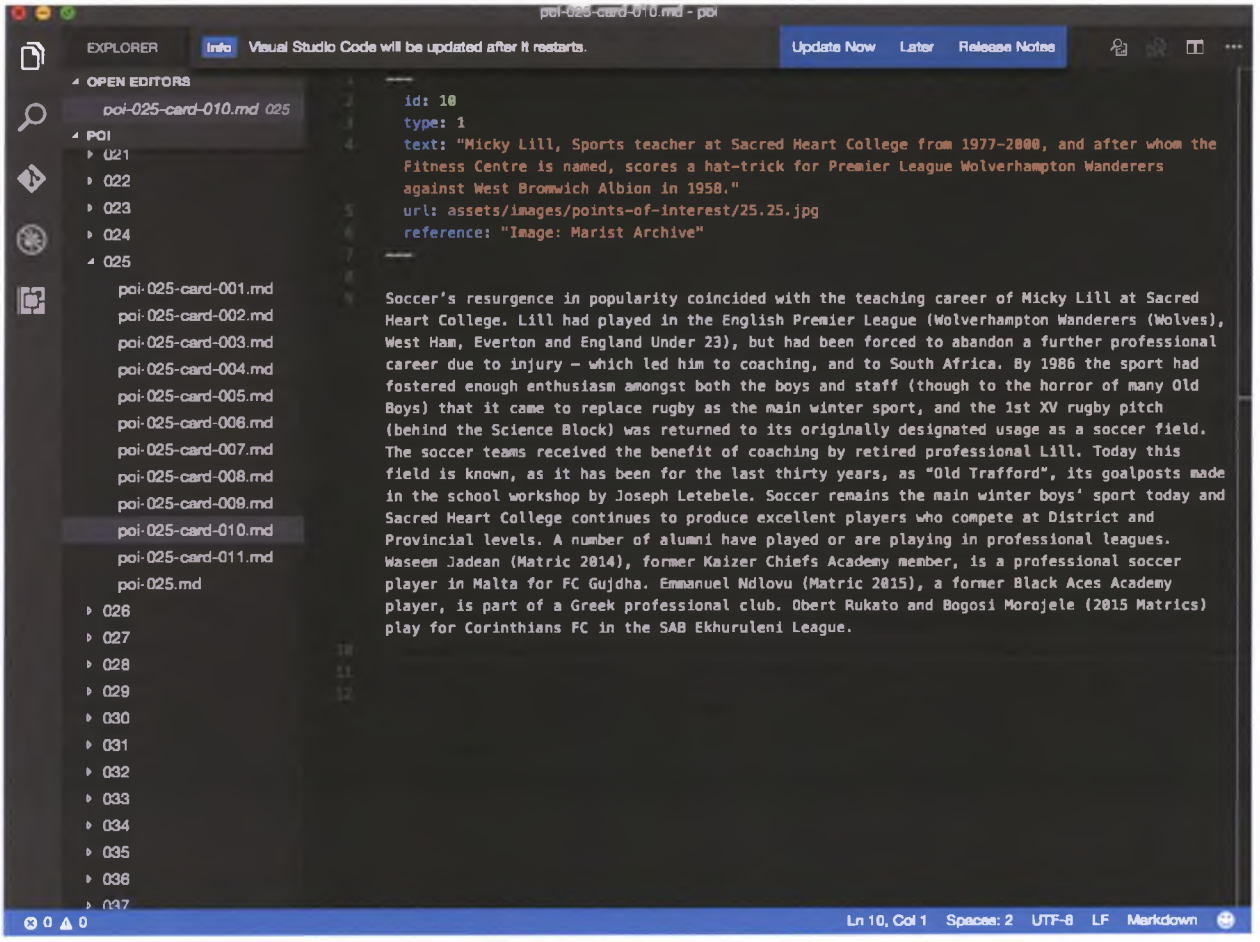


The POIs had a card per slide (above: as visible in Dropbox) and a 'master' card (below: the master card in .md format in Visual Studio Code). The 'master card' contained GPS co-ordinates for the plotting of the POIs into Google Maps (which is the map interface on the App) and themes which allow for the navigation by the participant in a number of ways.[133]



[133] Functionality of the App is discussed in Chapter 4.

The next two images show how the .md files are translated into slides in the app.



These two images (above and below) show how the .md file informed the app slide.



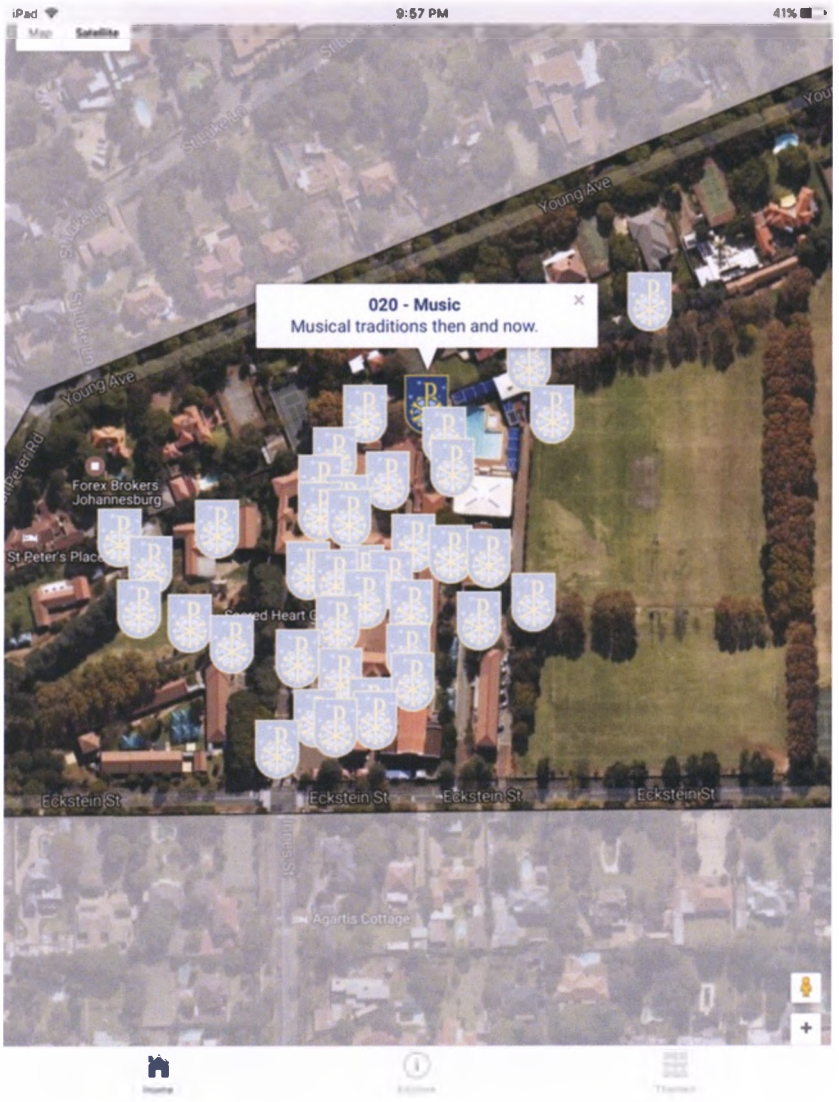
During the design process the POIs showed numbering (see below). This facilitated inputting code. Computers don't work in the rhizomatic way that meaning-making does.



Because the walk(s) were intended to be experienced without a set route but rather as to evoke how one might be "drawn by the terrain" it was important that the numbering was not visible. This 'invisible' function is explored in more detail in the next chapter.

The pointers (above in red as like the generic Google Map pointers) were experimented with. The idea of using College badges to mark each POI is shown below, with the one 'clicked' on showing its full colour range to differentiate from the other POIs not being

viewed. However, these were not suitable for they could not be reduced in size to avoid the home page looking cluttered or to enable accurate touching of a badge. Google Map pointers have 'invisible' space which makes them appear smaller but in fact they are the same size as the badges shown below. Unfortunately, the badges could not be designed in the same way.



The following chapter discusses how the app functions. The final chapter will evaluate how the app supports and informs the research process and the questions it set out to investigate.

4: Practical Component: Footsteps through Sacred Heart College

How to access:

1. If you are using an iPad go to (and download):

   https://itunes.apple.com/us/app/ionic-view/id849930087?mt=8

   If you are using an android tablet go to (and download):
   https://play.google.com/store/apps/details?id=com.ionic.viewapp&hl=en

2. Create an Ionic View profile
3. Ensure Location Services are enabled on your device for Ionic View
4. Click 'Preview Shared App'
5. Use your Ionic View profile to experience Footsteps with App ID: 7a63e725
6. Touch screen to activate Footsteps

How to best experience:

1. Use your tablet in portrait mode
2. Touch a pointer and explore further by clicking pop-up text
3. Access SoundCloud clips in browser mode only

Sacred Heart College is situated at 15 Eckstein Street, Observatory, Johannesburg.

4.1 Tracing Footsteps

"Their story begins on ground level, with footsteps. They are myriad, but do not compose a series. They cannot be counted because each unit has a qualitative character: a style of tactile apprehension and kinaesthetic appropriation. Their swarming mass is an innumerable collection of singularities. Their intertwined paths give their shape to spaces. They weave places together. In that respect, pedestrian movements form one of these "real systems whose existence in fact makes up the city". They are not localized; it is rather that they spatialize." (De Certeau 1984: 97)[134]

In the same way that Lamoureux suggests that any (art) tourist who engages with spatially indexed art is a flâneur of sorts as they somehow partake in the spectacle of the city (1996: 121), the SHC community member through their daily movements around the college grounds is, like De Certeau suggests, weaving their narrative(s) into the character of their places and spaces. Each one leaves their trace in the meta(and)physicality of the College. The footsteps of SHC trace, intersect or deviate from those left before, imprinting something of their selves into the place. (In)visible for those who come after. Their footsteps are at the same time 'myriad', a 'swarming mass' and 'singularities' (De Certeau 1984: 97). Tracing (or traces) evokes the resonant and wondrous power of the things that are the community members, buildings, artefacts and narratives that make up their living archive (Greenblatt 1990: 48 and Spieker 2016). Walking is the practice that allows for an embodied and reflective experience of meaning-making and for the momentum of the community and is the literal way in which we step into future possibilities.

Footsteps, the app, supports this by revealing 'slivers' of archival materials that are currently unknown to the majority of this community, at geosemiotic markers unseen as they pass by, on foot, every day. *In The Footsteps of Marcellin Champagnat: A Vision for Marist Education*

[134] De Certeau quotes from Ch. Alexander, 1967. La Cité semi-treillis, mais non arbre. *Architecture, Movement, Continuité*

Today (International Marist Education Commission (FMS), 1998) is the handbook by which the College ethos is set. Vision implies thinking or seeing ahead. in several modalities. It also alludes to the ambulatory 'moving towards' of this research.[135] Footsteps, the app and walk(s), encourage a pedagogy of possibility (Simon 1992), through critical reflection on their shared heritage, as a community. Footsteps (through Sacred Heart College), as the title for the research project and for the app, references both this handbook and De Certeau's quoted words above.

4.2 Overview

The App, Footsteps, is designed to be a supporting resource for the walk(s) which engage community members holistically with their environment. The community as 'living archive' and the App contents as representation of part of their fabric; juxtaposed with the now (as visible by the participant in the locations) it encourages thinking about what makes up SHC and where this might develop. The App offers narratives in several modes of delivery to facilitate this in an embodied and ambulatory manner.

The text is in English. Though members of the community have a range of home languages, their verbal language of communality is English. But there are several other languages that bind them together. The grounds see bodies and vehicles that flow in expected patterns; there are noises (school bells, lightning sirens, war cries), stillness (in sacred spaces like the Memorial Chapel) and signposts (desks in classrooms indicate formalised learning spaces, jungle gyms and soccer posts denoting physical activity areas), textures (soft chairs in the library, wooden knobs to discourage sliding down bannisters, pressed metal ceilings denoting antiquity) and tastes (Uncle Sammy's ice-creams and the sticky buns on feast days). Each of these things signals something about the community in its own lingual mode. Similarly, Footsteps offers a multimodal and embodied experience; walk(s) through the

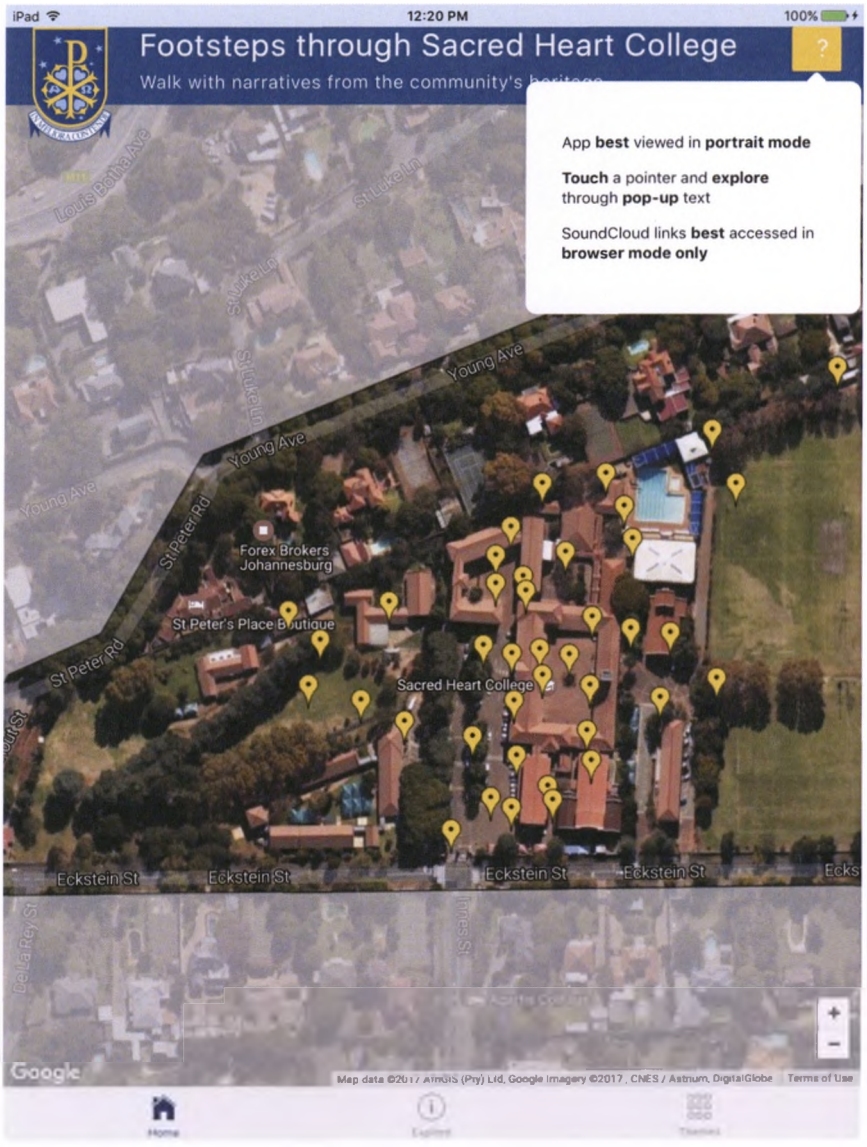
[135] Moving towards 'enculturation' of the SHC community. Moving towards 'thinking' as CoE as an artistic and dynamic practice. Moving towards an understanding of (arts) education in the spaces between the traditional school and the museum. Moving towards understanding how learning can take place in the school but not in the classroom as facilitated by the resources a community already has. Moving towards is not necessarily linear. It is, similar to Rogoff's suggestion, about the movement itself as what propels thinking, action and transformation (Rogoff 2010)

grounds with 40 Points of Interest (POI). These highlighted places denote some of the visible places for multiliterate meaning-making potentialities and plenty unmarked spaces to discover (De Certeau 1984).

The Home page is an aerial view of the grounds, taken from Google Maps, filled with pointers. These pointers mirror the 'gold' that is prevalent in the SHC school badge.



The Home page also features a help button (the **?** in top right hand corner). This contains instructions (the only three instructions in the app) that explain how the app is best experienced.

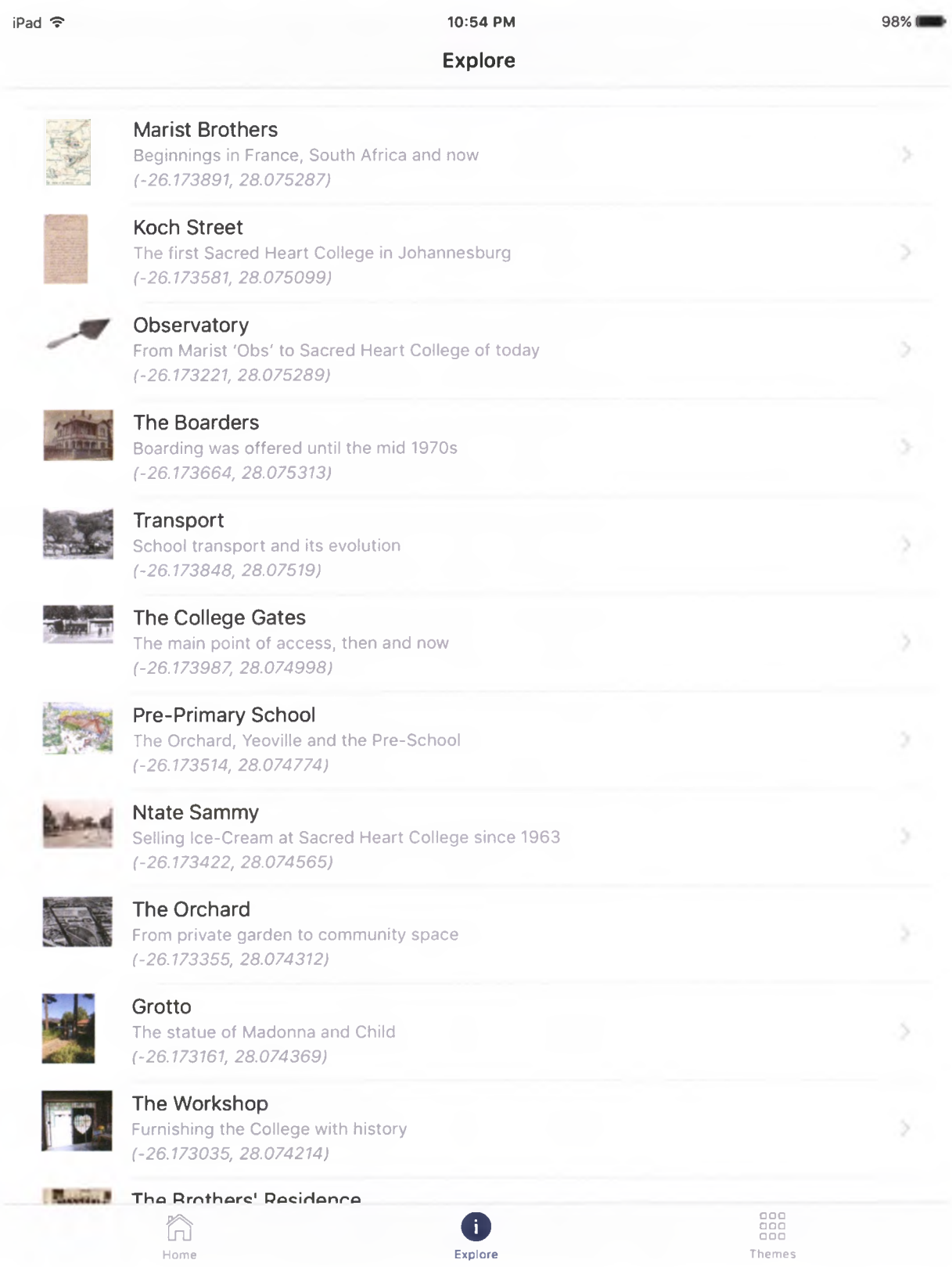


No numbering is visible on this page and the participant is invited to make a choice with where they wish to begin. Each pointer can be clicked on and at this point reveals its 'label'.

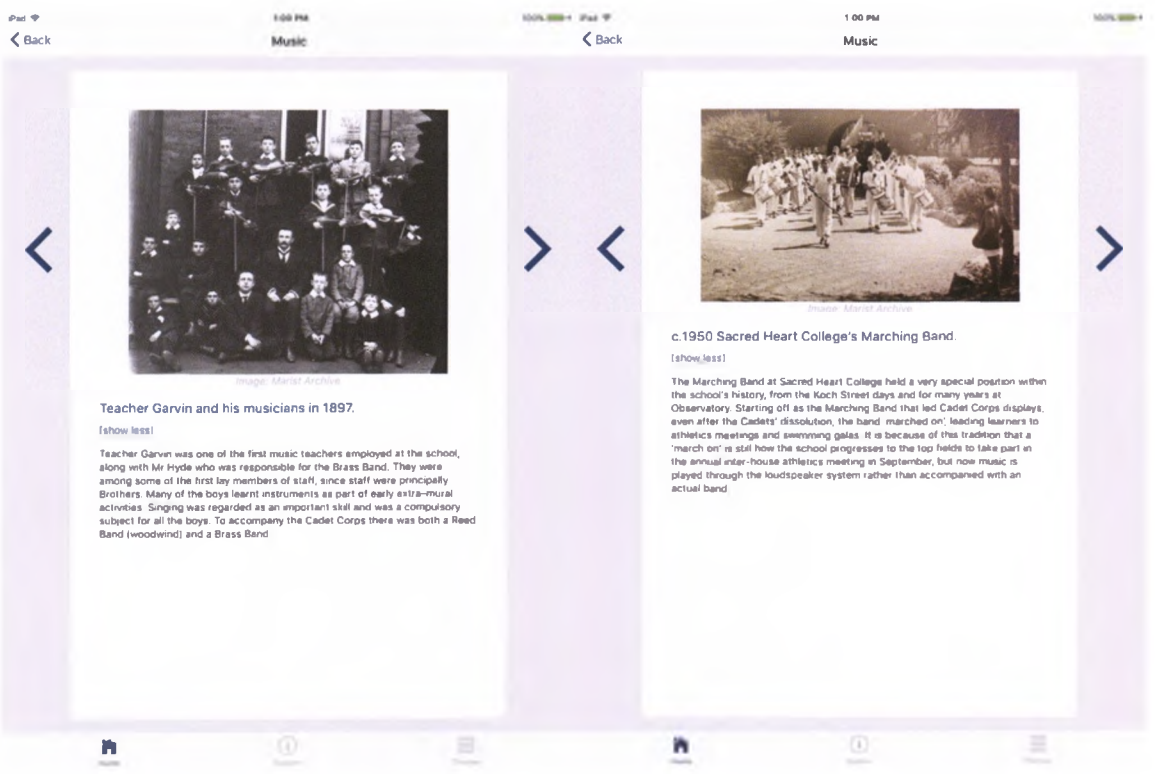


Observing people testing the App demonstrated that only a small proportion of people looked for "number 1" or starting point. Rather they tended to start from where they were physically located in the grounds at the time (perhaps asserting their own geosemiotic mark) and work from this point. However, for those who prefer a more 'guided' walk they can use the list format on the Explore page as a suggested route. The Explore page lists all the POIs (shown below). One is through the Explore Page(s). This takes you directly to a POI without 'using' the map (indicated by the > symbol on the right-hand side of the page). This feature could be useful during discourse by adding contextual community narrative representing ways that the participant sees links; or they may wish to cross reference something alluded to in another slide whilst 'pausing' to reflect during the walk(s). GPS co-

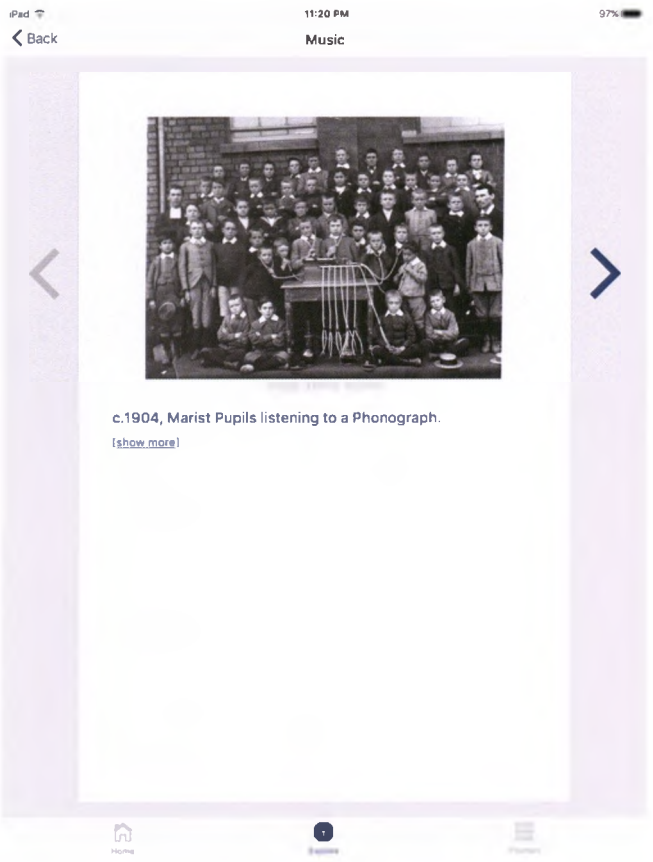
ordinates are provided which the participant can use to refer to if needs be. To access the other POIs which are not visible in this screengrab the participant scrolls down the screen.



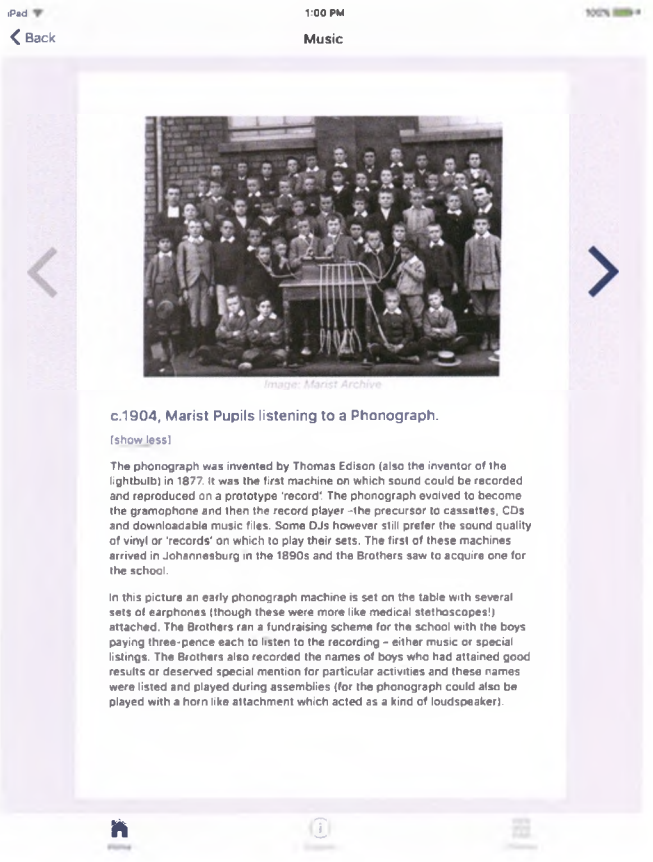
Clicking again on the pop up text 'label' on the Home page (or following the > on the Explore page) takes you into the POI's contents. Each POI has a series of slides (c.6) which can be accessed by swiping, from left to right, using the arrows on each side of the slide. Often, but not always, the material in the POIs is arranged chronologically, with references to the now interwoven with happenings in the past.



Each slide allows for a variety of ways in which to access the material. The image can be enlarged. Touching an image opens a further window which displays a larger version of the image. The slide can also be viewed with less or more text at the touch of a button. This allows for the primary mode of engagement to be chosen by the participant. The next three images show these functions.


iPad
11:20 PM
97%
Back
Music
c.1904, Marist Pupils listening to a Phonograph.
[show more]

or


iPad
1:00 PM
Back
Music
Image: Marist Archive
c.1904, Marist Pupils listening to a Phonograph.
[show less]
The phonograph was invented by Thomas Edison (also the inventor of the lightbulb) in 1877. It was the first machine on which sound could be recorded and reproduced on a prototype 'record'. The phonograph evolved to become the gramophone and then the record player –the precursor to cassettes, CDs and downloadable music files. Some DJs however still prefer the sound quality of vinyl or 'records' on which to play their sets. The first of these machines arrived in Johannesburg in the 1890s and the Brothers saw to acquire one for the school.
In this picture an early phonograph machine is set on the table with several sets of earphones (though these were more like medical stethoscopes!) attached. The Brothers ran a fundraising scheme for the school with the boys paying three-pence each to listen to the recording – either music or special listings. The Brothers also recorded the names of boys who had attained good results or deserved special mention for particular activities and these names were listed and played during assemblies (for the phonograph could also be played with a horn like attachment which acted as a kind of loudspeaker).

or

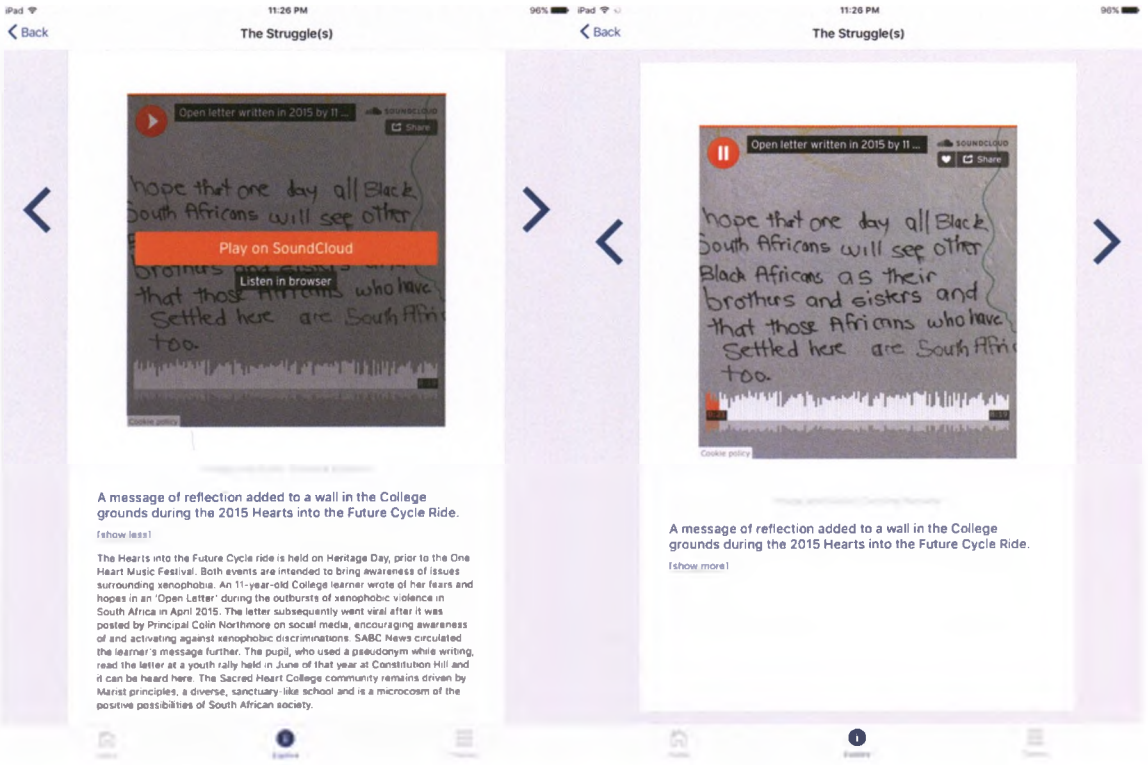


Some slides have audio or video material embedded in the App. In the same way that images can be enlarged, video clips can be viewed in an enlarged format.

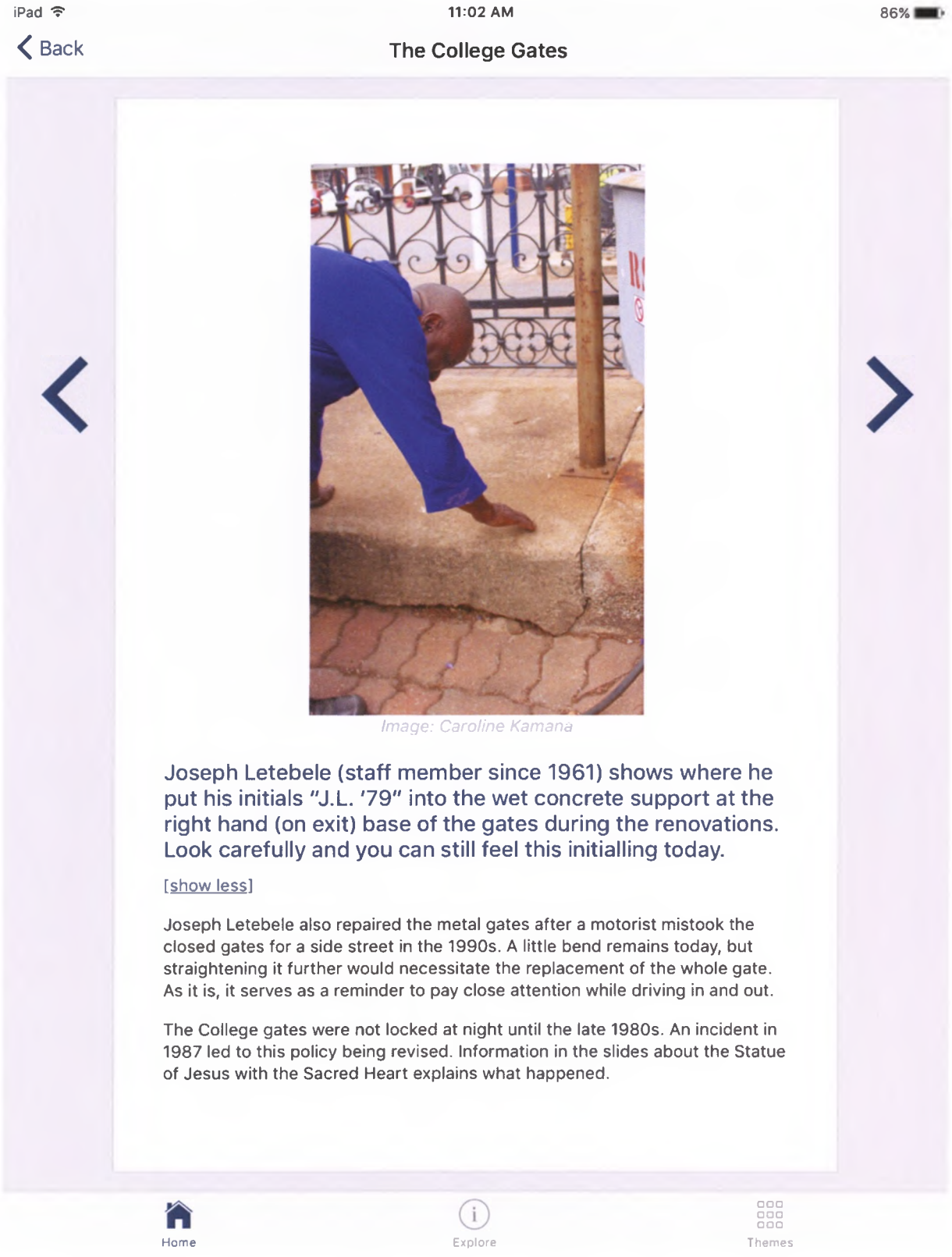


SoundCloud audio clips are best listened to in browser.[136] These functions provide different ways of engaging with the material.

[136] This is suggested because otherwise the participant is shown links to other SoundCloud tracks once they have finished listening to the clip and sometimes these are not connected to the Sacred Heart narrative.

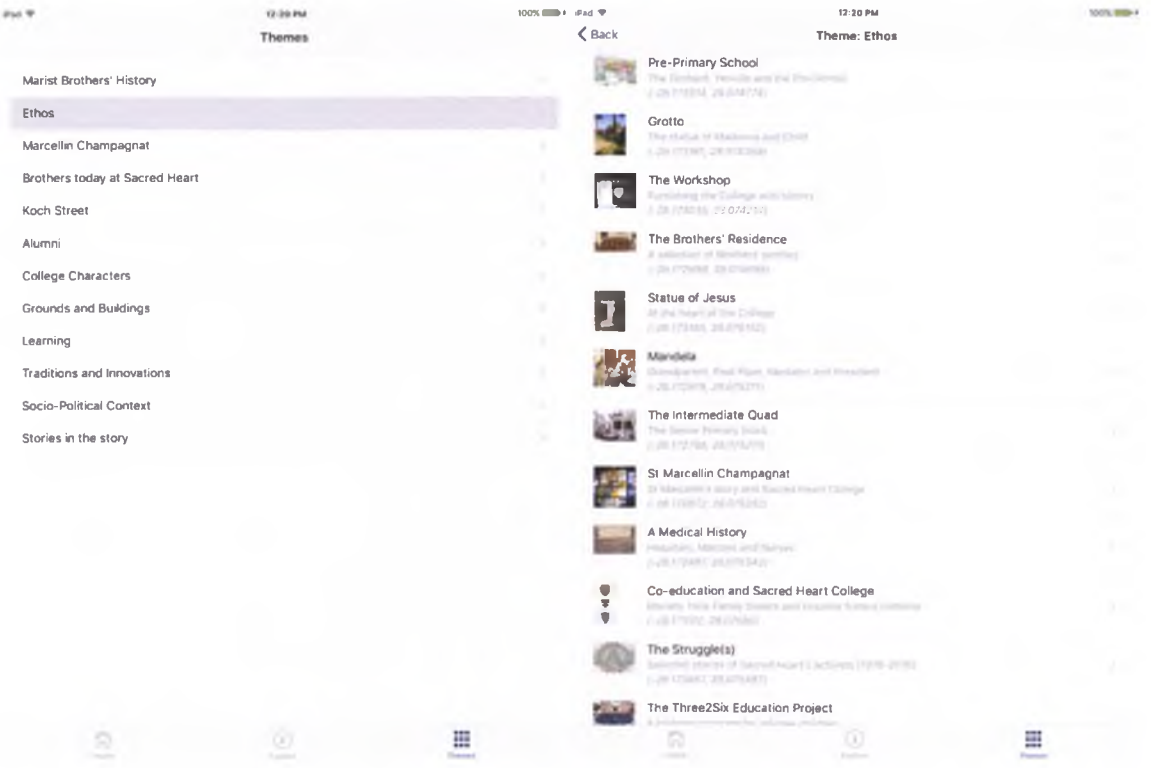


Some slides encourage tactile engagement with the school environment:



The Themes page(s) provides a further non-linear way in which to access the supporting material for the walk(s). The POIs interconnect in many ways, mirroring the community

nexus. Themes evoke "a "nexus of meaning" rather than a specific illustration (see two images below). As such, they can become the beginning point for analyses that trace links and cross boundaries in ways that defy more conventional approaches" (Bann 2003 cited in MacDonald 2006: 93-94). Twelve themes have been proposed which springboard into thinking around these particular areas. However, further interconnections may arise in the minds of participants. The blank space on the Themes page is visible "space" for this possibility. The outcomes of critical or meaning-making are not dictated; the grounds of SHC become a space for an emancipated and participant driven learning zone. The classroom 'without walls' (Mbembe 2015) and a community of artist-learners-facilitators (Andrew 2007 & 2011, Guattari 1995).



5: The What, Why and How of Footsteps

This chapter summarises the research process and its products (walk(s) and an app) as set within its theoretical frameworks and reflects on how possible answers to the research question(s) have been manifested through Footsteps.

5.1 What does Footsteps have to do with the Framework?

Why does the framework support or inform Footsteps or how does footsteps inform or support the framework?

How does Footsteps inform thinking about arts education practice? How is it multimodal? Embodied? Ambulatory? How can it be considered critical archival practice? How does it evoke strands of thinking within museology, curatorial studies and exhibition histories? How can it be situated within walking and mapping as artistic practices as set within psychogeography as an interdisciplinary approach to arts education? Where are the intersections between these questions that might provide spaces for thinking about how a specified community can engage with its educational heritage, providing opportunity for meaning making around identity and strengthening momentum to further learning.

Thinking about arts education praxis in SHC

Broadly speaking arts education means generative and creative learning processes facilitated through arts-related fields. Gaztambide-Fernández describes art as a skill and an artist as "someone who is able to, through "mimesis," construct a narrative that is delivered to an audience" (2014: 203). Mimesis, from the Greek meaning imitate, can be understood as a reflection or representation. Ambiguously, it also has nefarious connotations, like a

counterfeit or simulacrum.[137] If an artist, or the arts, is to do with delivering a narrative and treading the line between what is real and what is not, the (artist) and learner requires critical thinking to assess what is what. A basic framework for arts education is informed by Rancière (1991) and Bourriaud's (2002) writings around emancipated learning in intentionally situated social settings with an artistic focus. Informed by Simon (1991), Richhart (2007, 2015) and May (2011) amongst others around decentralized and collaborative learning, and in relation to the school community, I questioned how the whole environment of the school (its buildings, heritage and community) could be considered in relation to arts education as critical thinking; it is the step between the heritage and the community which generates. I posit SHC's potentiality as a site for a deconstructed arts education classroom (Mbembe 2015), using its fabric (the community and it's meta(physical) educational heritage) as learner and teacher. The buildings, community and narratives contained therein, become the storytellers that Gaztambide-Fernandez calls artists. The community becomes the microtopia (Bourriaud 2002) and their educational heritage (the narratives embodied in the epistemic collective and their surroundings) becomes the semiotic, arts based trigger for learning and meaning-making around their own identity. These narratives, drawn from the community past and present, are facilitated through Footsteps (the walk(s) and app). Engaged with multi-modally, the "enculturated" community can further participate as a CoE in thinking about social futures (Cope and Kalantzis 2000).

Multiliteracy and the psychogeographical 'educational turn'

Footsteps situates within the focus on the educational, collaborative and visitor led aspects in museology and curatorial studies (Hooper Greenhill 1992, 2000, 2007, Mastai 2007 and Pollock 2007). Rogoff's musings around whether the educational focus is an 'about turn', a turn 'away from' other methods or a 'turn towards' education within curating captures the ambulatory way (thinking around) what it might mean for a community to become more

[137] Rose centers the importance of visual methodologies somewhere between Jean Baudrillard's (1988) simulacrum (that it is no longer possible to distinguish between what is real or not in the world because of modernity's ever increasing reliance on simulation) and Gilles Deleuze's rhizomatic and representational theories of how we make sense in the world (Rose 2001:2-23).

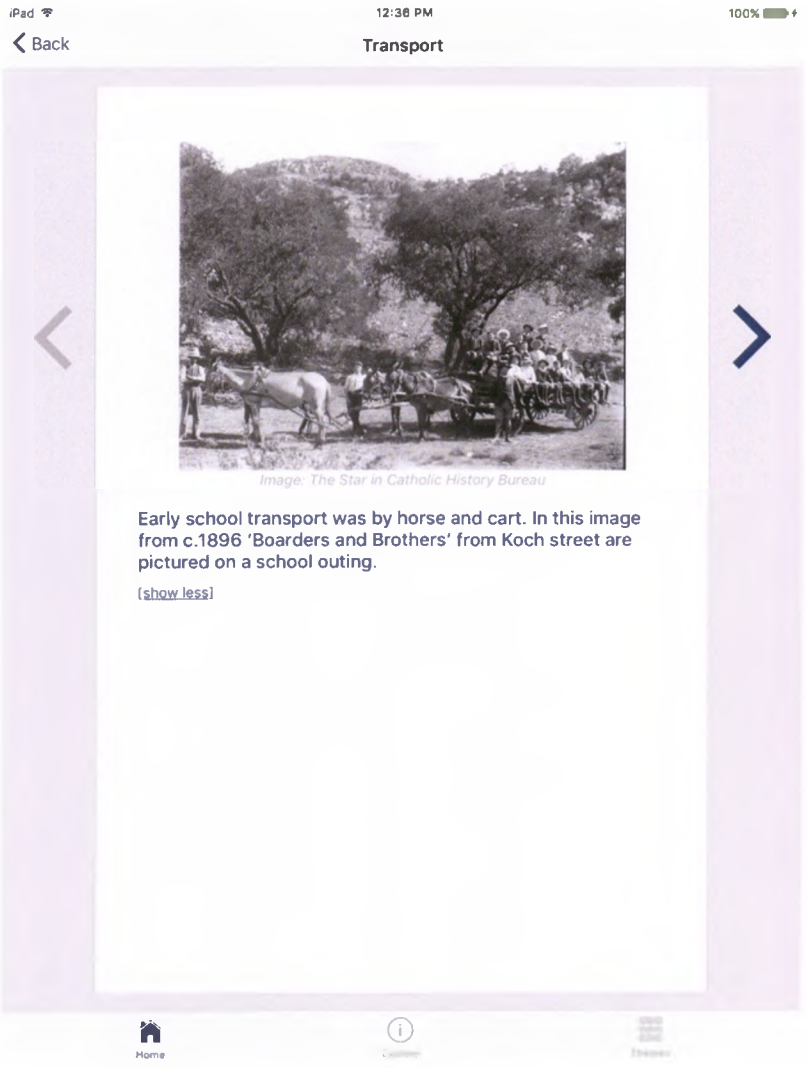
connected with their heritage and the wider potentials of understanding 'thinking' as a skill as the aim of (arts) education (Rogoff 2010: 40). Though I concur with O'Neill that education is central to the way contemporary art is presented (O'Neill & Wilson 2010: 12); artistic practice is fundamentally important to the way education needs to be understood (Andrew 2007, 2011, 2014). Education is broader than just standardised curricular factual assimilation and "is embedded in social, cultural and material context" (New London Group 2000:30). It is about making sense ourselves (as individuals and communities) in a variety of situations (Simon 1992), and about developing ways in which to imagine how the past and present can direct thinking about social futures (Cope & Kalantzis 2000). So, for a community like SHC which is bound together spatially in Observatory and through the educational heritage of the Marist Brotherhood, it is about using both of these contexts 'to move thinking'.

Embodied pedagogies can activate collaborative ways of making-meaning and stimulate transformative enquiry as a communal practice (Grushka 2011). Presenting a resource that encourages types of pedagogy, using community as resource, within a school environment but not the traditional classroom (May 2011), forces questions about what binds the community other than the curriculum (Simon 1992). Everyday experience is naturally multiliterate and multimodal; we think, see, do, move, feel etc. as ways in which we communicate with ourselves and others. "We cannot remake the world through schooling but we can instantiate a vision through pedagogy that creates in microcosm a transformed set of relationships and possibilities for social futures; a vision that is lived in schools" (New London Group 2000: 19). Footsteps seeks to provide a model for how that vision can be envisioned; the psychogeographic evocations of the school and its community the catalyst.

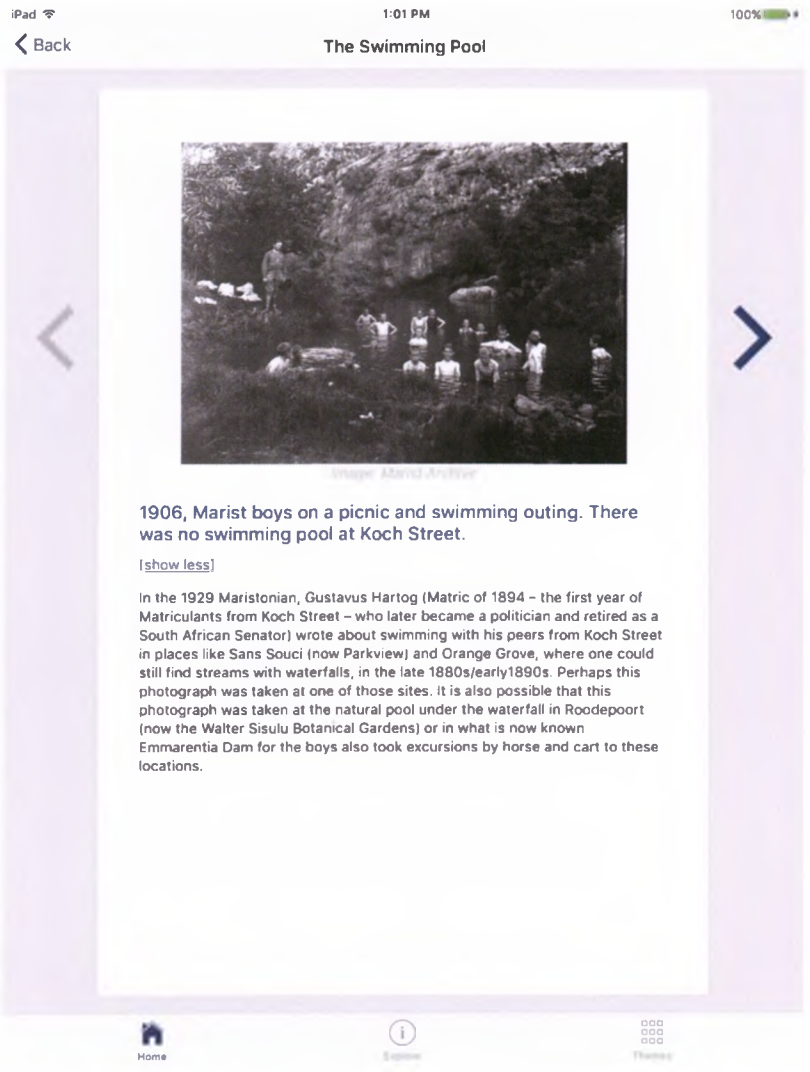
Multiliteracies means drawing on or recognising that there are number of ways to make meaning. It is inclusive and non-hierarchical. Footsteps mirrors this; the whole community creates it, uses it and interprets it. It is designed to function multimodally and includes narratives from SHC's community past and present. These come from across the breadth of the community who represent a cross-section of the 'institution' which it serves and are

embodied in its places and spaces (cf. De Certeau 1984). The things which take the form of stories, people, and artefacts (Brown 2001 and Frow 2001) are the multiliterate embodiment of the communal narrative.

What follows below is a sample of some of the sources that the narratives come from, both physically (from differently located archives) and in the cross-section of the institutional community.



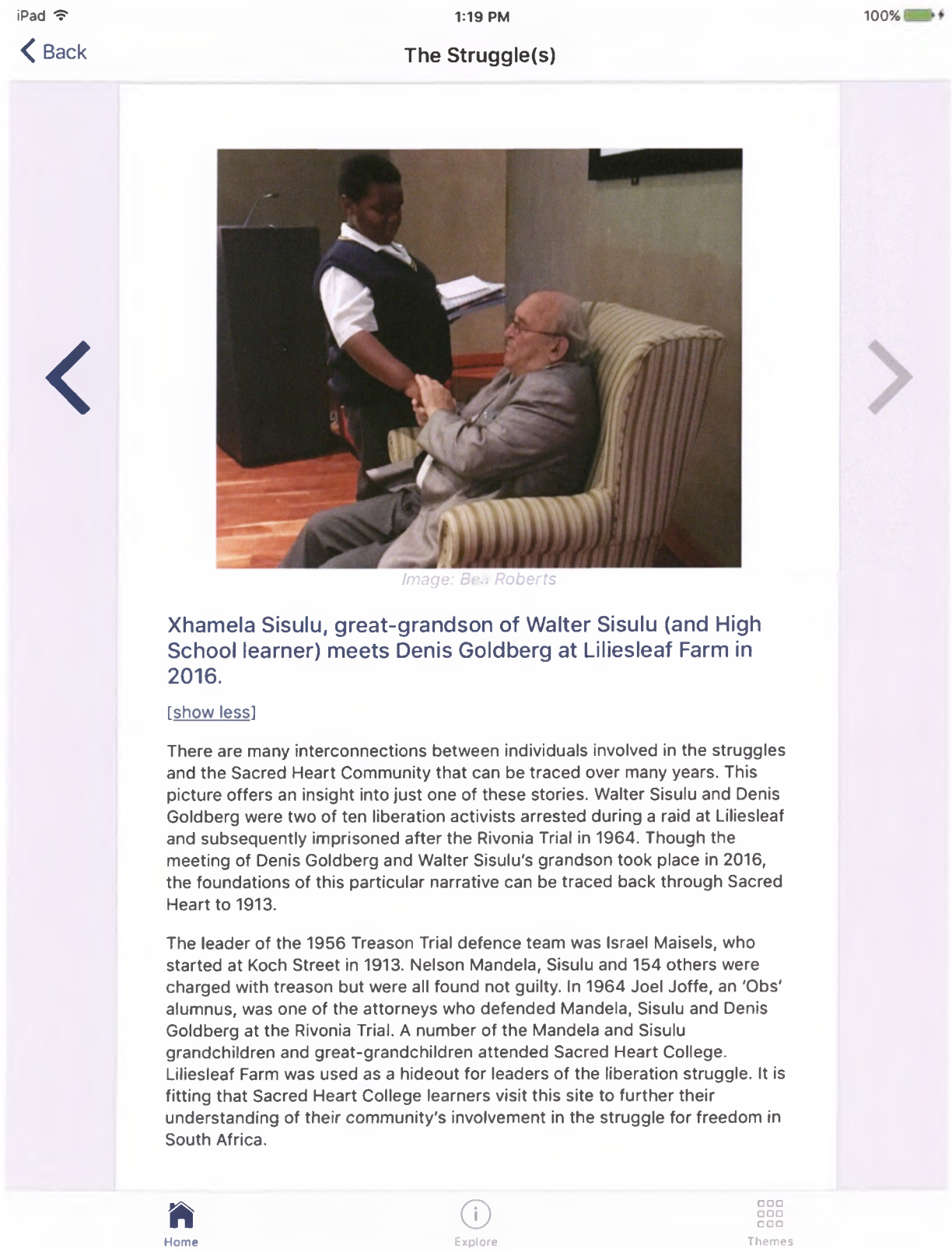
The image on the above slide is sourced from the Catholic History Bureau/The Star.



The information in the above slide comes from a community member (from the 1800s) that has been preserved in the Marist Archive.

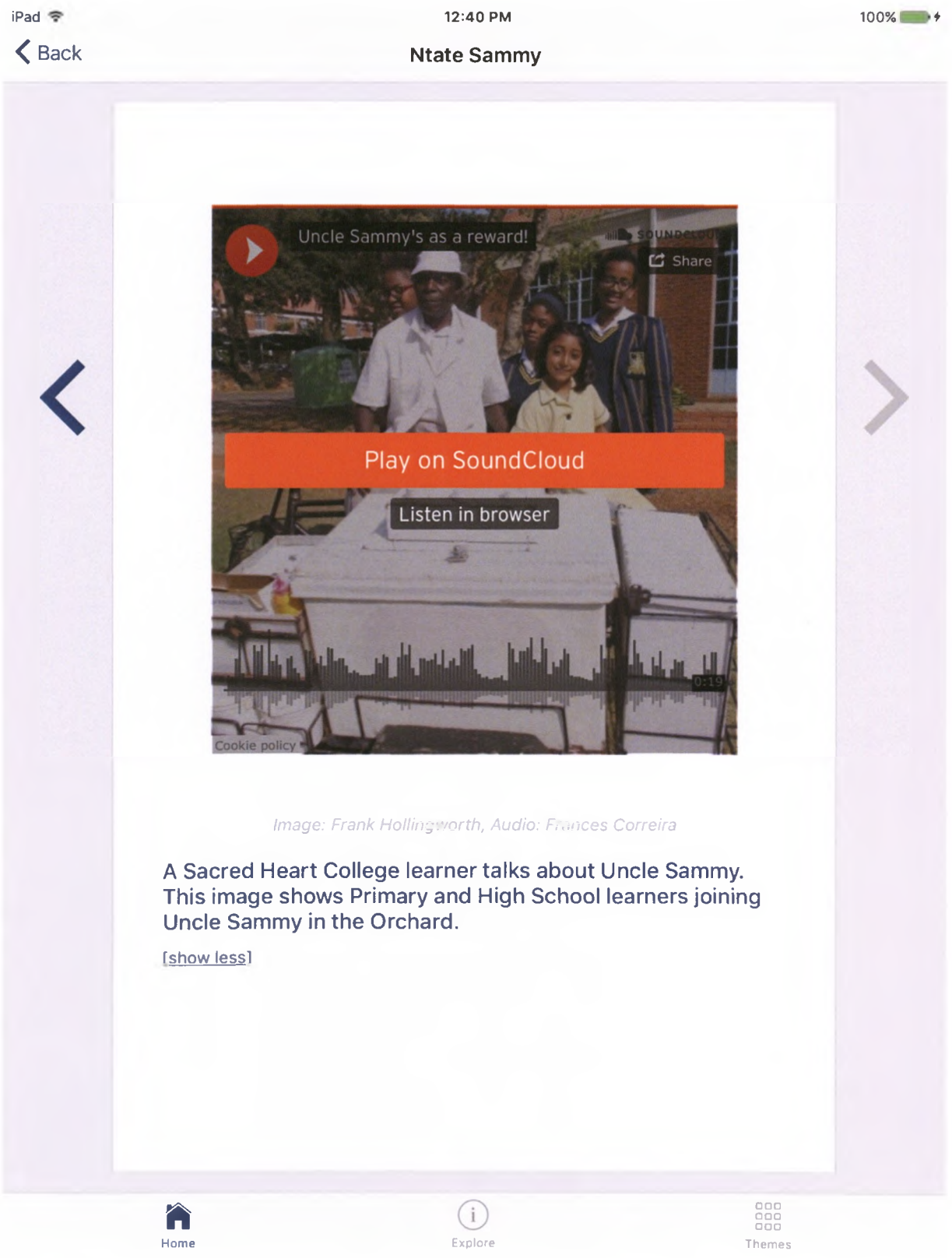
The photograph in the slide below was taken by a community member in 2016 (and shared on Facebook) and extends the community narrative spatially and socio-culturally in a wider South African context.[138]

[138] The photo was posted on 17.03.2016 on https://www.facebook.com/groups/SacredHeart.PA



The audio in the slide was proffered by a family who include alumni and learners connected to the community. The image that supports it was taken by a member of staff for the

Footsteps project and has since been added to the school's digital collection of photographs.



The images below demonstrate how the grounds and its features are also vessels for the embodiment of community narrative:



The possibility for meaning making here is huge. As an example, there could be discourse around the topography of the grounds, matters of 'restorative justice' or extensions around this regards appropriate discipline in schools or community effected 'justice', discussion around graffiti (as social commentary or public nuisance) or, a number of other possible readings as to be imagined by the participant. The landscape image shows how the participant would encounter the location today (image: C Kamana).



This varied narrative, accessed through the artistic practice of walking (supported by the app) can stimulate the community to "achieve a cultural re-mapping, to re-write cultural borders and thus to empower [them]" (Hooper-Greenhill 1999: 24). In this way, Footsteps demands that the community itself be understood as a critical, living archive from which the material is drawn and by whom it is evaluated.

Critical archival practice (slow, redefined, living)

The research question proposed 'a critical engagement of different archives'. The critical archive is positioned in chapter 2, understood as a source for "knowledge production" rather than preservation of (a) history informed by the notions set out by Danbolt & Spieker (2014), Spieker (2016) and Hamilton (2002 et al. and 2011). It is also a space that invites participatory practice, particularly of those implicated within its narratives, and a reconfiguration of its contents to make sense of the present and imagine the future (Basu & de Jong 2016). SHC is a living archive; from where material for Footsteps is drawn, and within which its contents is (re)interpreted. The focus is not so much on the histor(ies) itself but on the way that the educational heritage of the community is told, heard and interpreted and on what is not physically represented but imagined in the mind of the participant (Holert 2014). Perhaps some of the history was known; but it wasn't shared or connected. Now it can be collectively known; and this enrichment fosters a greater sense of community (and an egalitarian one as the focus is on shared narratives).

Community collaboration is seen in the processual development of narratives; stories are repeated, corrected, added to and reinterpreted. If material had just come from the one physical archive room this may have lessened the possibility for a new appreciation of shared heritage. The next two slides demonstrate how images are positioned together in 'old and new' views and, the inclusion of a community member's photograph probes further whether "heritage construct[s] the community or does a community construct heritage" (Crooke 2007: 1)?

iPad 10:07 PM 99%

Back

Old Chapel Theatre



Image: Marist Archive

The original school Chapel in 1930.

[show less]

The Chapel was dedicated to St Benedict with a ceremony that began in the College Chapel and continued elsewhere around the College buildings. This blessing was carried out on 28th January 1926 by the Right Rev. Bishop David O'Leary, just days before the boys arrived to begin the first ever academic year at the new Marist school in Observatory. Special rites were performed and prayers said at various points around the school, particularly at the main entrance. The ceremony also marked the naming of the school – originally to be called St Benedict's - for senior Marist pupils, to differentiate from Sacred Heart College at Koch Street where the junior pupils remained.

The Chapel was fitted with wooden pews, an altar rail, several statues and 14 Stations of the Cross (five are visible here).

Home

iPad 10:07 PM 99%

Back

Old Chapel Theatre



Image: Steffen Fischer

'Migrating Imaginations' an exhibition of art works produced by the Three2Six learners in the Old Chapel Theatre, 2016.

[show less]

The original Chapel was converted for other uses after the Memorial Chapel was dedicated in 1956, primarily becoming the place for catechism lessons. The space, known as the Old Chapel Theatre, continues to be repurposed and is now mainly used for arts-related teaching and performances, exhibitions, PR events and hospitality. A stage was built into the chancel area and the lighting changed to suit its new uses. The original fixtures, apart from the ceiling, were removed and redistributed around the school, mainly to the Memorial Chapel.

Museum Africa keeps several 'things' pertaining to the Marist community, including a collection of badges, donated to the museum in 1951. These badges were no longer in use at the school.[139] The badges in the app based on each of the criteria outlined in chapter 3. A number of sources informed the text in the slide featuring images of the badges. In the Marist Archive, a copy of the *Marist Brothers Centenary Digest* published to mark the celebration of 100 years of Marist presence in South Africa in 1967 dedicates a section to the evolution of uniform in Marist schools (Institute of the Marist Brothers of the Schools (FMS), Province of South Africa. 1967: 83-86, 97-102). Current staff members and learners knew nothing about these badges; but a few offered to help find out more. I combed yearbooks (which are kept by both the Marist Archive and the school and date from 1926 to present, with one publication from 1908 and from 1912) to look for any detail (textual or photographic) that related to the badges. I found a number of pictures pre-1942 which showed the badges pined to blazer lapels but no images in later years which could be definitely identified as the house badges. It was the wider SHC community that surfaced the "backstory". One staff member is in contact with a matriculant of 1953 and he forwarded this information:

Frank Hollingworth
To: caroline Kamana
RE: school badges

23 November 2016 11:40
Inbox - iCloud

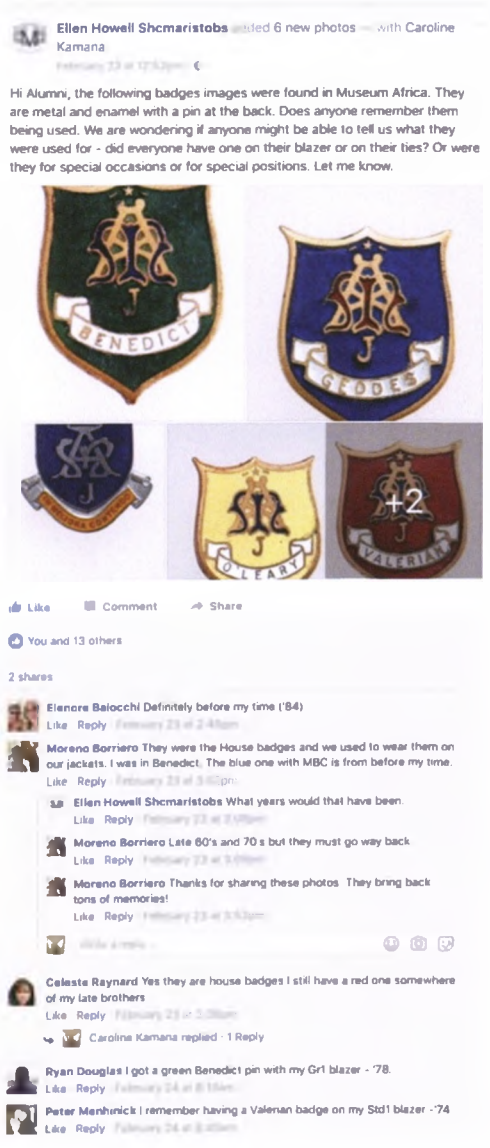
FH

Hi again Caroline
I sent the pictures of the badges to Gerron, then spoke to him on the phone - he says he knows nothing about them whatsoever! He said that in his day there was very little money around for any such luxuries (because of the privations of the War) and thinks the badges must have belonged to the pre-war era.

(Hollingworth 2016)

[139] Learners at Sacred Heart College are divided into four houses. Apart from during sports related events, learners do not wear any representation of their house affiliation in their uniforms. The reasons for why the house names are such is not foregrounded in the school. Information around this has been documented in yearbooks, now and again over the years, but infrequently and a long time ago now. POI 'Houses' details the biographies of those after who the houses were named. Perhaps names from the past are not considered relevant to the current community identity? Perhaps this is not the case at all and their histories are central to understanding something of the community ethos. Perhaps the house names could be changed? Perhaps a community discussion around this might emerge.

I also asked the Alumni Relationship Manager, to circulate images of the badges on the alumni Facebook page:[140]



Several alumni responded (who matriculated between the 1960s and 1980s) From these strands a wider understanding of the badges function in SHC was "bricole-ed" by the community than that which existed in the physical archive (only the *Marist Brothers*

[140] The above post can be accessed at https://www.facebook.com/profile.php?id=100011296384434

Centenary Digest from 1967).[141] Below are two images which detail an evolution in the community's understanding of the usage of the badges.

Card 2:



Text:

House badges worn in learners' lapels before World War 2.

(Images: Museum Africa)

Further text:

These enamel and metal badges (measuring approx. 1.5 x 2 cm) were worn on the left-hand lapel of the blazer. Pictures can be found in the Maristonian of learners wearing these badges between the years of c.1928-1942. It is likely that post WW2, when finances were tight, that these were phased out, for this reason. This collection of badges was donated to Museum Africa in 1951.

The Marist AM monogram is centred in the badge, with the house name written in the scroll below the monogram. The coloured background is specific to each house. Above the monogram is a single star; alluding to Mary, the Marist's guiding star like the star of Bethlehem for the Magi (in Biblical texts). The "J" below the monogram signifies either Johannesburg or Junior Marist (categorised as pupils in standards 1 to 5, equivalent of grades 2-6 today). It is most likely Johannesburg as, prior to 1933 (when the Brothers' Council first allowed the different Marist schools in South Africa to wear different blazers), Marist uniforms between schools were distinguished only by a metal badge, similar to the above, with a letter denoting the school, for example: MBR for Marist Brothers Rondebosch and MBD for Marist Brothers Durban.

The text above reflected the information supplied in the *Marist Brothers Centenary Digest* (1967) and the first information supplied by current staff, learners and the alumnus from the 1950s, a working draft for inclusion.

The text below, the current version of the app material,[142] has been amended to reflect the consensus within the wider Sacred Heart community.

[141] Institute of the Marist Brothers of the Schools (FMS), Province of South Africa. 1967

[142] Footsteps as an app format lends itself to the critical living archive format for it allows information to be updated and added to by the community. A published book or temporary exhibition would not give this flexibility.

Card 2:



Text:

House badges used to be worn in learners' lapels.

(Images: Museum Africa)

Further text:

These enamel and metal badges (c. 1.5 x 2 cm) were worn on the blazer's left hand lapel. Pictures in the Maristonian show learners wearing these between the years of c.1928-1942. Post WW2, when finances were tight, the badges were phased out, though they were reintroduced for a period of time between the 1950s and '70s. This collection was donated to Museum Africa in 1951.

The Marist AM monogram is centred in the badge, with the house name written in the scroll below the monogram. The coloured background is specific to each house. Above the monogram is a single star; alluding to Mary, the Marist's guiding star like the star of Bethlehem for the Magi (in Biblical texts). The "J" below the monogram signifies either Johannesburg or Junior Marist (categorised as pupils in standards 1 to 5, equivalent of grades 2-6 today). It is most likely Johannesburg as, prior to 1933 (when the Brothers' Council first allowed the different Marist schools in South Africa to wear different blazers), Marist uniforms between schools were distinguished only by a metal badge, similar to the above, with a letter denoting the school, for example: MBR for Marist Brothers Rondebosch and MBD for Marist Brothers Durban.

The comments in the Facebook page give an insight into how "things" can resonate and evoke memory as well into the reasons that people keep their own 'archives'. "Thanks for sharing these photos. They bring back tons of memories" and "I still have a red one somewhere of my late brothers". It also opens up thinking around location as an evocative semiotic. That these 'museum objects' were seen on a community Facebook page rather

than in a museum archive places their relevance as meaning-making items back into the community and allows for these links to come from the participant rather than the institution (Mastai 2007) and as Rose challenges, provokes thinking about the "spaces behind the displays" (2001: 181). Why were the badges in a Museum Archive (apart from having been donated)? Why were they considered 'important' or 'useful' to keep? It also goes some way to demonstrating how memory is social, "a sense of belonging that binds the individual into a culture while binding the culture into the individual's mind" (Brockmeier 2002: 18) and how Footsteps (the walk(s) and app) serves as a tool to stimulate community imagination(s) and sense of identity.

5.2 Why now?

This research has been undertaken to demonstrate how situating a community as a living archive can be situated as practice within arts education, can enrich community identity and stimulate thinking (both critically and about learning). Both the Marist Brothers and the SHC community indicated that narratives contained within the physical Marist archive were not known by nor used by the community. With 2017 being an 'double anniversary', deepening awareness of their shared heritage is relevant now.

Footsteps explores how community revealed narrative (both in depth and from its breadths) can promote cohesion through shared resonances and collective meaning-making. A sense of self and of community can be enriched through spatial awareness of narrative (Pinder 2001, 2008, 2011 and Butler 2006). It is the community, in conjunction with the 'city' (as SHC) that write their narrative while walking (De Certeau 1984). It might also serve as a model for how exploring the past can lead to a more actively committed community focus for social futures (Cope & Kalantzis 2000) and extend the notions of recognition and design within multimodal practice (Archer & Newfield 2014: 4-7). It could also serve investigations around democratising learning, archival practice and memory preservation (Basu &de Jong 2016). These areas are beyond the scope of the initial research question they are relevant considerations; I consider the latter now.

5.3 Considerations

The research proposed to investigate how critical engagement of an archive(s) could stimulate a "new way of looking at old things" and how might that be considered a process of 'un'learning? Or another way of learning? Multimodalities, embodied practice and decentralised learning are not new ideas (Marjorie Siegel 2012). Kress reminds us that that all non-linear or a-traditional literacy learning is essentially multimodal (Kress 2010). The research proposes a model of new or 'un'learning as a community based practice. Footsteps could be considered as a resource for community activism. Susan Finley discusses the issue of socio-ethics in historical investigative practices in relation to activism and suggests that arts education is "wrapped up in social privilege" (2011: 443). James Holstein and Jaber Gubrium query how "documenting the social construction of reality, on the one hand, and critically attending to dominant and marginalized discourses and their effects on our lives, on the other," can occur, concluding that "interpretative practice cannot by itself sustain a critical consciousness" (2011: 352). Brockmeier stresses that despite what might be revealed it is important that the 'unknown' or 'hidden' is unlocked so that one might 'know thyself first' (2010: 12). Njabulo Ndebele states that "there can be no transformation of the curriculum, or indeed of knowledge itself, without an interrogation of archive" (undated/unpaginated). These insights inform how Footsteps could interrogate heritage as well as us it to generate within a community.

During the research questions arose around how to present history/histories that were part of the community narrative but that might be considered 'embarrassing', 'could cause trauma if revisited' or 'surely that's from so far back it doesn't apply any more'?[143] I learnt of the existence of the property's 'Title Deeds' in the Marist archive and that these specifically stated that black people were not to be permitted on the premises unless in employment of the College. I never found these; they were either removed, long lost or stored somewhere

[143] There were several instances when 'things' were considered to potentially provoke such feelings. These sentiments came from some of the Marist Brothers and some members of College staff and they warned not to include potentially 'embarrassing', 'traumatic' or 'bygone' material. Others however, were keen for all kinds of stories to be included, including those which referred to for example, corporal punishment, the breaking of institutional rules or societally held conventions of 'proper behaviours'.

inaccessible. Was this purposeful or (co)incidental? Other visible documents, however, did reference some 'potentially' uncomfortable truths. Some are currently available in the public domain in the form of published books (like *Before Mandela's Rainbow,* Joffe 2013), others contained in "things" (either the memories of people or in documents in the archives). Ndebele's proposition, combined with Holstein & Gubrium's notion of 'interpretative critical consciousness' set within the framework of the research that it should be for the community, by the community and that (some) institutional sentiments did not necessarily reflect the beliefs of its individual members. How does one 'situate' what could be 'uncomfortable' without losing its potential for meaning-making (Simon 1992), but retain what could be valuable dialogical stimuli, and at the same time consider the audience?[144]

I provide the three following narratives (one detailing smoking by learners and of a Brother 'offering' corporal punishment, historical sentiments around Cadet corps at the school and rugby) as examples of such material contained in the app.

The document that is shown in slide below is from a memoir kept in a box in the Marist Archive. As the slide shows it is an excerpt. The document went on to detail a lot more about this particular incident. The document also contained reference to sexual abuse of younger boys by (named) older boarders as part of 'initiation rites'. I decided not to include this in the app; it might contravene ethical considerations of the research. However, the mention of it being an 'excerpt' could encourage further research by community members should they so wish and its source (Marist Archive) is provided.

[144] For some participants, there could be concerns around age-appropriate content. We are dealing with a school environment and with a sphere of the legalities around this. One staff member also suggested that she was aware of alumni who had needed treatment for trauma related to their time at school. Art as an evocative material, if not contained and contextualised for someone who makes associations to a particular event evoked by something resonating from a piece, can be potentially very damaging. (David Edwards 2004:16).

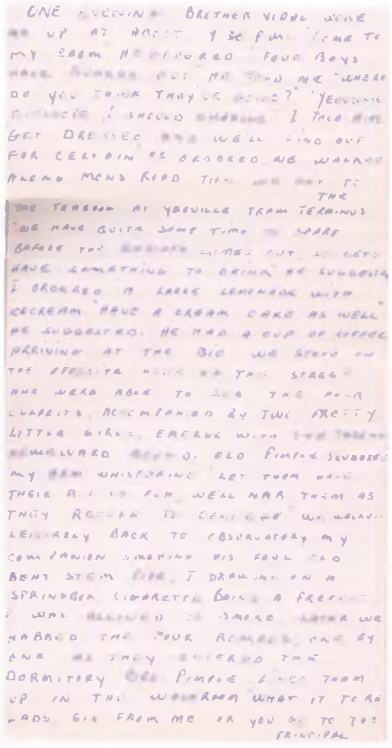


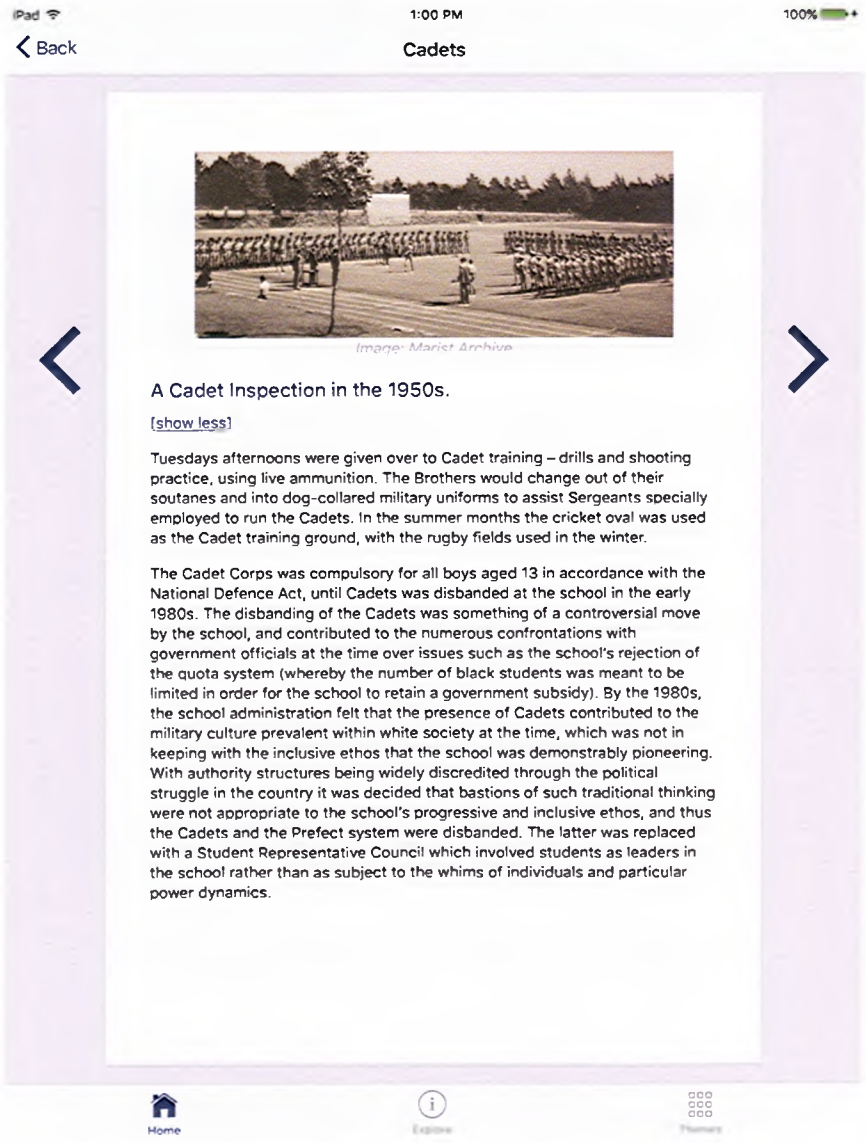
Image: Marist Archive

Excerpt from G.Nolan's document "M.B.C Golden Jubilee at Observatory". This document reads like a post-dinner speech and was likely written for the 1974 Golden Jubilee Dinner. For the occasion, the Carlton Hotel Ballroom was decorated in blue and gold. Nolan was O'Leary House Captain in 1928.

[show less]

> "Have you ever noticed that the windows, opposite the Standard 8, 9, 10 classrooms on the top floor of the main building, are of the type that only open slightly? These were put in to stop the boarders climbing out at night! Sometimes they would hurt themselves or damage roof tiles while sneaking out to meet their friends and go to a film at the Piccadilly in Yeoville, or the Victory in Orange Grove. The door at the top of the main staircase was also kept permanently locked in a bid to prevent such nocturnal adventures."
>
> *Sacred Heart College Yearbook, 1989 (p.10)*

The Cadet Corps has long since been disbanded at SHC. An explanation of why is included in the slide below. This information came from one of the Marist Brothers and former Principal of the College at the time of the Cadet's disbanding.[145]



However, in the same POI, the slide (below) is encountered (before the one above), which reveals some of the earlier historical sentiment for the existence of the Cadets:

[145] Br Neil McGurk (2015, 2016a and 2016b).

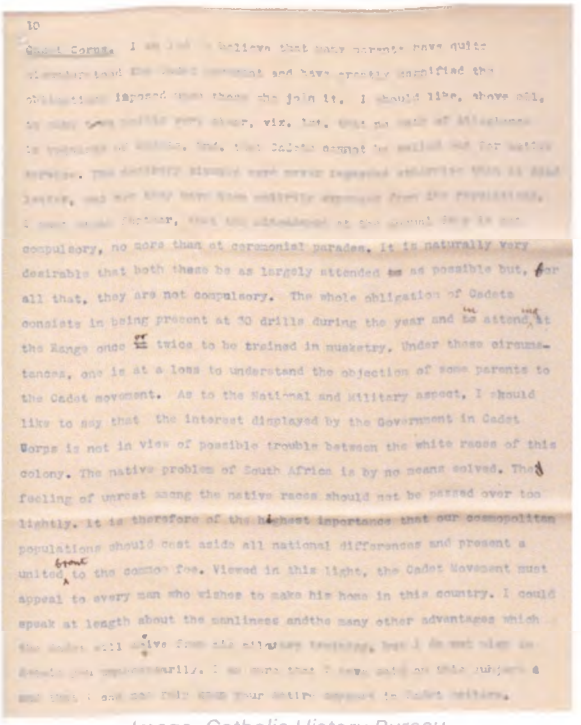


Image: Catholic History Bureau

An excerpt from the 1905 Koch Street Annual Report.

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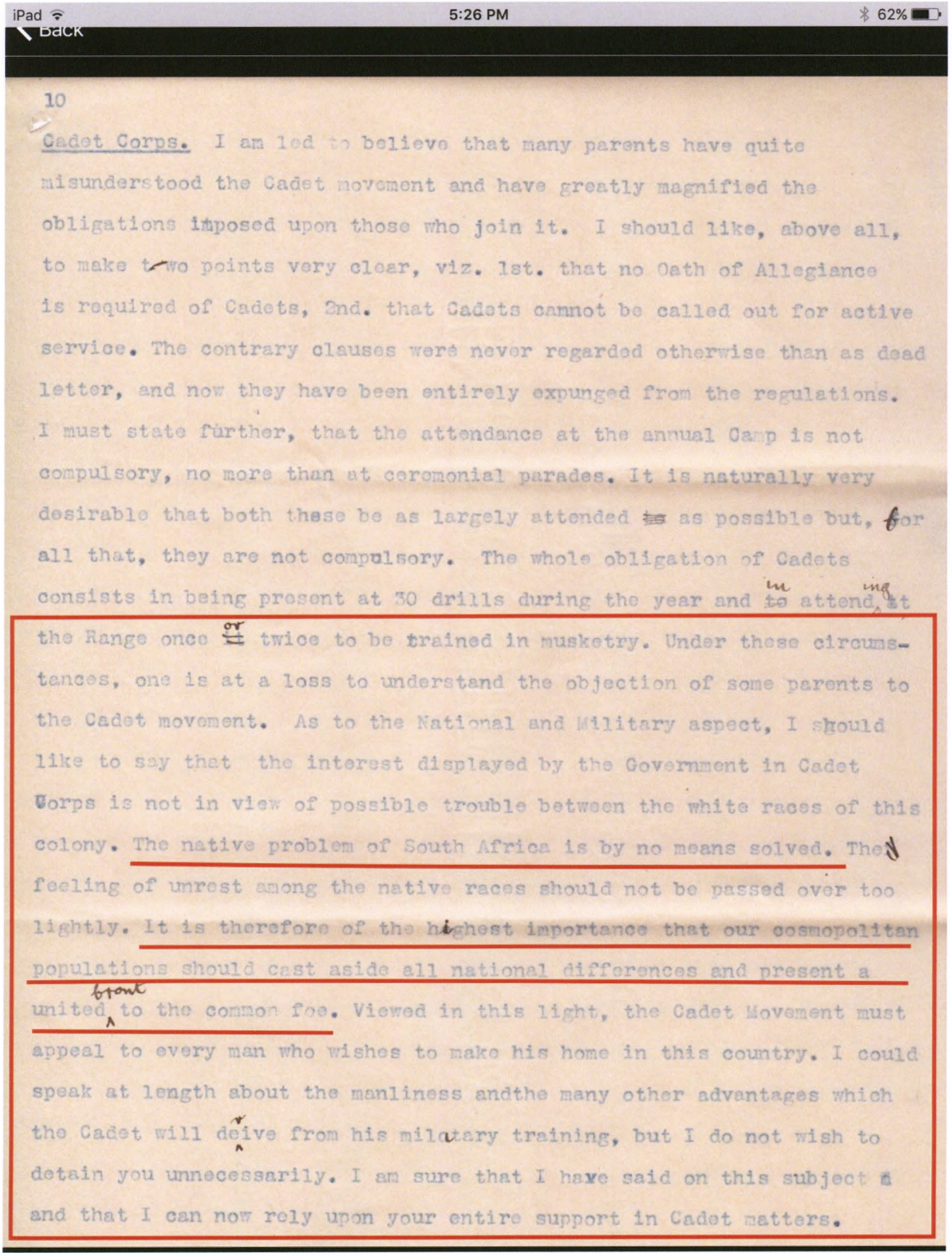
When the Cadet Corps was reformed it was affiliated to the Transvaal Scottish Volunteers and guided by their Captain, George Herbert Roy, an alumnus of Koch Street. In 1906 Captain Roy oversaw the commissioning of several of the Marist Brothers, approved by the then Principal of Koch Street, Brother Callixte. At this time the Koch Street Annual Report to the parent body revealed some of the concerns of the parent body around the Cadet Corps' existence. The document also relays some of the historical sentiment around the purpose of the Cadets.



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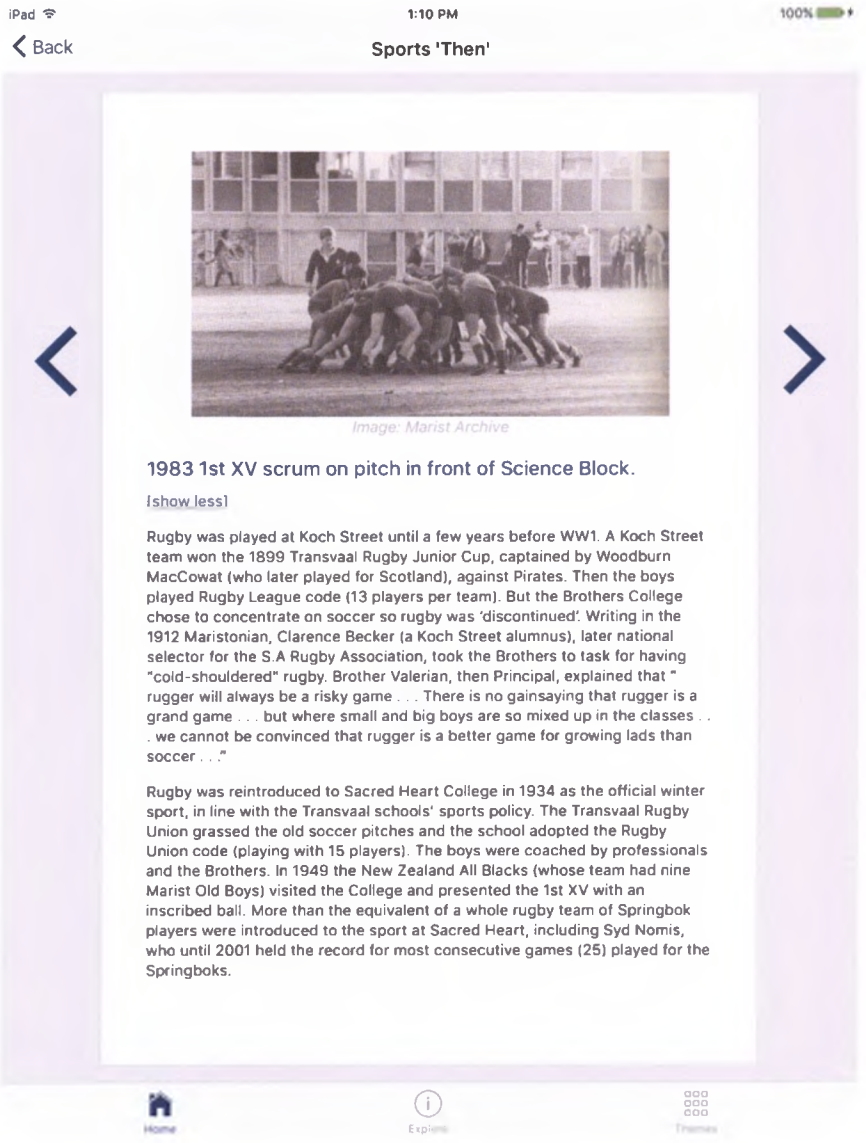
Cadet Corps. I am led to believe that many parents have quite misunderstood the Cadet movement and have greatly magnified the obligations imposed upon those who join it. I should like, above all, to make two points very clear, viz. 1st. that no Oath of Allegiance is required of Cadets, 2nd. that Cadets cannot be called out for active service. The contrary clauses were never regarded otherwise than as dead letter, and now they have been entirely expunged from the regulations. I must state further, that the attendance at the annual Camp is not compulsory, no more than at ceremonial parades. It is naturally very desirable that both these be as largely attended as possible but, for all that, they are not compulsory. The whole obligation of Cadets consists in being present at 30 drills during the year and attending at the Range once or twice to be trained in musketry. Under these circumstances, one is at a loss to understand the objection of some parents to the Cadet movement. As to the National and Military aspect, I should like to say that the interest displayed by the Government in Cadet Corps is not in view of possible trouble between the white races of this colony. The native problem of South Africa is by no means solved. The feeling of unrest among the native races should not be passed over too lightly. It is therefore of the highest importance that our cosmopolitan populations should cast aside all national differences and present a united front to the common foe. Viewed in this light, the Cadet Movement must appeal to every man who wishes to make his home in this country. I could speak at length about the manliness andthe many other advantages which the Cadet will derive from his military training, but I do not wish to detain you unnecessarily. I am sure that I have said on this subject & and that I can now rely upon your entire support in Cadet matters.

(my annotations for the purpose of highlighting here 'potentially uncomfortable truths' that exist in the historical community narrative, though of course the participants may not find this uncomfortable, or just as possible, find other materials, which I have overlooked as examples to be used in this instance.)

Another example is around the playing of Rugby at the school. When asking members of staff why Rugby is no longer played at the school, the stock answer is because of the death of an alumni in an Old Boys' match in the 1980s. However, this was not the main reason for its abandonment.[146] The two slides below show how the actual reasons are now available for consideration and given the emphasis within the community on its inclusive socio-ethical principles could serve to further meaning-making reflections around these.



[146] Br Neil McGurk (2015, 2016a and 2016b).

On several occasions the Marist (physical) Archive was referred to as being an exclusive space.[147] There is scope for extension of this research into a focus on the decolonizing and democratizing possibilities of archival practice, particularly around archival material that comes from an institution that could, in some respects, be understood to embody colonial and hierarchical elements (for the Marists are a religious, structured and non-South African originating mission).[148] Within the parameters of the frameworks already discussed in chapters 2, 3 and 4, I reference writing by Andreas Hudelist and Elena Pilipets who discuss how 'walking as art' is an "entanglement between creative cultural activities and everyday practices" and so essentially a democratic and, potentially relational (Hudelist & Pilipets 2014: 7). Critical thinking in a CoE as a democratic pedagogy, can strengthen notions of citizenship and community through its collaborative and non-hierarchical mode of engagement. Situating 'walking as art' in this way in the SHC environment, encouraging discourse to emerge facilitated by Footsteps (the walk(s) and app), manifests a democratic communal process. Understanding this community as a living archive can strengthen understandings around, "as Derrida reminds us, [how] the attainment of democracy can be measured not only by the degree to which the public have access to the archive, but by their ability also to participate in its constitution and its interpretation" (Basu & de Jong 1995: 11, note 1).

5.4 Critique or Situation?

It was impossible to ignore the potential tensions in a research project that posits pedagogies and ideas about (un)learning within the physicality of a school community. Was Footsteps situated within or a critique of the existing pedagogical frameworks in place in the school? What does it mean to suggest that critical learning potential is actually situated outside of the classrooms in SHC (but within the bounds of its physical structures and

[147] That it was rarely accessed, inaccessible or only really of interest for the 'top brass' (a reference to administrators in both the Marists and College); in terms of its limitations of space, potential relevance or actual visits (Br V. George 2016, Northmore 2016, Br J. Walton 2016, Br M. Colussi 2016, Hollingworth 2015a&b).

[148] Tuck, Eve & Yang, Wayne. 2012, Decolonisation is not a metaphor In *Decolonization: Indigeneity, Education & Society*, Vol 1 (1) pp 1-40 and for example deal with methodologies and discourse around decolonisation within research practices, archival research and in educational pedagogies.

community make up)? It required an investigation of SHC's pedagogy. SHC's pedagogy, which informs the way teaching and learning is positioned in the school, derives from their Catholic heritage and Marist foundation. It became apparent that Footsteps was both a situated within and a critique of this.

Catholic educational praxis, with its emphasis on the holistic formation of young people, could be understood in the same way as the ideals held by (hopefully) most schools. However what sets (Christian) religious schools apart from secular institutions is that their ethos is rooted in scriptural (New Testament) and Institutional (and here I refer to the Catholic as opposed to other Christian traditions) Church values. "In a truly Catholic school, the administrative practices and relationships established within the school are permeated with the spirit of the New Testament" (Institute of the Marist Brothers of the Schools (FMS), Province of Southern Africa, 2012: 24) and "the values of Jesus are at the heart of what a child will experience at a Catholic school. These values have been counter-cultural in every age, and yet still stand as a signpost to becoming truly human" (Institute of the Marist Brothers of the Schools (FMS), Province of Southern Africa, 2012: 25). It is not the purpose of this research to provide a critique of Catholic schools nor their value systems but it is relevant to investigate how these are distilled into Marist pedagogy at SHC.

Fundamental to Marist educational philosophy is that primarily, in order to properly raise and educate a child, one must love them all and love them equally.[149] Marist pedagogy can be summarised as follows [my underlining]:

1. Presence: Staff are to be physically and emotionally present, in the right manner, time and place, in the learners' school lives. Presence is understood as providing opportunity to build meaningful and engaged relationships.

[149] International Marist Education Commission (FMS), 1998:102.

2. Simplicity: Honesty in relationships and openness in every exchange. An understanding that sometimes the 'trappings of the world complicate relationships and are often the seed of discontent'.
3. Family Spirit: That every member of the community has a valid and sound contribution to make. This includes parents, learners, teachers, all staff members (ground, administrative and governing body) and alumni.
4. Love of Work: This community (detailed in Family Spirit) are expected to show dedication to all kinds of activity, academic, physical, and pastoral.
5. In Mary's Way: Mary, the mother of Jesus, is upheld as a role model who exhibited courage, faith, compassion and love for God. Along with these virtues the community extol her and her Son's awareness of and tending to the poor and victims of social injustice.
6.

(abridged from Institute of the Marist Brothers of the Schools (FMS), Province of Southern Africa, 2012: 29-29)

There are elements of this pedagogy (those underlined) which speak to the embodied, collaborative and geosemiotical underpinnings of the research's framework. These further the idea of the community as a living (critical and collaborative) archive. The religious aspects of the pedagogy are not posited as central to the research's framework though the heritage of the community's focus social justice are investigated in a number of POIs.[150]

Marist and by extension, SHC's pedagogical structures are physically visible within the school. They are represented in mosaics, in the community interactions and in extra-curricular activities and in the Three2Six Education Project. Some slides in the app reveal how the community heritage has informed current practice in the school. A selection of these are shown below:

[150] These include narratives around the Koch Street school functioning as a hospital for casualties from all sides of the South African War, the socio-cultural transformations in the school's history and areas in which this extends to the community outside of SHC (by the Brothers and Staff members, learners and alumni) and The Three2Six Education Project.



Image: Caroline Kamana

The stage area in the Intermediate Quad, bordered with a learner created mosaic listing the five Marist pedagogical pillars.

[show less]

The Integrated Studies Curriculum was a concrete example of the innovative approach to education undertaken at Sacred Heart College. As a Marist school, it is underpinned by and strengthened through values that come directly from the unique application of Marcellin Champagnat's educational vision that stemmed from his understanding of the Gospel message and which lies at the core of Marist schools today. These values can be understood as five pedagogical (or educational practice) pillars or characteristics that uphold and inform the educational framework of the school. These five characteristics are named as presence, simplicity, family spirit, love of work and following the way of Mary.

Mary, the mother of Jesus, is understood as the perfect model of the Marist educator. Faithful and loving, she knew both the joys and the trials of life. In her way, Marist educators seek to lead by example and above all to encourage the personal growth of their learners by establishing relationships with them based on love and humility. The family spirit that is encouraged is evidenced in the relationships built between learners of all ages and at all stages in their school life, supported by their teachers, with whom a strong community is built. This simple, modest attentiveness sets the Marist and Sacred Heart Community apart from others – the nurturing of 'doing good, quietly' in a school setting encourages hard work, application and mindfulness.



Image: Museum Africa

Wolf Hillman and G.M Newton (on right) of the Rotary Club receiving relief-fund gifts at Sacred Heart College in 1932.

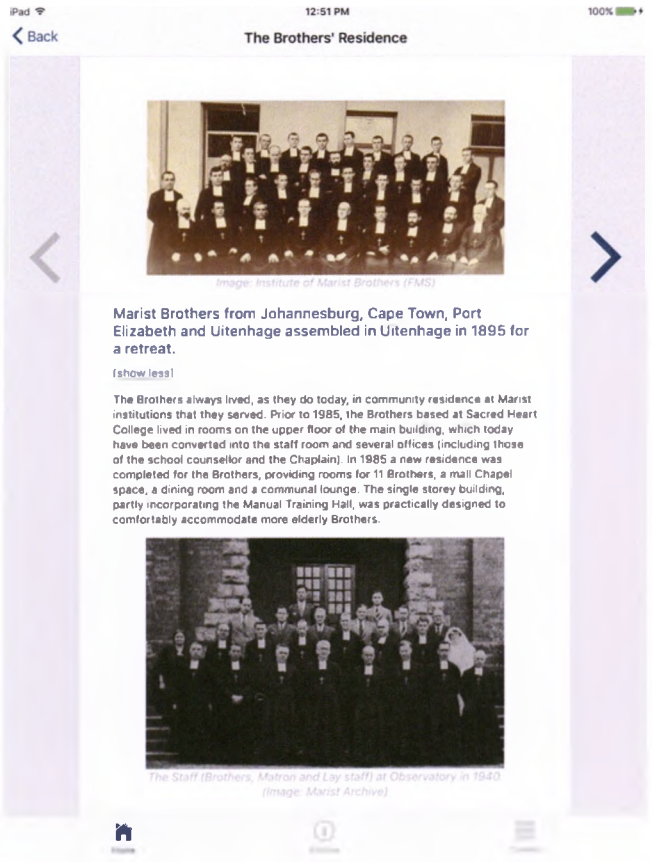
[show less]

This photograph, from the archive of Museum Africa, shows Sacred Heart College learners handing over gifts that had been collected in 1932 for a relief fund during the worldwide economic depression, which also affected South Africa. A connection between the Rotary Club and Sacred Heart College remains to this day in joint efforts for charitable works. In 2016, the Rotary Club's "Stop Hunger" food packing drive was assisted by High School learners and staff.

The five Marist pillars include presence, love of work and family spirit. These characteristics are seen in many ways within the school community (e.g. the whole school supporting the Three2Six education project) but also in connection with wider community projects. Charitable work is more than just a donation; it involves presence, application (and fun!). This can be seen in a number of projects that the children take part in, like the yearly Red and White Days and Rollerblade Disco, which raise funds for a local children's home, or the collection of bottled water for national distribution during the droughts of 2015/2016.

But a focus on social concern is not the same as bringing to the fore discourses around decolonization and democratic principles within education. Tuck and Yang lament that such discourse in these has become "fashionable" and detracts from the critical need to transform, decolonise and democratise education systems (2012). Footsteps could stimulate discussions around the nature of religious missionary institutions and their power dynamics in formerly colonized countries and particularly within South Africa. Members of the community, have by virtue of choosing to be part of it (as parents or staff), to whatever personal extent, reconciled the tensions latent in this dynamic. However, (re)investigation of the community's educational heritage could effect new and invigorated meaning-making and critical thinking around this. There are many slides in the app that extol the contributions of the Marist Brothers and the school community in its attempts to flatten notions of social hierarchies, active disassociation with the policies and activities of apartheid regime and the effecting of socio-educational policies both at a community and national level.[151] But there are also slides which bring to the fore the tensions within this such as the many images of white men in religious 'uniforms'. Despite knowing that the school, prior to 1976 was for white boys only (bar a few Chinese students), this community history is not visually foregrounded in the school and as such could deny opportunities for thinking about the hegemonic realities of its historical identity. It is not at all suggested that SHC as a community lacks engagement around these kinds of narratives but the research raises questions about how one decides which histories are relevant and who decides what these are (Linda Tuhiwai Smith 1999).

[151] These include slides that discuss the disbanding of the cadets, the dissolution of the prefect system and the rugby teams, the admittance of black students to the school in the 1970s and the harbouring of socio-political activists during the 1980s. These include POIs "Marist Brothers", "The Brothers' Residence", "The Intermediate Quad" and "The Statue of Jesus". There are also many narratives in the app which focus on the practical contributions of the Marist community to thinking around of social (in)justice; in the profiles of staff, alumni and current learners who have been and are active in these areas and the ongoing contribution of the school to anti-xenophobic missions (for example in POIs "Three2Six", "Pre-Primary", "Alumni" and "Struggles").



These two slides are two examples of the hegemonic face of the historical community.





The above images have been purposefully displayed together on one slide to possibly effect such dialogical discourse.

5.5 Extendables

This final section of reflection around the research sketches out how the research might be extended. This is considered with regards to how the walk(s) and app could be developed further within the bounds of its theoretical framework.[152] It has also been considered in terms of how Footsteps might be used in extended ways by the SHC community. There is also scope for imagining how such a model might enrich wider communities. The 150th anniversary (positioned as one of the reasons for the timing of the research) is shared by all South African Marist communities. The model could be modified for other Marist communities, or serve Marists visiting SHC to situate themselves within the extended Marist community. That the depth of community heritage is unknown to most of SHC's members is also the case in other Marist schools.[153]

The app itself could include additional technical features such as geofencing and spaces for comments by the participants. Geofencing within the app could enhance the embodied, multimodal and semiotic elements of the walk(s).[154] A "virtual geographic boundary" would alert the participant to the location of a POI when walking. The user's device might shake or emit a sound in this instance and so reliance on the app as a navigational aid becomes less foregrounded and so further provide opportunities for the 'walk between' places to be used as "spaces" for thinking through resonances the participant is experiencing (De Certeau 1984). In this regard 'the map' would be increasingly understood as artistic representation of communal spatially located narratives and less likely to suggest a set walking route for the participant. The participant could 'drift' (Coverley 2010: 10-13) more organically (i.e. in

[152] But given constrains of a finite MA project this has not, currently, been possible. In conjunction with Mike Geyser, and the school community, discussions have been had around how these may be implemented for the benefit of the community in the future.
[153] During the development of the app's contents I spent time revisiting those who had provided information to be included, in line with the ethical parameters of the research process. Any narrative in the app that names any of those still living and involved in the community have been approved by the individual concerned. Brother Jude Pieterse remarked during a meeting in February 2017, "Wait till they [other Marist schools] see this; they will all want one". He suggested that several versions of the app might be produced, for each school community that detail their own spatially located narratives and which contained reference, as Footsteps does, to the links between the Marist schools. He conveyed that like SHC, the other Marist communities are not well informed about their community heritage and an extension of the project in this way might serve to further connect the South African communities. In a letter received by email he wrote that Footsteps was an "outstanding service not only to the College but also to the Marist Brothers in South Africa" (Pieterse 2017).
[154] "A virtual geographic boundary, defined by GPS or RFID technology, that enables software to trigger a response when a mobile device enters or leaves a particular area" accessed online at https://en.oxforddictionaries.com/definition/geofence

an ambulatory way) "and let themselves be drawn by the attractions of the terrain and the encounters they find there" (Butler 2006: 893 referencing Guy Debord 1956). Spaces for community comments (in the style of social media commentaries on posts) would allow for ongoing input from the 'living archive' once the research project (and updating of information therein by the researcher) comes to a natural end.

The discussion of multiliteracies as a framework also lends itself to thinking around how other languages (and not just modes) might be integrated into the app. There is scope for a different kind of English version app; the app is written with the High School and older participant in mind though it should also be accessible for grades 5+. A Primary School 'translation' would increase the contents accessibility by younger members of the community and in turn range of meaning-making potential. Some of the community members speak English as a second, third or even fourth language; particularly those from the Three2Six family who are often refugees from francophone countries. Accessing the content in French or in one of the other official South African languages are further options to investigate.

Other uses of the app in the community might be imagined around curricular or commercial initiatives. The High and Primary School have a biennial 'off-timetable' periods. The Sacred Arts Festival (High School) is dedicated to learning through the arts. Mindworks is a Primary School parent facilitated week of educational activities, most of which focus on experiential learning through the arts. These are examples of 'decentralized learning' in the school and would afford time (usually dedicated to the getting through set curriculums dictated by nationally required standardisation) for activities that could further push walk(s)ing and engaging with the community's fabric. Teachers might choose to use the app during lessons, particularly since there are many opportunities for linking to specific curriculums (more obviously, history, geography and the arts; but also, life sciences, science, physical education and more).[155] The research framework suggests that art(s) education should be understood as education through art and critically, that thinking is 'an art'. Footsteps

[155] For example, there are slides that discuss the logistics of architectural planning, that reference science experiments, the use of dynamite and paleo-archaeology.

provides possibilities for critical thinking learning programs. Learners could create their own POIs, add to existing ones or argue why they are irrelevant. They could continue to 'mine' and engage with the living archive to develop new or (re)viewed narratives to serve as community thinking stimuli. The app contains but a fraction of the possible narratives that the community could share. Further, a focus on the grounds, buildings and fabric of the community of SHC in Footsteps lends itself to the development of a sense of ownership and care for one's surroundings. Projects that involve 'care for' SHC in this sense are also viable within the Footsteps framework.

Footsteps as a model for invigorating communal and critical thinking could enhance what SHC promotes as their "hidden curriculum" which is "not only what our curriculum offers but how it is offered." Described as integrating extra-curriculum thinking into Social Science classrooms around topics like social injustices and environmental issues preparing learners "to become informed, critical and responsible citizens who can make sound judgements and take appropriate action that will contribute to equitable and sustainable development of human society and the physical environment".[156] Though SHC holds workshops (using both in-school and external facilitators) to develop learner's critical thinking skills these are not whole school or community initiatives. Most schools in South Africa, do not provide 'Critical Thinking' as a stand-alone curricular subject (as it is in some countries).[157] One of the biggest issues facing (arts) educators today (both in schools and elsewhere) is around how to prepare for "social futures" (Cope & Kalantzis 2000) in a world changing so rapidly, for "jobs that haven't even been imagined yet" (Northmore 2016). Richhart suggests that answers are less about traditional academic skills and more about emphasising attributes that encourage learning (curiosity), innovation (imagination), an ability to deal with complexities (problem solving) and drive community mentality (Richhart 2015: 16-17). Footsteps could provide scope for integrating these practices into a (wider notion of) school's pedagogy because, as Hausman et al. explain "thinking like an artist invites insightful and multivalent

[156] http://sacredheart.co.za/high-school/school-life/curriculum/

[157] At time of writing, the IEB (Independent Education Board) are planning to introduce Critical Thinking as a Matric subject. However, there is internal 'discussion' as to how it can be properly assessed or marked. Critical Thinking involves multiliterate and multimodal practices which can be difficult to assess formally (or by standardization). Writing an essay would privilege those who are literacy literate, not necessarily critical thinking literate. The IEB have trialed grade 10 and 11 assessment papers in 2016. The government are considering how to make critical thinking more visible and structured in CAPS. (André Croucamp 2017, Northmore 2016),

ways of seeing" (2010: 372) and "cultural production... based on critical thinking and qualitative enquiry can ignite a proactive explorative process" (2010: 371). The model presented in Footsteps could be implemented in other learning communities, providing a way of developing both the practice of and methods for facilitating critical thinking. Research indicates that this is an area of arts and educational practice that is hugely under-resourced (both in the training of facilitators and in materials that might support it). This warrants further investigation but this is not the core focus of this research report.[158]

Footsteps could potentially be used as a model for disconnected communities as a way of surfacing intersections between cultural narratives and practices in specific civic locations. In particular, and within a local context, communities set apart by xenophobic sentiments. Walking together in this sense could create possibilities for further ways to imagine reading and writing the narrative of the city (De Certeau 1984).

[158] An explicitly stated aim in the CAPs curriculum is to develop the application of critical thinking in learners, advising "an active and critical approach to learning, rather than rote and uncritical learning of given truths" (Dept. of Education 2011:4). The government states that "democratic [and] open learning systems" are required to be delivered by educators (Department of Education 2008d). Ndofirepi and Thokozani, along with Peter Ellerton, Daniel Hammett and Lynn Staeheli and Matsephe M. Letseka, criticise provisions for the implementation of high standard and effective citizenship education and critical thinking in South Africa stating that "what in practice the discursive classroom community of inquiry can offer remains an unanswered question and this is yet to be tested in practice" (Ndofirepi & Thokozani 2011:138). Numerous white papers, manifestos and curriculum statements have been produced by the South African government demanding critical thinking be scaffolded in schools and the values of the Constitution taught. Examples of these are *The National School Pledge* (2008c), *CAPS* (2011), *Bill of Rights and Responsibilities for the Youth of South Africa*(2008b*), My Country, South Africa (*2008a) *Action plan to 2019: Towards the realisation of Schooling 2030* (2014) and *Manifesto on Values, Education and Democracy: Special Schools Supplement (2001*). Please refer to bibliography for links to these online documents. However, often teachers find these documents inaccessible and are not sufficiently supported to implement these requests (Hammett & Staeheli 2009). CAPS does not provide detailed lesson plans for critical thinking practice and, "teaching critical thinking is not something that teachers are explicitly trained to do – in fact very few people are" (Ellerton 2015). This is not unique to South Africa, citizenship related education programs in schools are often marginalized at the expense of subjects like maths and literacy (because of standardized assessments in the latter subjects, results of which give the school an overall national league table style rating). However;

"students who have an ability to think their way through problems, a confidence in their ability to do so, and who can apply critical thinking skills to understand their circumstances and explore options open to them are more likely to successfully navigate through their school years. Within the context of South Africa's complex social and economic challenges and opportunities, resilience is likely to be a vital virtue" (Ellerton 2015). This is equally relevant to thinking about the implementation of critical thinking in arts education outside of schools.

6: Concluding Observations

Positioning the community of SHC as a 'living archive' extends the notion of the archive as a physical room that contains and preserves the past. Rather, the living archive (the people, buildings, heritage and culture) present a dynamic and critical combination for imagining and actively participating in 'social futures' as well as for reflection on how/whether the present community has evolved from that of the past. Through a multimodal resource (the app) vested in ambulatory pedagogies, walk(s) provide an embodied way to create spaces for re-examination of a shared heritage in the specific sites that are shared by the community. The model demonstrates how archive(s) can be critically engaged and presents a 'new way of looking at the everyday' by unpacking the geosemiotic codes that are unique to the community specifically located in the archive(s) (Spieker 2016). This understanding by the community, of both their heritage and of how they can through discourse become its owners and directors, is transformative, ambulatory and collective. This can structure, enrich understanding of community heritage and identity, and provide stimuli for the community to enquire (think, act, imagine, learn) as a critical collective. However, the way in which they are unpacked is critical; footsteps at ground level surfaces a wider, democratic, understanding of cultural heritage. Curiosities piqued by what had been considered 'just day to day scenery' propel the participant into thinking more deeply about the interconnectedness of their community narrative (MacDonald 2006 ref Bann 2003). The augmented walking experience is supported by a collaboratively constituted resource and reveals locations that are extra-traditional for learning, thinking and meaning making to occur. Rather than a question of whether an archive can inform a community the question becomes about how the community (which stores, remembers and generates), can inform and reform the archive. This draws attention to the importance of community narrative as a critical, living collective. There may be tensions within and these, along with multiple access points and views, are what give the community archive its dynamism, 'its moving thinking'.

Understanding arts education as a way to engage community identity and societal discourse critical thinking situated in artistic practices is not new (Rasmussen 2017, Hausman et al.

2010, Duncum 2004, 2008). But practical models for how this might come about from a whole community (who range in age, profession, interest) are few and far between (Rasmussen 2017). Footsteps, the offered model, has drawn from a range of disciplines and is intentionally an ambulatory 'bricolage' (Denzin & Lincoln 2011). The ambulatory doesn't 'move thinking' from one field to another and leave it there, but rather harnesses the momentum of this 'moving thinking' collectively, critically and with a view to finding "new ways of looking at old things". It is, as Rancière informed, about how we think and as Bourriaud suggested, with whom and where we think that matter. But further, it is about layering (rather than segregating) how arts education is understood; as technical discipline, as critical pedagogy, as thinking scaffolding, as visual cultural literacy, and as social discourse (Hausman et al. 2010). And in order for this to be more than theoretical (Duncum 2008) (arts) education needs viable models. If artists create a narrative for an audience (Gaztambide-Fernandez 2014), it is necessary to ask who the artist is, why they create and for what audience. They create a narrative with which to story-tell, to understand or elucidate and which embodies their thinking. The artist thinks, moves, does, feels, speaks and writes to create their narrative. Like artists, ambulatory models of thinking move from one field to another, engage, reflect, and move; they are multiliterate. This momentum invigorates and opens up possibility. The community as living archive are artists; they write, read and (re)write their own narrative(s). Not only are they artist-teachers but at the same time they are the artist-learners (Andrew 2011).

Scollon and Scollon, the proponents of (geo)semiotics and whose theorising the Footsteps framework certainly moves around/through/with posit that all communication (essentially narrative) derives its meaning from its location (a place, a relationship or thing) (Scollon & Scollon 2003); it might sound contradictory to then reason that ambulatory research owes much grounding to something which sounds 'fixed'. As with (geo)semiotics and psychogeography, meaning comes from how we encounter the situated narrative; how (as where) we encounter meaning in the world and where we go with it. The SHC community as artists read, write and (re)write their narrative(s) in their encounter with their heritage. Not only does the location generate meaning potential in a variety of ways (through its

multiliterate cultural cues) but it provides the setting for an embodied and multimodal way to encounter it. An artist needs a studio; when the studio is well resourced it allows for greater productivity; but it is necessary to know where to find those resources first. Moving thinking about arts education as a tool for culture production and discourse must not neglect the potentiality of the community as their own arts educators. As the practical model shows, the community engages the "draw of the terrain" to gain a richer understanding of their heritage and community identity. While the community (de/re)construct their narrative, it offers possibility to assess what their encounter with that narrative means; there and then specifically, and how to move with it.

Not only does this provide a model for (arts)education outside of the formal classroom but it is a reconsideration of how learning in the school could be effected. The premise for Footsteps is that it can "enculturate" (a process foundational to community situated critical thinking). A reimagining of the nature of a school, as a *whole* – it is not just the 'learners' who learn. The boundaries between the teachers and learners become blurred, curricular boundaries and outcomes too. It returns to the questions about how, where and with whom to learn; effected by the community and for the community. In the practical model the walker writes further narratives into the community's socio-educational heritage using (living) archival material as a stimulus; whilst becoming further situated within their own community. This gives solid foundation for effective discourse to then occur (Richhart 2015). In this respect the research reveals a rhizomatic, decentralised and collective driven way for an arts education practice to evolve in the spaces outside of the institution and from within the community.

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Appendix 1

An overview of how the app functions.



How to access:

7. If you are using an iPad go to (and download):

   https://itunes.apple.com/us/app/ionic-view/id849930087?mt=8

   If you are using an android tablet go to (and download): https://play.google.com/store/apps/details?id=com.ionic.viewapp&hl=en

8. Create an Ionic View profile
9. Ensure Location Services are enabled on your device for Ionic View
10. Click 'Preview Shared App'
11. Use your Ionic View profile to experience Footsteps with App ID: 7a63e725
12. Touch screen to activate Footsteps

How to best experience:

4. Use your tablet in portrait mode
5. Touch a pointer and explore further by clicking pop-up text
6. Access SoundCloud clips in browser mode only

How Footsteps functions:

1. You will see this Home Page which contains 40 gold pointers:



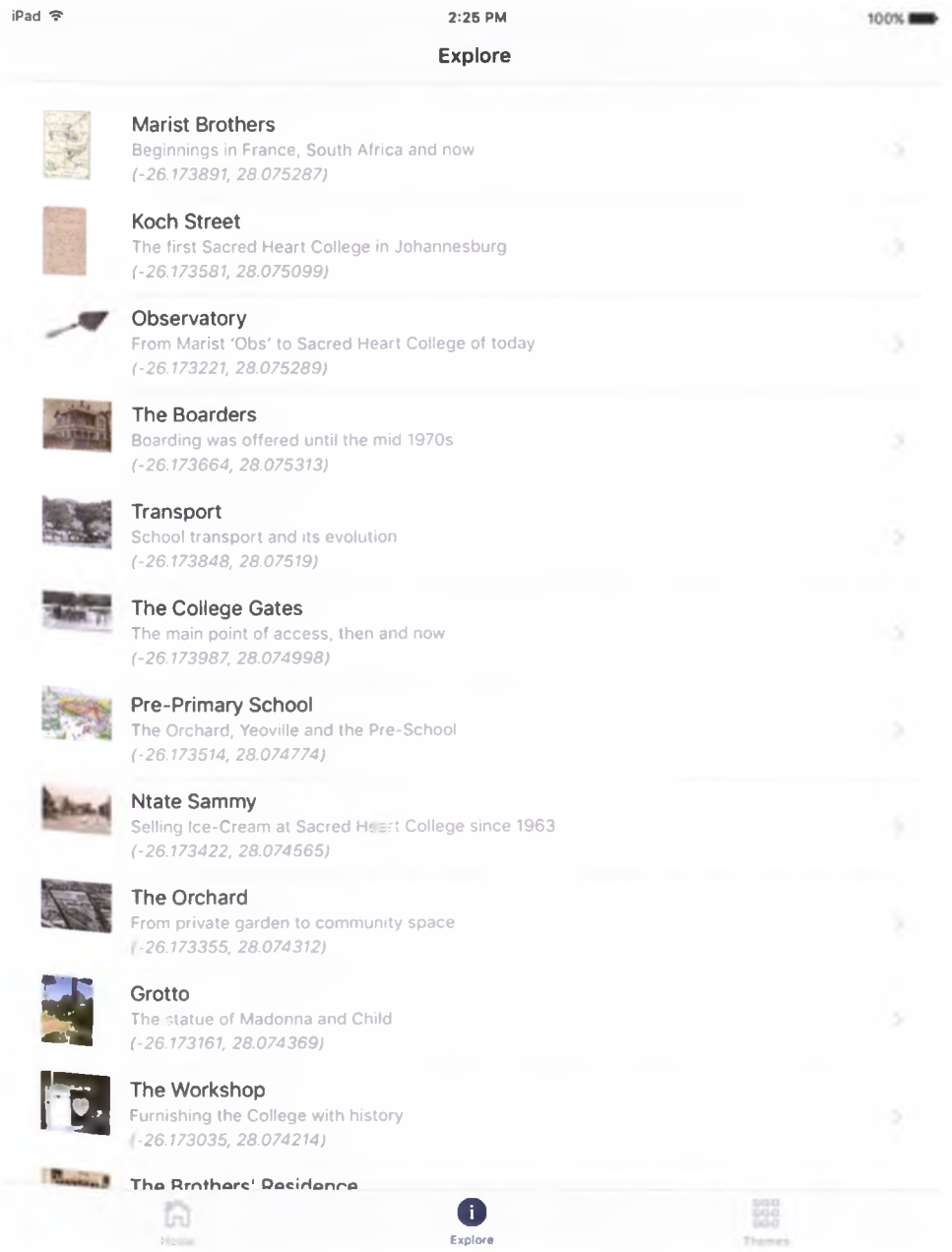
2. The Help Button explains how to best experience the app:



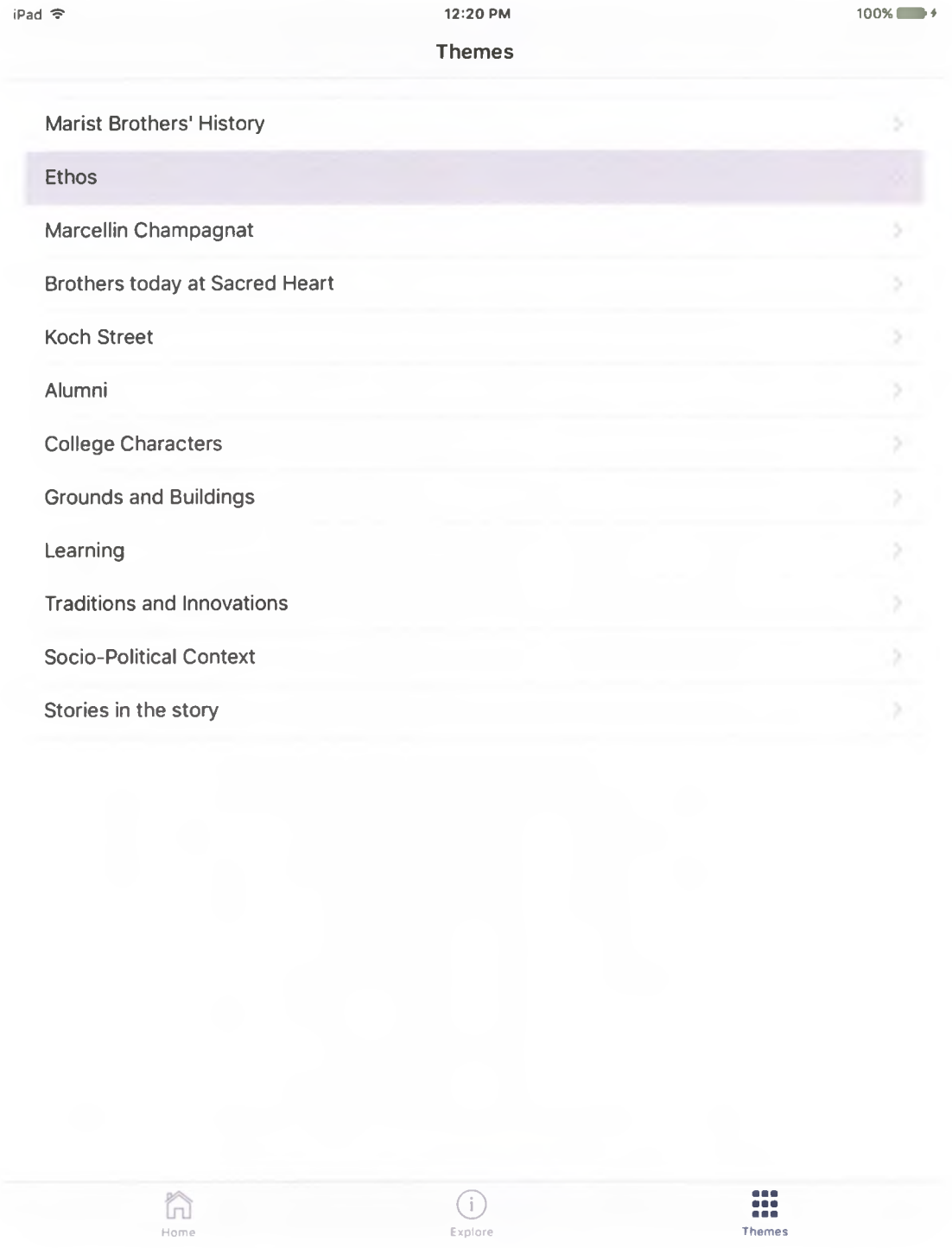
3. The pointers can be tapped on to reveal Points of Interest (POI):



4. Clicking on the pop up text takes you to the community narratives that each POI embodies. Clicking "show more" takes you to a more detailed account of each story relating to the POI. Media at the top of the slide (in portrait mode) can be clicked on to enlarge.
5. You may wish to walk and encounter the POIs as you move around the grounds, or
6. You may prefer to use the Explore Page to take an overview of the POIs that the app covers and structure your walk(s) this way. GPS co-ordinates are provided for each POI to facilitate locating them in the grounds. The 40 POIs can be viewed by scrolling down this page. The > on the right-hand side of the page takes you directly to the narratives that you would encounter through the Home Page.



7. If you prefer to organise your walk(s) relating to subject themes, some are suggested in the Themes Page. Other themes might suggest themselves to you. As an example, "Ethos" is highlighted here:



and,

iPad 12:20 PM 100%

Back

Theme: Ethos



Pre-Primary School
The Orchard, Yeoville and the Pre-School
(-26.173514, 28.074774)



Grotto
The statue of Madonna and Child
(-26.173161, 28.074369)



The Workshop
Furnishing the College with history
(-26.173035, 28.074214)



The Brothers' Residence
A selection of Brothers' profiles
(-26.172998, 28.074698)



Statue of Jesus
At the heart of the College
(-26.173185, 28.075152)



Mandela
Grandparent, Pied Piper, Mediator and President
(-26.172918, 28.075211)



The Intermediate Quad
The Senior Primary block
(-26.172795, 28.075211)



St Marcellin Champagnat
St Marcellin's story and Sacred Heart College
(-26.172672, 28.075282)



A Medical History
Hospitals, Matrons and Nurses
(-26.172887, 28.075342)



Co-education and Sacred Heart College
Marists, Holy Family Sisters and Ursuline Sisters combine
(-26.173112, 28.07586)



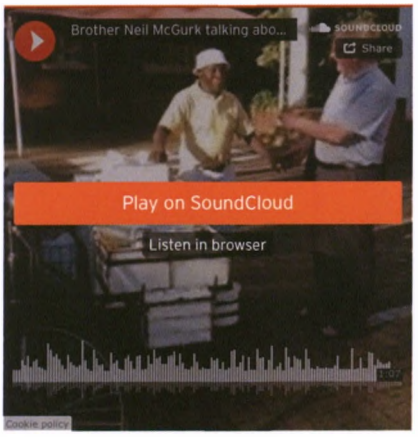
The Struggle(s)
Selected stories of Sacred Heart's activists (1976-2016)
(-26.173857, 28.075487)

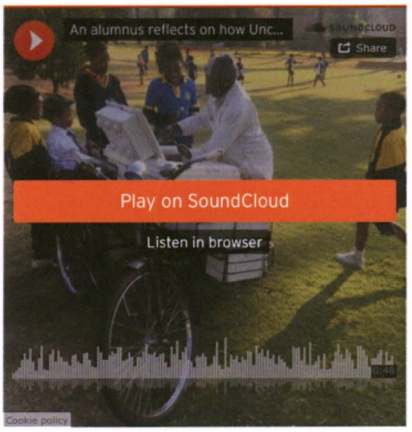
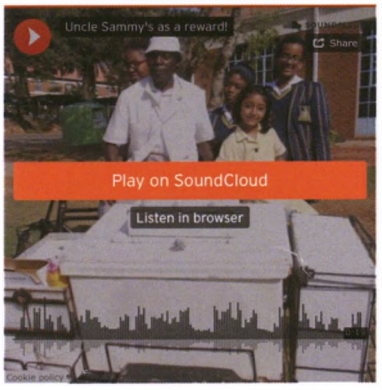
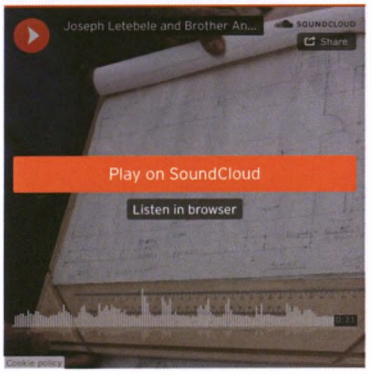


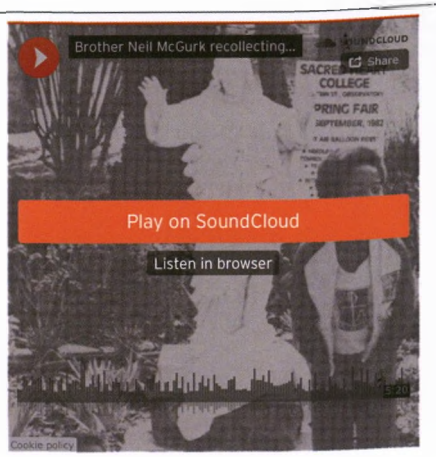
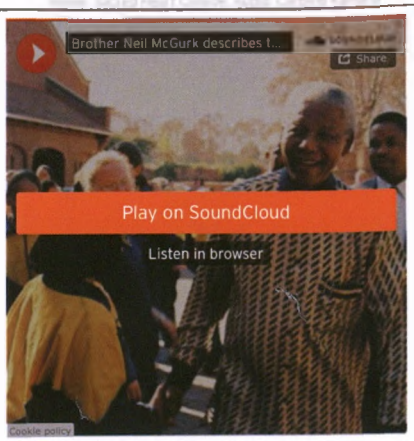
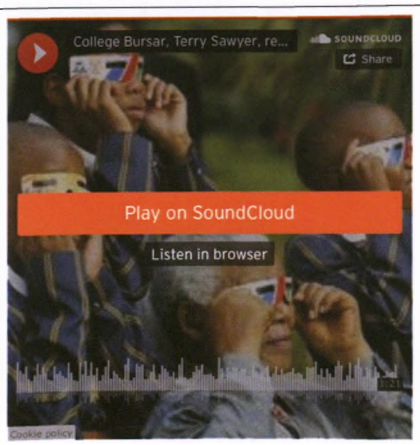
The Three2Six Education Project
A bridging program for refugee children

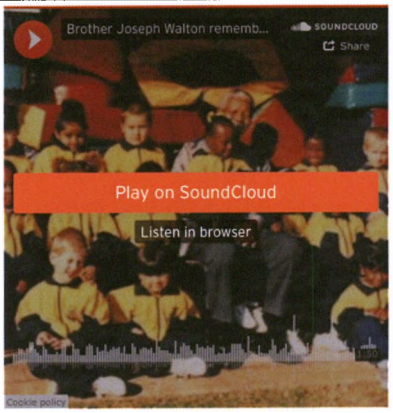
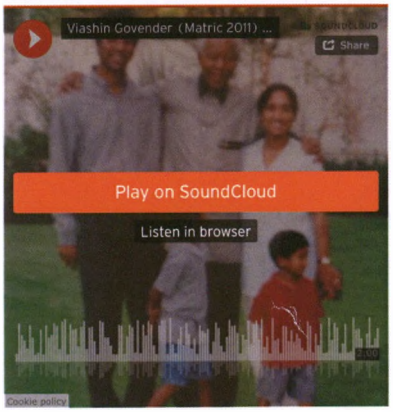
Home Explore Themes

8. Because this Appendix is a static version of Footsteps, links for the audio and video clips are included below (some browsers may require you to retype the links):

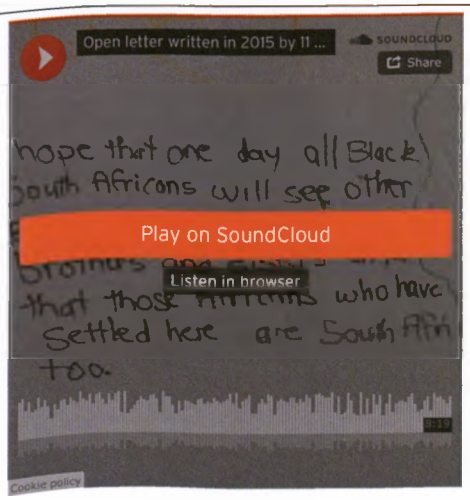
POI Name	Media Visual	Link
Marist Brothers	 Marist Schools Council (FMS SA), 'Marist Schools in South Africa'	https://youtu.be/FQmzPYckhb4
Ntate Sammy	 Video: Caroline Kamana at YouTube.com	https://youtu.be/ughdThYOKok
Ntate Sammy		https://soundcloud.com/caroline-kamana/brother-neil-mcgurk-talking-about-uncle-sammy

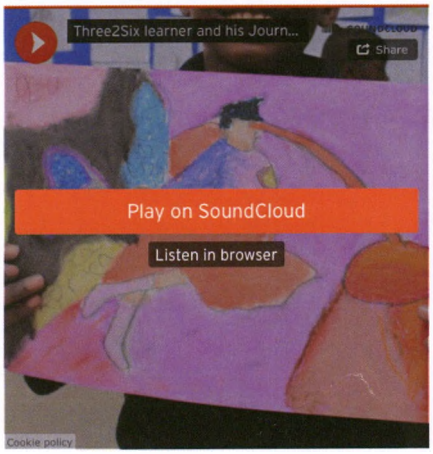
Ntate Sammy	 Image: Frank Hollingworth, Audio: Frances Correira	https://soundcloud.com/caroline-kamana/an-alumnus-reflects-on-how-uncle-sammy-binds-generations-together
Ntate Sammy	 Image: Frank Hollingworth, Audio: Frances Correira	https://soundcloud.com/caroline-kamana/sammy-reward
The Workshop		https://soundcloud.com/caroline-kamana/joseph-letebele-and-brother-anton

The Statue of Jesus		https://soundcloud.com/caroline-kamana/brother-neil-mcgurk-recollecting-the-necklacing-of-the-sacred-heart-statue
Mandela		https://soundcloud.com/caroline-kamana/brother-neil-mcgurk-describes-the-pied-piper-of-college
Mandela		https://soundcloud.com/caroline-kamana/college-bursar-terry-sawyer-recalls-an-incident-involving-mandela-and-a-school-blazer

Mandela	 Image: Sacred Heart College, Audio: Caroline Kamana	https://soundcloud.com/caroline-kamana/brother-joseph-walton-remembers-mandelas-visits-to-sacred-heart-college
Mandela	 (Image and Audio: Viashin Govender)	https://soundcloud.com/caroline-kamana/viashin-govender-matric-2011-recalls-his-encounter-with-madiba-and-family-when-he-was-in-grade-1
Mandela	 Video: Quizzical Pictures / SABC	https://youtu.be/tBx7WteZMF8
Music	 Video: Sacred Heart on YouTube.com	https://youtu.be/Ae9iQ7iSgQg

Music	 Video: Jozikids on YouTube.com	https://youtu.be/YjAddE3fzaE
Memorial Chapel	 Image: Sacred Heart on YouTube.com	https://youtu.be/Y64HYUToe4Y
Sports 'Now"	 Video: Sacred Heart on YouTube.com	https://youtu.be/D2HU5_O3eeM

WW 1	 Video: NationalMuseumsScotland on YouTube.com	https://youtu.be/cfgyaLBc2MM
Struggle(s)	 Image: [illegible] Historical Papers, Audio: Caroline Kamana	https://soundcloud.com/caroline-kamana/brother-neil-mcgurk-recalls-eric-molobi-the-struggle-and-sacred-heart-in-the-1980s
Struggle(s)	 Image and Audio: Caroline Kamana	https://soundcloud.com/caroline-kamana/open-letter-written-by-11-year-old-sacred-heart-pupil-read-by-the-author

Three2Six	 Video: G&T Spiller/SHC @ Caroline Kamana on YouTube.ccom	https://youtu.be/PbokUpyOeus
Three2Six	 Image and Audio: Caroline Kamana	https://soundcloud.com/caroline-kamana/three2six-learner-and-his-journey-with-an-artist-2015

Appendix 2

The following pages are screen grabs taken from Footsteps (the app) as a record of each POI (and corresponding slides).