

Culture&

WHOSE HERITAGE? RESEARCH RESIDENCY PROGRAMME

A Culture& programme offering residencies to new diverse arts professionals at leading arts and heritage organisations.

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Programme Manager
Sandra Shakespeare

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EDITORIAL NOTE



‘Unless the younger generation has access to...cultural repertoires and can understand and practice them, to some extent at least, from the inside, they will lack the resources – the cultural capital – of their own 'heritage', as a base from which to engage other traditions.’

Stuart Hall (1999) ‘Whose heritage? un-settling ‘The Heritage’, re-imagining the Post-nation’
Third Text 49: 3-13,

PREFACE: WHOSE HERITAGE?

THE OPEN CALL

Sandra Shakespeare

Whose Heritage? Residencies were undertaken by New Museum School graduates at the following National Trust sites: Sutton House, 575 Wandsworth Road in London, Runnymede & Ankwerwyke and Clandon Park in Surrey. Online organisations Art UK and the Collections Trust and Milton's Cottage Museum in Buckinghamshire. Researchers brought diverse perspectives to specific areas of research at each organisation. Each researcher was mentored by curatorial, research, or interpretation staff in their quest to reveal new narratives behind objects and sites to connect meaningfully with diverse audiences - those communities who might not feel the collections or sites are 'for them'.

INTERSECTIONALITY

DECOLONISATION

ACTIVISM

Residencies allowed researchers creative opportunities for the interrogation language and terminology, traditionally used when classifying or describing objects. The reports capture this tension with contemporary forms of decolonisation practice to challenge accepted institutional practice. For example: Sutton House's intangible history linked to 'squatter activism' explored local communities and new insights conveyed through archives, protest banners and posters through a digital zine. This ezine also speaks to Gen Z, the accessibility and consumption of heritage through online digital media expressed through non-conformist DIY art forms

Or with Art UK and research into Bi-visibility: the importance of bisexual+ representation in UK art collections. At 575 Wandsworth Road research and re-interpretation of the times and life of the owner Khadambi Asalache will help enhance and understand how BAME visitors experience topophilia at this site. Whose Heritage? Residencies:

- Revealed new narratives behind objects, collections, sites, and monuments in ways that connect meaningfully with diverse audiences
- Brought new research and interpretation to heritage assets
- Illustrated the value of a diverse workforce
- Supported the careers of graduates through an outcome driven residency with leading heritage organisations
- Shared knowledge with the wider sector with work and outcomes on a new [online platform](#) this provides the context for the broader debate of diversity issues across the arts and heritage sector.

MOLLY JOYCE

National Trust, Runnymede & Ankerwyke



Molly is a recent graduate of the Culture& New Museum School, and was based at Polesden Lacey, a large Edwardian house and estate owned by the National Trust just outside Dorking. This was an exciting time at the property as the National Trust celebrated its 125th Anniversary and Molly worked in conservation, interpretation and education as well as curating social media platforms. Having graduated from the University of Southampton where she studied English and Politics, Molly undertook internships in various arts organisations including a regional theatre and music venues. From here, her interest in increasing accessibility within the arts and heritage sector was fostered and in particular she became interested in the relationship between politics, art & heritage. Molly also writes articles for various freelance publications, focusing on intersectional feminism and has explored the experiences of Irish women and non-binary people in relation to the restriction of reproductive rights. Molly was able to build her conservation skills and gained more practical experience in interpretation and outreach throughout the course of her traineeship.

Research project by Molly Joyce for the National Trust, Runnymede & Ankerwyke, as part of the *Whose Heritage?* residencies in partnership with Culture&.

The Magna Carta Memorial, Runnymede – National Trust

I've completed a research residency over the past 4 months at Runnymede & Ankerwyke, a National Trust site in Surrey. Runnymede is the site where the Magna Carta was sealed in 1215, which is often used as the birth of democracy in the United Kingdom. The site has remained relatively unchanged – the motto of the site is 'a home to politics and picnics' – however there are two artworks: *The Jurors* by Hew Locke and *Writ in Water* by Mark Wallinger, a memorial for the Magna Carta, a memorial to JFK and a Commonwealth Air Forces memorial to remember the 20,456 people who lost their lives fighting for the Allied Air Forces in World War Two.

The team is working on creating and producing an audio tour for visitors, to give them more information about the different aspects of the site whilst they walk around and to prompt a conversation around the concepts of freedom and liberty in the United Kingdom and around the world.

During my residency I have been researching different sound clips that could be used to tell the story of Runnymede and inspire visitors to think critically and creatively about what freedom and liberty means to them as individuals, society as a whole and how intersectionality plays a role in the fight for liberty and equality. I utilised various online oral archives, such as the British Library Sound Archive, BBC Sounds and the Imperial War Museum Sound Archive. But I also used different less 'academic' platforms too such as clips of activists and politicians speaking on Youtube and videos from Instagram that activists and community organisers have uploaded. I think this was important as it enabled me to include sound clips from more recent protests and community events which have not yet been added to formal oral archives but also as archiving itself is often not representative of the world, meaning that many people's voices have not been curated and included within traditional archives. Also, the UK in general, but also within mainstream arts and heritage organisations, has an ongoing problem with presenting the fight for equality and freedom as something that has been achieved or is not a present-day fight. So, whilst I was excited to have found a clip of Lilian Lenton (a suffragette from the early 20th century who is depicted on Chair 1 of *The Jurors*) talking about her experience fighting for gender equality, it would've been insufficient if I hadn't included more recent clips of feminists talking about TERFs and inequality amongst women in my research.

I started by using Hew Locke's *The Jurors* as a base for my research. It was installed in 2015 to mark the 800-year anniversary of the Magna Carta being sealed and stands alone in the main field at Runnymede. For visitors walking from the car park and cafe, this will be the first physical artwork that they see, so it was a great base for my research. Locke has created 12 chairs – to represent the 12 members of a jury – and decorated each chair with famous activists, items and moments that represent a fight for freedom and liberty. Each chair has multiple images decorating it, which in itself prompts a conversation around intersectionality and how many different forms of freedom there are to fight for within a democracy. I wanted to ensure that my research represented a wide range of voices, with different experiences so I used *The Jurors* as a base for research and then extended my research further to include different movements and moments that hadn't been included onto the chairs, as the fight for freedom is multi-faceted and huge. I also researched sound clips for some of the other stops along the audio tour, such as audio for the JFK memorial and Commonwealth Air Forces memorial.

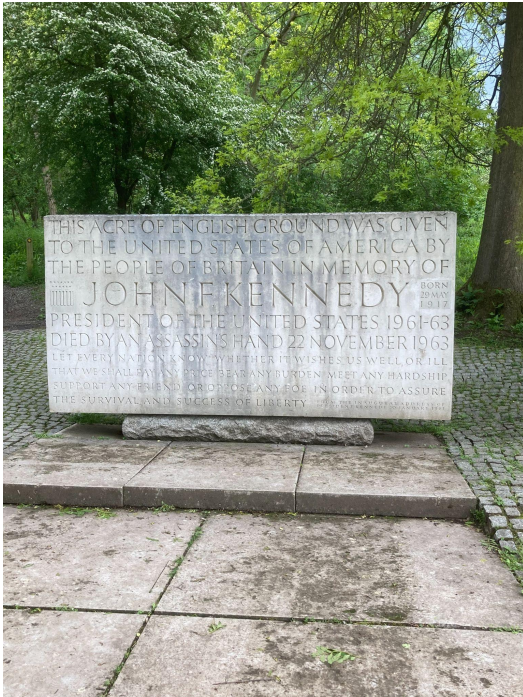
I created a research excel spreadsheet, that outlined what chair or monument the sound clip was related to, where the clip was from (Archive/website link or social media account), a brief description of the clip, the curated timestamp of the clip that could be used in the tour and the date of the sound clip. In total, I found over 80 audio clips from various archives, museum and charity websites and social media platforms. Whilst on a site visit to Runnymede, I listened to and discussed the first 20 sound clips I had found with Rowena (the site curator) and Susannah (the project lead). We had an open conversation around the concepts of freedom and liberty, what we thought were some of the most key moments in the fight for individual and collective liberty and what tone we wanted the audio tour to set for visitors. This was so helpful to my research as it gave me a better idea of what the aim of the tour was, which guided my future research but also they were able to signpost me to different individuals or movements that I didn't have an in-depth knowledge of. As an early-career researcher, this collaborative approach to research and curation is what I always find the most helpful and by having this open conversation, I also felt able to more strongly vocalise what clips I thought should be included - either now or in future audio tours.



***The Jurors* by Hew Locke, installed in 2015.**

Completing this residency, I have learnt how to utilise and navigate large national sound archives to find specific clips for a project. My brief was quite open and the Runnymede team encouraged me to find as many different and unique clips as possible, so it was at first overwhelming trying to search through the online archives. However, once I had narrowed down the events and people I wanted to focus on, I used specific dates and search terms to ensure the results were accurate to what I was searching for. My previous experience working for the National Trust meant I understood how to navigate their internal database but this was my first time navigating external online databases and archives.

Coming into this residency, I already knew that my interests lie with social history and connecting people's stories to objects or areas within our national heritage. In particular, some of the sound clips of interviews with individuals over the years that I found in the BBC Sound Archive and clips I took from activists' social media platforms were the most interesting to me. Working at Runnymede - a site that doesn't have hundreds of tangible objects or a 'country house' - was really exciting as the entire story is centred on people and our collective social history, so finding the clips to match the tour was a great opportunity to continue developing my curation and research skills.



JFK memorial at Runnymede - National Trust.

The audio tour is being trialled currently at Runnymede and the project is ongoing, so hopefully more sound clips will be added as the tour is developed. Here are some of my favourite clips I found whilst researching, that weren't able to be included yet but are very thought provoking:

- Azekel Axelle talking about TERFs and how their 'feminism' is exclusionary of Black women, trans women, disabled women and queer women.
<https://www.youtube.com/watch?v=moazHApKGIY> 3:39 - 4:25
- Lucian Msamati performs Nelson Mandela's I Am Prepared To Die speech, as part of The Almeida's Figures of Speech season.
<https://www.youtube.com/watch?v=AH8tATwgURQ> 00:26 - 14:10
- LaDonna Brave Bull Allard addresses the North Dakota Public Service Commission, explaining how she will not stop fighting the US government, who wants to put a pipeline through Native American land.
[Ladonna Brave Bull Allard: NoDAPL - YouTube](https://www.youtube.com/watch?v=LaDonnaBraveBullAllard) - 00:00 - 2:10
- Jonathan Blake talks about joining Lesbians and Gays Support the Miners, and the mining community being resilient in the face of the oppression from the government. He also talks about the Labour party adopting gay rights after the Mining Strike - due to miner's showing their allyship to the LGBTQ+ community after the solidarity that LGSM showed the miners. <https://sounds.bl.uk/Oral-history/Observing-the-1980s/O21M-CO456X0104XX-0007VO> 17:28 - 20:10
- Betty Bloom, a German Jewish schoolchild during WW2 who escaped to safety on the Kindertransport, talking about how painful it must've been for her mother to send her two young daughters off into the unknown in the hopes of them being safe refugees somewhere else.
<https://www.iwm.org.uk/collections/item/object/80032239> 18:30 - 20:08
- Barbara Lisicki - a leading activist in the 1995 disability civil rights protests - talking about life before the DDA and learning from Black civil rights activists and disability activists in the USA.
<https://www.bbc.co.uk/sounds/play/p0376vty> 3:36 - 5:22

JOHN BOYEGA TALKING AT THE BLACK LIVES MATTER PROTEST IN HYDE PARK,
JUNE 2020 - PROTEST ORGANISED BY JUSTICE FOR BLACK LIVES.
[HTTPS://WWW.YOUTUBE.COM/WATCH?V=GGXEB25WDYQ](https://www.youtube.com/watch?v=GGXEB25WDYQ)