



**University of Brighton**

CENTRE FOR RESEARCH  
IN MEMORY NARRATIVE  
AND HISTORIES



Centre for Research in Memory, Narrative and Histories Annual Symposium  
**Heritage in the 21<sup>st</sup> Century**

M2 Boardroom, Grand Parade, University of Brighton, 7<sup>th</sup> February 2015, 9am-4pm.

9.00 – 9.30: Tea, coffee and registration.

9.30 – 9.40: Welcome address from Professor Graham Dawson, Director CRMNH.

9:40 – 10:40: Keynote lecture introduced by Ross Adamson:  
Professor David Arnold (University of Brighton)  
'Digital Access: The implications from research to entertainment'.

10:40 – 11.00: Tea and coffee.

11.00 – 12.30: Panel One: Chair – Professor Deborah Philips.

Dr Louise Fitzgerald (University of Brighton) '*Call The Midwife: The Politics of Nostalgia, Heritage and Social Amnesia*'.

Dr Douglas McNaughton (University of Brighton) '*Television's Heritage Topographies: Space and Place in Lark Rise to Candleford (BBC 2008-2011)*'.

Dr Liam Connell (University of Brighton) '*Literature, Bards, Bridges and Castles: Heritage and the finance of the Scottish Banking Sector*'.

12.30 – 1:30: Lunch

1:30 – 3.00: Panel Two: Chair – Dr Liam Connell

Abigail Wincott (University of Brighton) '*Heritage in danger or mission accomplished? Diverging accounts of endangerment, conservation and 'heritage' vegetables*'.

Professor Deborah Philips (University of Brighton) '*Mapping the Guidebooks: the Literary Heritage of Tourism*'.

Jean Martin (University of Brighton) '*Echoes of the Past. Using the evocative power of sound in heritage sites*'.

3.00-4.00: Keynote Lecture introduced by Professor Deborah Philips:  
Professor Robert Hewison (Lancaster University)  
'*The Heritage Industry revisited*'.

4:00: Symposium ends.

## **Abstracts.**

### **Dr Louise Fitzgerald (University of Brighton) 'Call The Midwife: The Politics of Nostalgia, Heritage and Social Amnesia'.**

The BBC's Sunday evening drama series *Call The Midwife* is shot through with multiple references to ideas of heritage. The show's focus on the emergence of the NHS resonates with a palpable national anxiety about the possible loss of part of Britain's national heritage and its prioritization of stories of women seldom incorporated into the nation's own story suggests an engagement of sorts with the work undertaken by national and local bodies interested in the heritage of women's voices. The temporal and geographic space of the show set in the 1950s and shot in the historical Chatham Dockyards in Kent adds extra heritage layers to *Call The Midwife*. The 1950s, whilst still maybe not quite far enough away to be immediately referred to as heritage has nonetheless become a signifier of heritage within popular culture and the Chatham Dockyards has become a national heritage site where tours of the shooting locations of *Call The Midwife* are available. Despite the slipperiness of the concept of heritage, *Call The Midwife* appears then to encompass the concept of heritage as concerned with material culture, the historic environment and ancient monuments. With this in mind, this paper wants to interrogate the relationship between nostalgia, heritage and social amnesia to suggest that the discourse of heritage attached to *Call The Midwife* might serve to mediate what I suggest is a certain form of social amnesia; a forgetting of certain histories and experiences that would complicate the idea of heritage or the national story. I want to suggest, alongside Stuart Hall, that the discursive practice of heritage is not inclusive, that *Call The Midwife* is only seen as valuable in its reflection or mirroring of a national heritage because it "takes its place alongside what has been authorized as valuable on already established grounds in relation to the unfolding of a 'national story' whose terms we already know" (1999, p 3). The aim of this paper is to repeat Stuart Hall's question posed in 'Unsettling the heritage, Re-imagining the post-nation' where he asks what happens to those who don't see themselves reflected in the 'national heritage' mirror? and to explore how *Call The Midwife*'s evacuation of race from the national story might suggest exactly whose heritage the show is valuing.

#### **Bibliography:**

Hall, Stuart (1999), 'Unsettling the heritage, re-imagining the post-nation', in *Third Text*, 13: 49, pp 3-13

### **Dr Douglas McNaughton (University of Brighton) 'Television's Heritage Topographies: Space and Place in *Lark Rise to Candleford* (BBC 2008-2011)'.**

Critical orthodoxies around television have assumed the medium to comprise a functional aesthetic based around live relay, leading to critical neglect of television aesthetics. Given the importance of visual consumption in the heritage industries – what John Urry has called 'artefactualisation' history – this paper examines how contemporary 'high-end' television drama can use its settings to construct a *mise-en-scène* of heritage pleasures. To this end, it offers a close textual analysis of British costume drama *Lark Rise to Candleford* (BBC 2008-2011) demonstrating how production space and diegetic place are constructed as a Bakhtinian chronotope, visually displacing the drama's central theme of tradition versus progress onto a carefully constructed *mise-en-scène*. The paper argues that by drawing on the ahistorical conservation practices of the wider heritage industry (Hewison 1987), the drama constructs heritage spaces to offer nostalgic narratives which suppress social contradictions in order to meet the doxic ideological project of Sunday night

television. The paper also suggests that the camerawork has parallels with the visual consumption practices of tourism (Urry's 'tourist gaze'), and demonstrates how the drama draws on recognisable heritage artefacts such as 19th century painting to construct heritage spaces on screen, transforming location into landscape in its conversion of site into sight.

Hewison, R. 1987. *The Heritage Industry: Britain in a Climate of Decline*. London: Methuen

Urry, J. 2002. *The Tourist Gaze*. 2<sup>nd</sup> ed. London: Sage.

### **Professor Deborah Philips (University of Brighton) 'Mapping the Guidebooks: the Literary Heritage of Tourism'.**

The Literary Pilgrimage is a form of tourism that seeks out the landscapes and environments that shaped an author and their works. It can take a range of forms: the houses where great writers (and often their characters) lived, worked or died, the settings of their fictional worlds, the houses and gardens that have been used in film and television adaptations are all potential sites for literary tourism. It is the illustrated literary guide book to Britain (and often Ireland) that defines which authors and places are worthy of pilgrimage, draws these locations together as a form of heritage, and points the literary tourist towards them.

'Literary Heritage' is an object of the tourist gaze which has been constructed not only by tourist professionals, but also by literary critics and by writers. This paper analyses a range of guidebooks to the literary landscapes of Britain from Bill Brandt's *Literary Landscapes* published in 1951 to the current edition of the *Oxford Illustrated Literary Guide to Great Britain and Ireland* and argues that the hierarchy of both sites and authors remains remarkably unchanged; Literary Heritage is promoted in these collections as a bulwark against modernity and change. The selection of sites and authors is framed by a nostalgia for the nineteenth century, and for a pre-industrial rural world.

### **Dr Liam Connell (University of Brighton) 'Literature, Bards, Bridges and Castles: Heritage and the finance of the Scottish Banking Sector'.**

The ability of Scottish banks to print banknotes is a phenomenon that hovers on the complex boundary between Scottish national autonomy and a multinational British state. The value of these notes is underwritten by statutes of a British Parliament, under Acts dating back to the nineteenth century. At the same time, this protection was the product of locally-Scottish agitation to protect local financial institutions against the centralisation of finance under the umbrella of the British state. However, Scottish banks have never been clearly national institutions. The involvement of Scottish banks in speculative international finance was a significant feature in the recent banking crisis of 2007-2008 and such activity far outweighed the share of their business devoted to social banking functions such as current accounts and mortgages. It is also a common feature of Scottish financial institutions throughout history.

In this context it is interesting to read the iconography of nationhood which appears on Scottish banknotes as a mechanism for concealing the international nature of finance. The claim to a Scottish character can be read as a means to co-opt popular sentiment around the nation while disguising the roots and purposes of capital. In

demonstrating this, my paper will consider banknotes as a daily articulation of 'heritage' that plays a crucial role in constructing an image of Scottishness.

**Abigail Wincott (University of Brighton) 'Heritage in danger or mission accomplished? Diverging accounts of endangerment, conservation and 'heritage' vegetables'.**

They are colourful and tasty. They are discarded by agri-business and free to swap and share. For these and many other reasons, the idea of 'heritage' vegetables has been mobilised by diverse groups in the UK in recent years, from lifestyle journalists to anti-poverty campaign groups, to critique and re-imagine contemporary food production systems. This presentation explores how various interest groups structure the story of 'heritage in danger' in two radically different ways with regards to the passage of time. A range of institutions and campaign groups use a linear model of time to paint a picture of catastrophic loss of diversity, which threatens the future of humankind. Meanwhile a narrative model commonly employed by writers of lifestyle media texts suggests the time of loss has been superseded by a new golden age of consumer-driven abundance and taste. What is it about vegetables and seeds which affords such different interpretations of 'heritage', when compared with the heritage of monuments and sites? And what are the implications of the heritage activities of these various interest groups for the cultural politics of our food?

**Jean Martin (University of Brighton) 'Echoes of the Past. Using the evocative power of sound in heritage sites'.**

"Echoes of the past" (EoP) is an inquiry into how sound and sound technology can be used to revitalise existing and potential heritage areas, such as historic spaces, ruins, archaeological sites, abandoned buildings and ancient landscapes. EoP brings existing knowledge and practice around sound and sound design into the context of tangible cultural heritage.

Sound history scholarship has emphasised that it is not possible to re-enact/recreate the past (Smith 2008). However, sound design can evoke sounds of the past that appeal to the imagination of visitors and can be part of a broader strategy for engaging interest in a site and its complex histories.

The idea for this project emerged mainly from: (i) artistic developments in sound and radio art; (ii) advancing sound and digital technologies; and (iii) the growing interdisciplinary research field around sound and sound design.

I will discuss two sound intervention projects, that are currently at the planning stage.