

<b>Institution:</b> University of Plymouth		
<b>Unit of Assessment:</b> UoA27		
<b>Title of case study:</b> Mayflower 400: Decolonising cultural heritage and transforming narratives of remembering		
<b>Period when the underpinning research was undertaken:</b> 2007-2017		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b> Dr Kathryn N Gray	<b>Role(s) (e.g. job title):</b> Associate Professor (Reader) Early American Literature	<b>Period(s) employed by submitting HEI:</b> 2004-present
<b>Period when the claimed impact occurred:</b> 2017-2020		
<b>Is this case study continued from a case study submitted in 2014?</b> N		
<p><b>1. Summary of the impact</b> (indicative maximum 100 words)</p> <p>As part of a series of interconnected international collaborations, research carried out by Kathryn N Gray into the colonial literatures of New England has shaped the decolonisation of cultural narratives that have informed national programming, exhibitions, and individual projects connected to the year-long (2019-20) commemoration of the Mayflower anniversary in the UK (1620-2020). From the intellectual framing of the year-long programme of events and exhibitions, to the grassroots training of individual Mayflower volunteers, Gray's research has had an impact on: 1) The strategic vision and operational delivery for the national Mayflower 400 (M400) programme; 2) National exhibitions and curatorial interventions; 3) Civic engagement and local participation; 4) Collaborative research and creativity. As a result of these research contributions and collaborations, Plymouth's relationship with the Mayflower anniversary, especially its relationship with Native North America, has changed in productive and fundamental ways.</p>		
<p><b>2. Underpinning research</b> (indicative maximum 500 words)</p> <p>Gray's scholarship has a significant role to play in articulating the legacies of colonisation and serves to decolonise narratives of English expansion in North America. Focussing on the relationship between colonial settler communities in North America and indigenous populations of the same geographical region, Gray's research is methodologically innovative, bridging two distinct fields: New England Studies and Red Atlantic Studies. As such, her research provided the substance and an intellectual framework for a new civic, cultural and creative response to a colonial anniversary that meaningfully includes indigenous representation and perspectives, past and present.</p> <p>Her scholarly enquiry, including her monograph, <i>John Eliot and the Praying Indians of Massachusetts Bay</i> [3.1], as well as recent book chapters and articles, trace points of contact, encounter, disruption and change in the narratives and literatures of the seventeenth and eighteenth century Atlantic world [3.2-3.5], a world in which the Mayflower passengers were active participants. Her monograph [3.1] uncovers the voices of Native American converts to Christianity through their recorded speeches and letters in 17<sup>th</sup> century New England and analyses the creation and distribution of indigenous language texts, challenging the dominance of the Anglo-centric interpretative strategies of New England culture in this period. A series of 9 original podcasts, focusing on the objects of colonisation [3.6], are audio alternatives to traditional text-based research outputs.</p> <p>This body of work is supported institutionally as part of the unit's Transatlantic Literary Studies research theme and is acknowledged in invitations to join the advisory committees for three Mayflower-themed international academic conferences: <i>Society for Early American Studies</i> special topics conference (hosted by Exeter and Plymouth Universities, 2020 – postponed due to COVID-19), <i>Transatlantic Studies Association</i> annual conference (U.of Lisbon 2020 – postponed due to COVID-19), and <i>Four Nations Commemorations</i> (U.of Leiden, 2020). By invitation, Gray participated in the Presidential Roundtable Discussion, 'Plymouth 400' at the American Historical Association's annual conference (New York, Jan 2020).</p>		
<p><b>3. References to the research</b> (indicative maximum of six references)</p> <p>3.1 <i>John Eliot and the Praying Indians of Massachusetts Bay: Communities and Connections in Puritan New England</i> (Lewisburg: Bucknell UP, 2013)</p>		

- 3.2 'Native American Voices in Colonial North America' in the *Routledge Companion to Native American Literature*, ed. Deborah Madsen (Routledge, 2015)
- 3.3 'Literary Performances': Edward Kimber, the novel and natural knowledge in the eighteenth century,' *Symbiosis: A Journal of Anglo-America Literary Studies*, 21 (1) 2017: 1-20.
- 3.4 "humble auxiliaries to nature": go-betweens and natural knowledge in Crèvecoeur's *Journey into Northern Pennsylvania and the State of New York*, *Transatlantic Literature and Transitivity, 1780-1850: subjects, texts, and print culture*, eds. Annika Bautz and Kathryn N. Gray (Routledge, 2017)
- 3.5 'keep wide awake in the eyes': Seeing Eyes in Wendy Rose's Poetry', *Transatlantic Voices: European Interpretations of Native American Literature*. Lincoln: University of Nebraska Press, 2007. Pp.127-149.
- 3.6 *Legend and Legacy* audio podcasts (2019/2020), <https://soundcloud.com/theboxplymouth/sets/mayflower-400-podcast-series> 9 audio research pieces: William Bradford's *Of Plimouth Plantation* (circa 1630-50), *Mourt's Relation* (1622), Edward Winslow, *Good News from New England* (1623), John Eliot's *Algonquian Bible* (1663), *The Second Pierce Patent*; Alden's Geneva Bible; William Wood, *New England Prospect* (1634), the Leiden map (circa 1600); Armour. (Listeners from the UK, the Netherlands and the US.)

#### 4. Details of the impact (indicative maximum 750 words)

Working in partnership with national bodies (Mayflower 400 and the National Trust), the museum and heritage sector in Plymouth, the city-wide volunteer programme, independent artists, as well as the city's sport sector, Gray's research has informed and shaped new ways to **decolonise cultural heritage** and **transform narratives of remembering** as they relate to the **Mayflower** anniversary (1620-2020).

Anniversary programmes from Plymouth (UK) in 1920 and 1970 demonstrate that when the Mayflower sailing was marked in the past, the celebratory Anglo-centric narrative of heroic nationalism dominated, with little or no attempt to understand or accommodate the consequences of colonisation on indigenous people. In collaboration with national and international partners, Gray's research has ensured a different approach for the 2020 anniversary in the following four ways:

1. **Strategic vision and operational delivery:** the national Mayflower 400 (M400) programme
2. **Exhibitions and curation:** The Box (Plymouth City Council's new Museum, Art Gallery and Archive) and the National Trust
3. **Civic engagement and local participation:** a city-wide volunteer programme, Plymouth Argyle Community Trust (PACT) education programme
4. **Collaborative research and creativity:** influencing research-led visual arts projects and musical performances.

##### 1. Strategic vision and operational delivery for the national Mayflower 400 programme

Mayflower 400 (M400) is the UK strand of an international partnership with Plymouth 400 (Massachusetts), Mayflower 400 Leiden, and the Wampanoag Advisory Council. Based in Plymouth (UK), M400 also links 12 towns and cities in the UK, all of which have a historic connection to the Mayflower ship and its passengers. As part of this national and international partnership, Gray's research and methodology facilitated strategic and operational decision-making for this year-long programme of events and activities (end date adjusted into 2021 for COVID-19). One seemingly simple but powerful change was to establish, early on, the language of commemoration, as opposed to celebration. This change in discourse was a powerful cultural marker and became a central feature of the advertising and branding of the M400 programme. The CEO of M400 states that when the commemorative programme was first envisaged 'the leaders had a sense of the importance of that anniversary but not a developed sense of the nature of that importance....Through the direct application of her research to those leaders and directly to their outputs and project, Kathryn Gray ensured an early shift of perspective to a wider one on the nature of this history and the fact that it is a complex, shared and contested one.' Further, 'Dr Gray has applied her research-based knowledge and expertise to the programme's overall narrative and to the implementation of that narrative' [5.1]. This anniversary is the first in Plymouth's civic history to acknowledge fully and respond directly to the realities of this colonial

past. Media coverage of the anniversary, and the programme of events is extensive: M400 calculate that press coverage, from Sept 2019-Sept 2020, has included over 500 written media items, reaching over 100m people, and worth £18,135,390 (calculated using advertising value equivalent, AVE). On the date of the anniversary, 16<sup>th</sup> Sept 2020, M400 media calculated over 900 pieces of national and international coverage, [text removed for publication] [5.2]. M400 has concluded that this media profile, positioning Plymouth as a cultural destination, exploring its history and heritage, has led *Conde Nast* to identify Plymouth as the second best international holiday destination for 2021 [5.2]. While some large-scale public events were delayed until summer 2021, the M400 team sustained public engagement through increased online and digital programming. Gray contributed to national TV and Radio coverage via appearances on BBC 1's *Songs of Praise*, Radio 3's *Free Thinking*, Radio 4's *Beyond Belief* and *Sunday Worship*, and featured in news coverage on September 16<sup>th</sup> 2020, including BBC Spotlight, ITV Westcountry, Global News, Radio Devon, Radio Plymouth, Times Radio and The Telegraph. Gray's contributions to new M400 digital programming, which replaced the in-person events planned for September 2020, highlighted the themes of colonisation and colonial legacies. Gray contributed to: Dan Snow's History Hit: *The Mayflower: 400th Anniversary Special* (combined views 614,000+; podcast 70,000); Dan Snow's History Hit Live, *Thanksgiving* (16,000 views; podcast, 60,000); and a Mayflower400 hosted 'Live Q&A: Jo Loosemore and Dr Kathryn Gray' (205,000 viewers) [5.2 & 5.3].

## 2. Exhibitions and curation:

Significant investments in cultural heritage, both financial and intellectual, have supported the curation of three separate exhibitions, each of which has benefited from Gray's research and participation. The **overall impact** of this **curatorial work** and related **learning packages** has been to create spaces for indigenous voices as they appear in the past and as they are part of the present. This work has changed the way that Plymouth remembers its part in colonial history and enabled Wampanoag and other indigenous voices to participate fully in this retelling.

- ***Mayflower 400: Legend and Legacy***, an international loans exhibition, running from September 2020 for 12 months, and located in Plymouth's new Art Gallery and Museum, The Box. This exhibition is the designated UK national Mayflower exhibition and has been funded, in large part, by the National Lottery Heritage Fund. It is the flagship opening exhibition for The Box, a capital project that has attracted £45million of investment in the cultural sector.
- ***Wampum: Stories from the Shells of Native America***, a touring exhibition in the UK, running from August 2020 to July 2021 in London, Southampton and Plymouth. This exhibition was created and curated by the Wampanoag people, funded by ACE, and facilitated by The Box.
- ***Mayflower 400: Tide and Time***, an online curation by the National Trust in the South West, exploring the connections of South West National Trust properties to North America, from colonial times and beyond.

The ***Legend and Legacy*** exhibition deploys Gray's research and methodology, bringing together Puritan and Indigenous narratives of a shared past; her detailed knowledge of 17<sup>th</sup> century New England enabled the creation of a new and challenging re-telling of the stories of people and ideas that shaped, or were shaped by, the forces of the colonial Atlantic world. This loans exhibition is a unique collection of objects, books and images, from the UK (e.g. British Museum), US (e.g. Smithsonian, National Museum for the American Indian) and The Netherlands (Lakenhal), many of them acquired as a result of Gray's research. The curator of *Legend and Legacy* notes that without Gray's knowledge of historic sources, the radical way in which the story is newly retold would not have been possible: "*Traditionally told from the Separatist standpoint, the story most people think they know is one of an escape west to religious freedom and new beginnings. This exhibition dramatically reframes the Mayflower story. This is as a direct result of the research methodology, the use of sources before and after the 1620 voyage, and an understanding of the power of print propaganda.....Kathryn's knowledge of these 17<sup>th</sup> century sources has also enabled original copies of the texts to come to Plymouth from the British Library, Kings College Library and Wellcome Collection for the first time*" [5.4]. This exhibition is radical and unique in its decision to present colonial and indigenous

perspectives together. With indigenous cultural leaders, the Wampanoag (descendants of the tribe who first met the Mayflower passengers in 1620), as co-curators, we can say with certainty that this historical moment has never been presented in the UK in this way before. Wampanoag contributors to the exhibition are quoted within the exhibit: *'Our history was literally stolen from us. The way the Wampanoag have been portrayed by the white man is shameful. I am grateful to have played a part in recovering the truth about our history'* [5.5].

The curator of *Legend and Legacy* acknowledges the role of Gray's academic practice for contextualising a **lasting legacy**: the commission of a ceramic pot by a contemporary Wampanoag artist, which is now part of the gallery's permanent collection and a lasting reminder of the relationship between Plymouth, UK, and the indigenous people of North America [5.4]. In the **first three weeks** of opening, The Box recorded: 17,000 visitors (a maximum number, due to social distancing); revenue for the sale of tickets to *Legend and Legacy* to paying visitors (outside of Plymouth) at £5,000; [text removed for publication] [5.2]. National and international reviews of *Legend and Legacy* were universally positive, commenting on the nuanced articulation of a complex colonial legacy [3.5], with *The Times* awarding it a 4\* review, *The Guardian* naming it exhibition of the week, and Rachel Campbell Johnston (*The Times*) noting that it should not be dismantled when the exhibition closes but be moved *'to the permanent display space of the Mayflower Museum in Plymouth to add its thought-provoking addenda to an all too familiar tale'* [5.6].

The success of the research partnership and curatorial collaboration that underpinned *Legend and Legacy*, has had resulted in two further direct impacts: i) the creation of a touring exhibition, **Wampum**, and ii) the creation and delivery of culturally informed **inclusive learning** packages.

i) **Wampum: Stories from the Shells of Native America** is a first in the UK. Curated exclusively by Wampanoag cultural leaders and for a UK audience, it presents the culture and heritage of Wampanoag people through the creation of a new Wampum belt, by traditional methods, in reference to a belt stolen from them as a trophy of war in 1675/6 and taken to England. The curator notes: *"It's not just a treasure, it's our story. It could be in England still, perhaps in a private collection. It may be pie in the sky but we hope the tour of our new belt may jog someone's memory. That's a tangible thing that could come out of all this"* [5.6]. Interviews with Wampanoag cultural leaders note the significance of creating a new belt, commenting that they, as a community, have a new opportunity to reclaim their cultural heritage and share it with other cultures in the UK. The Curator of *Legend and Legacy*, and UK facilitator of *Wampum*, comments that Gray's subject knowledge in this area, specifically research on the 1675/6 war, the printing of indigenous language texts in 17<sup>th</sup> century New England, especially the Algonquian bible, as well as colonial accounts of wampum and its changing significance pre and post contact, has given her the specialist knowledge required to support delivery of this exhibition, in **three cities in the UK** [5.4].

ii) **Inclusive learning** materials for *Legend and Legacy* were created, for the benefit of teachers and KS2 school pupils in the Plymouth-city area but also available online: these include four PDF teachers' resources, an 8-minute animation and a glossary of terms, 'The Words we choose to Use', serving as reference point for teachers unfamiliar with the politics and language of colonial heritage, as well as an in-situ schools workshop. The Learning Officer at The Box notes that in relation to practice in the museum sector, this project stands out as a case study of good practice: *"The model of working that was undertaken with Kathryn on this project – of combining academic consultation, with museum practice and community consultation with the Wampanoag Advisory Council – has been shown in this case to have a great impact in enabling The Box as a cultural institution (and my work with schools and young people in particular) to engage with a sensitive, complex history that has ramifications today..."* [5.7] (Delivery rescheduled, Spring 2021).

**Mayflower 400: Tide and Time** (delivery postponed due to COVID-19), focuses on the re-framing of National Trust properties and sites in the South West as part of an initiative to uncover transatlantic connections and colonial heritage, fulfilling the aims of the NT's newly gained Independent Research Organisation (IRO) status. The Curator of Tamar Valley notes

that Gray's research, especially as it relates to Transatlantic and Native American culture, has resulted in a series of research articles, as well as programmes of interpretation for staff and volunteers useful beyond this anniversary [5.8].

### 3. Civic engagement and local participation:

i) As part of the city's cultural renewal over this year-long programme of events, M400 developed a **volunteering programme, Mayflower Makers**. Mayflower Makers are trained to engage local people and tourists in the commemorations; they are ambassadors who attend and promote events and help visitors understand the broader context of this anniversary. The programme has trained 319 individuals and 172 of them have registered on the 'Our Plymouth' volunteer platform. 309 event applications have led to 1774 hours of volunteering and 1596 hours of formal training, which equates to a value of approximately £50K (using average weekly earnings in the SW region) [5.2]. Intended benefits to the volunteers include free training and personal development opportunities, awareness of other training opportunities (many Makers signed up to the Council's 'Good Neighbour Scheme' during the pandemic), as well mental health and wellbeing benefits through community engagement [5.2]. The Volunteer Manager states that the training offered by Gray enabled and supported their work to *'showcase Plymouth, UK, in its best possible light leading to greater civic pride and a positive tourist experience'* [5.9].

ii) Plymouth Argyle Community Trust (PACT), a leading educational and **sports outreach** provider in the city, commissioned Gray to record a short film about the Mayflower journey to support their cross-curricular educational, sports and wellbeing programme for KS2 pupils, targeting schools in Plymouth, especially in areas of high social deprivation, which have some of the highest indices across the UK. Via the Mayflower story, pupils learned about Plymouth's past, and participated in sports and cross-curricular activities. 2859 school pupils in Plymouth participated in the programme before the March 2020 lockdown; 100% of teachers stated that the pupils received a positive experience, the programme captured the story of the Mayflower, and that the content related to the curriculum (crossing religion, history, English, Creative Writing, Maths). Teachers said: *"The workshops themselves linked perfectly with our geography curriculum..."* and, *"The children learnt some important historical information using resources they could relate to. This was then linked to American sports which they enjoyed very much."* [5.10]. The Social Inclusion officer for PACT states: *"Kathryn's support and expertise have enabled us to provide young children in over thirty primary schools across Plymouth with correct and factual information on their city's history"* [5.10].

### 4. Collaborative research and creativity:

Gray's research about language, discourse and the changing ecological environments of colonial New England informed three separate arts projects: StillMoving's *Speedwell*, a public art work that opened the M400 programme, receiving extensive international coverage [5.2]; 'Some Call it Home', an original multi-media musical composition [5.11]; and an interactive storytelling performance, 'Mayflower,' by professional storyteller Katy Cawkwell, reaching 3000 children and 500 adults through online and in-person performances [5.11].

### 5. Sources to corroborate the impact (indicative maximum of 10 references)

- 5.1 Mayflower400, CEO testimonial
- 5.2 Mayflower400 – [text removed for publication]
- 5.3 History Hit viewer numbers
- 5.4 Legend and Legacy, Curator testimonial
- 5.5 Exhibition text, *Legend and Legacy*, 2020-21
- 5.6 PDF of media reviews
- 5.7 The Box, Learning Officer Testimonial and PDF of Learning resource.
- 5.8 National Trust, Curator Testimonial
- 5.9 Mayflower Makers, Volunteer Manager Testimonial
- 5.10 PACT, Report and Testimonial
- 5.11 Artists' interventions, PDF: visual art, music, performance / storytelling