

Institution: University of Northampton		
Unit of Assessment: 27 – English Language and Literature		
Title of case study: Increasing the Public Heritage of Katherine Mansfield in France and New Zealand		
Period when the underpinning research was undertaken: 2011-2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Janet Wilson	Professor	2005 - 2020
Gerri Kimber	Senior Lecturer	2012 - 2015
Period when the claimed impact occurred: 2013 - 2020		
Is this case study continued from a case study submitted in 2014? No		

1. Summary of the impact

As part of the University of Northampton's Centre for Creative and Critical Writing, **Professor Wilson** and **Dr Kimber's** research has supported the increased memorialisation and commemoration of Katherine Mansfield in Europe and New Zealand. With **Kimber** as Chair and **Wilson** as Deputy-Chair (2010-2020) of the Katherine Mansfield Society, they have organised activities that have increased the writer's cultural legacy and heritage in locations where she lived, and which inspired her writing. This has resulted in new public sculptures in New Zealand and Bad Wörishofen, Germany; increased recognition of her work in France and Germany; and created new and revived previous links between New Zealand and these countries. **Wilson** and **Kimber's** research has enhanced the work and legacy of Katherine Mansfield with positive impacts on tourism and heritage in these areas.

2. Underpinning research

In 2008, **Wilson** and **Kimber** co-founded the Katherine Mansfield Society with the aim of generating research that would position the pioneering New Zealand-born writer Katherine Mansfield more centrally in the modernist canon. **Kimber** and **Wilson** have published research and co-edited essay collections on Mansfield [3.1, 3.2, 3.3, 3.4, 3.5, 3.6], and **Kimber** has produced new editions of her writings [3.2]. Through archival research and engagement with recent scholarship, they have drawn attention to how Mansfield's modernist narrative techniques evolved from diaries, letters and story drafts [3.2, 3.3, 3.6]. Their approaches, based on theories of gender and postcolonialism, have reshaped and added nuance to Mansfield's reputation as a colonial modernist [3.1, 3.4].

Wilson's research offers a (post)colonial analysis of Mansfield's life as a writer in Europe and her return, through memory and imagination, to her New Zealand homeland, providing insights into the connections between Mansfield's modernist innovation and her colonial heritage [3.1, 3.4, 3.5]. She has argued for a revision of 'early negative responses to Mansfield's work in New Zealand' [3.5, p.140] and for a reconsideration of 'the relationship between Mansfield's New Zealand and European lives' [3.5, p. 139]. **Kimber** has discovered new works (stories, letters, a poetry cycle, reviews), including Mansfield's work as a translator [3.2]. Both scholars have published articles on Mansfield's friendships, literary connections and stories written in Europe and New Zealand. These have enhanced the perceived value of her work and the significance of her heritage in France and Germany.

Wilson and **Kimber** have demonstrated how Mansfield's generic range as a short story writer, letter writer, diarist, translator, reviewer, and poet is understood in material terms of cultural contexts—World War One, migration and mobility, women's health, the expatriate artist abroad, and early-20th century spirituality and belief. This has been explicitly situated in relation to her experience as a migrant in the locations in which she lived, as well as her relationship to her homeland [3.1, 3.4, 3.5]. Seeing her European travel as a form of doubled exile (from New Zealand and England), they have re-examined the importance of destinations in France and

Germany as well as the UK. Their research demonstrates that Mansfield's stories emerge from reimagined spatialities that fuse New Zealand and the colonial world into her European-Antipodean cultural imaginary. By highlighting the importance of where Mansfield lived and wrote, this research has reinforced the continued relevance of her writing into the present day, both in New Zealand and in Europe [3.1, 3.5, 3.6].

Kimber and **Wilson** argue that modernism was a European cosmopolitan movement emerging simultaneously from non-European centres, where it was marked by a doubled vision (foreign and national), and their research has demonstrated how Mansfield's works contribute new understandings of space as process and movement, and of place conceived as bound by cultural and personal identities through memory and subjectivity. Their revaluing of the heritage dimensions of the European locations in her fiction and life focuses on representations of being a stranger or foreigner, as culturally 'othered', and cultivating a voice of alterity in her work. This first appears in the pre-war stories of '*In a German Pension*' (1911), written in Bad Wörishofen in 1909, which satirises both the English and Germans, and the war-time story, '*An Indiscreet Journey*', about her transgressive visit to Gray in 1915. [3.3, 3.6]. A change of direction involving a temporal transposition of the present to the past underpins Mansfield's imaginative reconnection with New Zealand childhood in her masterpiece '*Prelude*', a memorial to her deceased brother, written at Bandol. Temporal distancing later combines with projections of cultural and spatial estrangement in '*Je ne parle pas francais*' to create a distinctive modernist aesthetic based on the alterity of her authorial identity and voice.

3. References to the research

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- [3.1] **Wilson, J. M.** (2011). 'Where is Katherine?' Longing and (un)belonging in the works of Katherine Mansfield. In **G. Kimber** (Ed.), *Celebrating Katherine Mansfield: A Centenary Volume of Essays* (1 ed., pp. 175-188). Palgrave Macmillan Ltd.. <https://www.palgrave.com/gp/book/9780230277731>
- [3.2] **Kimber, G.**, O'Sullivan, V., Smith, A., & Davison, C. (Eds.) (2016). *The Edinburgh Edition of the Collected Works of Katherine Mansfield: Volumes 1-4*. Edinburgh University Press.
- [3.3] **Wilson, J.** (2020). Such 'rich unlawful gold': Mansfield's Semiotic Manoeuvres in 'An Indiscreet Journey'. In E. Duffy, **G. Kimber**, & T. Martin (Eds.), *Katherine Mansfield and Bliss and Other Stories* Edinburgh University Press. <https://edinburghuniversitypress.com/book-katherine-mansfield-and-bliss-and-other-stories.html>
- [3.4] **Wilson, J. M.**, **Wilson, J. M.** (Ed.), **Kimber, G.** (Ed.), & de Sousa Correa, D. (Ed.) (2013). Introduction. In *Katherine Mansfield and the (Post)colonial* (Vol. 5, pp. 1-11). (Katherine Mansfield studies). Edinburgh University Press. <https://www.jstor.org/stable/10.3366/j.ctt5hh33b.6>
- [3.5] **Kimber, G.**, & **Wilson, J. M.** (2013). Reconfiguring the national canon: The Edinburgh edition of the Collected Works of Katherine Mansfield. *Journal of New Zealand Literature, Special Issue: New Zealand's Cultures: Histories, Sources, Futures*, 31(2), 122-144. <https://www.jstor.org/stable/23724109>
- [3.6] **Kimber, G.** (2013). Notes from the Front: Katherine Mansfield's literary response to the Great War. In N. Philippe, C. Pugsley, J. Crawford, & M. Strohn (Eds.), *The Great Adventure Ends: New Zealand and France on the Western Front* (pp. 241-254). John Douglas Publishing. <https://www.waikato.ac.nz/fass/research/publications/the-great-adventure-ends-new-zealand-and-france-on-the-western-front>

4. Details of the impact

Wilson and **Kimber's** research, and the activities organised by the Katherine Mansfield Society, have contributed to the development, preservation and enhancement of Katherine Mansfield's legacy in Europe and New Zealand. Through heritage events, the commissioning of public art and engaging with educational providers, they have enhanced the value of her writing. They have increased recognition of its cultural importance through public works, events and educational programmes, including: municipal authorities in France, Germany and New Zealand;

the New Zealand embassies in France and Germany; the Badwörishofen Spa and Tourist Bureau, the Gray and Bandol Tourist Boards; and the general public.

Increasing Mansfield's Public Legacy in Wellington

Their research directly informed the initiative to commission *Woman of Words* (2013), a new sculpture of Katherine Mansfield in the central business district of Wellington, New Zealand. The sculpture was erected in May 2013 and the former Chairman of the Wellington Sculpture Trust (WST) has testified this would not have happened without the research and support of the Katherine Mansfield Society [5.1]. The sculpture has attracted tourists and increased public recognition of Mansfield's legacy in Wellington for both locals and visitors. The sculpture's impact was immediately recognised, with New Zealand's Civic Trust awarding it the Popular Choice Award in 2014 [5.2]. Its continued impact is confirmed in testimonials:

- the former Chairman of WST stated that it continues to be 'one of the most popular of 30 public sculptures the Trust has installed in Wellington';
- the former Mayor of Wellington confirmed that it remains a 'talking point for all who walk that way', due to its 'prominent position in the capital's most prominent retail street' [5.3];
- the sculptor states the piece has continued to create 'interest among members of the public, ranging from school children [to] tourists' and 'increased awareness of New Zealand's most famous writer' [5.2].

Additionally, local community groups and charities have used the sculpture as part of public awareness initiatives, including the New Zealand Breast Cancer Society, which, since 2017 has annually lit it with pink filters for breast cancer awareness month [5.2]

Increasing Tourism in France through the rejuvenation of Mansfield's gravesite

Kimber's research on Mansfield's gravesite in Fontainebleau-Avon, France, was essential to its recognition as an important cultural site. This led to local reinvestment and the site's revitalisation. In 2015, a new position was created for the grave site, hosted and paid for by the Katherine Mansfield Society. The archivist continues to attend to the site with annual civic celebrations of Mansfield's birthday, guided tours for the public and testifies that he has been guided by the work of the Katherine Mansfield Society, which has meant that 'Katherine Mansfield's literary heritage throughout France and Switzerland has gained new visibility and appreciation in ways that would not otherwise have been possible' [5.4]. This includes:

talking to visitors and tourists and the *Prieuré*, commemorating her life annually on the anniversary of her death in January 1923, and initiating conferences and memorial events on Mansfield at different sites (Avon, Gray, Bandol, and Crans Montana in Switzerland) where she stayed for periods [5.4].

Cultural and municipal groups and citizens from the French towns in which Mansfield stayed (Avon, Bandol and Gray) have been brought together to celebrate her life [5.4]. This has increased knowledge of and interest in their shared cultural heritage, and created new bonds between these municipalities, as the Testimonial from the Tourist Office of Gray confirms:

Et peut-être est-ce le début d'une aventure future, en incitant le public des antipodes nombreux sur la Saône, à découvrir l'ensemble des sites dédiés à Katherine Mansfield en France et en Europe, au même titre que les cimetières de la grande guerre dans le nord de la France? Preuve en est des invitations régulières et d'échanges entre la population d'Avon et Fontainebleau, et celle de Gray, qui nous l'espérons, pourront perdurer dans l'avenir avec un Bernard Bosque qui sait motiver ses troupes! [5.5]

Translated by google as:

And perhaps this is the start of a future adventure, by inciting the public of the many Antipodes on the Saône, to discover all the sites dedicated to Katherine Mansfield in France and in Europe, as well as the cemeteries of the great war in the north of France? Proof of this is the regular invitations and exchanges between the population of Avon and Fontainebleau, and that of Gray, which we hope will continue in the future with Bernard Bosque who knows how to motivate his troops!

Bosque's crucial presence in France as archivist, speaker and events convenor has led to new cultural synergies between the towns of Gray and Avon and increased the endeavours of the Katherine Mansfield Society to renew Mansfield's legacy in France and bring it into 21st century tourist and heritage contexts. He has been instrumental in developing events in the municipalities of Gray and Avon that have brought new associations with Mansfield for citizens and municipal figures. In Gray, the railway station was transformed into a heritage site through the installation of a new plaque commemorating Mansfield's visit to the town. The Gray Tourist Office [Val de Gray] confirmed this, stating, 'Début 2015, **Gerri Kimber** et **Janet Wilson** ont lancé les célébrations du centenaire de la visite illicite de Katherine Mansfield à Gray pendant la Première Guerre mondiale', and that their 'recherches [...] sur cette histoire, ont contribué à un certain nombre de manifestations axées sur la reconstitution de sa visite' [5.5].

Translated by google as: "**Gerri Kimber** and **Janet Wilson** kicked off the centenary celebrations of Katherine Mansfield's illicit visit to Gray during World War I', and that their' research [...] into this story, contributed to a number of protests focused on the reconstruction of this visit "

This work has also informed local websites about Mansfield and Gray, which helped enhance local and regional cultural identities, especially for Australian and New Zealand tourists [5.6]. Likewise, New Zealand's former Ambassador to France and the OECD (2014–2017), testified that **Kimber** 'played an important part in [the New Zealand Embassy's] efforts in France to strengthen this particular strand in [the] two countries' bilateral relationship' [5.7].

Since 2017, the Bandol Tourist Office has increased investment in Mansfield's legacy 'as a source of the town's cultural heritage' [5.8]. The Director of the Bandol Tourist Office has stated, 'inspired by Janet [**Wilson's**] and Gerri [**Kimber's**] work' the tourist office was able to 'develop a number of initiatives', including:

- the creation of 'a Historic Path of different heritage sites located in Bandol [...] for the benefit of tourists that [includes] an accompanying video guide' (12,070 copies distributed);
- achieving 'heritage recognition of the Hotel Beau Rivage where Mansfield stayed'.
- providing 'a written bilingual guide' in French and English, which has been downloaded from its website 4,365 times between 2015 and November 2020 [5.9].

Overall, **Wilson** and **Kimber's** work has created new connections between these French towns and increased local and international tourism through new heritage initiatives. The New Zealand Ambassador to France and the OECD confirmed this, stating the work of the Katherine Mansfield Society was responsible for 'creating new municipal synergies', which 'increased tourism to these towns and improved the local economy' [5.10].

The Katherine Mansfield Society has been directly responsible in ensuring that Mansfield's burial site remained in Avon. In 2017 the Mayor of Wellington suggested that her 'remains be exhumed [...] and repatriated to New Zealand'. Mansfield's last living relative testified that the Society helped make her views known to the relevant authorities in Wellington, New Zealand, that the remains should not be exhumed. This led to the suggestion being overturned [5.4], thus retaining

the rich links between European locations significant in Mansfield's life and work and preserving the Katherine Mansfield Society's work in enhancing the cultural heritage identified in these sites.

Increasing public engagement with Mansfield's legacy in Bad Wörishofen, Germany

Kimber and **Wilson** contributed to celebrations in Bad Wörishofen in 2018 to commemorate Mansfield's 130th birthday. **Wilson** was invited to speak as an expert on behalf of the Katherine Mansfield Society to townspeople and visitors to this Bavarian town, where Mansfield wrote the stories published in her earliest collection *In a German Pension* (1909), and **Kimber** supplied copies of her new editions of Mansfield's stories for an exhibition held during the week of commemoration.

Additionally, **Kimber and Wilson** supported a local heritage organisation, the Home Improvement Club, in increasing the memorialisation of Mansfield in the town. This included 'commissioning a new statue of her in 2018' and 'renaming a street intersection, Katherine-Mansfield Platz, with a new plaque', commemorating her life in the area [5.9, 5.10]. According to Bad Wörishofen's Director of Tourism, this work 'contributed to a renewed appreciation for Mansfield in the area' and 'a more international understanding of the importance of Katherine Mansfield'. This included 'widen[ing] the appreciation of Katherine Mansfield [for] more than 100 local residents and visitors', and contributing to 'an increase of approximately 80 visitors to the town in October 2018' [5.10].

The Mayor of Bad Wörishofen has testified that **Kimber and Wilson's** work was 'instrumental in increasing understanding of Katherine Mansfield' and that their contributions to 'acts of civic enhancement had had the impact of helping improve economic conditions of Bad Wörishofen by increasing the numbers of tourists and visitors to the town' [5.9]. The New Zealand Ambassador to Germany confirms that the renewed appreciation in Bad Wörishofen has contributed to the special relationship between Germany and New Zealand which 'in the past has not fully acknowledged the importance of Mansfield as a cultural ambassador and source of a shared heritage' [5.6].

Extending Public Understanding

Wilson's and **Kimber's** research and the Katherine Mansfield Society's events involving municipal authorities and community cultural activities have drawn attention to the material conditions under which Mansfield composed her stories, and to her reimagining of temporal and spatial realities in her creative responses to events. They have created a better public understanding of the artistic tensions between her life in Europe and her life in New Zealand, enhanced international recognition of her work and, by revaluing her significance as a cultural ambassador, contributed to New Zealand's special relationships with France and Germany.

5. Sources to corroborate the impact

[5.1] Testimonial, Mayor of Wellington

[5.2] Testimonial, Sculptor of *Woman of Words*, Wellington

[5.3] Testimonial, Head of the Wellington Sculpture Trust

[5.4] Testimonial, Archivist of Mansfield's grave in Fontainebleau-on-Avon.; Letter from the last living relative of Katherine Mansfield

[5.5] Testimonial, New Zealand Ambassador to France and the OECD (2014 – 2017)

[5.6] Testimonial, Président de la Communauté de Communes, Office de tourisme Val de Gray

[5.7] Testimonial, Tourist Director of Bad Wörishofen

[5.8] Testimonial, Mayor of Bad Wörishofen

[5.9] Testimonial, Tourist Office, Bandol, France

[5.10] Testimonial, New Zealand Ambassador to Germany