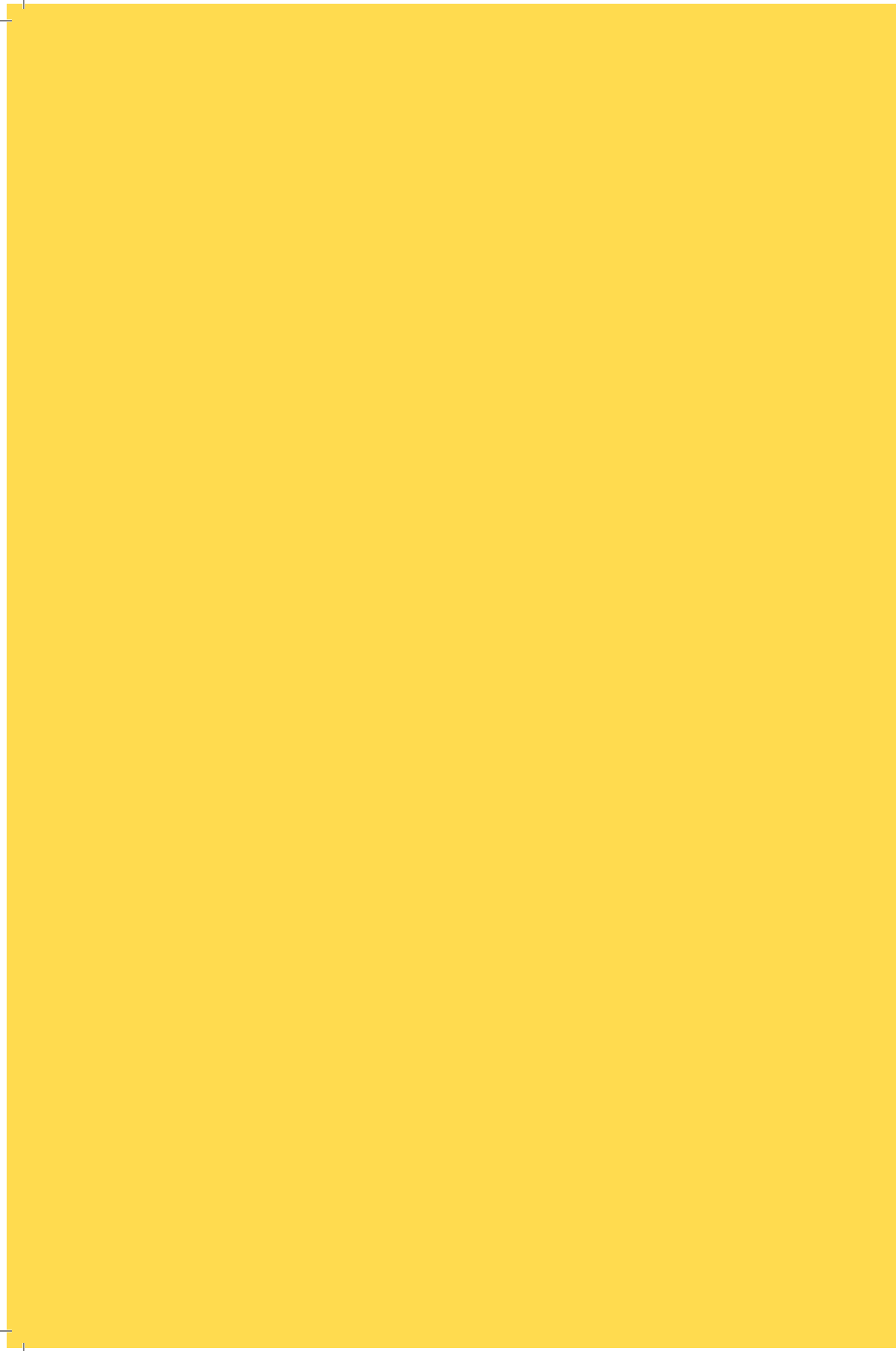*and Heritage*

Illustration
and Heritage

Illustration
and Heritage

Illustration
and Heritage

Illustration
and Heritage

*Illustration
and Heritage*

Chapter 1
Illustration and Heritage

What is Heritage?

Heritage is an act that we do to preserve the past, it takes place in the present, and it is for the future. It is a 'process'[1] that is not inert.[2] We engage with it, rework it, appropriate it. It is part of the way identities are constructed.[3] We can use etymology to unpick the term; 'heritage' is derived from the old French *eritage*, meaning 'that which may be inherited', and from the Latin word for 'heir', *heres*, a person entitled to property or rank on the predecessor's death. When constructing and conserving heritage, the aim is to preserve it for future generations. The child becomes a symbolic figure of the future, but these future children are not real at all and are an imagined future based on our present day understanding of what that might be. Heritage reveals what we perceive to have value and how we want to be remembered by the things that we leave behind. Through the heritage process, we are assembling future worlds.[4]

Heritage is synonymous with manifestations of the past.[5] It can be thought of as both *tangible* and *intangible*. Tangible heritage includes artefacts, archaeological sites, monuments – objects we can touch. Intangible heritage consists of folklore, skills, stories, rituals – things that do not necessarily have a physical presence. In the heritage industry,[6] more value is often perceived to be placed on tangible objects, as they can be easier to preserve and house in collections, archives, and museums.

Heritage is a comparatively new academic discipline that arose in the 1980s, but it is not a new phenomenon. In 'Heritage Pasts and Heritage Presents', David Harvey writes that it is a human condition to preserve the past[7] and it is a 'selective portrayal contingent on present-day requirements, thereby reflecting a sense of nostalgia towards the heritage heroes of yesteryear',[8] It could be argued that heritage *reflects* nostalgia, which can be perceived as a yearning to forefront 'imperial self-esteem'[9] or to preserve a 'lost community'.[10] Nostalgia alludes to longing for how things were, but with a fondness. The word can be broken down into *nost-* meaning 'homecoming' and *-algia*, 'pain'. Susan Stewart defines nostalgia in the following way:

> Nostalgia, like any form of narrative, is always ideological: the past it seeks has never existed except as narrative, and hence, always absent, that past continually threatens to reproduce itself as a felt lack [...] longing for an impossibly pure context of lived experience at a place of origin.[11]

Stewart's writing on nostalgia can shed a light upon the motivations of the illustrator or artist working with heritage, and on nostalgia itself as the motivation behind a search to uncover the past through practice. Film theorist Rachel Moore views nostalgia as a space of in-betweenness, where the past and present are brought together.[12] Heritage practice[13] also seeks to bring the two together by making the past accessible in the present, but there are differences between the two: Moore regards the process in nostalgia as inflammatory,[14] but this does not necessarily exist in heritage discourse.

In the mid-nineteenth century, nostalgia became institutionalised in foundations and museums.[15] In her essay 'Nostalgia and its Discontents', Svetlana Boym discusses how the industrialisation of the mid-nineteenth century fuelled the need for institutions, such as national and provincial museums, as if 'the ritual of commemoration could help to patch up the irreversibility of time'.[16] She writes about how heritage and nostalgia are intertwined, and suggests that nostalgia can be used to critique heritage and illuminate its mechanisms[17]. Is there heritage without nostalgia? I would argue that nostalgia can be a driving force behind heritage, but it is not the same process.

Rodney Harrison, heritage academic and principal investigator for *Heritage Futures* (2015–2019) at University College London (UCL), states that heritage is a 'creative engagement with the past in the present [that] focuses our attention on our ability to take an active and informed role in the production of our own future'.[18] It is this process of creative engagement that separates heritage from history.

Heritage is not history. History seeks truth. Heritage 'uses historical traces and tells historical tales'[19] that can exaggerate and exclude. A historian aims to reduce bias in their retelling of the past, whereas heritage can enforce it. Heritage is representational; it depicts recreations and reproductions of the past, of societies and cultures. Heritage is performative; it can involve re-enactment, rituals, actors, and audiences.[20]

In *Uses of Heritage*, Laurajane Smith writes that heritage is an 'act of communication'.[21] She uses an example of giving her daughter her grandmother's necklace – a family heirloom – and that the real sense of heritage is in the act of passing on and receiving the memories and the stories that encompass the necklace. We then use and shape these stories to make sense of who we are and who we want to be. Smith describes the necklace as a 'prop' for heritage-making. She places importance on the intangibility of heritage and does not dismiss the tangible, but 'deprivileges'[22] it. The places, sites, and objects that are selected as heritage are deemed as 'significant' and 'meaningful' by experts.

The past is labelled as 'heritage' when it is selected to become part of the conservation and management of the heritage industries. These choices in themselves are a cultural process, and this curation of material treasures[23] reflects contemporary cultural values, social debates, and aspirations, rather than those of the past.[24] In the museum, these artefacts

are the subject of museological interpretation, and heritage practitioners form a dialogue with an artefact to aid the communication of history (examples being museum captions, guides, and tours). This entails curating a version of history that has been constructed with the fragments[25] that remain of the past.

Caitlin Desilvey suggests that if we frame heritage as a verb, which is 'a continual achievement rather than a fixed object',[26] then this way of thinking might help us to explore the act of heritage. There are many different occupational roles within the heritage industry: working in museums, in archives, with rare book collections, in education, events, or archaeology, or with historic buildings. Harrison describes heritage as part of a 'regime of care',[27] drawing on the words to curate and assemble. He divides the different fields of practice in heritage-making as follows:

↦ Categorising (identifying, documenting, nominating, listing, recovering, enumerating)

↦ Curating (collecting, selecting, attributing value)

↦ Conserving (caring, preserving, storing, archiving, managing)

↦ Communicating (using, interpreting, exhibiting)[28]

These defined fields of practice can be applied to the illustrator's role in heritage-making. But what about the heritage-making that a visitor produces? The acts of remembering, engaging, performing, experiencing? Visitors and non-professionals can be included in discussions, alongside experts. The fields identified by Harrison are industry-focused, with trained persons undertaking the action, but how do we see the role of people and non-experts as part of the heritage process?

Heritage is a political act. Museums have a history of colonialism, and still 'retain two basic competencies' left over from colonial times – 'they collect and they exhibit'.[29] In the present day, discussions are ongoing over repatriation of museum artefacts and requests for human remains to be laid to rest (Parthenon Marbles, Benin Bronzes, the Hottentot Venus, Ramses Mummy, Nefertiti's Bust, the Louvre's Egyptian Frescos, to name a few). The publication of the Association of Critical Heritage Studies manifesto (2012) sought to challenge industry practitioners to 'invite the active participation of people and communities who to date have been marginalised in the creation and management of "heritage"'.[30] Heritage is a way of seeing the past – it is a 'gaze'[31] – and when marginalised communities are included, those that have been gazed upon can gaze back, and interact with the process.

Heritage is a discourse. Heritage is a form of knowledge, expertise, and power relations that are imbedded in language. Smith developed the term 'Authorised Heritage Discourse' (or, simply, AHD in heritage literature)

to describe the self-referential discourse used in professional heritage practices. Authorised Heritage Discourse can privilege certain narratives linked to nationhood, can naturalise[32] cultural and social experience, and places undue importance on 'things'. An example of this is museum captions, which may include 'statements by artists or critics, but their voice is the singular, disembodied voice of the museum'.[33] This is 'Authorised Heritage Discourse'.

Authenticity and Heritage

In museum and heritage communication, people from history are sometimes presented as 'characters'.[34] Individual biography and a singular-narrative is employed to represent multiple experiences, in the hopes of aiding universal communication. As a strategy, it runs the risk of creating stereotypes that elevate certain voices over others. This form of representation is a mechanism of Authorised Heritage Discourse. An example is the *Family in Wartime* exhibition at the Imperial War Museum (2012-2019). The exhibition opened with an accurate miniature model of the Allpress family home, thus positioning the family as characters in a doll's house. Audio recordings of the Allpress family, reminiscing about their childhood, are installed alongside contemporaneous household items, although these objects are not actually the family's possessions. The decision to display these artefacts alongside the Allpress oral histories aims to present one family as a 'representation' of the experience of many other London-based families during the Blitz. This was the intention of the museum, which describes the exhibition as allowing visitors to 'discover how ordinary Londoners faced challenges of life at home during the Second World War through the story of the Allpress family'.[35] Although there is a charm to using one family to humanise the display, in the hope that it is relatable for visitors, the presentation could also be perceived as reductive and problematic, because it uses the singular experience of a White family to represent the multiple. Such a portrayal could create a distorted version of the past that leads to a misinterpretation of history. Arguably, this is an example of how heritage reflects nostalgia – no Allpress family members die during the Blitz, and the voice recordings portray an idyllic sense of the past, one of community.

English Heritage, a non-departmental body of the British Government, is a current example of the employment of Authorised Heritage Discourse. Their core 'Vision and Values' are listed on their website,[36] opening with the subheading 'Authenticity' and with an aim to 'separate fact from fiction'. Presented as such, the task of separating fact from fiction[37] appears to be binary, however there is a space *between* the two; one example being oral history, when a memory or statement might not be accurate, but still has value in the analysis of a historical time. On this English Heritage web page, the subheading 'Authenticity' is positioned alongside a photograph

of a man who is taking part in historical re-enactment. Based on current research on heritage tourism, authenticity is a useful goal, because visitors expect to have an 'authentic' experience during their visit.[38] Yet, on first appearances, English Heritage appears to be blurring these boundaries of fact and fiction by replaying history with actors. Rather than separating fact and fiction, one hangs in front of the other – like a 'scrim drop'[39] in front of the cyclorama on stage, its appearance shifting from opaque to translucent based on theatre lights – the two are overlaid.

The term authenticity needs addressing, then particularly as we are considering illustration in relation to heritage, and an illustration does not have to be truthful or factually accurate.[40] Deriving from the Greek *authentikos*, meaning 'genuine', the *Oxford Advanced Learner's Dictionary* describes the meaning of 'authenticity' as 'the quality of being genuine or true'. But these words can contradict each other; an object that is authentic can be *genuine* or *true*, however, if it is 'true' it does not have to be the genuine item.

Authenticity can also refer to an intangible response to an object, not just the tangible object itself. In tourism studies, Tom Selwyn defines the different strands in authenticity as 'hot' and 'cool' and uses these as frameworks for analysis.[41] Hot authenticity describes the intangible, such as emotional responses. Cool authenticity refers to the tangible, such as artefacts and sites. These terms have been applied to performance at heritage sites. Theatre, like curation and illustration, is a medium through which heritage can be communicated, and is a space in which the contradictions of authenticity can be seen. It entails both a material reality in the form of the literal presence of a performer, and a degree of artifice in the mimetic presentation. The interplay between these two aspects of theatre can generate emotional experiences that are 'authentic', in that they organically arise, rather than being artificially imposed. Jenny Kidd uses Selwyn's terms of 'hot' and 'cool' as a framework for analysis when discussing performances[42] at heritage sites. She writes, 'Engaging audiences in dialogue through performance can engender a healthy questioning of cultural authority, an understanding of the knottiness of the past, and result in less superficial analysis of the "authentic".[43] These two modes of authenticity – hot and cool – can 'exist in tension with each other'.[44] An inauthentic constructed act might trigger an authentic organic experience, like an actor portraying a character.

Authenticity is a paradox. The heritage site and artefacts – examples of 'cool' authenticity – are key to the authentic experience described by English Heritage, as they 'seek to be true to the story of the places and artefacts that we look after and present'.[45] In their statement, there is no mention of person, either present or absent. The use of actors in re-enactment, or the fictional representation of a historical person does not detract from English Heritage's aim to 'separate fact from fiction',[46] as it is the use of materiality that maintains their statement's view of an authentic experience. We might start to imagine this situation with the metaphor of

the stage, with the historical building forming the set and the artefacts as the props; actors can perform as understudies for people from the past, but this does not distract from the factual, 'cool' authenticity of a historical tableaux.

The Expanded Field of Illustration

Illustration is a practice that has been hard to define. Often, it relies on the relationship between text and image to communicate a narrative, which may be fiction or non-fiction. It has been described as 'chimera-like',[47] 'difficult to distinguish',[48] and 'has rarely been subject to deep academic scrutiny',[49] and, as a result, 'the critical discourse is limited'.[50] In my own teaching and practice, I have often described it as 'slippery', as it is hard to pin down. When discussing illustration, academics often start by examining the origins of the word to unpick the discipline, noting that it stems from the Latin *illustrare*, a verb, referring to activities such as 'illuminating, and also encircling and traversing'.[51] To 'illustrate' suggests an action or process, rather than just the final work, and this perspective can open up the discipline.

I propose that illustration can be an action (verb) as well as an outcome (noun).[52] When considered in this way, we can view illustration as an act that is not defined by a medium. Illustration can be a method employed within other practices, such as painting and drawing. It is a 'fugitive'[53] process that spills into other fields and often goes undetected. What's more, it can be difficult to distinguish illustration from both graphic design and fine art, as it can reasonably reside in both, as these disciplines can both act illustratively.[54]

In general, illustration can be perceived as having two strands of practice: commercial and authorial. Commercially, it is a brief-led practice, often seen as representational images that have been made in relation to a text for a commercial application. The other strand, authorial practice, is often self-directed, and exists without the influence of a client. It is this latter strand that can add the undefinable quality to illustration and those who explore this expanded notion of illustration often adopt alternative titles such as artist, designer, and/or creative, rather than illustrator.

The slippery nature of illustration stems from the fact that it can become a process, method, or action that occurs within other disciplines. For example, an artist, performer, or designer can use the functions of illustration in their work, without being a self-defined illustrator. In my own practice and research, my doctoral study was classified by the university as 'fine art', but its research aims belonged to illustration, questioning communication and representation. A working model of how illustration performs is outlined in Rachel Gannon and Mireille Fauchon's book *Illustration Research Methods*, which they term 'Principles of Illustration',[55] and they break down the 'principles', 'common strategies', 'behaviours',

'tools and instruments' that are 'commonly operational within illustrative works regardless of their final form',[56] Using this template, we can begin to explore how the same strategies and tools are used by practitioners positioned *outside* of the discipline of illustration.

In *A Taxonomy of Deception*, Catrin Morgan writes:

> It is useful to redefine illustration as a communication tool, one which may be used by anyone, rather than a discipline only practiced by illustrators. This in no way devalues the expertise that illustrators have: it simply opens up a broader field within which their expertise might be applied. Photographs, texts, diagrams, stains on paper, appropriated images and reproductions of works of art may all serve as illustrations although they are not often discussed in those terms.[57]

Using Morgan's statement, we can perceive a hierarchy in the discipline, created by terminology, language, and expertise. I would encourage readers to view illustration with this understanding. Building on these ideas, and to further explore the idea of illustration as both a noun and a verb, for the sake of the following discussion, I propose we consider it as such:

> **Illustration (noun)** is a tangible outcome. It can be a commercial practice, but it is not limited to this. The work can rely on a relationship with a client or agent. The work is often considered as an application in publishing, advertising, packaging. But it can also be self-directed and autonomous.

> **Illustrative (verb)** is an intangible process that can take place within multiple disciplines and practices. An artwork, design, performance, image, or object can act illustratively. It is a process that occurs between the viewer/reader and the object/image, whether intended or not.

Heritage and Illustration

We can consider heritage in relationship to illustration, exploring the overlaps, sympathies, and environments where they both exist together. In semantic terms, it has been argued that 'heritage is *without definition*'[58] and it presents itself as it splits in two - resulting in a duality, both tangible and intangible - when it is applied. This can be compared to illustration, which itself can be perceived as both a noun (an illustration, tangible) and a verb (the illustrative process, intangible). Like heritage, illustration can be regarded not only as an object, but also as the story that surrounds an object. If we recall Smith's metaphor of her grandmother's necklace, 'heritage' is the story that *encompasses* the object; the necklace itself is not

heritage but is an aide-mémoire that embodies a narrative, which has a specific audience. Can we frame illustration using the same metaphor?

When gathering the material for this book, I raised these ideas with Darryl Clifton, the Illustration Programme Director at Camberwell College of Arts, University of the Arts London, and what follows are some extracts from our conversation.

Practitioner Interview: Darryl Clifton

RACHEL EMILY TAYLOR   Heritage is both tangible and intangible. There are similarities between how it functions and the process of illustration.

DARRYL CLIFTON   That is an interesting connection. I am interested in the dematerialisation of practice. A while ago, at an *Illustration Research* conference in Birmingham, I raised the following question: 'What would it mean if an illustrator did not produce an "end" product? What might it mean for us to try and surface, value, and leverage the processes that are involved in the production of an illustration, rather than the illustration product itself?' There was no response to the question at the time.

But now, having been through a pandemic, and a de facto dematerialisation, where we happily meet one another virtually and access work more frequently online than in its physical form, our position has shifted. Having this conversation now, for instance, with sound and visuals — our process, in other words — being recorded, means we are technologically and sociologically in a very different space. I think we are now able to engage with the idea that illustrators bring a set of tacit skills that are embedded in processes that they undertake in the act of production more readily.

Illustrators are engaged in processes of research and development, the formulation of ideas, iteration, and wide-ranging methods that borrow from a variety of discipline-based approaches. At its best, there is an artful weaving together of multiple methods. I think this is what is interesting about illustration, its capacity to hop from one disciplinary field to another. It's a bit rapacious in that regard, magpie-like, you know? Jumping into all of these different knowledge spaces and scavenging what it can, in order to bring together ways of working that effectively address the problem.

It is interesting, from an academic perspective. The value of illustration as a practice-led process has been of interest to me for a long time. It has essentially formed my thinking

> about illustration education and, I hope, helped to shape a collective philosophy on the Illustration Programme at Camberwell [College of Arts, London].

In both illustration and heritage, importance has been placed on the tangible over the intangible, but there is 'value' in both, and there are overlaps between how both disciplines use this categorisation.

There may also be a comparison to be made between expertise in both practices. Returning to Morgan's statement from *A Taxonomy of Deception*, she proposes illustration to be a practice that can be employed by anyone, rather than a discipline reserved only for 'experts', and this can also be applied to the heritage sector. Although it is labelled, named, and defined by industry specialists, thus becoming part of Authorised Heritage Discourse, heritage is not always practiced by experts and, even though these 'inexpert' moments can be overlooked, they are still heritage.

Museums assemble and curate stories with fragments of the past. These selected objects – ceramic pots, metal coins, or stone sculptures, for example – are placed alongside museum captions or audio guides. The curation relies on the relationship between text and image, which communicates a story that enables us to imagine a specific past, as constructed by the institution. This is comparable to how illustrations can function. Illustrators can also gather fragments (be it photographs, testimonies, or archival documentation) that they then synthesise and place adjacent to one another to reconstruct the past. This inclusion of artefacts can add to the 'cool' authenticity of the illustrative work.

Illustration and heritage do not always depict a truthful representation of history. Morgan writes that, often, illustration is expected to have 'a duty to the truth of the text' however, this is not always the case, as it does not need to be 'mimetic, submissive, or even honest in order for it to be enlightening'.[59] If we bear this in mind, then an illustration might not be honest when depicting historical moments. Instead, illustration acts like heritage and tells a historical story.

Illustration and heritage can illuminate historical narratives. When working with history, I regard the illustrator with the metaphor of a 'prism', one that light shines through, but which can never be fully removed from the work as it forms a *refraction* of another's voice or story. The idea of refraction leads us to question the positionality and moral implications of the illustrator. Their work is not authorless and the histories they are adapting should be treated with care.

Illustration and heritage can erase experiences. An illustrator can choose to highlight certain narratives and voices in their work. Comparable to forms of empathy, these chosen narratives can be perceived as 'biased', 'short-sighted',[60] and can lead to over-identification. Both heritage and illustration can favour the narrative of the individual over the many and create a 'spotlight effect'.[61] In theatre, a spotlight can highlight one person and leave the remainder of the stage in darkness, but, if a number of

spotlights are arranged to combine multiple beams, the light can also flood the stage so that the full performance is visible. The diameter of the beam can be used as a metaphor for the illustrator's practice and what effect it can have. Recalling the exhibition *Family at Wartime*, in contemporary heritage practice, there is a tendency to focus on the individual experience, rather than that of the many, since this is how stories are often told. As the novelist Ursula Le Guin observes, 'The only way to the truly collective, to the image that is alive and meaningful in all of us, seems to be through the truly personal.'[62] If highlighting certain narratives means that other stories are at risk of being forgotten, should an illustrator use their practice to bring less well-known histories to light?

Both illustration and heritage are entwined with notions of representation, of showing and portraying. Representation is not a *presence* but a *re-presence*,[63] such as a translation or interpretation, which is never truly objective. There are issues between the notions of 'speaking for' and 'portraying' another in both practices. It is assumed that illustration relies on the idea that we can make things visible and depict them, but, when working with heritage, it can also be used to highlight absences and act as a negative space.

Even now, as I am writing this book, there are ongoing debates regarding the moral and ethical responsibility of institutions. Heritage practitioners and institutions are bound by national laws and international conventions. The International Council of Museums, American Alliance of Museums, and the Museums Association have published texts that outline ethical guidelines for museums.[64] As parallels are drawn between both fields, I would argue that the same considerations are applied to illustration when representing heritage and the past.

Practitioner Interview: Darryl Clifton

RACHEL EMILY TAYLOR   What might the moral implications be for an illustrator working with other people's stories and narratives?

DARRYL CLIFTON   Moral frameworks and ethics are highly subjective. They come from people's lived experiences and, although we have collective rules for how we might want to live and work with one another, we know that our behaviours are bound by cultural frameworks. At the same time, it appears to be down to the individual to decide what they think is morally right, so I don't know if there is insight that can be gained from an idea of a collective moral or ethical framework, in terms of its relationship to illustration.

If we are talking about what the potential implications are then, if you're working as an illustrator with a piece of text, I think it is important to have an understanding of the context

that the piece of text was produced in. You may be working with something that, in the contemporary environment, uses language that is inflammatory or problematic, but that doesn't mean we should be dismissing or cancelling it. I think we must endeavour to understand the context in which things are being made.

You don't want to produce a piece of work that causes harm, offense or adds to the burden of people who already carry the weight of inequality through lived experience. So, being aware of the broader implications of the work that you're producing, its politics, its relationship to power, and its capacity to change people's behaviour is really important. Being aware of the work's potential to reproduce inequality is critical when considering morality.

RACHEL EMILY TAYLOR   I think this is such an important question, as heritage is often used to establish national identities and assert power. Heritage can present an edited version of history. That is why morality and ethics should be considered when working with histories in the present day.

DARRYL CLIFTON   Yes. You're right, of course. I mean, history – the word itself – is problematic. It is gendered, and talks about a 'somebody' who, at some point, had the capacity to tell their story about particular events and phenomena. Events which were undoubtedly much more complicated and diverse than one representation can account for. And so, in my opinion, you're absolutely right to say that.

The idea that heritage is establishing a cultural framework, or lens, through which we view past events is an interesting one. It may be doing that, but, at the same time, it ought to be actively challenging, questioning, and folding in conventional historical accounts. And, therefore, the question might be how might you reconcile these contradictions?

I know your research has been about raising up those voices that were previously unheard, and that seems to fulfil a moral obligation. To create as many perspectives of a historical event as possible. The story becomes less definite the more voices you include. That leads to a much more complicated and, possibly, ambiguous space. Perhaps, then, the ethical imperative for illustrators is to guide and support people through ambiguous moral spaces?

If the illustrator's purpose is to guide and support people through 'ambiguous moral spaces', then how might we approach this task? I also asked myself, as a writer, how might I approach the ideas covered in this book?

This is a book about heritage: the subject is vast, political, and changeable; it varies from country to country, from generation to generation. It is a discourse that is layered with multiple voices. While writing, I have been meeting with various illustration practitioners to allow for a range of different perspectives and case studies to emerge throughout this book.

When considering how best to approach the integration of the case studies, I met with Cecilia Hei Mee Flumé, an illustrator who uses her work to explore her personal experience as an international adoptee and is currently studying for a PhD in Visual Communication at the University of Gothenburg and Konstfack, University of Arts and Crafts (2020-24). Her illustration practice responds to heritage by exploring the relationship between two countries, Sweden and Korea, and her heritage stories from each (see Figure 1.1).

Practitioner Interview: Cecilia Hei Mee Flumé

RACHEL EMILY TAYLOR   From the position of the illustrator, and one who might be working with histories, how might we tell another person's story?

CECILIA HEI MEE FLUMÉ   Working with other people's stories may seem terrifying and sometimes impossible because of the implied responsibility that comes with representing and representation. Questions of 'Am I allowed?', 'Can I?', or 'Is it correct?' seem to frequently accompany this type of work. I believe these questions are appropriate and should be considered, but not stop us from telling stories that we believe are important.

Instead of asking the question 'can I?', try asking 'how can I?' This is a good start when navigating the ethical decisions of telling someone else's story, as is communicating 'I'm telling someone else's story', or maybe 'I'm experiencing', 'reading', 'mediating', 'translating' … as opposed to 'I'm telling the story'. It's a way of working transparently about your position.

An illustrator may or may not be working with heritage that is their own. Rather than standing back, and being unwilling to tell another's story, one should do so – but be fully transparent and aware of their positionality.

The 2022 symposium *Colouring In: The Past*,[65] included a keynote presentation from Jaleen Grove, Assistant Professor of Illustration at the Rhode Island School of Design. In her talk, she questioned, 'Is it possible to illustrate the history of White privilege and to honour cultural interaction without reinscribing settler dominance?' She explored this through a discussion of unfinished illustration work, titled *Time Pieces*. At the end of the presentation, the chair, Rachel Gannon, asked, 'Whose stories are

Figure 1.1. Cecilia Hei Mee Flumé, *Omma & Me*, 2019.

we *allowed* to work with? What about when you don't have *permission*? How do we tell stories that aren't our own?' Grove answered, 'This is why I turn the lens on myself.'[66]

Walter Benjamin describes Paul Klee's painting, *Angelus Novus* (1920), as 'the angel of history' (see Figure 1.2). The image (and its description) is how I propose we consider the role of the illustrator when working with heritage, and the pitfalls that might challenge them:

> An angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise; it has got caught in his wings with such a violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.[67]

The image suggests a struggle against the linear order of time and, perhaps, history itself. The angel is 'caught' between the past and future, and

there is a push and pull to either side. The angel is still moving forward, but also looks back towards what has been. When considered a part of the heritage process, the illustrator navigates multiple states of time – as the angel does – and there is a balance to be made between them. A historical narrative can help us to understand our present day and our journey towards the future. The angel's face, 'turned toward the past', and movement forward, can help us to understand the illustrator's metaphorical position in relation to time. The illustrator working with history could be considered as a protector or messenger, one that guides people 'through ambiguous moral spaces'.[68]

Figure 1.2. Paul Klee, *Angelus Novus*, 1920.
Photographed by Elie Posner. Copyright: The Israel Museum

1. David Harvey, 'Heritage Pasts and Heritage Presents: Temporality, Meaning and the Scope of Heritage Studies', *International Journal of Heritage Studies*, 7, 4, (2010), pp.319-38, p.320.

2. John Turnbridge and Gregory Ashworth, *Dissonant Heritage* (London: John Wiley & Sons, 1995), p.6.

3. Barbara Bender, 'Introduction: Landscape, Meaning and Action', in *Landscapes: Politics and Perspectives*, ed. by Barbara Bender (Oxford: Berg, 1993), p.3.

4. Rodney Harrison, *Heritage Futures: Comparative Approaches to Natural and Cultural* (London: UCL Press, 2020).

5. Jenny Kidd, 'Performing the Knowing Archive: Heritage, Performance and Authenticity', *International Journal of Heritage Studies*, 17, 1, (2011), pp.22-35, p.25.

6. I am using this term throughout the book, rather than 'heritage sector', to be provocative and to tie the discussion to ideas of economy, organisations, services. The 'heritage industry' was a term coined by Robert Hewinson in the 1980s, and it was used to refer to the heritage sector in the twentieth and twenty-first centuries. It was also used by Stuart Hall to describe the heritage sector in his keynote speech at the national conference 'Whose Heritage? The Impact of Cultural Diversity on Britain's Living Heritage' in November 1999.

7. David Harvey, 'Heritage Pasts and Heritage Presents: Temporality, Meaning and the Scope of Heritage Studies', *International Journal of Heritage Studies*, 7, 4, (2010), pp.319-38, p.320.

8. Harvey, 'Heritage Pasts and Heritage Presents', p.337.

9. David Lowenthal, *The Heritage Crusade and the Spoils of History* (Cambridge: Cambridge University Press, 1998), p.6.

10. David McCrone et al., *Scotland the Brand. The Making of Scottish Heritage* (Edinburgh: Polygon, 1995), p.11.

11. Susan Stuart, *On Longing* (Durham, N.C.: Duke University Press, 1993), p.23.

12. Rachel Moore, *Hollis Frampton [nostalgia]* (London: Afterall Books, 2006).

13. 'Practice' is an application of an idea or method, so when tied to heritage, it relates to how heritage is applied. I recommend the reader refers to Rodney Harrison et al, *Heritage Futures: Comparative Approaches to Natural and Cultural Heritage Practices* (London: UCL Press, 2020).

14. Rachel Moore writes of the 'heat, 'fire', 'hotplates', and 'flames' in Hollis Frampton's film (nostalgia) that occur when two things are brought together, causing 'friction', and uses these metaphors to discuss the functions of nostalgia.

15. Svetlana Boym, 'Nostalgia and its Discontents', *Hedgehog Review*, 9, 2, (2007), pp.7-18.

16. Boym, 'Nostalgia and its Discontents', p.13.

17. Boym, 'Nostalgia and its Discontents', pp.7-18.

18. Rodney Harrison, *Heritage: Critical Approaches* (London: Routledge, 2013), p.229.

19. David Lowenthal, '*Fabricating Heritage*', *History & Memory*, 10, 1 (1998), pp.5-24, p.7-8.

20. Michael Haldrup and Jørgen Ole Bœrenholdt, 'Heritage as Performance', *The Palgrave Handbook of Contemporary Heritage Research* (London: Palgrave Macmillian, 2015), pp.52-68.

21. Laurajane Smith, *Uses of Heritage* (London: Routledge, 2006), p.2.

22. Smith, *Uses of Heritage*, p.3.

23. Items in museum, gallery, and archive collections.

24. Harvey, 'Heritage Pasts and Heritage Presents', p.320.

25. I am referring to artefacts, recordings, memory, and testimony.

26. Caitlin Desilvey, *Curated Decay: Heritage Beyond Saving* (Minneapolis, MN: University of Minnesota Press, 2017), p.9

27. Rodney Harrison, 'Beyond "Natural" and "Cultural" Heritage: Toward an Ontological Politics of Heritage in the Age of Anthropocene", *Heritage & Society*, 8, 1, (2005), pp.24-42, p.35.

28. Harrison, 'Beyond "Natural" and "Cultural" Heritage', p.36.

29. Susan Ashley, 'First Nations on View: Canadian Museums and Hybrid Representations of Culture', *eTopia* (2005), pp.31-40, p.32.

30. Laurajane Smith and Gary Campbell, *Association of Critical Heritage Studies Manifesto* (2012). <https://www.criticalheritagestudies.org/history> [accessed 13 November 2022].

31. John Urry, *The Tourist Gaze: Leisure and Travel in Contemporary Society* (London: Sage, 1990).

32. 'Naturalise' is a term used by heritage academics to describe how Authorised Heritage Discourse neutralises particular cultural frameworks as 'universal'.

33. Salwa Nashashibi, 'Visitor Voices in Art Museums: The Visitor-Written Label', *The Journal of Museum Education*, 28, 3, (2003), pp.21-5, p.21.

34. The term 'character' was used during a panel discussion at the annual Heritage Consortium Conference, held at the Heritage Quay in May 2015. Lisa O'Neil, an Audio-Visual Designer, was advising the team at Hardwick Hall to use Lady Arbella Stuart as a 'character' to increase visitor numbers.

35. Imperial War Museum, *A Family In Wartime* <www.iwm.org.uk/exhibitions/iwm-london/a-family-in-wartime> [accessed August 2015]. Note: this webpage is no longer active.

36. English Heritage, *Our Vision and Values* <www.english-heritage.org.uk/about-us/our-values/> [accessed 24 June 2022].

37. English Heritage, *Our Vision and Values*.

38. Jenny Kidd, 'Performing the Knowing archive: Heritage Performance and Authenticity', *International Journal of Heritage Studies*, 17, 1 (2011), pp.22-35.

39. A 'scrim drop' is used on a stage in theatre. Scrims are often lit and can either be translucent or opaque. The light not only illuminates the scrim but also anything behind it, creating incredible effects. I chose this metaphor, rather than a filter over a camera lens, to keep this particular discussion rooted in performance and theatre.

40. Catrin Morgan, *A Taxonomy of Deception* (doctoral thesis, Royal College of Art, 2014).

41. Tom Selwyn, *The Tourist Image: Myths and Myth Making in Tourism* (Chichester: Wiley, 1996).

42. In Jenny Kidd's article, 'Performing the Knowing Archive', 'heritage performance' includes 'first and third person live (most costumed) interpretation, gallery performance, scripted monologies, and even large-scale living history events'. See: Kidd, 'Performing the Knowing Archive', p.24.

43. Kidd, *Performing the Knowing Archive*, p.32.

44. Erik Cohen and Scott Cohen, 'Authentication: Hot and Cool', Annals of Tourism Research, 39, 3 (2010), pp.1295-1314, p.1305.

45. Smith and Campbell, *Association of Critical Heritage Studies* 2012 Manifesto.

46. English Heritage, *Our Vision and Values*.

47. Rachel Gannon and Mirielle Fauchon (London: Bloomsbury, 2021), *Illustration Research Methods*, p.14.

48. Catrin Morgan, *A Taxonomy of Deception*, p.18.

49. Journal of Illustration, Aims and Scope <https://www.intellectbooks.com/journal-of-illustration> [accessed 10 January 2023].

50. Stephanie Black, *Illumination through Illustration* (doctoral thesis, Kingston School of Art, 2014), p.5.

51. Black, *Illumination through Illustration*, p.5.

52. When I was appointed as Course Leader of BA (hons) Illustration at Camberwell College of Arts, University of the Arts London, I proposed that illustration should be viewed as both a noun and a verb in my first lecture, *What Is Illustration?* (September 2019) – and it was a view held by a number of the academic team on the Illustration Programme prior to my appointment.

53. Catrin Morgan, keynote, 'Bodies in Spaces', *Illustration Research Methods Symposium*, Kingston University (February 2021).

54. This is a view that I have witnessed in the art school, but also in the humanities, literature, and media.

55. Gannon and Fauchon, *Illustration Research Methods*, p.16.

56. Gannon and Fauchon, *Illustration Research Methods*, pp.16-17.

57. Morgan, *A Taxonomy of Deception*, p.21.

58. Robert Hewinson, *The Heritage Industry: Britain in a Climate of Decline* (North Yorkshire: Methuen Publishing, 1987), p. 31.

59. Morgan, *A Taxonomy of Deception*, p.18.

60. Paul Bloom, *Against Empathy: The Case for Rational Compassion* (London: Bodley Head, 2006), p.16.

61. Thomas Gilovich et al., 'The spotlight effect in social judgment: An egocentric bias in estimates of the salience of one's own actions and appearance', *Journal of Personality and Social Psychology*, 78, 2, (2000), pp.211-222.

62. Ursula Le Guin, The Language of the Night: *Essays of Fantasy and Science Fiction* (New York: Putnam, 1979) p.74.

63. At the 2020 Association of Critical Heritage Studies conference, I gave a collaborative presentation with Leah Fusco, titled '*Re*'-: *Methods of Illustration Practice in Heritage*, and the paper explored these ideas, including how the practice could be framed as a '*re*-turn, *re*-visit, *re*-imagine, *re*-voice, *re*-assemble, *re*-presentation, *re*-enactment'.

64. The Museums Association, 'Code of Ethics for Museums' <https://www.museumsassociation.org/campaigns/ethics/code-of-ethics/#> [accessed 20 December 2022].

65. The symposium *Colouring In: The Past* was hosted by the Camberwell Chelsea and Wimbledon (CCW) Design School, University of the Arts London in December 2022. The event was organised by Stephanie Black and Luise Vormittag, as part of their collaborative research project *Colouring In*, which examines the impact of illustration on themes of critical importance and global debates, such as: nature, the city, truth, and the past.

66. Jaleen Grove, keynote, 'The Lacuna's Calling: a Graphic Reckoning with History', *Colouring In: The Past*, University of the Arts London (November 2022).

67. Walter Benjamin, *Illuminations*, ed. by Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1968), pp.257-8. [*Über den Begriff der Geschichte*, 1940.]

68. Darryl Clifton, interview with Rachel Emily Taylor (online, 2022).