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Cambridge Heritage Research Centre 28 September 2021

# BULLETIN

## NEWS & EVENTS

### CHRC Graduate Member awarded Chairman's Accolade at the International Convention of Asia Scholars Book Prize

Cambridge Heritage Research Centre Graduate Member, Dr J. Eva Meharry was awarded the Chairman's Accolade at the International Convention of Asia Scholars Book Prize for her PhD thesis, 'Politics of the Past: Archaeology, Nationalism and Diplomacy in Afghanistan (1919-2001).

Dr Meharry's dissertation examines the historical relationship between archaeology and nationalism in Afghanistan's political sphere. It demonstrates how nationalist agendas shaped archaeology there, and how archaeology informed elite Afghan nationalist agendas. It is an important record and analysis of the archaeological discipline and its impact on modern Afghanistan"

## COVER STORY

### The Evolving Art of Remembrance: Reflections on a participatory memorial to the Srebrenica Genocide

Memorials do not just take tangible forms of static monuments or statues, but they can also draw from more creative and participatory practices, such as contemporary art and performance. Heritage Studies Graduate, Phoebe Graham, reflects on the future of a participatory art project which commemorated the Srebrenica Genocide of 1995; she observes how participatory artistic interventions in memorial practices hold the potential to evolve into many different creative forms, adapting to the changing needs of the commemorating communities.

*Text: Phoebe Graham*

*Photograph: ŠTO TE NEMA nomadic monument on July 11, 2020 in Srebrenica, Bosnia and Herzegovina. Photo: Paul Lowe © Aida Šehović. All rights reserved.*

Read more on page 2

# COVER STORY

## **The Evolving Art of Remembrance: Reflections on a participatory memorial to the Srebrenica Genocide**

*Phoebe Graham*

### **Context**

On the 11<sup>th</sup> of July 2020, a congregation of Bosnian coffee cups were filled on the ground outside the Srebrenica Memorial Centre to commemorate the genocide which had taken place on its soil 25 years previously. The air of the enclave became infused with a familiar fragrance which is significant to many cultures, but especially to the people of Bosnia, for whom coffee-preparation is an integral social ritual; coffee creates a way of maintaining social connections within the family and the wider community.

It is this collaborative act of serving a cup of coffee for someone you love which formed the creative basis of *Što Te Nema* (“Why are you not here?”), a participatory and travelling memorial to the victims of the Srebrenica Genocide of 1995. The genocide witnessed the massacre of 8,372 Bosnian Muslim men and boys by the Bosnian Serb Army during the Bosnian War. In response, *Što Te Nema* was founded by the Bosnian artist and war refugee Aida Šehović to draw greater global attention to the memory of the atrocity, to resist the post-conflict amnesias of her homeland, and to help heal communities directly impacted by the historical violence.

### **Form**

*Što Te Nema* was activated annually on the anniversary of the genocide between 2006-2020, travelling to public squares across the world in collaboration with Bosnian diaspora communities, accumulating a global community of remembrance. The memorial was assembled over the day, featuring the placement of Bosnian coffee cups on the ground, which were then filled with coffee prepared on-site. The participatory construction of the memorial was organised by volunteers from the Bosnian community who prepared the coffee, assembled the memorial, invited passers-by to participate, and disassembled the memorial at the end of the day. The coffee cups were donated by community-driven efforts over the course of the memorial’s life; each coffee cup, left undrunk, represented the individual

spirit of a victim who is no longer able to take their daily coffee.

When the Srebrenica Memorial Centre invited *Što Te Nema* to Srebrenica for the genocide’s 25<sup>th</sup> anniversary in 2020, the project had managed to collect a coffee cup to embody each of the 8,371 lost lives. The participatory memorial’s achievement of accounting for every victim through the donated coffee cups, combined with the significance of placing these cups so close to the site where the victims lost their lives 25 years ago, created the climax and natural conclusion to *Što Te Nema*’s live form.

### **Future**

The *Što Te Nema* creative team are now responding to its global community’s desire to continue the participatory memorial beyond its live and embodied format, while preserving the intimacy of its collaborative process; as *Što Te Nema*’s dynamic form is not limited by static permanence, the participatory memorial holds the potential to evolve into new memorial forms, adapting to the changing needs of its commemorating community. Most notably, the creative team have started to wield the participatory potential of digital technologies as a means of maintaining *Što Te Nema*’s collaborative commemoration. On the 2021 anniversary of the genocide, former participants of the memorial began posting photographs of past performances on Instagram, as well as images of filled Bosnian coffee cups, which were then shared on *Što Te Nema*’s social media account. The online mediation of the participatory memorial overcame the limits of physical space, allowing people from all former locations to perform their personal remembering of the genocide while collectively taking part in a digital commemoration.

The creative team are also launching an exhibition of the archive of *Što Te Nema*, which will travel to museums around the world. The exhibit involves the presentation of the donated coffee cups in conjunction with an interactive programme of discussions and workshops on genocide remembrance, allowing the public to continue to engage actively with the memory of Srebrenica. As well as an archival exhibition, the *Što Te Nema* team are commissioning various other tangible and

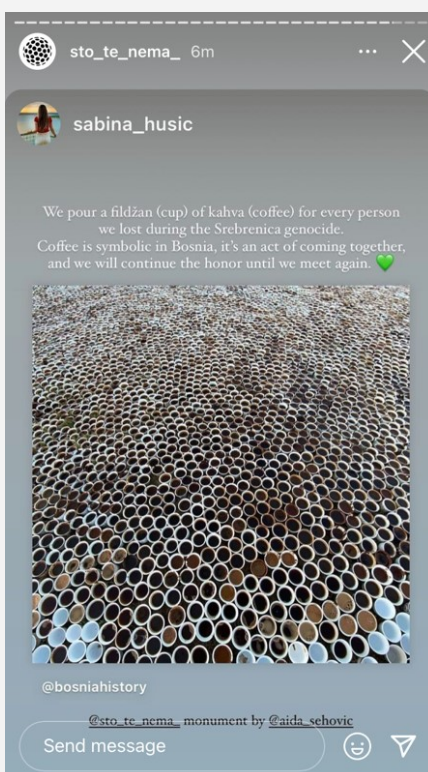
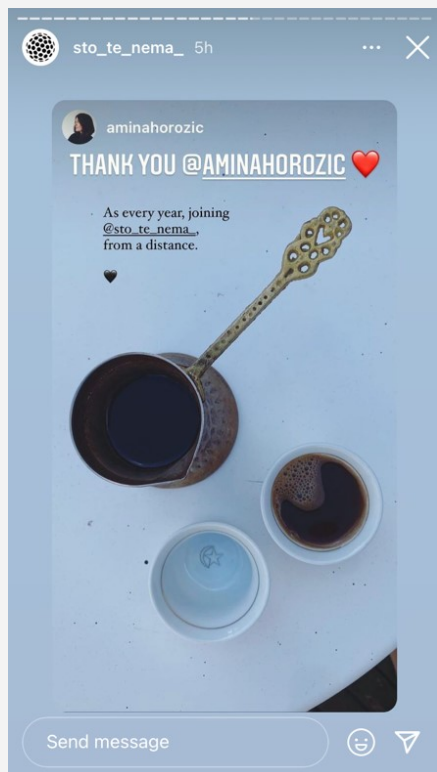
# COVER STORY

creative modes of documentation for the memorial, including a book, a feature length documentary, and a Wikipedia page. The plans will tell the stories of the many voices that made up the participatory memorial in a more permanent way.

The future evolutions of *Što Te Nema* are anticipated to create a kaleidoscopic web of commemorative forms that transcend boundaries between the tangible and intangible, the physical and digital, the frozen and live. Encompassing literary, visual, embodied, and digital transformations, it will be fascinating to witness how the new forms of the participatory memorial continue the work of memorialising the Srebrenica genocide as a united collective.

*Phoebe Graham*

*Phoebe Graham is a graduate member of the Cambridge Heritage Research Centre and completed her MPhil in Heritage Studies at the University of Cambridge in 2021. Her dissertation, titled “Remembering Through Participatory Art: Memorialising the Srebrenica Genocide of 1995”, focused on the role of participatory art and performance as a tool of commemoration.*



*Figures:* Images reposted by *Što Te Nema*'s Instagram account on the anniversary of the Srebrenica genocide, 11 July 2021. Copyright: @sto\_te\_nema.

**Što Te Nema Website:** <https://stotenema.com/en/2020>

# REPORT

## **The Return of a Mahdist Period Jibbah to the Khalifa House Community Museum, Sudan**

At 11.30am on 27<sup>th</sup> August 2021, at the Sudan Embassy in London, Sarah Haggard and members of the Haggard family met with the Sudan Charges D’Affaires, Mr Khalid Hassan, acting for the Ambassador and representatives of the Khalifa family, to return a Jibbah which had been in possession of the Haggard family since the 19<sup>th</sup> century. Also present at the event were representatives from the British Council’s Cultural Protection Fund, and Helen and Michael Mallison (of Mallinson Architects), who have been leading the renovation project of the Khalifa house, and who helped to organize the event with Mety Tsaramyrsi, the Ambassador’s Secretary of the Sudan Embassy. The event was streamed live to the Sudan National Museum in Khartoum for NCAM’s Acting Director, Ghalia Ghar El Nabi and members of her staff, and to representatives of Aliph and ICCROM Sharjah. Dr Shadia Taha, representing the Cambridge Heritage Research Centre (CHRC), also attended the event, and Prof. Sørensen and Prof. Lane of the CHRC at the University of Cambridge attended online. This significant event marked the first time such historic material had been returned to Sudan’s museums and the garment will now be displayed at the Khalifa House Community Museum.

### **What is a Jibbah**

The Jibbah is a long outfit that was worn by the supporters of Muhammad Ahmed bin Abd Allah, it represents simplicity, reflecting the religious asceticism of the Mahdī followers. During the Mahdist War at the end of the 19<sup>th</sup> century, it became a distinctive garment worn by Mahdī supporters.

The Haggard family, descendants of Henry Rider Haggard, author of ‘King Solomon Mines’ and other famous 19<sup>th</sup> century novels, discovered that a well-preserved garment in their possession was a Jibbah, typical of the uniforms of the Mahdist period wars. The Jibbah, uncovered whilst Sarah Haggard’s family were distributing her late great grandparents’ belongings, was owned from the 19<sup>th</sup> century by Godfrey and Georgina Haggard whose uncle Colonel Andrew Haggard DSO wrote ‘Under Crescent and Star’ in 1899 and served in the Ottoman (Anglo-Egyptian) Army at Suakin at the Battle of Tamai and El Tebb, and also at the Battle of Ginness in 1885.

The Jibbah probably originates from this date. Immaculately kept and with its vivid colours still apparent, the garment has now been made a gift to the Khalifa House Community Museum in Omdurman, Sudan.



Image: *Jibbah gifted to the Khalifa House Museum* | Photo: Dr S Taha.

### **The Khalifa House Museum**

The return of the Jibbah has become possible as the Khalifa House Community Museum has recently been restored through the [Western Sudan Community Museum project](#), directed by Mallinson Architects and funded by the British Council’s Cultural Protection Fund in partnership with the Department for Digital, Culture, Media and Sport and the Aliph Fund. The lead partners are ICCROM Sharjah and the British Institute of Eastern Africa (BIEA), together with NCAM, Sudan’s National Corporation for Antiquities and Museums. The Cambridge Heritage Research Centre (CHRC) acts in an advisory capacity on the project, providing advice drawn from and built on work of CHRC researchers in post-conflict heritage reconstruction and identity. The project is restoring the buildings and collections, and these are now able to provide high quality secure, climate-controlled display cases,

# REPORT

trained staff and conservation laboratories for the collections. The Khalifa House is one of three museums in the project. They represent Western Sudan – Omdurman, Kordofan, Darfur – and their shared history, culture and geography including the Mahdi period and the beginning of modern Sudan in its first independent government under the Khalifa. The accompanying exhibitions are being developed by Sudanese experts and community members with the assistance of international colleagues.



Image: Khalifa House Museum. Behind it is the Doomed tomb of Al Mahdiy | Photo: [Cupula of the original Mahdi's Tomb](#), Clemens Schmillen [CC-BY-SA-4.0](#)

The Khalifa House Museum itself was previously the residence and headquarters of the administration of the Mahdī state successor, Khalifa Abdullahi Ibn Mouhamed al Taishiy. The Khalifa house became a museum in the 1928, 28 years before the country's independence in 1956. The museums exhibitions cover not only artefacts of the Mahdist Period, but also the unique pre-historic collection of J. Arkell the first archaeologist of Sudan which includes materials from the first human settlements along the Nile, from Omdurman and around Sudan. In 2018 restoration work began as part of the Western Sudan Community Museums Project. In addition to the restoration of the building and its extensive collection, staff were given training in material conservation, collection management, and storage. The Khalifa House Museum also provides a settings and activities that directly involve the communities in their heritage. That heritage is rooted both in wars and conflicts and in ongoing cultural practices in the regions over centuries. The museum has the potential for becoming a place of personal as well as

collective memory and for its collection to be used as a source of pride and community resilience.



Images: Sarah Haggard (left) and his Excellency the Sudanese Ambassador (right) | Photo: Dr S Taha

The event was very well received by all, and the members of the Khalifa House Museum shared their heartfelt gratitude to the Haggard family for having cared for the jibbah over the century and for its return to Sudan. Their expression of pride and responsibility towards the returned garment gave a clear signal of how important such repatriation events are and at so many levels.

*The text was produced from the Press Release provided for the event by the event organizers supplemented by Dr Shadia Taha's impressions.*

# EVENTS

## Living Amongst the Cities of the Dead

### Living amongst the Cities of the Dead: *historic cemeteries of New Orleans*

*Society for the Protection of Ancient Buildings*

*Presented by Tyler Lott Johnston*

**Thursday, 28 October 2021, 18:30 - 19:30 (BST)**

Live Online Lecture  
£5 pp - SPAB members  
£6 pp - Non-members

In this special lecture for Halloween, you'll be spirited away to ghostly New Orleans, as we explore the history and architecture of its celebrated cemeteries, and the unique multi-cultural influences that have shaped the relationship between the city's living and the dead. Known widely as the Cities of the Dead, the forty two expansive necropolises of New Orleans embody a built heritage as colourful and as complex as the city itself.

These cemeteries, and the mausolea within them, have been battered by centuries of war, natural disasters and bouts of neglect. Despite this, their cultural and architectural significance means that they remain one of the most visually stunning and notable aspects of the city, drawing in millions of tourists every year to admire their beauty.

Join buildings conservator and New Orleans native Tyler Lott Johnston for an in-depth and behind the scenes look at some of the most unique, unexpected and notable tombs. She explains how their residents and the city's unique culture shaped their design and construction, and has ensured that they survive despite all odds.

Tyler Lott Johnston BA MSc is a building conservator and SPAB member living and working in Scotland. She serves as a Trustee of the Built Environment Forum Scotland and as Chair of the Edinburgh Traditional Building Forum. A self-professed taphophile (cemetery enthusiast) from a young age, Tyler has spent years studying graves, tombs, and mausolea in her free time and is a passionate advocate for their care and maintenance, and for raising awareness of their significance. She is a member of IHBC, ICON, Scottish Vernacular Buildings Working Group, the Building Limes Forum, the Museum and Mausolea Trust and Caring for God's Acre, amongst others.

Tyler's talk will be recorded and available to watch on demand for a limited time after the live presentation. Bookings must be made in advance to receive this recording link.

**IT requirements:** Please note that this is an online lecture and will be held via a webinar platform (Zoom). You will be sent instructions on how to join the session the day before the lecture. To participate, all you need is an internet connection, and a laptop, computer or phone with the ability to play video and audio.

**Accessibility:** *please contact the SPAB before booking to discuss any special access requirements.*

[Booking Terms & Conditions](#)

For more information visit:

<https://www.spab.org.uk/whats-on/lectures/living-amongst-cities-dead>

# EVENTS

## Intertwined Histories Panel Session: UK and Ireland

### Intertwined Histories

Societies of Antiquaries of London

**Friday, 29 October, 2:00 pm - 5:00 pm**

Organised by Danielle Wilson Higgins, Communications and Events Manager and Dr Linda Grant, Governance Manager

Join us for a panel session discussing intertwined histories in UK and Ireland from a panel of experts in the sector.

In 2020 we saw a shift in the way Society views and engages with contested heritage and histories and as a result of that we have been doing some internal reflection and work on addressing our own contested heritage as it relates to our Fellowship, collections and history. In June 2021 we held the first event in our Intertwined Histories series; [\*Intertwined Histories: The Legacy of Slavery and Empire\*](#). The conference featured 6 short papers and a keynote speaker and addressed some of the issue of contested heritage and how it is represented within the sector. You can view all the papers on our YouTube channel [here](#). This event was very well received and from the feedback it was apparent that attendees enjoyed hearing about the work that is being undertaken in this research area but also that we needed more time for questions and discussions. We hope that this panel session will allow us to delve deeper into these issues and engage more on these very important topics.

This panel session will focus on UK histories and confirmed speakers include

**Dr Michael Taylor** author, *The Interest: How the British Establishment Resisted the Abolition of Slavery*,

**Professor Miri Rubin** on the contribution of Jewish communities in the medieval and/or early modern period,

**Shahed Saleem** speaking about his work on British Mosques and community representations through structures,

**Josephine Beaton** taking a grassroots look at multicultural UK history in the classroom and

**Dr Laura McAtackney** looking at the legacy of colonialism in Ireland.

Each speaker will present a position point which will then be followed up by a Q&A. We hope this event will be engaging and informative and provide a platform for further discussion around contested heritage and intertwined legacies.

A follow up session in February 2022 will focus on an international perspective, details will be announced soon.

For more information on the panellists and ticket options visit:

<https://www.sal.org.uk/event/intertwined-histories-panel-session-uk-and-ireland/>

**This event will be both in person at Burlington House and online. Please select the appropriate ticket below.**

#### Attendance at Burlington House:

- Open to anyone to join, Fellows and Non-Fellows.
- **Registration is essential.**
- Places in person will be allocated on a first-come, first-served basis.
- The event will begin at 14.00 BST. Please arrive in plenty of time.

*All attendees should scan the NHS QR code available at the entrance. For further details on the Government guidelines regarding COVID-19 and track and trace please visit their website [here](#).*

#### Attendance by Live Stream:

- Open to anyone to join, Fellows and Non-Fellows.
- The event will be live-streamed to YouTube [here](#)
- The event will begin at 14.00 BST.
- You will receive an email reminder with the link to join the day before the lecture.

**All of our lectures are live streamed and are open to anyone to join us online, Fellows and Non-Fellows.**

To view any of our past lectures please visit our [YouTube channel](#).

# CALL FOR PAPERS

## Digital and Creative Heritage: Interdisciplinary Approaches and Best Practices

### Digital and Creative Heritage: Interdisciplinary Approaches and Best Practices

Deadline for Submissions: 31 October 2021

Digital technologies and creative practices contribute to heritage conservation professional practices, including interpretation, community engagement and scientific understanding of the physical and environmental dimensions of heritage. Digital and creative methodological approaches support uncovering and reframing tangible and intangible heritage within their original settings. This provides an opportunity to diversify community engagement strategies and engage young generation with heritage in an informing manner, enhancing heritage accessibility and inclusivity by bringing sites to people around the globe via digital technologies. Such approaches are crucial in encouraging creative and digital practices and digital humanities approaches to preserve missing or in-danger heritage and develop curatorial or performance strategies in enclosed and open-air settings. Creative practices and digital technologies are also interpretation tools that are capable to bridge tangible and intangible aspects of heritage and engage communities with their cultural and social attributes.

The diverse applications stemming from digital and creative approaches are a vehicle to probe the effectiveness of preservation proposals and community consultations by mapping and visualising conservation methodologies. These approaches facilitate community-accepted interpretations and interventions producing less damage to the historic assets and their associated tangible and intangible values. Such knowledge could open new directions for integration in historic strategies and features to contemporary architecture producing culturally and socially rooted regeneration solutions which are environmentally sufficient.

New technologies and digital tools bring new developments in the explorations the physical and environmental qualities of heritage. These tools enable the understanding of the structural and environmental performance of historic buildings and provide the necessary information for adequate physical consolidation or environmental retrofitting strategies. Therefore, digital technologies and creative practices can establish effective applications in reinterpreting culture and bridging gaps across sciences, humanities and artistic explorations by engaging methods from diverse artistic, design and engineering disciplines. This includes, but not limited to, processes that address inter/multi/trans/cross-disciplinary explorations, tangible-intangible and physical-digital relationships, multiple dimensions including 3D, visual, sonic, audio-visual and

physical dimensions as well as applications of Augmented Reality (AR), Virtual Reality (VR), Mixed Reality (MR), Extended Reality (XR), User Experience (UX).

Digital and creative heritage is an emerging and fast-growing discipline. Maintaining best practices is key in order to ensure continuous effective contribution of these tools to heritage conservation, preservation and interpretation from different perspectives. The fourth issue of Airea journal "Digital and Creative Heritage: Interdisciplinary Approaches and Best Practices" invites contributions that investigate best practices in engaging digital technologies and creative practices in heritage matters within academic and professional contexts.

This issue accepts contributions from theoretical, design, practice-led and professional backgrounds (including case studies) on the following themes:

- Reinterpreting the Past
- Intangible Heritage
- Tools and Methodologies
- Documentation and Preservation
- Conservation Practices
- Critical Reimaginings and Intersectional Approaches
- Community Engagement
- Evaluation of Heritage
- Artistic-Scientific Synergies about/for Digital Heritage

The issue is in collaboration with ICOMOS-UK and its Digital Technologies National Committee, encouraging both academic and professional contributions in heritage. To be considered for this issue, please submit an abstract of 300 words along with author name(s), institutional affiliations, and contact details by 31 October 2021.

#### Submission instructions:

Register on <http://journals.ed.ac.uk/airea> and submit abstracts via the Open Journal System (OJS) Journal policies: <http://journals.ed.ac.uk/airea/about/policies>

#### Editorial information:

**Editors:** Dr Tarek Teba, Senior Lecturer in Architecture, University of Portsmouth; Dr Eleni-Ira Panourgia, Teaching and Research Fellow in Art/Music, Gustave Eiffel University; Dr Katerina Talianni, Teaching Fellow in Performative and Digital Arts, University of the Peloponnese; Jack Walker, PhD candidate in Music, University of Edinburgh

For general enquiries about the call please contact [airea@ed.ac.uk](mailto:airea@ed.ac.uk)

# OPPORTUNITIES

## Programme Support Officer

### Programme Support Officer National Lottery Heritage Fund

UK, National (excluding London)  
Any of The Fund's offices in the UK (except London) or  
homeworker in the UK

Job Type: Full Time  
Contract Type: Fixed term  
Salary: £23,230 - £27,270

**Closing Date: 11 October 2021**

### The National Lottery Heritage Fund

#### Leading, Inspiring and Resourcing the UK's Heritage

The National Lottery Heritage Fund is the largest funder of the UK's heritage. The projects we fund create lasting and positive change for people and communities and we believe that heritage has a crucial role to play in contributing to a more equal society.

We are currently recruiting for a Programme Support Officer on a fixed term contract until 31 March 2022. The role is full time (35 hours per week) and part time working arrangements will also be considered.

The role can be based in any of The Fund's offices in England, except London, or homeworker in the UK.

This post sits within the Recovery and Resilience Phase Team, which manages a portfolio of funding projects across the whole of the UK. The primary purpose of this post is to support the delivery of these projects and to manage and facilitate the efficient and effective running of team.

If you are excited about helping ensure that heritage is inclusive and accessible to everyone, for now and future generations, then we want to hear from you.

Applications close on 11 October 2021.  
Interviews are expected to take place on 21 October 2021.

### Our Values

Our Values and Behaviours sit at the heart of our work and are central to how we recruit. How you demonstrate

our Values is just as important to us as your skills and experience.

- Inclusive of all aspects of heritage, people and communities
- Ambitious for our people, communities and heritage
- Collaborative by working and learning together
- Trusted for our integrity, expertise and judgement

### Flexible Working

We have offices all over the UK and we champion a flexible approach to working where this supports our business needs. Many of our roles include opportunities to work from home or are open for job share arrangements.

### Disability Confident Employer

We guarantee to interview all disabled applicants who meet the minimum essential criteria for every vacancy. We always endeavour to make reasonable adjustments and special requirements can be discussed and arranged before an interview.

The National Lottery Heritage Fund pledges to provide an inclusive working and learning environment for our people which prioritises fairness, equality, diversity and inclusion as well as dignity and respect for all.

We will create a workspace where intimidation, discrimination, harassment, bullying and victimisation are not tolerated and actively prevented and opposed.

### Details and Application

<https://heritagefund.ciphr-irecruit.com/Applicants/vacancy/188/Programme-Support-Officer>

# OPPORTUNITIES

## Postdoctoral Research Assistant

### Postdoctoral Research Assistant Science Museum Group

UK, England, London

Job Type: Full Time

Contract Type: Fixed term (state period in advert text)

Salary: £30,000 - £38,000

**Closing Date: 13 October 2021**

The Science Museum Group is shortly to commence its major academic research project, "The Congruence Engine: Digital Tools for New Collections-Based Industrial Histories". Its aim is to show how AI and other computational tools can be used to link collections for the purpose of doing new historical work and to enhance access.

This exciting £2.9M three-year project is one of five funded by the Arts and Humanities Research Council under the 'Towards a National Collection' scheme. The project will consider the histories of the textiles, energy and communications sectors in turn, with activity planned for museums and cities across the UK.

As Postdoctoral Research Assistant you will bring skills from digital humanities and history/history of technology to work at the heart of the project with groups of amateur and professional historians and curators. We are looking for two Postdoctoral Research Assistants to specialise in textiles and energy histories, you will take responsibility for the delivery of the Textiles or Energy Work Package in the Congruence Engine project, under the supervision of the project's investigators, also contributing across the project themes.

You will have a willingness and ability to collaborate with others, this will enable you to produce new research projects that explore and demonstrate the potential for research and curatorial work that draws on combinations of collections held in differing repositories across the country. Your high level of interpersonal and communication skills and your capacity to enthuse and motivate will be essential to this role.

Joining us you will have doctoral (or equivalent) level understanding of the history of science and technology or modern social history, and the implications of that history for today and the future. You will be able to work independently to initiate and complete specific projects within set deadlines. You will possess experience of

designing, organising and participating in events including as a facilitator: workshops, seminars and conferences, etc.

The Science Museum Group (SMG) is here to inspire futures. As the world's leading group of science museums, we share our unparalleled collection spanning science, technology, engineering, mathematics and medicine with over five million visitors each year. Joining us as an employee, you will have the opportunity to develop your career in a world-class museum group. We know work/life balance and wellbeing is crucial to our colleagues, so we currently offer up to 25 days annual leave in addition to bank holidays; BUPA medical and dental care; employee assistance programme; enhanced contributory pension; enhanced occupational sick, maternity, paternity and adoption leave and career breaks.

'Open for All' is one of the Science Museum Group's five core values and sets out our important aspiration to be a place for everyone. As a national museum group, we have an ability to reach a wide and diverse population of audiences, colleagues and partners through our geography and scale.

We are working hard to understand our organisation better and to foster a culture that recognises and values different backgrounds, mindsets, skills, experience, knowledge and expertise. By having greater diversity, we believe that we will be a stronger and better organisation and ultimately will be able to inspire more futures. We therefore welcome applications from those who bring difference.

For more information and to apply visit:

<https://bit.ly/3CyLjeo>

# OPPORTUNITIES

## Project and Partnerships Manager

### **Project and Partnerships Manager - Transforming Collections: Reimagining Art, Nation and Heritage**

University Of The Arts London

Job Type: Full Time

Contract Type: Fixed term

Salary: £39,275 to £47,120 per annum

**Closing Date: 17 October 2021**

We are seeking an outstanding, enthusiastic and ambitious project manager to manage an exciting new multi-disciplinary collaborative research project: Transforming Collections: Reimagining Art, Nation and Heritage funded by the AHRC's Towards A National Collection programme. The project is based at UAL's Decolonising Arts Institute and includes close collaboration with the Tate. You will support the Principal Investigator, Co-Investigator, and research team in the management of the research and development programme in fulfilment of the project deliverables. You will significantly contribute to the success of the project and its effective and efficient delivery, by managing stakeholder relationships, liaising with our academic, public sector and collection partners, managing the financial resources and project office, and ensuring documentation, promotion and reporting of key aspects of the project.

#### **Why choose us?**

The UAL Decolonising Arts Institute seeks to challenge colonial and imperial legacies and drive cultural, social and institutional change. We imagine the Institute as a decentred, disruptive, evolving and porous space, creating interdisciplinary collaborations and research-driven projects through partnerships across UAL and beyond.

Working at the intersection of creativity and computational technologies, the UAL Creative Computing Institute explores the technology shaping our world and supports interdisciplinary teaching, research and knowledge exchange.

Transforming Collections is a £3m 3-year 'Discovery Project' funded as part of the major UKRI / AHRC programme, Towards a National Collection (TaNC). Led by UAL's Decolonising Arts Institute in collaboration with UAL's Creative Computing Institute, we will work

closely with the Tate as our IRO (Independent Research Organisation) partner, and a further fourteen Project Partners and Collaborating Organisations. Transforming Collections aims to enable cross-search of collections, surface patterns of bias, uncover hidden connections, and open up new interpretative frames and 'potential histories' (Azoulay, 2019) of art, nation and heritage. It will combine critical art historical and museological research with participatory machine learning design, and embed creative activations of interactive machine learning in the form of artist commissions.

#### **Your profile**

You will have a first degree and a postgraduate qualification or research experience. You will have relevant experience of research project management in the HEI-industry context, plus experience of monitoring budgets, organising events/meetings, workshops and promotional media. You will also have experience of writing management information reports and disseminating research findings to a wide audience. Please submit your application as soon as possible, as should a sufficient number of applications be received this vacancy may close earlier than the stated closing date.

If you have any queries you may contact ADS Recruitment Team via email on [adsstaffrecruitment@arts.ac.uk](mailto:adsstaffrecruitment@arts.ac.uk)

#### **For more information and to apply visit:**

<https://ual.tal.net/vx/appcentre-1/brand-1/candidate/so/pm/6/pl/1/opp/7318-Project-and-Partnerships-Manager-Transforming-Collections-Reimagining-Art-Nation-and-Heritage/en-GB>

UAL is committed to creating diverse and inclusive environments for all staff and students to work and learn – a university where we can be ourselves and reach our full potential. We offer a range of family friendly, inclusive employment policies, flexible working arrangements and Staff Support Networks. We welcome applicants from diverse backgrounds, including race, disability, age, sex, gender identity, sexual orientation, religion and belief, marriage and civil partnership, pregnancy and maternity, and caring responsibility. Candidates are advised to submit applications early.

# CONTACT US



## CONTRIBUTE

We would be especially interested in hearing from you about events and opportunities. Contributions in the form of short reviews of conferences, exhibitions, publications or other events/material that you have attended/read are also welcome. Please note that advertisements for any non-HRG events, jobs, or programs do not imply endorsement of them.

## SUBSCRIBE

If you would like to be added to our mailing list to receive our bulletin, or if you have a notice to post, please contact the editors ([heritage-bulletin@arch.cam.ac.uk](mailto:heritage-bulletin@arch.cam.ac.uk)). For more information about the Heritage Research Group, visit the CHRC website: [www.heritage.arch.cam.ac.uk](http://www.heritage.arch.cam.ac.uk)

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