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BULLETIN

Cambridge Heritage Research Centre

12 January 2021

CHRC News

Congratulations to Kim Ruf for receiving the Burke's Peerage Foundation Award

Congratulations to CHRC Graduate Member and Heritage PhD Candidate Kim Ruf for receiving the Burke's Peerage Foundation Award for her work on Heritage Studies. Kim is undertaking her doctoral research in the Department of Archaeology where her research is focused on '(Re)use and valuation of historic buildings—a comparison between the AHD and private individuals'. Her work thematises heritage formation processes through private (re)use of historic architecture.

COVER STORY

Voices From the Field: Dr Shadia Taha

Following her recent inclusion in Trowelblazers series of Women of African Archaeology (<https://trowelblazers.com/shadia-taha/> - reported in the 1 December 2020 bulletin), the Voices from the Field team interviewed Shadia to get her take on opinion on a range of subjects from the issues of diversity in heritage, to the particular difficulties of researching heritage in her regions of origin and interest.

Image: Women and Children spending the day around the shrine during the 2019 fieldwork season, Sudan © Shadia Taha.

INTERVIEW

Voices from the Field: Dr Shadia Taha

“Every conference I go to, they say ‘people don’t know about their heritage’. I disagree...”



To close out 2020 we had the pleasure of talking with Dr. Shadia Taha, a prominent member of the CHRC working on several projects across North-Eastern Africa and the Middle East including as a consultant on the East Pemba Maritime Cultural Heritage Project, funded by Rising from the Depths Network (<https://risingfromthedepths.com/>); being a part of TrowelBlazer’s 100 Women in African Archaeology; and running a YouTube page called [Sudan’s Splendid Heritage](#).

Her keyword interests are: Sustainable development, forced relocation, local communities, nomadic routes, heritage of incense, and women’s role in the transmission of heritage. Shadia kindly answered our questions ranging from the issues of diversity in heritage, to the particular difficulties of researching heritage in her regions of origin and interest.

After you obtained your B.A. and MPhil in archaeology, and having another B.A. in social policy, how did you eventually turn to heritage studies?

After a break raising my children abroad, I was back in Cambridge and wanted to return to my PhD. The university was just next door, and I started attending the heritage seminars, and felt that I could relate to the topic; we have a lot of heritage in Sudan! What interested me was the variety of topics and the different angles that researchers, PhD students and MPhil students were discussing.

There were lots of people already doing great work in museum studies, but we did not have any heritage specialists in Sudan, and I felt I could bring something new. So, I contacted Professor Marie Louise and that started my heritage journey.

How has your training in archaeology shaped your approach to heritage and the work you do in heritage?

Heritage is ours -- from the very ancient past to the present. My archaeological training (especially as I studied stone age) helped shape my views of heritage extending from the ancient past, the historical and recent past. In Sudan, from the time the Nile valley has been occupied (over 9000 years ago) to the present, it has been a continuous cultural development from one period to the next without interruption. It is all interconnected and part of our heritage. My take however is not to separate heritage into Stone Age, Prehistory, History, etc. Some current traditions are inherited from even the Kushite Kingdoms (4500 years ago), for example the jewelry we wear, which to me represents continuity and change. So, I don’t put heritage into separate compartments, which encapsulates my stance in heritage as an archaeologist.

When you work with what are considered to be archaeological remains -- and have a duty to safeguard and study them -- how do you balance this duty to safeguard remains with the development needs of local communities? How do we balance these two things?

To balance preservation and development, heritage needs to be inclusive. That is what concerns me when I work with communities: the question of what matters to them; what they value; what they think is important. Not what we think is important. Most of our archaeology in Sudan is rescue archaeology -- because we don’t have the financial resources, or enough professionals. Further, there are no rules stating that developers should pay a certain percentage towards survey or excavation before a development. Thus, with the pressure of time and

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resource, national, and international institutions try to rescue as much as possible before it disappears and, in that rush, local community needs often get sidelined.

I find the same conflicts in Suakin, Eastern Sudan. The development and conservation project focused mainly on the unique coralline architecture and magnificent buildings, even though there is a living heritage in Suakin. The main intentions of the development was beautifying the port for tourists. The community lost out, they were sidelined and not included.

In Suakin for example, they don't separate between buildings; when you ask them 'what do you value here?', they say everything: the shrines; the sky; the horizon; the sea ... it is everything around them. The whole of their landscape is important to them because everything has a meaning and is connected. People do know their heritage. It is just not 'that building' - it is not just about monumental heritage. The development project did not take that into consideration.

At most conferences I go to I hear "people don't know about their heritage". I disagree
What I would like to emphasise, is that people know their heritage, *we need to listen.*

"They don't study anything which is not a monumental heritage"

From your regional perspective of Northern Africa and the Middle East, what do you identify as particular challenges that heritage researchers can and should tackle in the upcoming decade?

Climate change is the most pressing challenge which researchers will need to tackle in Northern Africa and the Middle East, and across the African continent I would add the effects of globalization and mega development on communities, and how this (through displacement etc.) is leading to a loss of traditional knowledge. Finally, if I think of Sudan specifically, I don't believe anybody interviewed women, prior to my research, which is really unfortunate as I find women's experiences very important for the transmission of knowledge.

How would you compare the challenges in Sudan with the ones you observe in the heritage sphere of the UK?

The challenges are different. In the UK, the challenge is to expand focus beyond monumental heritage, though strong strides have been made here. Another key challenge is coastal erosion and rising sea levels endangering coastal heritage, or fire damage. In the UK's

advantage though is better funding of projects and research, more researchers, digitisation of archives, and crucially, effective legislation (e.g. surveys must be carried out before any new development, at the developer's cost), which is regularly updated. This leads to relatively quick rescue in case of fire or flood damage, and quite a lot of up-to-date research.

In Sudan, the main challenges are including intangible, legislation, and digitization. Old colonial legislation wasn't updated until 1999, and when it was, very little in approach changed - the name of the Antiquities services changed to The National Corporation for Antiquities and Museums, but it still mirrors the colonial practice of focusing on the physical, and the old. As with the UK, the challenge, and opportunity, is to include 'other heritage'. Secondly, colonial legislation protected heritage built before 1821, with new legislation changing it to a 99 year old minimum. Yet, this still is not widely known and as a result enforcement is lax, so 100-200-year-old heritage is still being demolished. As most of these places are located in prime, central areas, developers may turn a blind eye, and we don't have enough inspectors to enforce the law. Finally, resources towards digitisation will be important.

"I am trying to reinterpret what they wrote from a native perspective."



We would also like to know your view on the challenges of heritage work in the UK because things are not always perfect here as well.

Since I came to the UK to study archaeology, there has been considerable development. Even the view of what constitutes heritage changed. Until around 2005, heritage was still about the monumental heritage, such as Stonehenge and stately homes, and this struck me when I came to the U.K. Though, as a result of the UNESCO

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2003 Intangible Heritage Convention, the heritage ideology changed significantly. For example, the opening of the coal mining museums and some stately home visits include life below stairs and the servant quarters. Let's have more of this!

Working in North Eastern Africa, and the Middle East, there is a long history of researchers from outside the region doing often very extractive research in those areas. There is a dark undercurrent that motivated these researchers and shaped the interactions during those efforts, so we were wondering how you see these tensions today manifest themselves in your working relationships in the field. What could you recommend to people who are entering into the field about how to approach these issues and historical tensions?

What I noticed in the Middle East -- whether that is Lebanon, or Turkey, or Iraq -- is that Europeans working in the region (whether amateurs, or professionals) came to study ancient civilizations and interpreted the heritage from their own perspectives. This was often shaped by their European understanding of heritage and neglected other parts of heritage that did not follow their criteria of interest.



Let me give some context. In the past, European antiquarians, amateurs and professional archaeologists believed that Sudan and Sub-Saharan Africa in general was a continent without a history. They had a racist view of Africa and that coloured their interpretation of heritage. For instance, all archaeologists who worked in Sudan in the past were trained Egyptologists, who came

to Sudan to study Egyptian heritage in Sudan, not Sudanese heritage in Sudan. Archaeologists related all advancements to Egyptian colonisers, or outsiders. The first systematic survey and excavations in Sudan were carried out in the 1960s, which yielded completely different evidence, showing Sudan had its own civilization. Nonetheless, books and research written during the 18- to the mid 20th centuries are still referenced. Hence, my research focuses on reinterpreting our past from a native perspective.

I would urge researchers entering the field in Africa or the Middle East to understand and appreciate the past and present of these regions not through their Western lens. Additionally, researchers who work in these regions, they get the material for their research, advance their career, but most of the time their research is not accessible.

Could you share with us some of the practical issues that result out of this complicated history and how you have dealt with them, perhaps in a decolonizing way?

The term 'decolonisation' is like the term 'sustainability' - there are lots of people talking about it, but it means different things to different people. It does not matter, as long as we define what we mean. I'm trying to reinterpret our past that has been overwhelmingly done by outsiders -- that's decolonizing for me. The portrayal of Africa in the Media and the historical view of Africa still colours Western views about the continent. Recently, I realised that many people in the West have only heard about the trouble and difficulties in Sudan, but do not know anything about Sudan's heritage. The majority of the public knows about Zimbabwe, Ghana, Ethiopia and of course Egypt. When people ask me -- 'What do you do?' -- I say "I am an archaeologist" and they ask me if we have archaeology in Sudan, or know it only so far as recent conflict, and not that it has the largest number of pyramids in the world, or amazing heritage!

To tackle this, I wanted to engage people, so I have made short, concise, informative YouTube videos, from a native perspective. As scholars, we research, publish, go to conferences, we are talking amongst ourselves, but these videos are to talk to the public and involve them.

An important role towards decolonisation also sits within museums. Getting permissions and copyright licenses for the images I used for those videos can be long and stressful. Some museums have free access, others have access to researchers from the country of origin. I spent

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about 3 months trying to get access to images, and it wasn't cheap. As a Sudanese archaeologist, using the images for non-commercial, educational purposes, both the extensive process and cost was frustrating; why do I need to pay to access my own heritage? I believe that museums should give free access to researchers from the country of origin.

"I feel sorry for the youth that were brought up during a dictatorship, these people did not see Sudan when it was free, open and tolerant."

While you are trying to reinterpret your heritage in your projects, how do you distinguish between the stakeholders and how do you choose who should be involved - how can you make sure we are working with the 'right' communities?

African countries are colonially shaped countries, as a result, we have a multiethnic setting. Each ethnic group has their own heritage, in my writing, I use the term 'heritages' with an 's'. I like the plurality of heritages, rather than just heritage. When I do my own research, I don't choose one community. I talk to different communities because each community will have their own interpretation of that heritage, so what I write is what they choose to tell me -- or not. That is why I include communities and don't delve into who is the 'right' community. I also write about the communities who move to a place and are not originally from there, because they still live their life there. Thus, they should be part of the heritage too, so I also try to find what they feel about that heritage.

Usually, I live with the communities for a long time, 6 months, 7 months, to really understand these dynamics.

Could you share with us your experiences of being a woman in academia and in archaeology, especially from your region. Do you think there is an importance to diversity in heritage work?

This is a very important topic. Diversity is essential. In most sub-Saharan African countries, very few women work in heritage, or archaeology. As women, they face several obstacles -which includes childcare, family and community obligations, their research, publish and reach high position. How is working in Sudan a female archaeologist, for me? I think it was easy because of

the mentality that shaped how people treated women in the past. I never had any problems practicing archaeology, going to the field, or how my colleagues treated me. We are fortunate in Sudan, because from the ancient times, Kushite women played prominent roles. They were queens and high priestesses, and this has continued through time, with female ministers, chancellors of universities, lectures, head of departments, dean of faculties, archaeologists, and in all other disciplines.

Yet in the last 30 years, Wahhabism entered from Saudi Arabia and affected the ousted regime's actions and social views. Traveling for fieldwork in 2008-2009 I saw many changes. For example, lots of women were wearing abayas (not the case when I left). That was not what we wore when I left. I was wearing trousers and people would find it strange - I can just do heritage, climb, sit on the floor more comfortably...so yeah, this was news to me when I returned. I wasn't even allowed to go into our university by the regular gate. We had two gates: one for men and one for women. I was not allowed in the libraries because I wasn't wearing a headscarf and abaya. I found these things so worrying and could not believe I was in Sudan. I feel sorry for the young generations who were brought up during a dictatorship which came to power 30 years ago, so these generations did not see Sudan when it was free, open and tolerant.

Since the recent revolution, we now have a democracy (thank goodness!), and the new government is reversing these recent influences, though you can overthrow a dictatorship, but it takes a long time to change the ideology.

You did mention a little bit about COVID-19 and how that has impacted your plans. Considering that, what is awaiting your research in the coming years?

Covid19 has an impact on travelling to the field or conferences, although, several conferences, workshops and seminars were held virtually. I have been doing well this year despite COVID-19. Currently, I'm working on chapters for book contributions and a book project on the Paleolithic of Sudan (the subject of my BA dissertation), because this is a largely neglected period and I have had requests for information on the period (as my research was unpublished). The book will make my research available. In the meantime, I have a YouTube channel, 'Sudan's Splendid Heritage', and am doing a lot of conferences and workshops,

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online. When travel is open again, I'm looking forward to conducting fieldwork in Zanzibar.

We are awaiting confirmation of funding for a 3-year collaborative project with the University of Sussex on the economic dimensions of religious journeys. I will be looking at Hajj and how Saudi Arabia has turned the pilgrimage into a commercialized commodity, and how these activities clash with the principles of Islam. Sacred Mountain and numerous Islamic heritage (which people believed had Prophet Mohamed's footsteps on) have been destroyed, in favour of luxury skyscrapers that obstruct the religious landscape. The main thing about the Hajj is equally and humbly meeting everyone there, regardless of their social status, but today, if you are richer, you are closer to Kaaba. These are big contradictions. These discussions are going to be in my research, funding pending post COVID-19.



Is there anything you would like to advertise?

I have 3 Chapters coming in 2021: 1- Between the Desert and the Sea: Connected Landscapes. 2- Incense through time: from pre-Kerma to the present. 3- Frankincense: traditions rooted in the Sudanese DNA. A book on the Lower Stone Age in Sudan will hopefully be published in 2021. I have been nominated for the list of 100 Women in African Archaeology by Marie Louise, to whom I am thankful for. I look forward to its results, it is a great honour to be even nominated. Finally, I would highlight my YouTube channel, [Sudan's Splendid Heritage](#), and would encourage comments and questions!

Congratulations Shadia! And now our traditional last question which is a challenge: Could you define heritage in 1 sentence for us?

That is a one-million-dollar question. For me, heritage creates different strong emotions, feelings, and experiences, that could be positive, or negative (for example, Edward Colston's statue in Bristol); heritage can make us feel differently towards the same thing.

From the Voices from the Field team, we would like to thank Shadia for taking the time out to speak and share with us during such a busy time of the year. Personally, we found her regional experiences and reflections to be eye opening and very valuable for our own work. Happy holidays to all our readers and we are hoping for a better and brighter 2021.

Oliver Antczak, Elifgul Dogan and Mariana Pinto Leitão Pereira

This interview was conducted online in December 2020. *Voices from the Field* seeks to share a range of view points and experiences from current and former Cambridge heritage researchers, CHRC Members and collaborators and is organised and delivered by CHRC Graduate Members.

EVENTS

Talking Heads: Humanities Futures


15 January 2021 at 2pm

Three previous Directors of CRASSH, Ludmilla Jordanova (2003 - 2005), Mary Jacobus (2005 - 2010) and Simon Goldhill (2011 - 2018) join with current Director Steven Connor for a conversation about the past, present and future of humanities research, chaired by Andrew Webber (Acting Director 2009 - 2010).

What are humanities research centres for? Has their role changed? Are the arts being swallowed up by the humanities? When everybody claims to be interdisciplinary, what kind of future do disciplines have? Is there even in fact a future for the humanities?

To register for this online event visit [Eventbrite](#).

Centre for Research in the Arts, Social Sciences and Humanities



**TALKING HEADS:
HUMANITIES FUTURES**

Image: Alan Williams photography / Nicholas Kay Architects

EVENTS

HERITAGE +

COLONIALISM

DISCUSSION GROUP

Schedule of Events 2021

All sessions will take place at 2pm

26 Jan | Edward Moon-Little

Chief, Priest, Soldier, King: Heritage to Aid Decolonisation

20 Apr | Rebecca Haboucha

A Decolonised Heritage of the Anthropocene: A comparative case of Indigenous peoples in Canada and Chile

9 Feb | Allegra Ayida

Nigerian heritage, memorialisation, and the legacies of colonialism: The Case of a Itsekiri Chief

4 May | Gitte Westergaard

Decolonising Animal Remains in Natural History Museums

23 Feb | Alexandra McKeever

The limitations of decolonization? Theoretical frameworks for the legacies of slavery in the United States

18 May | Tom Crowley

Heritage and the Legacy of an Imperial Frontier: The Case of the Kalasha

9 Mar | Emily Deal

Colonialism at Home: Private collectors and colonial legacies in the English country house

25 May | Mariana PL Pereira & Alisa Santikarn

Colonialism, Identity, and Heritage in Macau and Thailand

23 Mar | Flaminia Bartolini

TBC: Fascist Colonialism and Postcolonialism in Italy

Session links will be shared by email and posted on our [Facebook page](https://www.facebook.com/HCDGCambridge): [facebook.com/HCDGCambridge](https://www.facebook.com/HCDGCambridge).

6 Apr | Sarthak Malhotra

Living with the Taj Mahal: The politics and poetics of heritage in contemporary India

If you would like to join our mailing list, please email Mariana: mp850@cam.ac.uk



EVENTS

HERITAGE & COLONIALISM DISCUSSION GROUP

Chief, Priest, Soldier, King: Heritage to Aid Decolonisation

The borderlands between South Asia and Southeast Asia have been the site of 'durable disorder' for decades. Ethnic conflicts and armed struggles for self-determination have created a heavily militarised landscape where the promises of decolonisation are yet to be realised. My interlocutors in the northeast Indian state of Manipur tried to mobilise heritage to mend ethnic divisions and achieve true decolonisation. An example of these ambitions was the staging of Mera Houchongba, a ritual celebrating the unity between upland communities, who identify as tribal, and their valley kin.

Behind the ritual are ongoing debates about the cause of the divide: Was it caste? Was it colonialism? Ethnic activists in Manipur routinely take up the writings of three former Cambridge anthropologists to make their claims, resulting in surprising political alignments.



Photograph by Edward Moon-Little: Mera Houchongba

Edward Moon-Little is an anthropologist who works on the resurgence of kingship in Manipur, Northeast India. He also helps run the Highland Press, an academic publisher that provides Open Access scholarship on Northeast India and the Highlands of Asia more broadly. Additional information about his work can be found on the Kohima Institute website or on the Highlander Press site.

TUESDAY, 26 JANUARY, 2PM

please email Mariana at mp850@cam.ac.uk for the link to the event

EVENTS

10th Annual Symposium of the UNESCO Chair in World Food Systems

"BEING TOGETHER" Food as a social bond

The 10th Annual Symposium of the UNESCO Chair in World Food Systems will take place on **Friday 5 February 2021** (10am-4pm, CET time) on-line and will be simultaneously translated into French, English, Spanish and German.

With notably John Coveney (Professor of Global Food, Culture and Health, Flinders University, Australia), Anindita Dasgupta (Head of the School of Liberal Arts and Sciences, Taylor's University, Malaysia), Claude Fischler (CNRS/EHESS, France), Nicolas Bourriaud (Director of the Mo.Co. - Montpellier Contemporain, France), Nani Moré Ramon (Directora en Menjadors Ecologics, Barcelona).

The connection link will be indicated on www.chaireunesco-adm.com

[Registration free and compulsory](#)



Digital Past Conference: New technologies in heritage, interpretation and outreach

Wednesday 10 February 2021: Conference
8-12 February 2021: Workshops
Online via Zoom

Organised by the Royal Commission on the Ancient and Historical Monuments of Wales, Digital Past is an annual two-day conference which showcases innovative digital technologies and techniques for data capture, interpretation and dissemination of the heritage of Wales, the UK and beyond.

Running for the twelfth year, in light of the uncertainty caused by COVID-19 Digital Past 2021 will be held as an online conference via the Zoom platform. One day of presented talks on Wednesday 10 February will be supplemented by workshops across the week of 8 to 12 February 2021.

Bringing together individuals from the commercial, public, academic, third sector and voluntary sectors, the conference aims to promote learning, discussion

and debate around a range of digital technologies in current use, or in development, to record and understand the historic environment.

Delegates will be offered a combination of online presentations and workshops in a friendly and informal atmosphere that aims to promote networking and exchange of ideas.

For more information:

<https://rcahmw.gov.uk/about-us/digital-past-conference/>

Registration is free and closes on 5 February 2021:

<https://rcahmw.gov.uk/about-us/digital-past-conference/registration-2021/>

CALLS FOR PAPERS

DCDC21 - Discovering Collections, Discovering Communities virtual conference

DCDC21 - Discovering Collections, Discovering Communities virtual conference

28 June – 2 July 2021

**Deadline for paper submission:
22 January 2021**

DCDC21 will explore how crisis can act as a catalyst for change within libraries, archives, museums, and cultural organisations. It will explore the impact that crisis can have on working practices, collections, and audience engagement, and how periods of turbulence can lead to new opportunities for research and collaboration. It will seek to examine how cultural heritage organisations can look beyond times of crisis and foster innovation and collaboration in their institutions and communities.

DCDC stands for Discovering Collections, Discovering Communities. We are a cross-sectoral conference, hosted by The National Archives, RLUK and Jisc, that brings together the GLAMA sectors (galleries, libraries, archives, museums and academia) to shine a light on our shared experiences, innovations, interests and concerns.

DCDC21 invites proposals on the theme of ‘catalysts for change’ on any project or initiative involving archives, libraries, museums and other heritage and cultural organisations in partnership with each other, communities and the academic sector.

The main conference themes will include, but are not limited to, the following:

Crisis as a catalyst for collaboration and change

- Creating new models of collaboration between institutions, audiences and researchers
- Shaping a ‘new normal’ and the role of heritage and culture
- Developing capacity and resilience within institutions
- Funding and sustainability in the post-COVID-19 landscape
- Climate crisis and sustainability: the role of heritage organisations

Organisational health and resilience

- The impact of crisis on working practices and workforce development

- Institutions in crisis: exploring funding and sustainability
- Investing in the future: skills and workforce development

Addressing inequality and exclusion

- The role of heritage and culture in reducing social inequality
- Structural inequalities of access and inclusion with collections, services, audiences and workforce
- Exploring anti-racist action in cultural heritage
- Widening participation and diversity for early career researchers and practitioners
- Power, intersectionality and privilege within heritage

Access, discovery, and use of collections and archives in periods of crisis

- The development of hybrid approaches to collection access and use
- Understanding and overcoming the challenges of digital inequality
- Enabling research-ready digital collections

Documenting and archiving societal crisis and unrest

- Collecting and documenting economic crisis, climate change, trauma and war
- The role of the archive and the voice of the young
- The role of digital technologies and media
- Navigating the ethics of the digital record

Research and digital scholarship

- Changing research practices and methodologies
- The exposed strengths and inadequacies of digital research infrastructure
- Opportunities and challenges for new frontiers of research

For more information and submission guidelines visit:

<https://dcdconference.com/cfp/>

CALLS FOR PAPERS

Remembrance of Things Cast: Monuments and Memorials in the Age of #TakeItDown

Call for Chapters

**Deadline for expressions of interest:
31 January 2021**

Cast in bronze, stone or otherwise created of seemingly permanent materials, monuments and memorials bear witness to valor, heroics, or tragedy associated with a person or historic event: as embodied narratives in the public realm, these works perpetuate, both implicitly and explicitly, the proxy battle for a community, culture, or nation's past. However, national reckonings on racial injustice in the United States, United Kingdom, and elsewhere have re-positioned monuments and memorials as an historical tripwire drawn taught by issues of race, colonization, and marginalization. Mounting concerns over extrajudicial killings of black men in the United States and national reckonings on social injustice have played out in our town squares, boulevards, university quadrangles, and administrative edifices in the form of protests, open calls for change, and action. Such grassroots initiatives have made clear how the visual (and nominal) remembrances of some contested historical figures undermine policies and practices of the institutions and communities where their likenesses exist.

Thus, efforts entitled #TakeItDown, #RemoveConfederateStatues, and #RhodesMustFall, have recoiled at the very role of such representations and have born witness to acts of destruction, iconoclasm, removal, recontextualization, and/or re-presentation. In particular, the removal of the statue of British imperialist and politician Cecil Rhodes from its plinth at the University of Cape Town in April 2015 has spawned a wide-sweeping reconsideration and re-framing of memorials to figures involved in the Atlantic slave trade, British colonialism, absolute rule, white supremacy, and genocide.

Acknowledging the ways in which the past—which is embodied through monuments and memorials—intrudes into daily life in immediate, persistent, and anxious ways, this call for chapters seeks contributions from researchers, scholars, and practitioners that answer questions about the roles that monuments and memorials play in the staging of cultural, regional, national or other dramas as well as their anxieties, fears, and fabrications. By using monuments and memorials as lenses through which to view race, memory, and the legacies of war, power, and subjugation, this volume aims to show how these works and their visible representations of entitlement, possession, control, and authority can offer, anew, the opportunity to pose and answer questions about whose memory matters and what our symbols say about who we are and what we

value. For it is through their desecration, destruction, removal, and re-contextualization, that monuments and memorials can lay to rest those values for which communities no longer have any use. The sculptures become a remembrance of things cast.

This edited volume seeks chapters comprising 5,000 words from authors whose research, scholarship, and/or public practice considers monuments, memorials, public memory, identity, and representation from across the globe. Given the impact of contemporary issues surrounding 19th- and 20th-century constructions, chapters focusing on monuments and memorials created during this era are of primary focus; although authors may tell the stories of earlier material culture and sites and their contestation, *as long as the acts of destruction, iconoclasm, removal, recontextualization, and/or re-presentation have occurred since 2015, the age of #TakeItDown*. Please note that discussion of earlier acts of destruction, iconoclasm, or removal (prior to 2015) is viable *only if* new meanings, contextualizations, or re-considerations have occurred since 2015 that dramatically alter our understanding of the monument or memorial.

For details of possible topics visit:

<https://juileedecker.com/2020/12/18/call-for-chapters-deadline-jan-31-2021/>

Each chapter shall be 20 pages double-spaced plus notes, references, and no more than 2 images. Authors should express their interest by submitting a 500-word abstract, short bio, and any relevant information (such as pertinent URLs) to Juilee Decker jdgsh@rit.edu, by January 31, 2021. Notification of acceptance will be made by February 22, 2021. The abstracts of the proposed chapters and the framing context for the edited volume will undergo peer-review, after which accepted authors must adhere to a deadline of late summer 2021 for completed manuscripts.

The chapters will be positioned in a volume to be published by a major scholarly press. While an editor at Routledge has expressed interest in the volume for their Museum & Heritage Studies list, all materials must undergo peer review before any commitment is made by the publisher.

CALLS FOR PAPERS

27th EAA Annual Meeting in Kiel

Call for Papers Contributions

**Deadline for contributions:
11 February 2021**

The call for contributions for the 27th EAA Annual Meeting in Kiel (8 - 11 September 2021; www.e-a-a.org/ea2021) is now open until 11 February 2021, 23:59 CET.

The 2021 AM in Kiel is conceived as a hybrid event, allowing both in-person and remote participation; the complete academic programme will be available online. In case the onsite participation becomes impossible, the event will be held in online format only.

How to submit a contribution

Proposing an oral or poster contribution can only be done via the online form available at <https://submissions.e-a-a.org/ea2021/>

One person may submit max. two contributions as the first author. The title may have max. 20 words and the abstract min. 150 words and max. 300 words. By submitting the abstract, you become the first (presenting and corresponding) author, but you can add up to 9 co-authors.

You can **search sessions** and find more information at www.e-a-a.org/ea2021/scientificprogramme. In some cases formal requirements have not yet been met by session organisers, so these sessions are not available for submission of contributions yet and therefore are greyed out in the list of sessions - please check later for their availability. The list is updated regularly, the final list of sessions will be announced on 1 February.

The deadline for submitting or modifying a contribution abstract is 11 February 2021.

The session organiser will contact you before 11 March to discuss acceptance of your contribution and the practical details regarding the inclusion of your contribution in the session. **Final decision about your proposal acceptance / rejection will be announced before 23 March** by email and/or at www.e-a-a.org/ea2021/scientificprogramme.

Please note that all presenting authors must pay their 2021 EAA membership fee and Annual Meeting registration fee by 22 April 2021. For registration to the Annual Meeting and payment of both fees in one transaction please go to www.e-a-a.org/EAA2021/Registration

Useful links

EAA 2021 website: www.e-a-a.org/ea2021

Deadlines: www.e-a-a.org/ea2021/deadlines

Registration policy:

www.e-a-a.org/ea2021/registrationpolicy

Notes for speakers: www.e-a-a.org/ea2021/guidelines

Details on the scientific programme: www.e-a-a.org/ea2021/scientificprogramme

FAQ: www.e-a-a.org/ea2021/FAQ

Abstract submission: submissions.e-a-a.org/ea2021

In case you need any assistance, please contact us at helpdesk@e-a-a.org

OPPORTUNITIES

Heritage Projects Administrator

Arts & Culture Projects Team, Faculty of Creative Arts, Technologies & Sciences, University of Bedfordshire

Closing Date: 25 January 2021

Interview date: w/c Monday 8th February 2021

Location: Luton

Salary: £23,067 pro rata per annum

Contract: 0.8 FTE, Fixed Term (27 Months)

The University of Bedfordshire is a modern and innovative University. We contribute enormously to our local and regional economy, reflecting and inspiring the global ambitions and outlook of our students and partners in research, business and wider civil society.

We are seeking an enthusiastic administrator to join our Heritage Projects team who is reliable, able to work flexibly and has a proven track record in working in a creative, heritage and/or education settings. Based within the Arts and Culture Projects team, and reporting to the Arts and Culture Projects Manager, the Heritage Projects Administrator will deliver high-quality administrative support to the Arts and Culture Projects Manager and the Heritage Projects and Partnerships Officer for the University's newly funded capacity building and skills development programmes: Heritage Impact Accelerator and Heritage Enterprise Hub, funded by the National Lottery Heritage Fund (NLHF).

The purpose of the two newly funded programmes are:

- To display high visibility acknowledgment of the National Lottery Heritage Fund on site, online and in all activities.
- Take proactive measures to be inclusive, remove barriers to access and reach new and diverse audiences to the delivery of the project.
- Deliver a Heritage Impact Accelerator to support two cohorts of cultural practitioners/organisations in Luton and Bedfordshire
- Create a Heritage Enterprise Hub, which will provide virtual and physical sessions that give practical help to heritage practitioners and cultural organisations working across heritage.

The project will run from 2020 – 2023, with 80% of activity taking place in Luton and 20% of activity in Central Bedfordshire and Bedford.

The postholder will work very closely with administrators and members of professional services across the University as well as in partnership with local delivery partners, beneficiaries and stakeholders. Some travel may be required.

Provisional interview dates w/c Monday 8th February 2021. Please note that due to the current Covid19 situation interviews may be held virtually but this will be confirmed nearer the time.

Due to the Home Office and UK Visas & Immigration requirements on immigration and Right to Work in the UK, the University of Bedfordshire can only accept job applications from Non EEA applicants who hold a current Tier 1 or Tier 2 (in country) visa and their status allows them to work and reside in the UK with no restrictions.

The University is committed to equality of opportunity and values the diversity of all its workforce and student population.

To apply:

Please log on to our website www.beds.ac.uk/jobs and complete the online application.

Please note CVs will only be accepted in addition to a fully completed application form.

All applications must be received by midnight on the closing date. Applications will not be accepted after this deadline.

OPPORTUNITIES

Heritage Projects & Partnerships Manager

Arts & Culture Projects Team, Faculty of Creative Arts, Technologies & Sciences, University of Bedfordshire

Closing Date: 25 January 2021

Interview date: w/c Monday 8th February 2021

Location: Luton

Salary: £27,510 pro rata per annum

Contract: 0.8 FTE, Fixed Term (27 Months)

The University of Bedfordshire is a modern and innovative University. We contribute enormously to our local and regional economy, reflecting and inspiring the global ambitions and outlook of our students and partners in research, business and wider civil society.

We are seeking an excellent project officer who is reliable, collaborative and has a proven track record in working with diverse local cultural, educational, and community-based stakeholders, to join our team as the Heritage Projects & Partnerships Officer. Based in the Arts and Culture Projects team, and reporting to the Arts and Culture Projects Manager, the Heritage Projects & Partnerships Officer will deliver on the University's newly funded capacity building and skills development programmes: Heritage Impact Accelerator and Heritage Enterprise Hub, funded by the National Lottery Heritage Fund (NLHF).

The purpose of the two newly funded programmes are:

- To display high visibility acknowledgment of the National Lottery Heritage Fund on site, online and in all activities.
- Take proactive measures to be inclusive, remove barriers to access and reach new and diverse audiences to the delivery of the project.
- Deliver a Heritage Impact Accelerator to support two cohorts of cultural practitioners/organisations in Luton and Bedfordshire
- Create a Heritage Enterprise Hub, which will provide virtual and physical sessions that give practical help to heritage practitioners and cultural organisations working across heritage.

The project will run from 2020 – 2023, with 80% of activity taking place in Luton and 20% of activity taking place in Central Bedfordshire and Bedford.

The successful candidate will be a key part of the Arts & Culture Projects team, working with the Heritage Projects Administrator and Arts and Culture Projects Manager to ensure the successful co-ordination, development and delivery of the Heritage Impact Accelerator and Heritage Enterprise Hub programmes. In delivering this project, the postholder will work very key contacts across both the professional services and academic School within the Faculty of CATS as well as laterally across the institution.

The role will also work to strengthen deep working relationships with key local delivery partners, beneficiaries and wider project stakeholders. Some travel may be required.

Provisional interview dates w/c Monday 8th February 2021.

Please note that due to the current Covid19 situation interviews may be held virtually but this will be confirmed nearer the time.

Due to the Home Office and UK Visas & Immigration requirements on immigration and Right to Work in the UK, the University of Bedfordshire can only accept job applications from Non EEA applicants who hold a current Tier 1 or Tier 2 (in country) visa and their status allows them to work and reside in the UK with no restrictions.

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OPPORTUNITIES

AHRC Funded Studentships

TECHNE AHRC Collaborative Doctoral Award - Announcement

University of Roehampton and The National
Archives

Invitation for PhD applications

Expressions of Interest by 5 February 2021

Deadline for applications via the University of
Roehampton portal is 19 February 2021
Programme start: October 2021

Project Title: **State Secrets and the Public Archive: Cold War Spycraft and the Literary Heritage of British Espionage**

Applications are invited for an [AHRC/Techne-funded](#), three-and-a-half-year PhD studentship to be hosted jointly by [The National Archives](#) and the [Popular Literature and Culture Research Group](#) in the School of Humanities at the University of Roehampton. The studentship will commence in October 2021, with an option to study part time if required.

The National Archives contains unique documents, rich in detail, relating to British espionage and Cold War spycraft, including MI5 Security Service files, Prime Minister's Office and Foreign and Commonwealth Office records, and propaganda/disinformation policy documentation. This PhD presents a unique opportunity to explore the crossovers between spy fiction and the cultural history of British spycraft, utilising [The National Archives' collections](#) to explore the intersections between fiction and fact.

The specifics of the PhD topic will be decided in consultation with the student and supervisors, but it is expected that the project will make a significant contribution to evaluating the authentic elements of spy fiction and explore previously under-researched questions on the strong linkage with archival sources.

While previous archival experience is desirable in the candidate, the project offers exciting professional development opportunities and the successful applicant will contribute to a well-established public engagement and outreach programme at The National Archives, including contributing to exhibitions and disseminating research to diverse audiences. The successful applicant will also contribute to the thriving research culture at both the University of Roehampton and The National

Archives through internal seminars, updating guidance on Intelligence records, and through open access research outputs.

The supervisory team will be [Dr. Ian Kinane](#) (author of [Ian Fleming and the Politics of Ambivalence](#) and general editor of the [International Journal of James Bond Studies](#)), [Professor Ian Haywood](#) (co-author of *Brave New Causes: Women in British Post-War Fictions*), and [Mark Dunton](#) (Principal Contemporary Specialist, The National Archives). Further expertise will be available from The National Archives Team.

We encourage applications from people of all backgrounds and identities, and we are especially keen to hear from candidates of global majority ethnicities who are currently underrepresented. We welcome applications from candidates with a masters in a relevant subject and/or equivalent professional experience. The University of Roehampton's EDI policy can be found [here](#); while The National Archives EDI policy can be found [here](#).

Scheme notes and award holder Terms and Conditions can be found [here](#).

For expressions of interest and general inquiries, please contact Dr. Ian Kinane (ian.kinane@roehampton.ac.uk) by **5th February 2021**. Applicants please note that the final deadline for applications via the University of Roehampton portal is **19th February 2021**, with interviews scheduled to take place the following week. Please also note that interviews will be held virtually.

**techne is open to both 'home' and international students. Please see the UKRI statement on eligibility [here](#).*

OPPORTUNITIES

AHRC Funded Studentships

TECHNE AHRC Collaborative Doctoral Award - Announcement

Ligatus, University of the Arts London and The National Archives

Invitation for PhD applications

Application deadline: 9^{AM} 22 February 2021

Interviews: week beginning the 8 March 2021

TECHNE submission: 19 March 2021

Programme start: October 2021

Project Title: **Observing uncertainty: ambiguity in conservation documentation and its implications for the care of collections**

- Location: London
- Funding for: Home and International Fee Status (International applicants will be asked to pay the balance between the home fee award and the international fee charged by their home institution)
- Funding amount: Tuition fees and annual maintenance equivalent to £17285.00
- Duration: 3 years full-time/6 years part time
- Requirements: Undergraduate and postgraduate qualification in conservation or conservation science or information science, skills in computing, condition surveys, book and paper conservation or equivalent experience.

The University of the Arts London (UAL) and The National Archives are pleased to offer an AHRC TECHNE Collaborative Doctorate Award (CDA) which aims to explore uncertainty in conservation documentation records and how it affects decision-making in collection care. We invite applications from those with an interest in the archives and cultural heritage sector who would like to undertake PhD study.

This project will examine how documented uncertainty can be understood, and propose methods of processing historical documentation records containing uncertainty indicators. This will be primarily based on the conservation documentation records of The National Archives. As this is a collaborative award, the successful candidate will be expected to spend time at both the University of the Arts London and The National Archives.

Ligatus has been leading research in conservation documentation since 2003 building on the success of projects such as the condition survey of the manuscripts and printed books of the Library of the St. Catherine Monastery in Sinai, Egypt, the Language of Bindings thesaurus, the

digitisation and survey of the archive of the artist John Latham and more recently the Linked Conservation Data project. UAL has a leading and coordinating role in collaborative work by a large community of experts in the fields of bookbinding history, conservation documentation, information and computer science. UAL's research is assessed as being 83% World Leading and International in the UK Research Excellence Framework (REF 2014) for Art & Design, History, Practice, Theory; is ranked a top 5 research university in its broader peer group in the UK and first in the Power ranking for Art and Design: History, Practice and Theory category.

The National Archives is the official archive and publisher for the UK Government, and for England and Wales; its mission is to collect and preserve the record of Government, to use expertise and knowledge to connect people with history through our collections (spanning 1000 years and both physical and digital formats), and to lead, partner and support archives at home and worldwide. Alongside underpinning research for millions of people through access to our records, as an Independent Research Organisation, TNA has a strong commitment to innovative and sector-leading research in the understanding of physical and digital archival collections and practice. The Collection Care Department (CCD) is a hub for student training and continuing professional development, and an incubator for challenge-led research, where conservators and heritage scientists work collectively to co-create projects and address topics relevant to book, paper, photograph, and textile conservation. The teams are involved in developing innovative research and evidence-based policy on the preservation, conservation, access, and documentation of iconic items as well as large scale archival collections and their related datasets.

It is important to us that our organisation is more diverse, so we encourage applications from people of all backgrounds and identities. We're especially keen to hear from Black, Asian and Minority Ethnic candidates who are currently under-represented.

UAL diversity policy: <https://www.arts.ac.uk/students/student-diversity>

TNA diversity policy: <https://www.nationalarchives.gov.uk/documents/equality-and-diversity-policy.pdf>

Please note that interviews will be held online via Microsoft Teams.

Further details and Application: <https://www.arts.ac.uk/research/phd-and-mphil-degrees>

For questions please contact Dr Athanasios Velios: a.velios@arts.ac.uk

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). For more information about the Heritage Research Group, visit the CHRC website: www.heritage.arch.cam.ac.uk

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