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BULLETIN

Cambridge Heritage Research Centre

7 November 2023

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NEWS

MPhil Heritage Studies graduate appointed to Bonnie Burnham Fellowship

The CHRC would like to congratulate Amy Iawasaki, who has graduated with an MPhil in Heritage Studies this year, for being appointed a Bonnie Burnham Fellow supporting the [World Monuments Fund](#). She brings to WMF several years of experience in the international heritage and conservation sectors, including on the Getty Conservation Institute's research database AATA Online and, more recently, ICCROM's Strategic Foresight Initiative.

COVER STORY

The museological celebration of archaeology and archaeologists. Reflections from a recent field trip to China.

Drawing from their work on the [Yangshao Culture Project](#) in central China (primarily Henan, Shanxi, and Shaanxi provinces), [Marie Louise Stig Sørensen](#), [Guohua Yang](#), [Junting Lyu](#), Miao Yang, [Shiting Lin](#), and [Lila Janik](#) briefly share observations about the presentation of archaeology within archaeological museums and archaeological parks.

Cover image: Statue of archaeologist Yuan Fuli before a large metal sculpture inspired by and making references to the Neolithic pottery and its decoration. The Miaodigou Museum park, Sanmenxia, China (photo C. Evans)

(Read more on [Page 2](#))

COVER STORY

The museological celebration of archaeology and archaeologists. Reflections from a recent field trip to China.

Marie Louise Stig Sørensen, Guohua Yang, Junting Lyu, Miao Yang, Shiting Lin, and Lila Janik

Over the last years the project “[Yangshao Culture: 100 Year Research History and Heritage Impact](#)” has investigated the archaeological and rhetorical construction of the Neolithic Yangshao Culture in China. We are pursuing different strands of research to capture different dimensions of the processes involved and the varied outcomes. Here, we want to briefly share observations about the presentation of archaeology within archaeological museums and archaeological parks. For a while, we had been aware that archaeology is granted social significance in Chinese archaeology museums in a manner that appears different to what we see in similar contexts in, for instance, Europe. This impression has been consolidated during recent fieldwork, including extensive visits to museums.

The museum is, of course, a prime medium for the construction and dissemination of views about the past – and there are always various outcomes in the form of, for example, beliefs, knowledge, and values. However, behind these outcomes, there are further layers, such as ideological intentions, the wish to educate the public and also, we suggest, trust. It is this last relationship we are concerned with here. How does the public trust what they see in the museum, or rather what does the museum do to account for itself and appear trustful?

A striking aspect of the archaeological museum we visited during our recent fieldtrip was how pronounced archaeology as a discipline with practitioners appears in many recent museum exhibitions and archaeological parks.



Fig. 1 Imaging the archaeologist. One of the installations along the path leading to the Miaodigou Museum, Henan province, China (photo M.L.S. Sørensen)

This seems to be a relatively recent phenomenon as the older museums do not present similar emphasis, but it does predate President Xi Jinping’s praises of archaeology as a patriotic enterprise. The emphasis on the people who made the past should probably be seen as part of the development of modern Chinese archaeological museums’ sense of identity and purpose and the concurrent increased importance of the past.

There are many subthemes within this, but we found the two themes of the archaeologists as heroes and the explanation of disciplinary practices particularly striking. The most explicit presentation of the archaeologist as hero is probably the statue group memorialising the first excavation (1921) at the Yangshao Village site, see Fig. 2. The statue group shows the past being unearthed, with the archaeologists (the Swede Johan Gunner Andersson and Chinese archaeologists as well as workmen) frozen in action.

COVER STORY

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Figure 2. The statue group marking the 1921 excavation at the Yangshao Village site, Henan Province, China (photo M.L.S. Sørensen).

Using the format of a memorial tableau importance is clearly granted to the excavation and the excavators. Moreover, in its location, the statue group is used to stress that it is here, on this spot, that the Neolithic was first discovered. This adds gravitas to the site, creating an aura of authenticity while stressing the human endeavour that went into this.

The same theme was found in the introduction to the prehistoric archaeology section in many museums. In some cases, this was a matter of using photographs of archaeologists to present them almost as a series of ancestors who have contributed to the common task of finding and interpreting prehistory (see Fig. 3) whereas in other museums a more thorough history of the development of archaeology and the roles of individuals within this was presented. The impression created was of individuals contributing to a common goal as well as notions of knowledge and abilities and scholarly pursuits. Being placed as the introduction to the

archaeology section, these lengthy accounts of the discipline provided legitimacy, or, as we suggested above, trust. The material on display is understood as the product of generations of scholarly work through which our disciplinary competence has accumulated and grown. Rather than emphasising the history of the museum collection, as is so often now done in European museums, the material on display was to be understood as the result of scholarly work – the legitimacy of the display and its interpretation is stressed as based on scientific work and the skills of scholars.



Figure 3. The row of archaeological ancestors. The Ordos Museum (photo M.L.S. Sørensen)

COVER STORY

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Figure 4. Examples of explicit accounts of the history of archaeology and the role of individuals within it. The montage on the left includes a photo of Pitt River's Wor Barrow excavation. Both images from the Shaanxi Archaeological Museum (photo M.L.S. Sørensen)

The other obvious theme – archaeology as a discipline – follows naturally after this. Not only the archaeologists and their endeavours were presented, but core archaeological ideas were also explained, such as stratigraphy. Typology was, for instance, explained in detail at several museums, with clear links between the theoretical concept and examples of actual pots. Here the archaeological craft was explained and displayed, furthering the notion of the exhibition being based on scholarly work and expertise. Moreover, this expertise, rather than simply assumed was augmented by the

demonstration and explanation of core interpretative tools, see Fig. 5 (Page 5). This emphasis on archaeological practice even stretched to the archaeological tool kit at times being included in the exhibition, see Fig. 6. A very rewarding sight if you are someone who regularly has a trowel in your hand, but it is certainly not a usual experience to come face-to-face with the archaeologist as a central figure in the museum!

The McDonald Institute for Archaeological Research seeks to hire a Project Coordinator for the Yangshao Culture Project. More information about this role can be found on [Page 20](#)

COVER STORY

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Figure 5. Accounting for the archaeological method of typological determination, Shaanxi Archaeological Museum (photo M.L.S. Sørensen)



Figure 6. The archaeological tool kits on display. Ordos Museum (photo M.L.S. Sørensen)

Similarly, the display of primary documents such as archaeologists' field notes and original reports acts as proof furthering the public's trust, promoting

transparency and offering visitors insight into the meticulous processes behind archaeological objects, see Fig. 7. The sharing of these sources also reinforces the authenticity of the artefacts and information presented and thus provides support for the interpretations offered. Overall, these features – disciplinary conduct, the provision of proof, and sharing records - enhance notions of authenticity and create trust.



Figure 7: Archaeologists' field notes and original reports displayed in the Shaanxi Archaeological Museum. (photo Miao Yang)

Having observed these characteristics, we need further research and discussion to better understand why there is such a distinctly different emphasis in Chinese archaeological museums. So far it seems to us that it has something to do with wanting more legitimacy and accountability than the museum per se can provide, and also with a desire to publicly acknowledge the foundational work done by the early generations of archaeologists. The result, interestingly, is a slight conceptual shift from the importance of the museum as the place of collection to the importance of archaeologists and their craft in the production of data and knowledge.

COVER STORY

The museological celebration of archaeology and archaeologists. Reflections from a recent field trip to China.

[Prof Marie Louise Stig Sorensen](#): *Principal Investigator*

[Dr Guohua Yang](#): *Co-Principal Investigator*

[Junting Lyu](#): *PhD Student*

Miao Yang: PhD Student

[Shiting Lin](#): *PhD Student*

[Dr Lila Janik](#): *Member of the Project Advisory Board*

The [Yangshao Culture: 100 Year Research History and Heritage Impact project](#) analyzes the historiography of the Yangshao Culture and its functioning as a heritage icon for the Chinese nation as well as its impact on various societal concerns.

The Yangshao culture refers to a cultural complex along the Yellow River in what is now central China (primarily Henan, Shanxi, and Shaanxi provinces) between 5000 and 3000 BC.

The project runs from 2019 to 2024 and is generously funded by the Beifang International Education Group and Shanghai Academy of Guyewang Studies.

EVENTS



Cambridge Heritage Research Centre

Heritage Research Group | Seminar & Conversation Series



Readings of material heritage are always entangled with understandings of who rightfully belongs. In India, colonial archaeology was used to legitimize subjugation in the past while nationalist archaeology today is used to justify the marginalization of minorities. The narratives surrounding modern day material patterns, while rarely the subject of archaeological consideration, are often similarly politicized. This talk considers how post-Partition homescapes in Delhi informed emergent understandings of nation and national belonging. Government-built refugee colonies, with their identical rows of modest housing, served as a symbol of the post-colonial state's competency in modern development and Cold War era position of non-alignment. As families transformed these basic allotments into growing, thriving neighborhoods, they also reified refugees' status as valued, industrious citizens. In contrast, the degradation of evacuee property neighborhoods caused by Partition in-migrations contributed to the re-narrativization of Delhi's Indo-Islamic past as something abject and primitive.

India's 1947 Partition Refugee Resettlement Housing as Emergent Heritage



Bio: Erin Riggs is an Assistant Professor of Anthropology at the University of Illinois Urbana-Champaign. Her research focuses on modern built landscapes, public housing, and displacement in the recent past.

Dr Erin Riggs

Assistant Professor of Anthropology, University of Illinois Urbana-Champaign
in conversation with Dr Andreas Pantazatos (CHRC)

Wednesday 8 November 2023, 3:30pm

Seminar Room, McDonald Institute for Archaeological Research, Downing Site and on Zoom

To join online register at <https://rb.gv/q8sdk>

EVENTS



Cambridge Heritage Research Centre

Heritage Research Group | Seminar & Conversation Series



Over the last decades museum and heritage scholarship and practice have increasingly attended to issues of diversity, (in) equality, inclusion and efforts towards democratising, decolonising and de-centering practice. Central to these questions are long-standing discussions over what constitutes curatorial knowledge, and who holds interpretative authority over both collections and collecting.

Building upon these debates, the talk will use the Curating London programme (2018-2023) at the Museum of London as a case study to discuss how museums, and city museums in particular, can better research, document and collect contemporary lived experiences. The paper will particularly focus on 'Museums, Class and the Pandemic', a research and collecting project developed in partnership with King's College London with the aim to bring to the fore on-going structural inequalities experienced by urban working classes.

Domenico Sergi is Senior Research Lead at the London Museum where he is responsible for the development of a new Research Centre. He was previously Senior Curator for the museum's contemporary collecting programme called Curating London (2018-2022). Before joining the London Museum, Domenico worked as a Curator (Anthropology) and CE Coordinator at the Horniman Museum and Gardens, and was a Lecturer at Department of Art, Design and Museology, University College London. Domenico holds a PhD in museum studies from the University of East Anglia. His principal research interests lie in contemporary material culture, with a particular focus on participatory approaches to curatorial practice. Domenico also has extensive experience in working with diaspora groups, and refugees in particular, in a museum context. He recently published the monograph *Museums, Refugees and Communities* (Routledge, 2021).



Reclaiming the Centrality of Class in Contemporary Museum Theory and Practice

Dr Domenico Sergi

Senior Research Lead, Museum of London

in conversation with Dr Andreas Pantazatos (CHRC)

Thursday 9 November 2023, 1pm

Seminar Room, McDonald Institute for Archaeological Research, Downing Site and on Zoom

To join online register at <https://rb.gy/hyham>

EVENTS

“They Don’t Care About Crucian Culture”: Heritage Access and Control in St. Croix, US Virgin Islands

Annalisa Bolin

7 November 2023, 14.00 - 15.00 GMT

St. Croix, now one of the US Virgin Islands, spent centuries as a sugar producer for Denmark, during which many thousands of enslaved Africans lived and worked within a brutal regime of racialized labor and capital accumulation. Today, St. Croix is replete with the remains of sugar production: mills, plantation houses, factories, and the homes of the enslaved.

This presentation explores how dynamics of money, labor, and care shape Crucians’ ability to access these heritage spaces. It examines a campaign to “save” a museum made of a former sugar plantation, following hurricane damage which has closed some of the site since 2017. This has produced two factions at war over restoration, interpretation, and the right to manage the site. In practice, claims to have provided money, care, and voluntary labor are called upon to legitimize each side’s right to control the site. Other forces driving this clash include different conceptions of which parts of culture and heritage matter, underlain by

issues of race, class, and migration in both historical and contemporary St. Croix.

The conflict highlights the role of money and care in claiming a right to heritage and, ultimately, enabling or impeding access for broader publics. Playing out against a backdrop of disputes over who qualifies as Crucian, the case also speaks to a larger question about this corner of America’s “hidden empire”: to whom does the island—both past and future—belong?

Annalisa Bolin is a postdoctoral fellow in the Department of Archaeology and Heritage Studies at Aarhus University (Denmark); she is part of the “Enduring Materialities of Colonialism” project, which focuses on St. Croix, US Virgin Islands.

The talk will last for 20-25 minutes and will be followed by a 25-30 minute Q&A.

To join the session please follow [this link and register for the event](#). If you have any questions

please contact :

hcdg.universityofcambridge@gmail.com

**HERITAGE +
COLONIALISM
DISCUSSION
GROUP**

**MIT'S
COMPLICATED**
2023 - 2024 SERIES

EVENTS

Heritage for Global Challenges

Emma Waterton and Hayley Saul

24th November, 12:30 - 13:30 (GMT) online

In this talk we introduce the newly launched Heritage for Global Challenges Research Centre, located in the Department of Archaeology at the University of York, and outline some of its ambitions. The Centre was established in 2022 in response to the growing suggestion that our relationships with the past require urgent attention, as do the affective and emotional responses they engender. As new possibilities for heritage continue to take shape, those of us engaging professionally with the past are being asked to rethink heritage in ways that are socially, environmentally, and politically sustainable. Researchers in the Centre are therefore currently seeking to undertake new theoretical and empirical enquiries that might help us create: (1) a better understanding of the interplay between access, inclusion, and multiple axes of difference within the field of heritage; (2) greater space for Indigenous and community ways of caring for the past; and (3) a better understanding of the role heritage must play as we respond to and plan for environmental change, particularly in the face of increasing climate-related disasters. Built around international and interdisciplinary collaborations, we hope that our work in the Centre will make space for such new ways of thinking to emerge.

[Emma Waterton](#) is Leverhulme International Professor & Director of the Heritage for Global Challenges Research Centre, University of York.

[Hayley Saul](#) is Senior Research Fellow and Deputy Director of the Heritage for Global Challenges Research Centre, University of York

This event is co-hosted by the Association for Critical Heritage Studies, UK Chapter and the Centre for Critical Studies in Museums, Galleries and Heritage, University of Leeds.

Further information about this event and booking instructions can be found here: [Emma Waterton and Hayley Saul, 'Heritage for Global Challenges' at Online event tickets](#)

EVENTS

Festival of Neolithic Ideas: Stonehenge

**11th - 12th of November at Stonehenge from
10am - 5pm**

The Festival of Neolithic Ideas is an event run in partnership between English Heritage and the Department of Archaeology, University of Cambridge.

From radiocarbon dating and ancient DNA, to astronomy and laser scanning, this event will reveal how the latest advances in science and archaeological techniques have developed our understanding of the Neolithic period, including Stonehenge and the people who built it. The festival will also explore the tools and technologies used by Neolithic people to understand and shape the world around them. The event will center around six separate activities.

Virtual worlds as our archaeological playground

Agent-Based Modelling is a software tool frequently used in Computational Archaeology. Researchers develop a virtual world where they can explore the interaction of different factors and the outcomes they produce. It creates a reliable testing ground for new ideas and methods in archaeology. In this activity, we will look at different agent-based models, how they work, their outputs, and how they are used to improve archaeological inference. We will use (and play with) the software NetLogo, developed at this effect. We look forward to organising groups of volunteers to play in the live games of agent-based modelling. Lead researcher: [Dr Alfredo Cortell-Nicolau](#)



Where do we come from?

How far have you moved in your lifetime? In Archaeology, we can learn a lot from finding out how far people moved, and where they came from. But how can we work that out, when we can't ask them? We can measure chemical signals in past people's teeth, locked into the tooth enamel itself.

You will learn what signals we can measure, what they can tell us, and what are the challenges involved. We'll find out what would be your likely "IsoTribe", and compare you to prehistoric people buried in southern England. Lead researcher: [Dr Tamsin O'Connell](#)

Changing materials

We see, we hear, we feel and we smell. People in the past used these sensory experiences to help them identify differences in materials based on which they made important inventions or created things that were left behind in the material records.

EVENTS

Festival of Neolithic Ideas: Stonehenge

In this activity, we will explore the relationship between sensory experiences and materials' properties. We will look into the ability of metals to change colour when subjected to heat by turning copper coins into 'gold' and 'silver' ones. We will also explore the softness of copper and turn it into beautiful jewellery. Lead researcher: [Dr Carmen Ting](#)

Talking bones

What can the human skeleton tell us about life of people in the past? Our osteoarchaeologists will show you how we create osteobiographies of the dead through respectful scientific examination of bones to learn about age, sex/gender, burial treatment, occupation, and diet and health, through hands-on activities. Lead researcher: [Dr Trish Biers](#)



Stonehenge at dawn. Image credits: [Historic England](#)

Moving in the landscape

How do we know that there was an exchange of ideas, technologies, and movement of people in the past? Where do they come from and where do they go? are some of the questions that we try to answer when thinking about how technologies and knowledge have spread.

Based on the chemical composition of the clays used to make prehistoric figurines and their fragments, we can identify if the clay objects are of local production or were brought from other parts of the region. This allows us to build the social network of communication, knowledge exchange and the use of figurines as evidence. Lead researcher: [Dr Liliana Janik](#)

Plant power!

A cosy fire, a bowl of porridge, a basket of fruit, a warm, dry house, a comfy bed, and a cup of beer – a recipe for a happy life! But what do all these wonderful things have in common? The answer is that not only did people enjoy them thousands of years ago in the Neolithic period, but they were all made using plants, some of which were new arrivals in Britain at the time. From microscopic pollen grains to tree trunk trackways, and all the burnt dinners in between, we'll be exploring the wonderful world of plants, and how archaeologists know how people used them in the past. Lead researcher: [Dr Rebecca Roberts](#)

Further details about this event and booking details can be found here: [Stonehenge Festival of Neolithic Ideas](#)

EVENTS



NEWNHAM MCR SPEAKER SERIES
LEGACIES OF ENSLAVEMENT AT NEWNHAM COLLEGE

THE WRONG OF SLAVERY CANNOT BE PUT RIGHT SO, HOW SHOULD WE THINK ABOUT REPAIR?

WITH PROF CATHERINE HALL

6PM TUESDAY 7 NOVEMBER IN THE CYNTHIA BEERBOWER ROOM
A HYBRID EVENT. ZOOM LINK TO BE PROVIDED AFTER REGISTRATION

REFRESHMENTS WILL BE AVAILABLE IN THE
NEWNHAM MCR COMMON ROOM AFTER THE EVENT

ABSTRACT

New World slavery was an historical atrocity. Enslaved people were not simply exploited and oppressed, they were denied personhood. This is a wrong which cannot be put right - So how might we in the UK, living with the afterlives of slavery, think of the work of repair? What responsibilities do we have, as individuals, as members of institutions, as citizens of a society which has benefitted from the ill-gotten gains of slavery and empire?

SCAN TO SIGN UP!



SPEAKER BIO

Catherine Hall is Emerita Professor of History and Chair of the Centre of the Study of the Legacies of British Slavery at UCL. She has written extensively on the history of Britain, gender and empire including *Family Fortunes* (1987), co-authored with Leonore Davidoff, *Civilising Subjects* (2002), *Macaulay and Son* (2012) and, with others, *Legacies of British Slave-ownership* (2014). From 2009-2016 she was principal investigator on the LBS project www.ucl.ac.uk/lbs. Her new book, *Lucky Valley: Edward Long and the history of racial capitalism* will be published in the New Year.

EVENTS

5th East-West Workshop on Industrial Archaeology

(the architecture of industry)

 25 November 2023
 10.00 - 12.00 GMT
 Zoom
 register for free scanning the QR code



Dr Carolina Castañeda
The imprint of the Spanish tobacco industry

Dr Fanlei Meng
Industrial architectural heritage in modern Beijing



Dr Gordon Davies
An industrial tale of two cities: Cambridge and Athens



Source of the photo: Matthew Power, for the Willcox Collective

EVENTS

5th East-West Workshop on Industrial Archaeology

**Date and time: 25 November 2023, Saturday.
10.00-12.00 GM**

The East-West series of workshops aims to exchange ideas and knowledge among Western and Eastern colleagues to build a more international and diverse industrial archaeology. The activity is organised jointly by the [Institute for Cultural Heritage and History of Science & Technology](#) (USTB, China), the [UK Association for Industrial Archaeology](#), and its Young Members Board.

Modern industrialisation changed the built environment with new materials, technologies, scales and typologies. This workshop edition explores the architecture created for or by industry, and how the post-industrial society transforms and repopulates the spaces of the industrial period. The 5th East-West Workshop on Industrial Archaeology looks at China, England, Greece and Spain to discuss current issues, trends, theoretical and methodological frameworks, and creative approaches in the research, protection, activation and divulgation of historical industrial architecture.

Carolina CASTAÑEDA (TICCIH-International and TICCIH-Spain): *"The imprint of the Spanish tobacco industry on the urban landscape: Permanences and absences of an industrial memory"*

The preservation of old industrial buildings implies their treatment as reused elements for the development of the dynamics of today's society, in a second life where their recovery for citizenship implies a social value added to their historical-cultural importance. But this narrative is

not complete without considering those intangible aspects that, unfortunately, have been lost over time and shape a memory of absences. This presentation proposes a reflection on the specific imprint left by the presence of Spanish tobacco factories in the urban landscape. It examines their different dimensions as industrial heritage in relation to the territory, the city, their architectural formalisation and the dynamics of the cigarette-makers as key workers. In this way, the importance of the activity of these factories in the cities in which they were located established a series of tangible and intangible relationships, both in their immediate surroundings and in the whole city.

Fanlei MENG (Beijing University of Civil Engineering and Architecture, China): *"Research on the history and architectural heritage value of industrial construction in modern Beijing"*

As the important capital of modern China, Beijing witnessed the great impact of the western industrial revolution in the late Qing Dynasty, and became one of the cities that started the industrialization. After the rule of the Qing government, Beiyang government and the government of the Republic of China process earlier. After the rule of the Qing government, Beiyang government and the government of the Republic of China, Beijing gradually moved towards the industrial civilization from the agricultural era. Modern industrial construction has had an important impact on the evolution of Beijing's urban pattern, architectural style and economic structure, forming the industrial architectural style with Beijing's regional characteristics

EVENTS

5th East-West Workshop on Industrial Archaeology

and unique heritage value. Based on systematically combing the evolution of the modern Beijing industry, the style characteristics and heritage values of modern industrial buildings in Beijing were analysed and studied to improve further the research of value systems for Beijing industrial heritage and show the diversified values of the industrial building heritage in Beijing from a more micro perspective.

Gordon DAVIES (Cambridge Museum of Technology, England): "An industrial tale of two cities: Filming the architecture of industry around Cambridge Museum of Technology (UK) and Athens Technopolis (Hellas)"
"An Industrial Tales of Two Cities" offers a multimedia examination of 'twin' industrial sites, which explores the question: how does the context of a 'heritage city' impact factors to retain, remediate, restore, redevelop or remove industrial architecture? Athens (Hellas) and Cambridge (UK) both have millennia-old (pre) industrial histories,

and do not tend to be strongly associated with the Industrial Revolution of the 19th century: architecture from other periods has (historically) taken pre-eminence, especially among (tourist) guides. Yet both cities are home to significant examples of industrial heritage and host industrial museums. This presentation introduces an immersive documentary film that combines archive photography, contemporary drone videography and ambient-sound recordings, juxtaposing 'absence' (the redeveloped site of a former gasworks in Cambridge) with the best-preserved architectural example of the industrial-gas-making process (located in Athens). The video is commented by the producer, including explanations of the methodology behind the making of the film and descriptions of film-processing tools to explore the architecture of industry.

Register for **FREE** to get the Zoom link to the event here: [5th East-West Workshop on Industrial](#)

PUBLICATIONS

[Onyemechalu, S. J., & Ejiofor, P. F. \(2023\). Long-distance nationalism, diaspora mobilisation, and the struggle for Biafran self-determination in Nigeria. *Ethnicities*, o\(o\).](#)

Abstract: Existing works on the sources of secessionist agitations in postcolonial Africa tend to be methodologically nationalist but also circumvent the diasporic dimension. Particularly, the resurgent ethnic separatism amongst Igbos in southeastern Nigeria has been predominantly analysed from the theoretical standpoints of relative marginalisation and material deprivation that focus on domestic politics in post-war Nigeria. We broaden this literature by underscoring the diasporic dimension of this secessionist conflict. Drawing on the literature on diaspora nationalism with a focus on the case of the Indigenous People of Biafra (IPOB)—a transnational separatist movement—we reveal evidence showing how the Igbo diaspora instigate and exacerbate separatist tensions in the homeland by reviving collective memories of the macabre Nigeria-Biafra war (1967–1970) and reimagining alternative political futures for ethnic Igbos devoid of the state’s grand narratives of nationhood. We contend that the diasporic dimension is profoundly critical to comprehending separatist agitations in southeastern Nigeria with implications for wider postcolonial African contexts.

Esterling, S.E. (2023). [Indigenous Cultural Property and International Law.](#) London: Routledge.*

Abstract: Examining the restitution of cultural property to Indigenous Peoples in human rights law, this book offers a detailed analysis of the opportunities and

constraints of international law as a tool of resistance and social transformation for marginalized groups.

In accordance with an increasing insistence on respect for diverse cultures, and through their own international mobilization, Indigenous Peoples have participated in the construction of a distinct human rights framework. Significant academic inquiry has focused on the substantive gains made by Indigenous Peoples in this context, along with its impact on a body of law that had previously denied Indigenous Peoples a basis for claims to their own cultural materials and practices. Accordingly, this book acknowledges that Indigenous Peoples, as non-state actors, have generated greater substantive and procedural legitimacy in human rights law making. Offering normative insights into the participation of non-state actors in international law making, however, it also demonstrates that, despite their significant role in constructing the legal framework of human rights in the 21st century, the participation of Indigenous Peoples continues to be structurally limited. With its interdisciplinary approach to the field, this book will appeal to scholars and students in the fields of law, politics, anthropology and indigenous studies.

*To receive a free copy to review, please visit the Taylor and Francis Website: [taylorandfrancis.com/review-copy-request-form](https://www.taylorandfrancis.com/review-copy-request-form)

CALL FOR PAPERS

The Public Country House: ‘Treasure of a Quiet Beauty’ or a Site for Public Histories?

V&A Museum, 16th & 17th May 2024

Closing Date: 2nd January 2024

The V&A and National Trust have released the following call for papers for a symposium which will be held between the 16th and 17th of May 2024 at the V&A Museum, London:

The British country house: family home or public cultural asset? Glorious exemplar of historic taste or contested site of public history? A visually enthralling historic stage set, or a site to inform understanding of our national histories?

There are millions of visits to country houses every year in the UK, and recent events have demonstrated how the public country house is emerging as a new front line of public history. In England the Country House Scheme, first established in the 1930s by Lord Lothian, has allowed many of the most significant country houses and their estates to transfer ownership to the National Trust through acceptance in lieu of taxation. This has meant that in England, Wales and Northern Ireland, country houses – sometimes with their collections – could be saved for the nation to enjoy as a ‘treasure of quiet beauty’. Nearly ninety years on, the research landscape surrounding country houses has transformed, encompassing topics beyond questions of patronage, the histories of interior taste and style, to also address collective histories of people and place, and local, regional, national and global histories and object provenance.

The country house is no longer only a unique index of aristocratic or elite artistic and architectural taste over time, it is also a living cultural resource for its increasingly diverse audiences. How are these multi-layered sites – at once former and present family homes, public museums, heritage attractions, and exemplars of global exchange networks in microcosm – curated, presented and interpreted in the present? What does this shift and the accompanying research mean for the way these sites present and interpret their houses, gardens and collections? And what might the country house of the future look like?

Taking place online and at the V&A South Kensington on 16th and 17th May 2024, this two-day conference explores what role the country house plays in our national understanding of social and global histories, art and culture, and the axes of change around which such sites are turning, including diverse audience expectation, the climate crisis, and national historical narratives. The conference will focus on public country houses: i.e. those owned, opened, and managed by charitable organisations with an obligation to provide public benefit.

The public country house: ‘Treasure of quiet beauty’ or a site for public histories? will bring together an international community of colleagues working across heritage, museums, arts & culture, and academia to explore the past, present, and potential future/s of the country house. Through panels, roundtable discussions, and creative interventions, together we will map the barriers to presentation and interpretation in publicly accessible country houses, share ideas and examples of innovative curatorial and interpretative practice internationally, and develop tools and methodologies for change that cut across disciplinary boundaries.

We invite proposals for **15-20-minute presentations of any format**. We also welcome full panel proposals as well as **roundtable discussions, workshops, and creative submissions**. Proposals might engage with, but are not limited to, the following themes:

Researching the country house

- Narratives of loss and destruction; the history of the saving of the country house in the 21st century, fifty years on from the V&A’s Destruction of the Country House exhibition.
- Authenticity: Understanding the significance and preservation of the material past.
- The potential for country houses to act as case studies in shared national histories.
- Exploring the received family histories of place alongside the plural significance of local, regional, national, and global histories, including of contested histories or marginalised histories.

CALL FOR PAPERS

The Public Country House: 'Treasure of a Quiet Beauty' or a Site for Public Histories?

21st-century meanings of the public country house and its evolving roles

- Imagining and celebrating the country house of the future.
- Country houses and estates as the nuclei around which entire communities, and big historical moments, are contingent.
- Climate change, the environment, and the country house.
- Country houses as sites of creativity and innovation; the dialogues between historic collections and contemporary art.

Evolving methodologies for interpretation and display for a range of different audiences

- The future of country house audiences and visiting trends.
- Critique of country house re-presentations for different audiences: national and international case studies.
- Tools and methodologies for audience engagement, particularly regarding presentation and interpretation – e.g. immersive and sensory presentation, interpretation and experience.

The above themes may be interpreted as broadly or creatively as you wish. We are particularly keen to hear from those working in heritage spaces, museums, galleries, cultural organisations, or as creative practitioners.

Abstracts of c.250 words (with a brief bio) should be sent to the project's Principal Investigator, Dr Oliver Cox (o.cox@vam.ac.uk) by 09:00 GMT (UTC+0) on **Tuesday 2 January 2024**. We would be grateful if you could also let us know if you have any access requirements (e.g. online-only attendance). If you're not sure how or where your proposal might fit, please don't hesitate to get in touch.



OPPORTUNITIES

Project Coordinator (Yangshao Culture Project)

Link: [Project Coordinator](#)

McDonald Institute for Archaeological Research , University of Cambridge

Salary: £29,605-£33,966 pro rata

Contract: Part Time, Fixed-Term

Closing Date: 16 November 2023

The post holder will be employed by the [McDonald Institute for Archaeological Research](#) as part of the Yangshao Project led by Prof Marie Louise Stig Sørensen (PI).

The [Yangshao Culture: 100 Year Research History and Heritage Impact](#) analyses the historiography of the Yangshao Culture and how it has functioned as a heritage icon for the Chinese nation and the Chinese public. It follows several strands of research on contemporary relations, such as branding and the presentations in museums, and a historiographic analysis of the development of the research and ideological rhetoric about the Yangshao Culture since 1921.

The role holder will ensure that the project is administered according to the terms and conditions of the sponsor and in accordance with Research Office and University regulations; he/she will assist the PI with diary organisation and all aspects of project management, thereby enabling the project to reach its full potential. The role is at 0.2 FTE.

The successful candidate should have excellent administration and IT skills, be highly organised, and be able to prioritise and multi-task. A high degree of literacy and numeracy is also essential. A background in research administration or project management/coordination and some experience of archaeological or heritage research are desirable.

Applications are also welcome from internal candidates who would like to apply for the role on the basis of a secondment from their current role in the University.

We particularly welcome applications from candidates from a BAME background for this vacancy as they are currently under-represented at this level in our department.

If you have any questions about this vacancy or the application process, please contact Prof Marie Louise Stig Sorensen (mlss@cam.ac.uk).



OPPORTUNITIES

Senior Inclusive Heritage Advisor: Historic England

Link: [Senior Inclusive Heritage Advisor](#)

Historic England, Hybrid location

Salary: £36,603 - £42,000

Contract: Full Time, Two years

Closing Date: 12 November 2023

We are the public body that looks after England's historic environment. We champion historic places, helping people understand, value and care for them. Historic England's purpose is to improve people's lives by championing and protecting England's historic environment.

We are seeking a Senior Inclusive Heritage Adviser to join our team. As our Senior Inclusive Heritage Advisor we need you to develop partnerships and capacity building programmes which deliver against the three ambitions in our Inclusion Diversity and Equality strategy:

- A diverse sector: The demographics of the workforce of Historic England and the sector will be reflective of national demographics and a greater number and diversity of young people will have access to career development opportunities across the heritage sector
- Everyone's Heritage: People from every community will be able to see their own culture and heritage represented in the work of Historic England and realise that the historic environment is relevant to them
- Building the future audience: All young people will be proud of where they live and have the opportunity to get involved with conserving, defining and interpreting their local heritage

This is a fantastic opportunity for you to add real value as the work of this role will largely focus on developing strategic partnerships and planning work programmes with organisations who could effectively use heritage as a way to deliver their work and aid historic environment sector organisations to work with a greater diversity of people and in more inclusive ways.

Please submit a copy of your CV and include a CV cover letter (max 300 words) outlining why you are suitable for the role via our online Applied application process.

You can contact us by email at ResourcingTeam@Historicengland.org.uk if you have any recruitment queries.

Further information about this role can be found here: [Senior Inclusive Heritage Advisor](#)

OPPORTUNITIES

Henderson-Harris Fellowship Program, University of Vermont

Link: [Henderson-Harris Fellowship Program](#)

College of Arts and Sciences, The University of Vermont

Salary: \$66,000 (stipulated as “no less than”)

The University of Vermont’s Department of Anthropology in The College of Arts & Sciences invites applications for a Henderson-Harris Post-Doctoral Fellowship in Socio-Cultural Anthropology. The position, which starts in Fall of 2024, lasts for a period of up to two years, with the expectation that the Fellow will transition to a tenure-track Assistant Professor position at the completion of the Fellowship.

We seek a BIPOC/POC/PGM scholar who works on culturally-based social justice movements focused on Indigeneity/Indigenous rights; environment, food, or sustainability; race/ethnicity; gender/sexuality; language; and/or religion. Geographic and cultural area is open, but preference will be given to candidates working in contexts in which legacies of colonialism, continuing structural inequities, and racism play a large role in social dynamics. Scholars whose work focuses on Indigenous Peoples, U.S.-based minoritized racial or ethnic groups, and/or ethnographic settings in sub-Saharan Africa, the African diaspora, or Southeast Asia are especially encouraged to apply. Candidates must have completed their Ph.D. in Social or Cultural Anthropology between August 2019 and the start of the Fellowship. We seek candidates who demonstrate excellence and promise in scholarship, research funding,

publications, teaching, and an ability to engage a variety of learners with effective pedagogies.

Fellows are required to teach one course each semester (two courses over the year) and deliver one research colloquium talk per year related to their research. The Fellowship (Postdoctoral Associate appointment) includes an annual stipend, university health insurance, moving expenses, and a fund to support research.

Applicants are asked to include:

- Curriculum vitae (CV)
- Two representative publications •
- A statement of research focus •
- A teaching statement describing approach, philosophy and interests •
- A statement about how they plan to contribute to the diversity, inclusion, and equity work of the University and the College of Arts and Sciences •
- Contact information for three professional references.

The reference providers will be emailed information to upload their letters. Questions about the position should be directed to Prof. Deborah Blom (dblom@uvm.edu), who is chair of the search committee.

Review of applications will begin on **November 1, 2023** and continue until the position is filled. Applicants should submit completed materials to Prof. Luis Vivanco, Department Chair (Luis.Vivanco@uvm.edu). The anticipated start date is **August 19, 2024**.



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-CHRC events, jobs, or programs do not imply endorsement of them.

Bulletin Editor

Kieran Gleave (*PhD Researcher*)
Cambridge Heritage Research Centre
University of Cambridge

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