

CAMBRIDGE HERITAGE RESEARCH GROUP

BULLETIN



16 APRIL 2018

CAMBRIDGE HERITAGE RESEARCH GROUP

DEPARTMENT OF ARCHAEOLOGY
UNIVERSITY OF CAMBRIDGE

The Cambridge Heritage Research Group (HRG) was founded in the 1990s. Since then, the number of students, post-doctoral fellowships, staff members and other researchers involved with heritage research has increased. HRG is now a substantial community that draws people in from a number of disciplines such as anthropology, architecture, history and even engineering.

This Bulletin aims to connect this community in Cambridge and beyond. By sharing information about events, publications and opportunities for gaining experience and employment in the field, it hopes to strengthen the sense of a community engaged with heritage research in all of its facets.

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.

STAY CONNECTED

WEBSITE: www.arch.cam.ac.uk/heritagegroup

FACEBOOK:
www.facebook.com/cambridgehrgh

TWITTER:
<https://twitter.com/cambridgehrgh>

LINKEDIN:
<https://www.linkedin.com/groups/Cambridge-Heritage-Research-Group-4925222>

- News
- Easter Term Card
- HRG Seminar
- HRG Annual Seminar Programme

UPCOMING EVENTS CONFERENCES and CALLS

- "Mnemonic Waves" 2018 Warburg Institute Postgraduate Conference
- Transcultural Contact Zones in Ukraine: Borders, Conflicts, and Multiple Identities
- Identities and the Cities: Urban Transformations, Transition and Change in Urban Image Construction
- European Identity: From Culture to Politics
- 7th EUROMED 2018 conference— A milestone event in the EU Year of Cultural Heritage

OPPORTUNITIES

- Fellowship - Department of Archaeology, Conservation and History (IAKH), University of Oslo
- Assistant Curator/Lecturer, The Ashmolean Museum, University of Oxford
- Social Media Manager, The British Museum
- Collections Researcher (Blackpool Museum Project)
- Head of Collections Research and Academic Access, National Army Museum

EDITORS

REBECCA HABOUCHA AND
ANDREA KOCSIS
On behalf of the Cambridge
Heritage Research Group

TO CONTACT US...

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 (rh590@cam.ac.uk or ak2003@cam.ac.uk). For more information about the Heritage Research Group, visit our website: www.arch.cam.ac.uk/heritagegroup

NEWS

This week, the Bulletin is pleased to feature a blog post for the Smithsonian National Postal Museum written by Eva Meharry, a PhD Student in the Department of Archaeology at Cambridge and member of the Cambridge Heritage Research Group.

Politicization of Afghanistan's Archaeological Postage Stamps: Commemoration and Destruction of the Bamiyan Buddhas

In 2001, the extremist branch of the Taliban infamously destroyed the two colossal Bamiyan Buddha statues, which stood for more than 1,400 years in the heart of Afghanistan. The following year UNESCO issued a 25,000-Afghanis Bamiyan postage stamp, abstractly illustrating one of the empty Buddha niches buried in the statue's fallen rubble; and in 2003, the Afghan government issued a 'Heritage of Afghanistan' series, including four postage stamps depicting fragmented Buddhist artefacts. Two of the stamps illustrated broken fragments from a Bamiyan fresco and statue: a 20-Afghanis 'Fragment's of a Woman's Face' and a 100-Afghanis 'Monumental Buddha Hand', respectively.ⁱ The fragmentation of the Buddhist iconography presented in the postage stamps commemorated, both abstractly and literally, the country's colossal cultural heritage loss at the hands of the Taliban.



Yet Afghanistan's postage stamps have not only commemorated momentous acts of pre-Islamic heritage destruction at transitional political moments over the course of Afghanistan's modern history, they have also instigated protests of that heritage. In 1932, four years after Afghanistan joined the Universal Postal Union (Hopkins 1965: 155), the government issued the First Definitive Monuments Series, designed by the Afghan artist Abdul

Ghafour Khan Breshna. The series included a 3-Afghanis postage stamp plainly titled 'Bamian', which depicted the large Bamiyan Buddha statue (Uyehara & Dietrich 1995, 151–152). The red and white bichrome stamp illustrated the niche of the Buddha statue nestled in the Bamiyan Cliffs, though the statue was partially hidden in the niche's shadow.

It was an inauspicious period to print pre-Islamic archaeological images in Afghanistan, with tensions bubbling between progressive and conservative political factions. In 1929, the progressive King Amanullah (r. 1919–1929) had been overthrown in a coup d'état by the *ulama*, conservative Islamic leaders, who, broadly speaking, were frustrated by the heavy taxes imposed to support the king's progressive national campaign and liberal laws concerning women's right. Four years earlier, the *ulama* led a mob to the Buddhist site of Hadda in eastern Afghanistan near the border with Pakistan, and smashed the unearthed Buddhist statues (Godard n.d.). Amid the 1929 coup, another mob looted and destroyed the Hadda collection housed at the National Museum in the Presidential Palace in the heart of the capital (Dupree et al. 1974: 24). Almost predictably then, in 1932 the conservative *ulama* erupted in protest of the printing of the 'Bamian' postage stamp.ⁱⁱ The government quietly withdrew the stamp from circulation and replaced it with set designs by the National Council (Bonatz 1933, 321–323; Patterson 1964, 42–43; Uyehara & Dietrich 1995, 151–152).

In 1951, the Afghan government issued a 20-poul Bamiyan postage stamp in the Second Definitive Monuments Series.ⁱⁱⁱ The bichrome beige and black 20-poul stamp depicted a close-up shot of the large Bamiyan Buddha statue. While the only pre-Islamic monument included in the seventeen-part collection printed by the UK-based Waterlow & Sons, Ltd., seven other postage stamps depicted Islamic monuments, notably the Ghaznavid minaret and the *Qala-e Bost* Arch. The second illustration of the Bamiyan Buddhas was suggestive since postage stamps were then highly-politicized state-sponsored material (Cohen 2012). During the 1940s, the Afghan government began issuing postage stamps to celebrate Pashtunistan Day, a national day created to protest the border dividing Pashtun tribal territory along the North-West Frontier of then-India, which continued post-Partition in 1947. Though King Zaher Shah (r. 1933–1963) led a more moderate national modernizing campaign, tensions still ran high between progressive and conservative factions in Afghanistan. Again, the conservative Islamic leaders protested the depiction of the pre-Islamic Bamiyan



Buddha; and again, the government quickly and quietly withdrew the Buddha postage stamp from circulation (Patterson 1964, 51–53).

With the provincial Bamiyan government, national Afghan government, and international community continuing to contemplate the reconstruction of the Bamiyan Buddhas amid the ongoing political turmoil today, it seems plausible that the archaeological site of Bamiyan and its state-sponsored depictions will continue to be embroiled in twenty-first century politics.

J. Eva Meharry is a PhD Candidate in the Department of Archaeology at the University of Cambridge, researching the historical role of archaeology in Afghanistan's nation-building (1919-2001). Thanks to a National Postal Museum research grant, she recently spent time in the museum's library, examining the depiction of archaeological motifs on Afghan postage stamps.

References

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ⁱ Figures 1: 25,000-Afghanis Bamiyan postage stamp; Figure 2: 20-Afghanis 'Fragments of a Woman's Face'; and Figure 3: 100-Afghanis 'Monumental Buddha Hand'. Figure 1 from Delcampe website and Figs. 2–3 from Heindorffhus 2003 website.

ⁱⁱ Figure 4: 3-Afghanis 'Bamian' postage stamp from the First Definitive Monuments Series. Image courtesy of Smithsonian Institution, National Postal Museum.

ⁱⁱⁱ Figure 5: 1951 20-poul Bamiyan postage stamp in the Second Definitive Monuments Series. Image courtesy of Smithsonian Institution, National Postal Museum.

Cambridge Heritage Research Group Seminars



Alternate Tuesdays 1-2pm & Thursdays 5-6pm

Seminars held in the Seminar Room, McDonald Institute for Archaeological Research, Downing Site (McD) OR South Lecture Room (SLR), as indicated.

We have a short seminar series in the Easter Term because of exams.

- 26 April (SLR): **Yvonne Zivkovic (Alice Tong Sze Research Fellow, Lucy Cavendish College):** *'The Question of Intangible Heritage in German Migrant Writing.'*
- 1 May (McD): **Kostas Arvanitis (Senior Lecturer, University of Manchester):** *'Archiving the Spontaneous Memorials of the Manchester Arena Bombing'.*
- 10 May (SLR): **Laura Tradii (PhD student, Department of Social Anthropology, Cambridge):** *'Military cemeteries as heritage sites: The political discourse of military commemoration in Germany'.*
- 15 May (McD): **Alina Kozlovski (PhD student, Department of Classics, Cambridge):** *'Romans in ruins: ancient engagements with the material past.'*

Cambridge Heritage Research Group Seminars



Yvonne Zivkovic (Alice Tong Sze Research Fellow, Lucy Cavendish College)
'The Question of Intangible Heritage in German Migrant Writing.'
Thursday 26 April, South Lecture Room, 5-6pm

Germany's ratification of the UNESCO Convention for the Safeguarding of Intangible Heritage in 2013 came at a time when the question of what constitutes German identity and culture had ignited new controversies. The fact that intangible heritage, in contrast to material heritage, referred to forms of cultural expression that provide collective identification but are mobile and dynamic (such as oral storytelling, performance, crafts, and language) seemed to offer an opportunity for a more heterogeneous definition of German heritage. Literary production has assumed a curious in-between position in the debate, since a certain literary canon has always been considered defining for Germany's cultural heritage, but the printed word does not meet the definition of the intangible. And yet, literary texts play an important function in recording, preserving and circulating the intangible heritage of different groups in Germany. This talk will focus on the example of migrant writing and activism, and how it reflects the challenges and conflicts around intercultural intangible heritage.

Dr Yvonne Zivkovic is the Alice Tong Sze Research Fellow at Lucy Cavendish College and an affiliated lecturer in the Department of German and Dutch.

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HRG ANNUAL SEMINAR PROGRAMME

Conference schedule

11th May

8.30-9.00 Registration

9.00-9.15 Welcome

9.15-10.35 First session

Uses of the past during authoritarianism (Chair: Dacia Viejo-Rose)

Giorgia Aquilar – Staging Auctoritas: The (Anti) Authoritarianism of Heritage Doppelgangers

Minjae Zoh – The impact of ‘dictatorship’ on the management and uses of heritage sites

Hyun Kyung Lee – From the rise of the military dictatorship to the fall of its revenant: Park Chung Hee’s place-making at ‘Gwanghwamun Square’

10.35-10.50 Coffee break

10.50-11.50 Second session

Authoritarian uses of the Past (Chair: Flaminia Bartolini)

Anjali Gera Roy – Whose Cultural Heritage? Marginalisation and Reinvention of Indian Hereditary Performers

Rouran Zhang – World Heritage Listing and Changes of Political Value: A Case Study in West Lake Cultural Landscapes in Hongzhou, China

11.50-12.50 First Keynote - **Ruth Ben-Ghiat**

12.50-13.05 Poster session

13.05-14.00 Lunch

14.00-15.20 Third session:

Transition to and from authoritarianism (Chair: Lila Janik)

1st part

Alicia Stevens – Tactical ambiguity in post-sanctions Myanmar

Gruiada Badescu – Heritage-making and the criminalisation of authoritarian past: Political prisons and clandestine detention centres in Central and Eastern Europe and the Southern Cone of Latin America

Marek Swidrak – Erasing communism: The contemporary iconoclastic movement in Poland

15.20-15.35 Coffee break

15.35-16.35 Fourth session (**Chair: Francesco Iacono**)

2nd part

Joana Brites – ‘Don’t you (Forget About Me)’: Portuguese contemporary art engaging the country’s dictatorship heritage

Nick Naumov – Socialist Heritage in Transition: the Monumental Discourse of 1300 Years Bulgaria

16.35-16.50 Coffee break

16.50-17.20 General discussion

17.20-17.50 Film “Intervista” by Anri Sala

17.50- 18.20 Wine reception

18.20-20.00 Conference dinner

12th of May

9.00-10.00 Fifth session

Legacies of authoritarianism (Chair: Paola Filippucci)*1st part*

Flaminia Bartolini – Dealing with Dictatorial Past: Fascist Monuments and Conflicting Memories in Contemporary Italy

Miriam Saqqa Carazo – The monumental bodies – Biopolitics of Franquism

10.00-10.15 Coffee break

10.15-11.15 Second Keynote - **Alfredo González-Ruibal** -*Walking through the darkest valley. On heritage and hatred*11.15-12.35 Sixth session (**Chair: Rob Van deer Laarse**)*2nd part*

Margaret Comer – Beyond a Dichotomy of Grief and Blame: Examining the Heritage of Stalinist Repression

Julie Deschapper – Russia, China, Cuba and their external monuments: For a transnational history of Socialist authoritarian heritage

Reem S Alfurjani – Influences of Authoritarian Legacies in the Old City of Tripoli, Libya.

12.35-12.50 Poster session

12.50-14.00 Lunch

14.00-15.20 Seventh session

Boundaries of authoritarianism (Chair: Marie Louise Stig Sørensen)*1st part*

Francesco Iacono – Heritage in transition: Insights from the Albanian case study

Joel Geraetz – “Yesterday was Yesterday, Today is Today”: Authoritarianism, Resistance, and Tangible and Intangible Heritage in Contemporary Istanbul

Jonathan Zilberg – Comparative Case Studies of Authoritarian Heritages in Indonesian Museums

15.20-15.35 Coffee break

15.35-16.35 Third keynote - **Rob Van der Laarse**16.35-17.55 Eighth session (**Chair: Minjae Zoh**)*2nd part*

Olimpia Dragouni – Instrumentalization of cultural heritage by authoritarian and non-authoritarian regimes in Greece and Macedonia – a comparative perspective

Nour A. Munawar – Post Conflict Heritage: Authoritarianism, War and Empowering the Public

Jovana Vukcevic – The legacies of discontent: Disputing, disengaging and disneyfying heritage of dictatorships in Central and Southern-eastern Europe

17.55-18.30 Conclusive remarks

18.30-19.00 General discussion

Poster session:

Marie Le Devehat - Gjirokastra's cultural heritage: The tumultuous story of a dictator's hometown

Malcom Angelucci and Stefano Kerschbamer - One Monument, One Town, Two Ideologies: the 'Monument to Victory' of Bolzano-Bozen between Fascism and Democracy.

Shraddha Bhatawadekar- Chhatrapati Shivaji Maharaj Terminus (erstwhile Victoria Terminus): Manifestations of Heritage and Authority

José Pedro Tenreiro - Reshaping Heritage: the restoration of Northern Portuguese monuments in

the 1920s and 1930s

Rasa Pranskuniene - Fragility of boundaries: Authoritarianism and democracy discourse in the context of heritage

Janek Gryta- 'Shtetl-romance', preservation, and commercialisation. Jewish heritage sites of Kraków under Communism and during the transition to democracy.

CONFERENCES, CALLS & WORKSHOPS

CfP: "Mnemonic Waves" 2018 Warburg Institute Postgraduate Conference

15 November 2018, London, United Kingdom

Deadline: 31 May 2018

The Warburg Institute will host its third Postgraduate Symposium on 15 November 2018. With this conference, we aim to identify and interrogate the 'seismic waves' generated by scholars active at the Warburg Institute from its inception to the present, who inherited the founder's lessons by receiving his waves and producing their own.

Speaking in Hamburg in 1927, Aby Warburg described how an Apollonian cultural historian and a Dionysian philosopher as different as Burckhardt and Nietzsche shared an impulse to detect, elaborate, transform, and eventually transmit ideas from artists and thinkers across time and space, acting as intellectual seismographs: "We must recognise Burckhardt and Nietzsche as receivers of mnemonic waves [. . .] Both are very sensitive seismographs, which shake in their foundations when they receive and have to retransmit the waves."

The Symposium is intended for postgraduate students and early-career researchers. Proposals for papers should be sent to warburg.postgrad@gmail.com by **Thursday 31 May 2018**:

- Abstract, in English, of no more than 300 words, for a 20-minute paper, in PDF or Word format.
- One-page CV, including full name, affiliation and contact information.

All candidates will be notified by Friday 29 June 2018.

URL: <https://warburgpostgrad.wixsite.com/mnemonicwaves>

CFP: Transcultural Contact Zones in Ukraine: Borders, Conflicts, and Multiple Identities
Annual Conference of the “Ukrainian Regionalism: A Research Platform” Network
 10-11 September 2018, Uzhgorod, Ukraine

Deadline: **April 20, 2018**

The Transcultural Contact Zones project brings together an international and interdisciplinary research team for the annual meeting in Ukraine. Coordinated by the University of St.Gallen (HSG) in Switzerland, the project is focused on the concept of transculturality by way of examining regionalism in Ukraine through various methodologies. Affiliated researchers include historians, sociologists, anthropologists, economists, literary scholars, and linguists from Ukraine, Switzerland, Poland, Austria, Estonia, the Czech Republic, Russia, Germany, Romania and the U.S. Please visit the [project website](#) from more information on hitherto project activities.

Mary Louise Pratt defined the concept of contact zones in relation to post-colonial Studies as social arenas in which cultures meet, clash, and grapple with each other within spaces of asymmetrical power relations. The Transcultural Contact Zones project applies this concept to the heterogeneous cultural and social phenomena of Ukrainian regionalism. Contact zones in Ukraine might be described as dynamic cultural spaces that go beyond national narratives to encompass current processes of renegotiating identity, history, and belonging.

The thematic scope of the conference includes, but is not limited to:

- Case studies of borderlands and regionalism in Ukraine and the Black Sea region
- Transcultural history and heritage of borderlands
- Neighborhood relations, everyday diplomacy and patterns of othering
- Imperial and socialist legacies
- Multiple identities and polyphonal belongings
- History of nation-building vs. local subcultures
- Instrumentalization of the past and formation of collective memories
- Language and literature as a form of contact zones
- Religion and secularization in the public sphere
- Economy, mobilities, and migration
- Shifting contact zones: military conflict and IDPs
- Post-conflict societies and reconciliation strategies

How to apply

We invite sociologists, historians, anthropologists, economists, geographers, slavists, political scientists, and academics from related disciplines to apply for the conference. We are looking forward to receiving applications from scholars who work with the framework of transculturality. While the conference is focused on Ukraine, proposals from academics working on East-Central Europe and the Black Sea region are welcome. The conference committee invites early stage, as well as advanced researchers. The working language of the conference is English. To apply, please send the following documents:

- A curriculum vitae
- A 300 to 500 word conference abstract

Please send application materials to uaregio@gmail.com by **April 20, 2018**.

All travel expenses, accommodation, and meals are covered by the conference committee.

URL: <http://www.uaregio.org/>

CfP: Identities and the Cities: Urban Transformations, Transition and Change in Urban Image Construction

14 - 15 June 2018, Lucca, Italy

Deadline: 7 May 2018

As part of the 7th Euroacademia International Conference
'Identities and Identifications: Politicized Uses of Collective Identities'

Urban image construction is a reflection, expression and constitutive factor of local identity formation and dynamics. Cities simultaneously localize identities and connect them with wider global signs of utility, function and symbolic order. Elasticity of the label *identity* accommodates everything that surrounds us as presence or absence, persistence or change. As a theatrical scenery, cities change after each act, sometimes with discrete adaptations, sometimes with radical interventions. If the scenery is composed of streets, parks, roads, museums, monuments, shopping malls and buildings connected through the intricate network of the perpetual and cumulative actions of its inhabitants, every adaptation and intervention affects its multi-dimensional identities. Changes in urban visual identities unfold as a form of public art feeding from the immense potential of social imaginary significations accommodated by a time's perception of stability, structure and continuity. Urban change is itself a production of meaning, interpretation and identity making practices.

As the chaotic canvases of cities are being stretched over a framework of identity, its further exploration seems more than appropriate. Amidst the incredibly rapid urban growth crowding more than half of the world population in towns and cities, the questions are only going to keep multiplying. How are city identities made and re-made, used and abused, imagined and narrated, politicised and communicated, expressed and projected, imposed and marketed? And above all, how do they thrive within the dynamic interpolation of the nexus of local-global, centre-periphery, urban - suburban, old and new. As out-dated as these dichotomies may sound, in many places their daily life is far from over. As old cities became new capitals and new capitals struggle for more capital, the challenges of maintaining public-driven collective identities in the face of cultural fragmentation and diversification, coupled with consumer-attractiveness is turning them into urban palimpsests. Urban environments reflect the human needs and values. In an increasingly globalized world, the human beings are becoming more citizens of the world than citizens of the cities. The increasing mobility of the new pilgrims of globalization creates more of the same in the logic of universalized urban functionality. Within this logic, the cities are now in the position to re-evaluate their impact on the world and shape their future in a manner that assumes a wider responsibility that evades a localized mentality. Urban local identities are becoming increasingly thin and rely strongly on negotiating a local specificity with universalized functionality and global responsibility. An increasing need for uniqueness and distinctiveness foster site-specificity aimed at placing a particular urban identity within a global economic hierarchy. Public art became essential for affirming distinctive local urban identities in a universe of serialization and commodification.

As the research on cultural identities of the city is becoming more abundant, this panel aims at adopting a wide-lens inter-disciplinary approach, while focusing on various processes affecting identities in the urban context in its global-regional-national-local interplay.

If interested in participating, please read the complete event details on the conference website and apply on-line. Alternatively you can send a maximum 300 words abstract together with the details of your affiliation until **7th of May 2018** by e-mail at application@euroacademia.org

For full details of the conference and on-line application please see:
<http://euroacademia.eu/conference/7th-identities-and-identifications/>

CFP: European Identity: From Culture to Politics

14 – 15 June 2018, Lucca, Tuscany, Italy

Deadline: **7 May 2018**

This panel discussion is part of the 7th Euroacademia International Conference ‘Identities and Identifications: Politicized Uses of Collective Identities’

The specificity of European culture and civilization was and still is the subject of tremendous reflections and writings. The sources of European uniqueness are multiple and the history of European culture exercised a universal impact that is hard to assess in its immense diversity. The cultural heritage and patrimony of the ‘old continent’ is inestimable through most diverse creative instances from literature, philosophy and arts to science and technology. It’s a patrimony that through belonging, any European can, and often will, claim without hesitation in a self-definition. A generous creative *magmatic* nucleus offers Europeans, wherever they live and regardless of any institutional frame, a reliable chance to dialogically identify with a rich and creative common inheritance. European culture is an open patrimony that accommodates well a fluid and dynamic identity. Some degree of cultural unity in Europe is claimed by the daily mentalities and discursive practices even if it’s just under the form of a ‘self-organizing vertigo’ (Edgar Morin, 1987). This unity is a loose, multileveled and multilayered one, in constant negotiation with national and regional cultures, history and traumatic memories, practices of ‘othering’ and feelings of belonging. Europeanness in all its plenitude is an inclusive and embracing idea.

Students of European identity are most often voluntary or involuntary supporters of a ready-made idea of the EU. Yet acknowledging the beneficial and progressive nature of the EU in a wide variety of domains of political, social or economic realms in Europe and outside does not require transforming limited and occasional identifications in a stronger identitarian package whose unintended consequences can easily exclude or function against the very values is thought to instill. The paradox of the European identity is that clarifying it more means leaving out so much that such exclusion becomes an act of contradiction in itself as it opposes any minimal content of such an identity. Politicized identitarian narratives inside the EU are in a phase of pre-contestation, meaning by that they rather set the conditions of possibility for a potential future European identitarian articulation when the parameters of what EU stands for in Europeans citizens’ identifications will be clearer. In the meantime, in Europe, national identities are re-gaining emphasis, weakening the post-national cosmopolitan ideals of the EU, while nationalism and Eurosceptic right wing parties gain substantial political terrain. This panel aims to address the on-going challenges surrounding the European identity and the processes of Europeanization. The panel welcomes both contributions that address the cultural and intellectual history of the European identity and political studies that discuss the identity making processes involved by the EU. Case-studies and papers focusing on the national/European identity nexus are welcomed.

Please apply on-line or submit abstracts of less than 300 words together with the details of affiliation by **7th of May 2018** to application@euroacademia.org

For more information, please visit: <http://euroacademia.eu/conference/7th-identities-and-identifications/#t5>

7th EUROMED 2018 conference – A milestone event in the EU Year of Cultural Heritage
29 October-3 November 2018, Cyprus

Deadline: **31 May 2018 (24:00 London-UK time)**

The 7th biannual European-Mediterranean (EUROMED) conference brings together researchers, policy makers, professionals, fellows and practitioners to explore some of the more pressing issues concerning Cultural Heritage today. In particular, the main goal of the conference is to focus on interdisciplinary and multi-disciplinary research on tangible and intangible Cultural Heritage, using cutting edge technologies for the protection, restoration, preservation, massive digitalization, documentation and presentation of the Cultural Heritage contents. At the same time, the event is intended to cover topics of research ready for exploitation, demonstrating the acceptability of new sustainable approaches and new technologies by the user community, owners, managers and conservators of our cultural patrimony.

Topics and themes:

Researchers and practitioners willing to participate to the EUROMED 2018 conference are invited to submit papers on original works addressing the following subjects and research themes:

- 1) Digital heritage documentation and preservation
- 2) Protection, restoration and preservation of tangible and intangible cultural heritage

Submission of Papers:

Submissions for the event are completely electronic through the on-line submission website available here: <http://www.euromed2018.eu/index.php/paper-submission>

The conference accepts only original, unpublished work written in English which will be blind-reviewed and published on SPRINGER-NATURE LNCS.

We are soliciting three types of contributions:

1. Full research papers: they present new innovative research developments and results. They will feature a full-length oral presentation and will be published in a high-quality proceedings volume. Each submitted paper must not exceed 12 pages in total.
2. Project papers: they focus on the description of project organization, use of technology and lessons learned. They will feature a short oral presentation and will be published in a high-quality proceedings volume. Each submitted paper must not exceed 10 pages in total.
3. Short papers: they present preliminary ideas and works-in-progress. These papers will have a short oral presentation and will be also available also as posters in conference breaks. Each short paper must not exceed 8 pages in total.

The 20 best submitted papers will be published on a special issue of upcoming International Journal Heritage in the Digital Era.

OPPORTUNITIES

Fellowship - Department of Archaeology, Conservation and History (IAKH), University of Oslo

Closing Date: **1 May 2018**

A Doctoral Research Fellowship in history is available at the Department of Archaeology, Conservation and History (IAKH), University of Oslo.

The applicant is asked to propose a project that deals with cultural production in the twentieth-century Middle East, with a focus on Egypt or the Levant. The project may take a specific case study within the region or explore circulation of ideas and products across national boundaries. The resulting dissertation is expected to contribute to an understanding of cultural production in the modern Middle East and situate it in the context of the global circulation of knowledge, politics, and aesthetics.

More about the position

The person appointed will be affiliated with the Faculty's organized research training. The academic work is to result in a doctoral thesis that will be defended at the Faculty with a view to obtaining the degree of PhD. The successful candidate is expected to join the existing research milieu or network and contribute to its development. Read more about the [doctoral degree](#).

The appointment is for a duration of three years. All PhD Candidates who submit their doctoral dissertation for assessment with a written recommendation from their supervisor within 3 years or 3 ½ years after the start of their PhD position, will be offered, respectively, a 12 or 6 month [Completion Grant](#).

For more information, please visit:

<https://www.jobbnorge.no/en/available-jobs/job/148187/doctoral-research-fellowship-history-middle-east>

Contact information:

Katrine Randin, Administrative Head of Department

E-mail: katrine.randin@iakh.uio.no

**Assistant Curator/Lecturer, The Ashmolean Museum, University of Oxford
UK, England, Oxford**

Job Type: Full time

Contract type: Fixed term for 3 years

Salary: Grade 5, £24,983 - £29,799 p.a.

Closing Date: **12.00 noon on Thursday 26 April 2018**

This is a fixed-term career development post intended for candidates who are at an early stage of their academic career. Postholders will have access to appropriate support and advice during their period of employment by the Ashmolean from both the Curators associated with the post, and the relevant Tutorial Fellow at St John's College. In collaboration with St John's College, the Ashmolean Museum is recruiting an Assistant Curator/Lecturer in Classical Archaeology. You will develop the key skills of modern curatorship and will deliver Undergraduate teaching in Classical Archaeology. This role is designed as a 3-year career development role for individuals seeking a career in curatorship and/or university teaching. You will be closely supervised and mentored by established members of the Ashmolean and St John's College, and will be expected to develop and maintain your own learning objectives throughout the programme.

Thirty-eight days holidays including Bank Holidays, subsidised travel scheme, excellent pension scheme, comprehensive childcare service, flexible working. Free entry to temporary exhibitions and tickets for friends and family, 20% discount in retail, 35% discount in the café.

How to Apply:

All applications must be made online. You will be required to upload a CV and a Supporting Statement as part of your application.

To apply for this vacancy and further information, please follow this link:

https://www.recruit.ox.ac.uk/pls/hrsliverecruit/erq_jobspec_version_4.jobspec?p_id=134353

The closing date for applications is 12.00 noon on **Thursday 26 April 2018**.

Interviews are scheduled to take place in St John's College and the Ashmolean Museum on Wednesday 16 May 2018 and you must be available on this date.

Please note in normal circumstances only interview travel expenses within the UK will be reimbursed.

**Social Media Manager, The British Museum
UK, England, London**

Job Type: Full Time

Contract Type: Permanent

Salary: £28,655 per annum

Closing Date: **17 April 2018**

As the Social Media Manager, you will manage the Museum's official communications in order to reach large-scale, global audiences across multiple channels. You will also develop the Museum's social media portfolio with existing and new channels, including Chinese networks, aiming to build engagement with a diverse audience.

You will plan, deliver, measure and report the impact of a content strategy (owned, earned and paid) that effectively engages key audiences, in line with the Museum's communication priorities. You will manage the Museum's social community and help deliver digital customer service.

Educated to degree level, with a marketing qualification or proven experience with digital marketing and/or social media, you will have demonstrable ability to deliver exceptional, consistently engaging content and engage with a variety of audiences.

With strong organisational skills, you will also have the ability to communicate effectively resulting in building positive relationships across your team and other departments, as well as representing the Museum.

The Museum is an equal opportunity employer, supports a diverse workplace and offers a competitive benefits package including:

- Membership of the civil service pension scheme
- Free entry to a wide range of museums and exhibitions
- Participation in private and public Museum activities, including talks by leading curators from around the world and behind-the-scenes opportunities to learn how museums care for and manage their extraordinary collections
- Generous annual leave allowance
- Interest-free season ticket loan
- Professional & personal development opportunities
- Employee Assistance Programme
- Discounts on food and gift shop purchases

If you are a positive individual, passionate about the Museum and would like to know more about this exciting opportunity, please go to www.britishmuseum.org/jobs to complete your application.

Collections Researcher (Blackpool Museum Project), Blackpool Council UK, England, Blackpool

Job Type: Contract

Contract Type: Temporary (less than 3 months, until July 2018)

Salary: £5,000 fixed fee

Closing date: **Midnight, Wednesday 25 April 2018**

Blackpool Council is seeking to appoint a Collections Researcher with proven research experience to assist in the research and selection of images to feature in Amuseum, Blackpool's first Museum set to open in June 2020.

The museum will explore the history of the great British seaside holiday and popular entertainment utilising Blackpool's incredible collections alongside items from the V&A Museum, the British Music Hall Society, the EMI Archive Trust and private collections. Bringing rarely seen objects and stories to light, the museum will explore Seaside Holidays, the Illuminations, Magic, Circus, Dance, Comedy, Music and Variety.

As the UK's first mass seaside resort and the playground of the northern manufacturing districts Blackpool is ideally placed to tell the story of the development of the seaside holiday and entertainment. It is the home of popular entertainment offering everything from circus to magic. It is where many iconic British entertainers honed their skills in Blackpool's summer season shows, or where international performers like Frank Sinatra, Bob Dylan and the White Stripes chose to perform. Blackpool is also the spiritual home of ballroom dancing and has two internationally significant ballrooms. The most significant professional dance competition in the world Blackpool Dance Festival takes place in the Empress Ballroom each year; whilst the most popular BBC's Strictly Come Dancing visits the Blackpool Tower Ballroom.

We are looking for an experienced researcher to work with us on the image research for Amuseum. You will:

- Research the collections held at the History Centre in Blackpool Central Library including publicity images generated by Blackpool's Tourism and Advertising Department.
- Work closely with the Museum, Heritage and design team to identifying key images to support the museum briefs being submitted at the end of June 2018 and help plan any digitisation that is required
- Identifying any external copyright holders of images held within the collection
- Identify potential gaps which will need to be sourced elsewhere

How to apply:

To express an interest, please send your CV, an outline of your approach, two referees who will be able to comment on your recent work and a covering letter to:

Emma Heslewood, Curator, Blackpool Museum Project Emma.Heslewood@blackpool.gov.uk by **midnight on Wednesday 25 April 2018**.

Hard copies can also be posted to the museum project for the same deadline to Emma Heslewood, Blackpool Museum Project, FYCreatives, 154-158 Church Street, Blackpool, FY1 3PS.

For further information on the exhibition content or any enquiries regarding the role please contact Emma Heslewood on the email above or phone 01253 478624.

Interviews will be held week beginning 30 April

URL: <http://blackpoolmuseum.com/blackpool-collections/>

Head of Collections Research and Academic Access, National Army Museum UK, England, London

The post holder will develop access and research across the whole of the Museum's collections through leadership of a collections team. They will also be responsible for the management and oversight of the provision of readers and enquiries services. To further develop research, the post holder will forge partnerships and links with National and International Academic institutions and other Museums, especially the Regimental Museums Network. The post holder will also play an active role in the Museum's public programming and will also act as the lead academic representative on behalf of the Museum.

The post-holder is responsible for:

- Managing staff and volunteers to complete cataloguing and research projects based around the Museum's collections, including revisiting collections and digitisation projects.
- Managing readers and enquiries services, in particular the Templer Study Centre (TSC) ensuring that it delivers high levels of service to academics, researchers and other users.
- Promoting scholarly research and publication about the collections in accordance with institutional policy.
- Working with the Public programmes team to organise conferences and other events.
- Working with academic institutions to develop PhD topics. Supervising and seeking joint funding for the supervision of collaborative PhDs.
- Maintaining and developing the Museum's Academic Advisory Panel.
- Developing international academic links with associated outputs in research and programming.
- Being the lead academic representative of the Museum.

URL: <https://www.nam.ac.uk/jobs>

ⁱ Figures 1: 25,000-Afghanis Bamiyan postage stamp; Figure 2: 20-Afghanis 'Fragments of a Woman's Face'; and Figure 3: 100-Afghanis 'Monumental Buddha Hand'. Figure 1 from Delcampe website and Figs. 2–3 from Heindorffhus 2003 website.

ⁱⁱ Figure 4: 3-Afghanis 'Bamian' postage stamp from the First Definitive Monuments Series. Image courtesy of Smithsonian Institution, National Postal Museum.

ⁱⁱⁱ Figure 5: 1951 20-poul Bamiyan postage stamp in the Second Definitive Monuments Series. Image courtesy of Smithsonian Institution, National Postal Museum.

FEEDBACK

We welcome feedback on the content for the bulletin, as well as suggestions for any future bulletins.
rh590@cam.ac.uk and ak2003@cam.ac.uk

