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Cambridge Heritage Research Centre

BULLETIN

7 May 2020

CHRC News

We hope that all our subscribers are safe and well. We continue to produce and distribute the Cambridge Heritage Research Centre Bulletin regularly, however, the circulation date may vary over the next few months as centre staff get used to working remotely. The content may slightly change as well since the number of event notices and opportunities will be few in number. We still aim to create quality content regularly for those who are interested in Heritage Studies.

COVER STORY

Everyday Heritage Around Us

Mila Wolpert and Polly Harlow, Heritage MPhil students, are the guest editors of this issue. They collected everyday heritage stories from our members living in lockdown all over the world. They also interviewed some of the students and lecturers of CHRC about how they handle their research during the pandemic.

Continue to read on page 2.

Cover photo: Everyday heritage. Andrea Kocsis

COVER STORY



This picture shows the guardian animal of the region of Okinawa in Japan, called 'Shisa (シーサー)', a legendary animal similar in form to a lion. As it symbolises a guardian who removes negative spirits and brings blessings, people can easily find the Shisa in every part of the Okinawa Islands.

I bought this when I travelled to Okinawa last year because I found that it shared some similarities with the Korean guardian animal called 'Haetae', in terms of its shape and humorous look. Geographically, Okinawa is an archipelago, formerly the 'Ryukyu Kingdom', about 620 miles from the Korean peninsula, but, in fact, the two countries have exchanged cultures and some Koreans migrated to this region in ancient times. This is one of the reasons why the traditional culture of Okinawa, now a part of Japan, shares some similar aspects of culture with Korea.

A region's heritage, which is handed on as a souvenir, exists as a result of cultural consumption and provides memories of travel in our daily lives. Although it is an object with superstitious meaning, I think that it is a valuable heritage that contains the history of those who have attempted to preserve it and who live with it.

Text and photo: Hyunjae Kim, Heritage MPhil student

COVER STORY

Moselle-Wine, local identity and globalisation

Wine - just a fermented grape juice that serves to cloud the mind? Clearly it is more than that. For centuries wine has played a crucial role in both sacred and providential customs and rituals of many cultures around the Mediterranean and beyond. This is true for the Moselle in Germany as well. Imported by the Romans, wine is both economically and culturally a distinctive mark of the region and has shaped the panoramic image of the Moselle cultural landscape to this day. Traditions which have evolved over time, ranging from harvest festivals over city events to private festivities, bear witness to how firmly wine is anchored in people's everyday lives.

Despite these traditions, globalisation, with its many innovations, modernisations and changes have not stopped at the viticulture of the Moselle in the last century. As a reaction to globalisation, however, an opposing trend has been taking place for the last two decades. A development which can also be observed worldwide.

In many areas, attempts are being made to revive the past for the purpose of creating identity. Coupled with marketing interests, this means for Moselle wine that wine production methods considered to be outdated are now experiencing a kind of renaissance. This is linked to the so-called "golden age" of the Moselle Rieslings, towards the end of the 19th century, when the most expensive wines of these regions achieved higher prices than those from Bordeaux.

Labels, old production methods and taste are an attempt to bring this supposedly glorious past back into the present, pouring desired authenticity - in the sense of "back to the roots" - into Moselle world's and wine connoisseurs' glasses.



The picture shows a bottle of Scharzhofberger Kabinett made by the grower Egon Müller from Mosel valley. The label as well as the production methods are the same as 120 years ago.

Text and photo:
Raphael Henkes, CHRC graduate member, PhD student

COVER STORY

While taking care of a friend's garden, who was stuck abroad when the borders closed, I discovered a rather unexpected item on the terrace. It looked like an ancient lamppost from the beginning of the last century. Heated from curiosity, I asked the owner about it, and his answer evoked the troubles of the twentieth century Budapest.

Budapest has suffered severe bombing during the WW2, which destroyed one of its most important symbols, the Buda Castle. The ruins stood for decades exposed and their reconstruction led to serious debates within the newly come Communist regime. The Castle has changed its symbolism: from signifying the monarchy, it was turned into a place of public culture. The royal rooms and chambers were transformed into museums and national library. Through two Communist regimes, and the first decade of the young Hungarian democracy, generations living in Budapest have been knowing the Castle in its newer function and form: serving the public. However, the current Hungarian government has a renovation project which aims to travel back in time, and wants the Castle to dress in its interwar

form and occupy its place as symbol of an authoritarian governance. This project which divides the opinions of archeologists, architects, historians, politicians and the general public, has a lesson to note: the fluidity of heritage.

The bombing of the Castle led to a variety of outcomes: it opened up the possibility of the archaeological understanding of the castle's past; allowed the new regime to smoothly change the function of this prominent place; made us aware of the instability of our cultural symbolisms and also manifested the everyday chaos the Hungarians had to live through after the War. And this lamppost, standing seemingly neutrally in an everyday garden, is an anchor of this complex past: my friend's grandparents collected it from the Buda Castle while its ruins were exposed. This lamppost shows how fragmented our heritage is, and we all carry pieces of it which tie us to the past through generations.

Text and photo: Andrea Kocsis, CHRC graduate member, PhD student



COVER STORY

Wayside shrines, Bildstöcke, are a common feature of the Catholic regions of Germany, such as Upper Bavaria or my own Westphalia. They are an important expression of the widespread popular devotion (Volksfrömmigkeit) of these predominantly rural areas. Cycling through the park landscapes of Westphalia and the Münsterland, one finds a wayside shrine outside almost every farmstead, at crossroads or other significant locations. The reasons for the construction of such wayside shrine are diverse. They can serve as reminders to pause for a moment and say a short prayer, as signposts for pilgrims, as a symbol of gratitude for God's grace, or as a site of remembrance of a misfortune. While this tradition dates back at least to the High Middle Ages, most of the wayside shrines have their roots in the 18th and 19th centuries. However, they continue to be built today and express the local population's ties to its religious traditions. The little Marian shrine I photographed here is not too far from where I live. It was built by a local farmer in around 1870, in order to give thanks for his harvest being spared from heavy storms. It is a registered monument of the city of Warendorf.



Text and photo:

Simon Weppel, CHRC graduate member, PhD student

COVER STORY

With my closed college gym a world away in Cambridge, I've taken to the countryside for my runs—and taken advantage of the opportunity to explore the heritage of my new surroundings in Dorset. So far, I've stumbled across a park dedicated to Britain's first Olympic track and field gold medalist (1900), who once trained there; relished the sweeping shade of the beech avenue near the 1660s Kingston

Lacy estate; circled the rippling ridges of Badbury Rings, an Iron Age hill fort (pictured); glimpsed the striking cliffs of the not-too-distant Jurassic Coast; and admired the local "wildlife" - fish (Alan) honored on a headstone, a water rat (the village "mascot"!) topping a maypole, and teddy bears in many a rainbow-bedizened window. With every run, every route I plan, the chance to "design" a new heritage trail!

Photo and text: Kirsten Huffer, Heritage MPhil student



INTERVIEWS

Dr Lila Janik, CHRC member



How are you doing?

Considering the current restrictions on movement and the need for social distancing, I think I am doing well. If I had to describe my attitude, it is to make the most out of this situation, while often hiding how uncomfortable and counterintuitive is to be without the physical presence of friends and colleagues. The good weather we have enjoyed recently helps as I share long walks with my husband in the grounds of the college where we are staying. The lockdown happened while we are in the middle of renovating our home, and so all the work on that had to stop for the time being. The advantage is that I have easy access to my office in college. This room, with its good internet connection, is a saviour for conducting online meetings and supervisions. It is also the perfect location for spying on a couple of magpies, black and grey squirrels and the rabbits that live in the green spaces in the front of my window. Online has become lifeline with my family and friends in the UK and all over the world, making the lockdown situation more bearable.

How has COVID-19 affected your work as a professor or supervisor?

My work has been dramatically impacted. First, my April fieldwork to Japan was cancelled, along with planned summer research trips to Russia. This will be the first time I have spent the whole summer in Cambridge since I arrived in the UK over 33 years ago. Viewed positively, this gives me the

possibility to ‘clear my desk’, write the papers whose deadlines have already passed, concentrate on writing the research proposals that I have been thinking about for years, and to engage in projects that needed more time and patience than I have had before to bring to life.

Social distancing is the norm. All the meetings at the University and College are conducted via Zoom or Microsoft Teams, and I have become adept at using Skype for meeting with my students. It might be old fashioned technology, but it works well for me. My structured time with the students has increased. The biweekly meetings with my supervisees might seem a lot, but in the present circumstances around the pandemic, I feel it is necessary. It is interesting how people react differently at times such as these: some are despondent, some are angry, some are not accepting reality - but in general all of us are trying to make the most of the situation. I feel for my students: the challenges they face in altering their research designs to meet the new requirements and rethinking ways of working is not easy and cannot be taken for granted. Their responses show their ingenuity and academic strength.

How are you thinking about the future?

I am looking forward to the future, though I know it will be different from what I had planned: for example, thinking about fieldwork, it will not now realistically happen before late summer 2021. In the meantime, I will be writing about rock art and Jomon figurines, symbolic landscapes and identities – interspersed with regularly washing hands, watching films I always wanted to see, having a good time with my husband, enjoying the small things in life like seeing the blooming apple trees in Girton orchard, and trying not to be too impatient with social distancing or with wishing for the lockdown to finish.

INTERVIEWS

Simon Weppel

CHRC graduate member, PhD student



How are you doing and how has COVID-19 affected your work as a PhD candidate?

I'm doing alright, thanks! Of course, there has been a lot of disruption. In March, I was still on my three-month doctoral exchange over in Paris, at Sciences Po. In mid-March, like so many others, I had to move pretty quickly - one day I was still leisurely having coffee during a day-trip to Dijon, and just a couple days after that I was hastily planning my return to Germany, during what felt like an incredible compression of time, with monumental political decisions being taken every hour.

I am currently in the second year of my PhD and was looking ahead to a lot of fieldwork in Russia over spring and summer. Right now, I was hoping to sit on the banks of the Volga in Ulyanovsk and look at the sunset (after a hard day's work in the archives, of course). After all, this April saw the 150th birthday of Vladimir Lenin - a jubilee celebrated at various Lenin museums in Russia. Whether I will be able to take part in any postponed events later this year is - like so many other

things - still up in the air. Similarly, I was due to speak at exciting conferences in Russia and Canada, presenting preliminary results of my fieldwork in the Siberian village of Shushenskoye, Lenin's place of exile and now site of a large zapovednik, a sizeable open-air museum with a strong folkloric-ethnographic aspect, representative of what I consider a wider "heritage turn" in late Soviet culture.

Since I am quite reliant on archival resources, it is difficult for me to make many steps forward at this time. Desk research only goes so far - on my hunt for books and sources I often find myself in a dead-end, unable to access a Russian volume because of the closure of libraries and other institutions there. Hence, I am trying to use this time as well as I can, re-reading previously written materials, collating existing data, and attempting to think about my topic in new or unorthodox ways.

How are you thinking about the future?

For now, it appears to be a matter of waiting - waiting for news from funders, from Russia, from the world at large. I am lucky that I can be in my Heimat in rural north-western Germany, and I am trying to rediscover it as best as I can at this time - cycling out to old farmsteads and windmills, pondering life while watching cows masticate, that sort of thing. My thoughts at this time are in particular with those students less fortunate, who may be stuck in a Cambridge dormitory room, feeling the combined strain of work towards a degree and continued isolation from friends and loved ones. I myself am longing for the first flight to Moscow, to ride the metro, to throw myself back into city life and research.

INTERVIEWS

Casey Haughin, Heritage MPhil student



How are you doing?

I'm doing okay! It was a hectic time coming back to the States as I left just before travel restrictions were tightened, but I've been at home in Baltimore with my partner for just over a month. As of now we're both healthy, and so are my family and friends, so I'm thankful for that.

How has COVID-19 affected your work as an MPhil student?

I've had to change my thesis significantly since we are no longer able to carry out fieldwork. I am disappointed that I won't be able to do the extensive work within museum collections that I hoped to, but I've been in touch with the museum professionals and scholars who were helping me craft my research and draft surveys, and I see a significant amount of potential for continuing this research in the future. I now have a new topic that can be carried out through ethnographic museum mapping I got done before the

outbreak and desk-based research. I am very excited to explore it further! Another way COVID has affected my work has been in how I carry it out. My partner, who is also an academic, is at home with his lab closed due to COVID (he is a PhD candidate in Neuroscience at Johns Hopkins). With us in a very small apartment all day we try and match our schedules, which for him is typically working "whenever the sun is up" as if he's in lab, and for me is working sporadically throughout the day with the bulk of my work taking place in the evenings as if I'm still at Cambridge working around class schedules and lectures. This has made both of us block out time in our day to work rather than letting it be all we do from sundown to sunup, and is ultimately a really healthy experience! With everything going on personally and academically, concentrating was very difficult the first few weeks but I'm in a solid habit now.

How are you thinking about the future?

I feel very lucky to be in a relatively positive place with the future. In February I accepted an offer of admission to UC Santa Barbara to pursue a PhD in History, with a focus on Ancient, United States, and Public History. I will be conducting research on the intersection of Classical collections development and racial identity-building in the United States, and the effect this has on the museums that steward such collections in the present day both in terms of interpretation and community engagement. This has made the process of changing my thesis much easier than it might have been, as I'm able to pull from other themes or topics I wanted to explore closely before delving into my doctoral thesis. While I still don't know if I'll be starting in-person in September or January yet, I'm just happy to have it on the horizon.

INTERVIEWS

Hyunjae Kim, Heritage MPhil student



How are you doing?

Very well. I really hope everybody is staying safe and healthy. I've started to exercise at home since the beginning of self-quarantine and, thanks to various fitness videos on Youtube, I try to do 30 min-exercises twice a day to keep up my health. In addition, I feel lucky since there is a lovely walking path near my flat, where I happily jog while enjoying the sunlight.

Also, I started to learn a new language, Japanese, through an online course, which will be helpful for me to have a deeper understanding of my future research concerning the history of Japan and Korea.

How has COVID-19 affected your work as an MPhil student?

There are two points that I would like to talk about my work as an MPhil student. The first one is about the methodology for my dissertation. I planned to conduct interviews with my

informants during this May or June, but I needed to change my methods due to self-quarantine. I am now organizing an alternative interview method, such as online interviewing via Skype or email. Although I can communicate with my interviewees online, I am worried about obtaining data of the same quality as in-person interviews. My second point, as an MPhil student awaiting the results of my PhD application, is that I would like to hear more detailed information about the status of the application process. Although now it is a difficult situation, and the decisions leading to creating an effective academic calendar are ever-changing, but students, and especially foreign students are eager to know their results. It is pressing for students, from foreign countries in particular, to know about when they will hear back about their results, in order to plan future research in a safe way.

How are you thinking about the future?

I hope to continue my studies as a PhD student after finishing my MPhil, and am keeping up to date with the PhD decision process. Although I may decide on a different path if there are any substantial economic changes worldwide, I am still willing to continue my doctoral course and to achieve strong academic results.

The interviews were made by Mila Wolpert and Polly Harlow.

NEWS

Guest editors

Mila Wolpert is an MPhil student in Heritage Studies. She earned her BA in history and French literature. Her introduction to the field of heritage studies was in 2018, interning for the Cultural Heritage Office at the U.S. Embassy in Paris, France. She is interested in studying how diverse people from the Balkans view their former Yugoslav heritage, and how such negotiations inform international socio-politics.



Polly Harlow is an MPhil student in Heritage Studies at the University of Cambridge. She completed her undergraduate degree at the University of Cambridge in Modern and Medieval Languages, spending a year studying at the University of Vienna. Her research interests embrace the revitalisation of intangible heritage, especially minority languages.



NEWS

Cambridge Annual Student Archaeology Conference



Cambridge Annual Student Archaeology Conference

DIVERSITY IN ARCHAEOLOGY

Cambridge, 25-27 September 2020



CALL FOR SESSIONS

The Department of Archaeology at the University of Cambridge is pleased to host the 4th Cambridge Annual Student Archaeology Conference. Our 2020 conference invites undergraduate and postgraduate students to submit a proposal to run their own session. The conference theme of "Diversity in Archaeology" can include but is not limited to:

- Under-studied (represented) cultures and regions in archaeological research
- Alternative interpretations of archaeological heritage & New/multiple voices in archaeological literature
- Disenfranchisement in the past and present of archaeology
- Equality and diversity in archaeological fieldwork
- Diversity in archaeological and scientific methods

The session theme should be broad enough to encourage a range of contributions from different periods and areas of archaeology. Please submit the application form or any questions to casa@arch.cam.ac.uk

DEADLINE: 24th May 2020



UNIVERSITY OF
CAMBRIDGE

H. M. Chadwick Fund



McDonald Institute for
Archaeological Research

PUBLICATIONS

The Impacts of Dictatorship on Heritage Management

by Minjae Zoh

The relationship between heritage and dictatorship has, arguably, been relatively understudied compared to research on the nation-state. In recognising the importance of understanding how different political systems can have various and particular outcomes on heritage, *The Impacts of Dictatorship on Heritage Management* has developed the concept of 'Authorised Dictatorial Discourse' (ADD) to the ever-growing and evolving field of Heritage Studies.

Through the exploration of the various impacts a 'dictatorship' can have on the management and uses of heritage sites, this book sets out to examine how a dictator's interests in certain heritage sites, and particularly territories, can affect how heritage becomes preserved and promoted in both the mid and long terms. Building on Laurajane Smith's seminal works on Authorised Heritage Discourse (AHD) in her book *Uses of Heritage* (Routledge, 2006), this book also seeks to gain a more precise and in-depth understanding of the relationship between 'heritage and dictatorship', how authorised discourses on heritage has been exercised, and how territory policies that influenced the preservation and promotion of heritage sites have been executed. In doing so, *The Impacts of Dictatorship on Heritage Management* aims to provide a better insight into, demonstrate how, and the extent to which the politics of heritage and territory can be interlinked with this type of political system.

Minjae Zoh was awarded her PhD in Heritage Studies from the University of Cambridge in 2019. Her doctoral dissertation investigated the relationship between dictatorship and heritage, particularly how a 'dictatorial discourse' is implemented during dictatorial regimes. Prior to undertaking her PhD research, Zoh carried out her Bachelors' and Masters' degrees in Archaeology and Public Archaeology, respectively, at the University College London.

Currently, Minjae is affiliated with the Seoul National University Museum in Korea and is involved in various UNESCO-related projects. She is presently elaborating on her PhD research by re-evaluating heritage sites in Korea that became affected by the Authorised Dictatorial Discourse.



<https://vernonpress.com/book/1032>

PUBLICATIONS

Nationalism, Politics and the Practice of Archaeology in Afghanistan: A Case Study of Bamiyan.

By J. Eva Meharry, CHRC graduate member

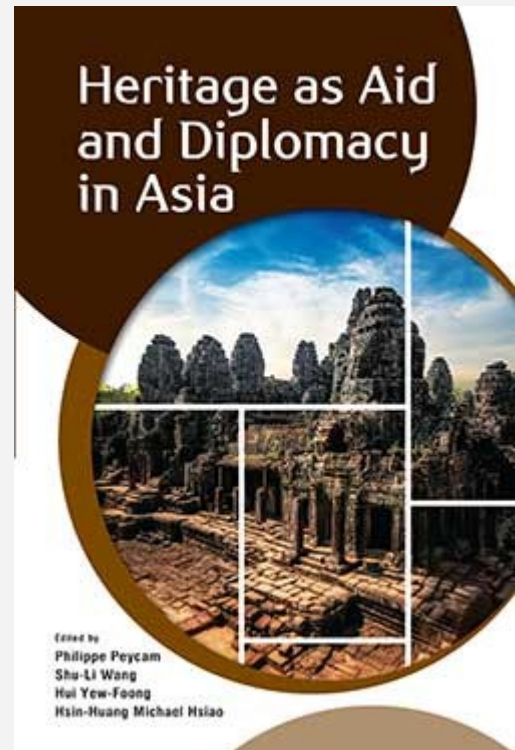
In 2001 the Taliban destroyed the Buddhas of Bamiyan, two of the world's tallest Buddha statues, which had stood at the crossroads of Asia for more than 1,400 years. Moving beyond the typically generalized treatment of the Taliban and their destruction of the Buddhas, this paper aims to place the events of 2001 in the context of the formation and development of nationalism and the archaeological discipline in Afghanistan since the country's "independence" in 1919. This paper will reveal how key actors, including foreign archaeologists, conservative religious groups and Afghan political administrations, shaped the politicization of archaeology in the modern Afghan nation-state. As a "negative heritage" site that stores negative memories in the collective imagination, exploring what circumstances led to the destruction of the Bamiyan Buddhas through a longer historical lens than previous studies may also help to decipher what role the site will play in the future of Afghanistan, whether for remembering or forgetting past memories in the formation of the modern national identity.

Heritage as Aid and Diplomacy in Asia

Philippe Peycam, Shu-Li Wang, Hui Yew-Foong, Hsin-Huang Michael Hsiao

ISEAS-Yusof Ishak Institute, 2020

<https://bookshop.iseas.edu.sg/publication/2434>



OPPORTUNITIES

AHRC CDP PhD Studentship - Diversifying and decolonising conflict photography

**Imperial War Museums and Cardiff University
UK, Cardiff/London**

Closing Date: 15 May 2020

Anticipated start date: 1 October 2020

Applications are invited for an AHRC-funded PhD at Cardiff University. This is offered under the AHRC Collaborative Doctoral Partnership programme. The partner institutions are Cardiff University and IWM.

Photographs taken during conflict – whether taken with an ethnographic point of view, a private diaristic function or a commercial imperative – continue to be defined for decades by the textual framing that adhere to them. Historical analysis of conflict imagery should tackle the institutional and publication contexts through which a photograph passes and by which it is made visible and meaningful. The accompanying layers of language are a vital element of the cultural constellation of ideas, words and other images that determine a photograph's significance at the time of its original circulation and subsequently. Analysing this constellation of factors requires an interdisciplinary approach drawing on cultural, visual, linguistic and literary studies, as well as material culture.

The studentship offers flexibility, allowing the student to define the scope of the research within the broad aims outlined here. For instance, the student may choose to address a range of photographic examples that span the height of the British Empire at the time of the First World War, the Second World War, wars of decolonisation and the onset of the Cold War.

It is likely that the following issues will be important to the student in selecting the most insightful and productive range of case studies through which to tackle these research aims:

- Place: A range of case studies drawn from different spheres of international relations including Anglophone countries, European nations and colonized territories
- Institutions & publications: A selection of conflict imagery from across specific sites of image-text

relations, such as the IWM Photograph Archive, commercial publications utilizing military-generated imagery (e.g. Illustrated London News, The War Illustrated), and official publications for military or citizenry including both English-language examples and other European languages (e.g. Parade, Blick in die Welt)

- Themes: Examples that illuminate the interrelation of militarism, colonialism, tourism and citizen-science in soldiers' experience and documentation of twentieth-century conflict

It would be anticipated that there would be critical engagement with other photograph collections and archives, both in the UK and overseas. They welcome applications from candidates who can work with material in languages other than English.

The award pays full maintenance for UK citizens and residents only. For more information visit: <https://www.ukri.org/skills/funding-for-research-training/>

- Applicants should submit the following via email:
- Covering letter outlining their suitability for the studentship (max. one page)
- Curriculum vitae (max. two pages)
- Sample of writing from either academic assignment/publication OR museum interpretation/publication (1,500 to 8,000 words)
- Proposal outlining how they would approach the research project (max. 1000 words)
- Transcripts of undergraduate and masters qualifications (or evidence of equivalent)
- Details of two academic referees

Complete applications should be submitted by email to the School of Journalism, Media and Culture, Cardiff University (JOMECSupport@cardiff.ac.uk) by no later than 5pm on Friday 15 May 2020. All documents should be submitted in either a MS Word or PDF format.

OPPORTUNITIES

AHRC Collaborative PhD Studentship 'Floating palaces: royal yachts, maritime tours and constructions of monarchy, empire and decolonization, c. 1875-1997'

**Department of History, Classics and
Archaeology at Birkbeck, University of
London/ National Maritime Museum/Historic
Royal Palaces
UK, England, London
Closing Date: Monday 1 June 2020, 9am**

The project will examine the culture and politics of royal yachts and maritime tours in the nineteenth and twentieth centuries. How were these 'floating palaces' used to influence perceptions of British monarchy, power and legitimacy in colonial and post-colonial contexts? What did royal yachts and maritime tours mean in the context of post-1945 imperial decline and the unravelling of traditional certainties about Britain's global influence? How did the roles performed by royal yachts change, and how were they appropriated, resisted or ignored by diverse colonial and post-colonial communities across the globe? The project will sit within a potentially broad chronology from Prince Albert Edward's tour of India in 1875-76 to the decommissioning of the royal yacht Britannia in 1997. The exact timeframe will be developed with the successful candidate and could be shorter to permit in-depth research.

The project will be supervised jointly by Prof Jan Rueger at Birkbeck and Dr Quintin Colville at the National Maritime Museum. Dr Hilary Sapire (Birkbeck) and Prof John Davis (Historic Royal Palaces) will be the second supervisors.

The PhD studentship will cover tuition fees at home rate and provide a maintenance award at UKRI rates. The National Minimum Doctoral Stipend for 2020/21 is £15,285 plus £600 additional stipend payment for Collaborative Doctoral Students. London Weighting for London based Universities is £2000/year, thus making a total of £17,885 per year. Funding is subject to final confirmation by the AHRC. The holder of the studentship is eligible to receive an additional travel and related expenses grant during the course of the

project courtesy of the National Maritime Museum, worth up to £850 per year for four years.

Please consult the general guidance on how to apply for a place on the MPhil/PhD programme at the Department of History, Classics and Archaeology at Birkbeck (<http://www.bbk.ac.uk/departments/history/prospective-phd-guidance>). Applicants should follow this process as with a standard application, but also need to provide the following further documentation:

- An outline, of 1000-2000 words explaining why you are interested in researching this topic, including what you would bring to the project and how you think you would take it forward
- Your CV
- Transcripts of relevant studies and, where appropriate, a letter from your course coordinator predicting the expected degree result (for those who still have to complete their current Master's-level programme)
- Two reference letters
- Shortlisted candidates will be asked to submit a sample of writing. This could be a piece of academic writing (e.g. an MA dissertation); or a text written in the course of any current or previous employment; or an exhibition or gallery review; or you may select a museum object to write about (particularly if it is relevant to this project).

All prospective students are strongly advised to first make informal contact with the supervisors, Jan Rueger (j.rueger@bbk.ac.uk) or Quintin Colville (qcolville@rmg.co.uk). Questions related to the application process itself should be directed to the admissions administrator Adam Whittock (a.whittock@bbk.ac.uk).

URL: <http://www.bbk.ac.uk/student-services/financial-support/phd-funding/ahrc-cdp-grant-floating-palaces>

CALLS

Call for chapters: Edited Collection, Mobilizing Narratives: Narrating (Im)Mobility Injustice

Edward Said's summation that "we live in a period of migration, of forced travel and forced residence, that has literally engulfed the globe" (Culture and Resistance, 2003) is an apt description of the riveting and pervasive nature of (im)mobility in contemporary times. Wars, climate change, economic recessions, and social and cultural inequalities all contribute to coerce individuals as well as communities into forced movement or imposed immobility. This collection of articles seeks to investigate the injustices related to free circulation as represented in literary texts.

Editor: Hager Ben Driss (bendrisshager@gmail.com) is Assistant Professor at the University of Tunis. She teaches Anglophone literature and her research addresses gender and postcolonial studies. She is editor of Knowledge: Trans/Formations (Sahar Editions, 2013) and Women, Violence, and Resistance (Arabesque, 2017).

A Chapter should normally be no longer than 6000 words, and should be original and previously unpublished.

To see the Call on the Publisher's website, please click here: https://www.cambridgescholars.com/edited_collections/mobilising-narratives-chapter-submission.docx, where you can download and complete a submission form.

For any query, please contact: Hager Ben Driss, bendrisshager@gmail.com

CALLS

The Cold War and the End Times: Apocalyptic and Millenarian Themes in Politics, Society and Culture, 1946-1989.

Virtual Symposium: 4 June 2020
Deadline for Submissions: 12 May 2020

In the 1970s Ronald Reagan is reported to have told Sen. James Mills that “everything is in place for the battle of Armageddon and the Second Coming of Christ” and that “Ezekiel says that fire and brimstone will be rained upon the enemies of God’s people. That must mean that they will be destroyed by nuclear weapons” (1985, San Diego Magazine). Reagan’s views echoed a widespread and religiously inflected Cold War grammar in the West – what has come to be known as the “religious Cold War” (see Dianne Kirby 2013 in Oxford Handbook of the Cold War; Andrew Preston 2012 in Religion and the Cold War). Despite de facto state atheism, Cold War discourse took on a religious tenor in the Soviet Union as well. For example, Miriam Dobson has recently described a state-sanctioned Soviet peace movement which sought to co-opt religious groups within the Soviet Union, and which found itself in tension with an emerging popular apocalypticism (2018, *Journal of Contemporary History* 53 (2)). Alongside these more explicit articulations, apocalyptic and millenarian themes can also be discerned in implicit or covert ways in wider domains: presentations of technology and the space race, perceptions of Marxism, the evolution of architectural and design aesthetics, etc. As scholarship extends understanding of the complex interaction of religious thinking and the Cold War, this one-day virtual symposium – The Cold War and The End Times: Apocalyptic and Millenarian Themes in Politics, Society and Culture, 1946-1989 – brings a particular focus to apocalyptic and millenarian aspects of these discourses during the period between Churchill’s coining of the “Iron Curtain” and the fall of the Berlin Wall. It is intended that a broad definition of apocalyptic and millenarian frameworks, including secular

formulations which implicitly draw on or encode religious or supernatural themes alongside discourses which are understood in conventional religious terms, should be applied.

Academics working within these themes are invited to propose short papers (10-15 minutes) as the basis for discussion within the symposium. We encourage presentation of early-stage and speculative discussion points as well as more developed material. Recognizing the limitations of the current global situation, the symposium will take place virtually/online.

Paper proposals with a 300-word abstract and details of academic affiliation should be submitted to the organizers, Prof. James Crossley (St Mary’s University, Twickenham) and Dr. Alastair Lockhart (University of Cambridge), at conference@censamm.org by Tuesday 12th May 2020.

The event is organized by the Centre for the Critical Study of Apocalyptic and Millenarian Movements (CenSamm) www.censamm.org. There is no charge for participation. Contact Info: Prof. James Crossley (St Mary’s University, Twickenham), Dr. Alastair Lockhart (University of Cambridge)

Contact Email: conference@censamm.org

URL:

<https://censamm.org/conferences/cold-war>

CALLS

10th conference within the Genealogies of Memory series: The Holocaust between Local and Global Perspectives

25-27 November 2020, Warsaw
Closing date: 31 May 2020

The aim of the conference is to assess the current state of Holocaust memory research. The context for this is, on the one hand, the globalisation and universalisation of the meaning of the Holocaust and, on the other, the more recently postulated empirical turn in Holocaust (memory) studies, towards primary texts and sources as well as local spaces and materialities (e.g. forensic studies, environmental Holocaust studies), or the use of a grounded research perspective with regard to Holocaust memory and education.

The organisers want to discuss the interplay between the universal (global, transnational) scale of Holocaust memory and that anchored in the endemic space and culture of historical experience (local, ethnic, national). We are interested in the influences between the diverse mnemonic scales, including both mutual inspiration and conceptual misuses: thus the question of the ontological and ethical limits of mnemonic universalisation, on the one hand, and of micro contextualisation of memories on the other.

They invite scholars of various disciplines to reflect on these issues based on their research of social and cultural memories in various dimensions: from linguistic and textual, through institutional, political, psychological, up to material, spatial and technological.

Organisational information:

- They encourage applicants to send abstracts at a maximum of 350 words, together with a brief biographical statement and the scan of signed “Consent Clause of the conference abstract provider” to genealogies@enrs.eu by 31 May 2020.
- The results will be announced by 30 June 2020.
- Written draft papers (2,000- 2,500 words) should be submitted by 15 October 2020.
- The conference is planned to be held in Warsaw, on 25-27 November 2020.

We assume that it will be possible to organise the conference at this date and venue. However, taking into account the changing circumstances, we are also aware of the fact that it may be affected by the current coronavirus pandemic. For these reasons, please follow our ENRS website (enrs.eu) and Facebook profile, where we will inform you of any new decisions regarding the situation.

The conference language is English.

Contact Email: genealogies@enrs.eu

URL:

<https://enrs.eu/news/cfp-the-holocaust-between-global-and-local-perspectives>

CALLS

CALL FOR SHORT INSIGHT PAPERS - Museums and COVID 19: First Responses. Museums & Society - November 2020 issue

Closing date: 30 June 2020

As COVID 19 has struck around the world, museums face multiple challenges. While it is too early to draw conclusions regarding the effects of the pandemic, the editors of Museum & Society seek initial responses for their November 2020 issue – short (1000-1500 words) papers reflecting on the impact of COVID-19 on cultural organisations; new challenges, realities, and practices emerging during the pandemic; and the impact of the pandemic on planning activities and institutional discourses.

- Museum and Society also seeks short (1000-1500 word) opinion pieces on museums and COVID-19. Do fundamental social changes caused by the pandemic present a call to action for our field? By publishing brief articles in a timely fashion, we seek to serve the profession and to contribute to the initial stages of a thoughtful conversation. Submissions may address the following topics, among others.
- Museums' public/community roles:
- (How) have museums prepared for this pandemic, and to what extent do mitigation plans work?
- What can/are museums offer(ing) during a global crisis such as a pandemic?
- How are individual museums adapting and responding to this catastrophe, especially in their roles as public institutions forced to close? What is happening behind the scenes and on line?
- (How) are museums working with communities where coronavirus and its consequences have hit particularly hard because of healthcare or income disparities?
- The pandemic has brought to the fore issues related to isolation, mental health, domestic violence, and racism. How can affected museums address these social issues?
- Are museums reaching new and different publics during the lockdown and pandemic?
- Specialized museums and audiences:
- What are the implications for independent museums that rely on earned income?
- What is the role of museums online with children out of school?
- (How) do medical museums play distinctive roles during a health care crisis?
- Conceptualizing the museum during the crisis:
- (How) are museums useful and relevant during lockdown?
- How do museums mediate catastrophes? What are the challenges of being digitally creative during lockdown? How are new digital activities engaging with questions of access, ethics, and resistance?
- How do notions of time and space shift during quarantine, and what does this imply for the temporality of museums?
- Collecting around COVID 19:
- How can museums ethically collect tangible objects or digital/social media related to COVID-19?
- When is the right time to collect coronavirus materials, given that many are overwhelmed with caring for the ill or grieving?
- How does collecting a pandemic under lockdown challenge documentation and collecting practices?
Looking ahead:
- (Why) should museums reopen after the lockdown?
- How do we begin to assess the practical and economic effects of the crisis on the cultural sector?
- Should the role and purpose of cultural institutions be re-evaluated as we prepare for a post-pandemic era?

Submission guidelines are available at:

<https://journals.le.ac.uk/ojs1/index.php/mas/about/submissions#onlineSubmissions>

Contact Info: Professor Amy Levin

Contact Email: alevin2@niu.edu

URL: <https://journals.le.ac.uk/ojs1/index.php/mas/announcement>

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.

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