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#### V&A acquires and recreates first YouTube video

The acquisition is part of the museum's project to collect and preserve digital design.

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### Cover Story

#### From vantage to heritage: how Dior is redefining brand heritage

by *Miao Yang*

This week's cover story is by CHRC member and PhD Candidate Miao Yang, who places the conservation practices of fashion brand Dior within the typically nation-state-oriented heritage framework.

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#### Cover image:

Vintage parures archived as DIOR HERITAGE, reacquired by the house. Miao Yang, 2026.

## From vantage to heritage: how Dior is redefining brand heritage

by Miao Yang



*Figure 1: Vintage parures archived as DIOR HERITAGE, reacquired by the house. (Photo by Author, 2026)*

Luxury is increasingly defined not by the ‘new,’ but by the ‘enduring.’ Last month, I visited the Dior Archive and La Galerie Dior in Paris. This journey through the brand’s private ‘backstage’ and public ‘front-of-house’ revealed an institutional evolution. While research on luxury brand often treats history as a marketing tool (Kapferer & Bastien, 2008), Dior’s current trajectory suggests a transition from commercial “vintage” to a structured “heritage” system that mimics the functions of cultural institutions.

In academic literature, brand heritage is often defined as a component of brand identity that brings authenticity and uniqueness (Clais, 2002; Fionda & Moore, 2009). For decades, research has focused on how brands use their history as a marketing tool to influence consumer perception (Kapferer & Bastien, 2008; Lipovetsky & Roux, 2003). However, a recent study, “Defining brand heritage experience in luxury brand museums” (De Boissieu and Chaney, 2024), suggests a shift toward “myth-making.” It argues that luxury museums serve as “sacred spaces” where the brand is no longer a commercial entity but a cultural icon. Yet, most academic analyses stop at the museum doors. My visit suggested that the “myth” seen by the public is only made possible by a rigorous, industrial-scale infrastructure of preservation that operates with the precision of a state owned museum.

The visit was guided by a long-serving Dior employee with nearly five decades of institutional memory — an embodiment, in many ways, of living heritage. The Archive itself is not merely a storage facility. It comprises at least three interlinked spaces: documentation room, collection storage, and restoration studios.



*Figure 2: Documentation room, housing magazines, press materials, sketches, and paper archives. (Photo by Author, 2026)*

A notable feature of Dior's archival development is the structured programme of reacquisition. As a haute couture house, early garments were produced for private clients and were not systematically retained within the company. In response, Dior has, over roughly two decades, undertaken a sustained effort to repurchase significant pieces through auctions and private collections. This initiative represents a long-term institutional commitment rather than a symbolic recovery of emblematic works. In recent years, the pace of reacquisition has increased, and newly acquired objects are integrated into a formalised conservation workflow. The programme operates under the name "Dior Heritage," a term that functions not as branding but as an organisational framework, appearing in cataloguing systems, storage protocols, and documentation practices. In this sense, Dior has constructed a heritage infrastructure — a taxonomy, a storage regime, a conservation methodology — that resembles the back-of-house systems of established museums.

If the archive functions as the internal infrastructure through which Dior organises and preserves its collections, La Galerie Dior, the brand's own museum, operates as the public platform through which these holdings are interpreted and made visible. It is open to the general public, not just paying customers, thereby increasing the visibility of garments originally conceived within highly exclusive circuits.

This dynamic was further reinforced during Dior's Spring/Summer 2026 Haute Couture show at the Musée Rodin. After the runway presentation concluded and invited guests departed, the space was reconfigured as an exhibition environment open to broader audiences, displaying both new designs and selected historical pieces dating back to the 1950s. Through this spatial and temporal extension, the couture event was partially detached from its private, invitation-based format and repositioned within a more inclusive mode of cultural presentation. Such strategies contribute to the construction of what may be termed a shared heritage: the brand's history is framed not solely as an asset for consumers, but as a publicly accessible cultural resource in which diverse audiences can symbolically participate, irrespective of purchasing capacity.



*Figure 3: Collection room, where early haute couture garments and accessories are preserved under controlled conditions. Photo by Author, 2026.*

Here, I observe a transition from vintage to heritage. Vintage denotes age and desirability within secondary markets. Heritage, by contrast, implies recognised cultural value, structured preservation, and intergenerational transmission. Dior's system effectively requalifies objects from market commodities into curated patrimony.

### **Discussion: Brand Identity and Heritage Authority**

The tension between commercial identity and cultural heritage is conventionally framed through the differing curatorial logics of public museums and private brand archives. In institutions such as the Victoria and Albert Museum or the Palais Galliera, fashion objects are de-commodified and recontextualised as socio-historical evidence or aesthetic landmarks, detached from their original retail function and incorporated into a public pedagogical framework. When a brand adopts similar curatorial techniques, however, this distinction becomes less clear. A garment that might appear in a museum as a relic of a completed stylistic moment can, within a brand archive, function as a "living ancestor," mobilised to demonstrate continuity and reinforce an internally authorised narrative of heritage.

The Dior case indicates that these two regimes increasingly intersect. In doing so, it positions its archive as cultural patrimony rather than corporate memory and seeks a form of legitimacy traditionally associated with public institutions. This alignment enables the brand to draw upon the epistemic authority of the museum, converting inventory into curated archives and strengthening its claim to define what constitutes fashion heritage. Moreover, the concept of heritage-referenced branding (Lin, 2025) highlights how private brands strategically mobilise cultural heritage to achieve brand distinctiveness and cultivate public appreciation. The boundary between market-based authenticity and institutionally sanctioned heritage authority is thereby recalibrated. I argue that this evolution ultimately generates a form of cultural capital that fundamentally alters the brand's "right to exist." When a brand manages its own history with the precision of a public

institution, it ceases to be a mere commercial entity and becomes a steward of patrimoine. For instance, Dior is no longer interpreted as a French couture house, but as a primary custodian of French cultural heritage. By controlling the narrative of its own legacy, the brand secures an authoritative voice that transcends market trends, ensuring that its identity is perceived not as a fluctuating commodity, but as an enduring cultural institution.

*Figure 4: Restoration studies, where reacquired historical pieces are stabilised, repaired, and conserved. (Photo by Author, 2026)*



## Bio

Miao Yang is a PhD candidate in Heritage Studies at the University of Cambridge and a Graduate Member of the CHRC. Her research focuses on the public presentation of prehistoric heritage.



## Reference

Lin, Shiting. (2025). *Depreciation or Valorisation? The Formation and Effects of the Commercial Use of Yangshao Culture for Branding and Product Development* (Doctoral dissertation).



## Australian aboriginal Larrakia Cultural Centre amongst new museums to open in 2026



Image: The Larrakia Cultural Centre's roof is shaped like a bird in flight, evoking an ancestral spirit. [Larrakia Cultural Centre \(2026\)](#).

Amid a slew of [new museums opening in 2026](#), Larrakia Cultural Centre stands out from the art galleries and industrial museums as a heritage space designed and run by the local indigenous community. Opening in Darwin, capital of Australia's Northern Territory, the Centre is built on the sacred land of the Larrakia people and hopes to draw attention to surrounding indigenous cultural sites such as Kakadu National Park and the Tiwi Islands.

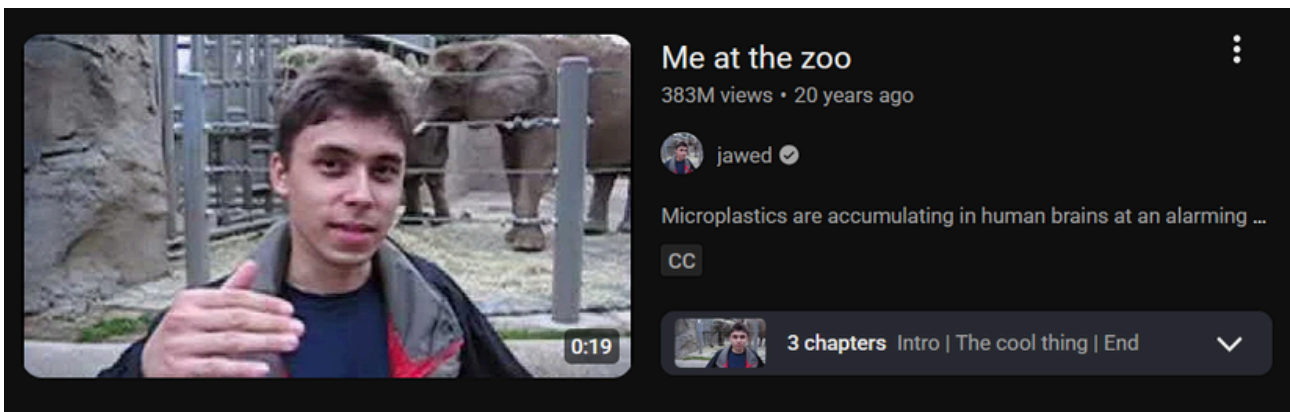
The Centre's permanent exhibits include traditional and ceremonial artefacts, some of which were repatriated only recently. Last year, the Fowler Museum at the University of California-Los Angeles returned a kangaroo-tooth headband and glass spear points that were acquired in the late 19th and early 20th Century. A few months later, Larrakia elders travelled to England to reclaim 33 spears, spear throwers and a club from the Bristol Museum & Art Gallery.

The centre has been a product of the Larrakia people's ongoing negotiation with local and national government to legally own not only their ancestral land but their narrative, too ([Fisher 2012](#)).

[Learn more](#)



## V&A acquires and recreates first YouTube video



*Image: 'Me at the Zoo' was the first video uploaded to YouTube by co-founder Jawed Karim on 23<sup>rd</sup> April 2005. Screenshot from [YouTube 2026](#).*

The Victoria & Albert Museum has added the first uploaded YouTube video to its expanding collection of digital design. The acquisition of the earliest available YouTube watch page featuring '[Me at the zoo](#)', dated 8 December 2006, captures a significant moment in the history of the internet and web design – the shift from a read-only internet to one centred on user-generated multimedia content, social interaction and collaboration, otherwise known as Web 2.0.

While the video is freely available to watch on YouTube, the acquisition seeks to do more than simply share the video. Its display features:

- the original front-end code as captured by the Internet Archive on 8 December 2006, with the video player built to run on Adobe Flash Player
- the video file for 'Me at the zoo'
- and YouTube adverts from December 2006 and January 2007

The framing of the video intends to transport the viewer back in time, as the internet shifted from a virtual bulletin board of authorized information to a dynamic space where individuals could interact and skyrocket from obscurity to internet fame (and infamy). YouTube was one of the first platforms to include user interface features like ratings, views and likes which have become commonplace across many platforms used today.

Becoming a museum acquisition at only 20 years old, the display reflects the corroborating pace of history with technology. Where everyday behaviours, tools and practices once took generations for observable change, modes of day-to-day interaction in the 21<sup>st</sup> century can be considered antiquated and worthy of museum conservation seemingly in the blink of an eye.

[Learn more](#)



## New CHRC members



*Images: (L) Dr Junli Liu, (R) Dr Eva Namusoke.*

The CHRC is delighted to announce to new additions to the Centre.

**Dr Junli Liu** joins us as a Visiting Scholar from her home School of Conservation Science and Technology for Cultural Heritage, Shaanxi University of Science & Technology. She will be working on her research into conservation of leather and parchment cultural heritage and scientific analysis of cultural heritage, working with Professor Matthew Collins. Junli will be based in the Henry Wellcome Building.

**Dr Eva Namusoke**, who is transferring from the Fitzwilliam Museum, where she was the Senior Curator for the African Collections Futures, over to us as a Senior Research Associate. Eva will be based in the Heritage Research Centre.

[Learn more](#)



LENT 2026

ENRICO CREMA, STEFANIA MERLO, REBECCA ROBERTS

*Organisers*

MICHAELA HEALE, DAVIDE SALARIS

*Co-Organisers*

# Artificial Intelligence & the Past's Future

Garrod Research Seminars

## A Crossroad in Human Inquiry?

*AI Tales of Archaeology, Biological Anthropology, Heritage Studies, and Historical Sciences*

*All talks will be hybrid, and can be joined online via this [Zoom link](#)*

*For more information, please visit [talks.cam](#)*

*or contact one of the team:*

E Crema [erc62@cam.ac.uk](mailto:erc62@cam.ac.uk)

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R Roberts [rcr45@cam.ac.uk](mailto:rcr45@cam.ac.uk)

M Heale [mlh75@cam.ac.uk](mailto:mlh75@cam.ac.uk)

D Salaris [ds581@cam.ac.uk](mailto:ds581@cam.ac.uk)



## McDonald Seminar Room

*Thursdays*

*16:00 - 17:00*

05/02 Governing the Future: Ethics, Power and Responsibility in Archaeological AI

*- Alphaeus Lien - Talks, University of York*

12/02 Machine Heritage: Controversies in AI-generated meanings and values of the past

*- Chiara Bonacchi, University of Edinburgh*

19/02 The COST Action Managing AI in Archaeology (MAIA): Building an International Network

*- Holly Wright, University of York / MAIA*

26/02 Between Codices, Archives and Algorithms: On How AI is Transforming Historical Archaeology and Cultural Heritage

*- Patricia Murrieta-Flores, Lancaster University*

05/03 Palaeoclimate Forecasting and the Next Stage of AI in Archaeology

*- Mark Altaweel, University College London*

12/03 The Evolution of Computational Methods in Evolutionary Anthropology

*- Richard McElreath, Max Planck Institute for Evolutionary Anthropology*

19/03 Fireside Chat: Roundtable Discussions & Reflections

*- Alan Blackwell, University of Cambridge  
with Maya Indira Ganesh, University of Cambridge*

*"When the past is always with you, it may as well be present; and if it is present, it will be future as well."*

-----  
Jack Womack

UNIVERSITY OF CAMBRIDGE Department of Archaeology

McDonald Institute for Archaeological Research

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Heritage  
Research  
Centre

## HERITAGE RESEARCH GROUP SEMINAR & CONVERSATION SERIES

Seminar Room, McDonald Institute for Archaeological Research, Downing Site, and online

**2026 LENT TERM****THURSDAYS\* 13:00 -14:00****29  
JAN****Living Statues and Millenary Fisherman:**  
Uses of Heritage during the Venezuelan Crisis**Dr. Oliver Antczak**  
CHRC  
University of Cambridge**05  
FEB****Participatory Encounters in Prestigious  
Institutions****Molly Stock-Duerdoth**  
PhD Student  
Fitzwilliam Museum  
and University of Leicester**12  
FEB****Mapping Archaeological Heritage in South  
Asia: Critical Reflections****Dr Rebecca Roberts &  
Prof. Cameron Petrie**  
University of Cambridge**17\*  
FEB****Cultural Heritage in Conflict-Related Recovery:**  
Planning and Practice in Ukraine**Dr. Dora Merai**  
University of Newcastle**26  
FEB****Re-reading Power and Memory: The Ife  
Sacred Forests and Osugbo in the Era of Mining  
and Colonial Sculptural Economies****Oluwasola Obisesan**  
University of Edinburgh**05  
MAR****Red Dirt Nationalism: A Discourse Analysis  
of the US Country Genre's Mobilization of  
Dirt, Soil, and Land in 21st Century Lyrics****Dr Camille Westmont**  
University of Alabama**12  
MAR****Materialising Myth: Mórèmí, Monumental  
Politics, and the Struggle for Narrative  
Authority****Akeen Adagbada**  
PhD scholar, Woolf Institute  
University of Cambridge**19  
MAR****--CANCELLED--**All seminars will also be available online please visit the CHRC website for more info  
<https://www.heritage.arch.cam.ac.uk/events>[Learn more](#)

Lent Term 2026



# Asia's Archaeology and Heritage Group

Online meeting links are updated at:

<https://talks.cam.ac.uk/show/index/190270>



UNIVERSITY OF  
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McDonald Institute for  
Archaeological Research

18 Feb 2026 13.00-14.00

## The Diplomatic Heritage of 'Malay' Letters in Manila: Towards Rethinking Philippine Colonial History

Dr Ariel Lopez, University of the Philippines

Online: <http://bit.ly/3ZEJz0s>

11 March 2026 13.00-14.00

## "The Low-water Mark... Throughout the Whole of the Empire": The Peculiar Development of Early Museums in Colonial Hong Kong

Dr Reynold K. W. Tsang, City University of Hong Kong

Online: <https://bit.ly/46dQEZA>

18 March 2026 13.00-14.00

## Museums as Sites of Moral Ambivalence: Intersecting Heritage and Vice

Professor Hamzah Muzaini, National University of Singapore

Online: <https://bit.ly/4qHAj6S>

Organisers: Geonyoung Kim [gyk20@cam.ac.uk](mailto:gyk20@cam.ac.uk) Junting Lyu [jl2265@cam.ac.uk](mailto:jl2265@cam.ac.uk)

[Learn more](#)



Cambridge Industrial Archaeology  
Group | The Watermills and Landscape  
of the River Great Ouse, Cambridgeshire

Cambridge  
Industrial Archaeology  
Society



March 9  
Cambridge Museum of Technology



Rachel Flanagan and Keith Grimwade will be sharing their research on the long history of water milling on the River Great Ouse in Cambridgeshire, which stretches back to at least the 10th century. The talk is based on their book which was published last year.

The speakers will analyse why the watermills on the Great Ouse were the most valuable in England in 1086, and demonstrate that many landscape features, previously thought to be natural, are in fact the result of channel engineering for these mills.

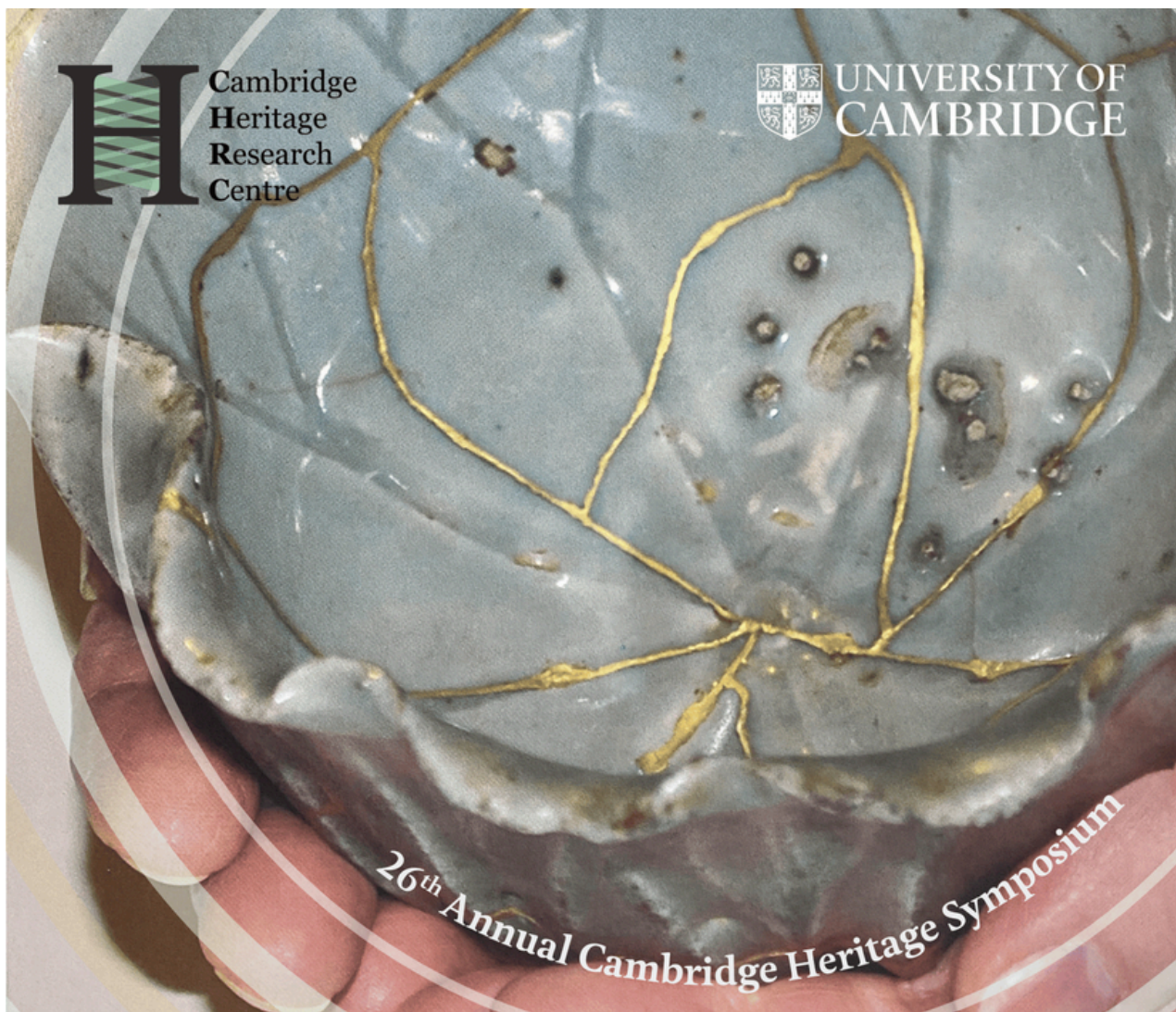
Their research drew on a wealth of archival evidence as well as field and map work. They uncovered medieval legal disputes between newly-created boroughs and some of the most powerful estates in the country. The separate interests of millers, navigators and farmers were incompatible in their shared use of the river, and the economic might and influence of the millers prevailed. Navigation on the Great Ouse above St Ives was not restored until the development of locks in the mid 17th century. The research findings have implications for our understanding of the evolution of parish boundaries, and for the re-appraisal of lowland river valley landscapes nationally.

The talk will take place in the Pye Building at Cambridge Museum of Technology. Entrance on the night is via the Museum's Cheddars Lane gate. There will be free light refreshments courtesy of the Institution of Mechanical Engineers (IMECHE).

Tickets for the talk are available on the door for £5 a head, £3 for students. Members and volunteers at Cambridge Museum of Technology can attend for free. Advance tickets are also available on the Museum website.

[Learn more](#)





**H** Cambridge  
Heritage  
Research  
Centre



UNIVERSITY OF  
CAMBRIDGE

26<sup>th</sup> Annual Cambridge Heritage Symposium

## The Role of Heritage in Shaping Ontological Security in the Contemporary World

Friday 8<sup>th</sup> - Saturday 9<sup>th</sup> May 2026

McDonald Centre for Archaeological Research, Downing Site Cambridge

For more details visit our website or to book your **FREE** place please scan the QR code  
[www.heritage.arch.cam.ac.uk/events/annual-symposia](http://www.heritage.arch.cam.ac.uk/events/annual-symposia)



 **SAINSBURY INSTITUTE**  
For the Study of Japanese Arts and Cultures  
セインズベリー日本藝術研究所



McDonald Institute for  
Archaeological Research



**THE A. G. LEVENTIS  
FOUNDATION**

[Learn more](#)





ICOMOS TheoPhilos ISC Conference

***The Protection of Archaeological Heritage:  
Theory Meets Practice***

27th Conference, 17th in Florence  
**Florence (Italy), 12–13 March 2026**  
Palazzo Coppini (Via del Giglio 10)

**Conference Organizers:**

**In collaboration with:**



[Register here](#)





## Cambridge Antiquarian Society Spring Conference 2026

# Standing Cambridge

## Understanding Buildings in a Historic City

Seventeen speakers offer new views of historic buildings and sites in Cambridge in three sessions, on topics ranging from building materials and structural form to the historical perspectives of archaeologists and building historians noted for their interpretations of the buildings of Cambridge.

Organised by Jeremy Musson FSA

Chaired by Prof Simon Stoddart, president of CAS

**Simon Stoddart** *Cyril Fox and the relationship of archaeology and architectural history*

### Origins and Landmarks

John Goodall; Craig Cessford; Christopher Evans; Elizabeth Deans; William Aslet

### Materials and Meanings

Nigel Woodcock; James Campbell; Matt Cooper; Kieran Gleave; Frank Salmon

### Historical Narratives/Narrators of Cambridge

Alexandrina Buchanan; Holly Smith; Oliver Caroe; Polly Hudson; Jeremy Musson  
& Simon Bradley *Nikolaus Pevsner and Cambridge*

**Saturday 14 March 2026, Cripps Auditorium, Magdalene College**

Tickets available in advance only via Eventbrite

£20 non members, £15 members, £10 students.

Ten Fox Bursary-funded free student tickets are available,  
contact [registrar@camantsoc.org](mailto:registrar@camantsoc.org)



[Register here](#)

## ICOMOS | Escuela de Primavera: Workshop on 3D Lift and Modeling of Cultural Heritage

March 9-13  
Cartagena de Indias, Colombia | Online

**ICOMOS**  
international council on monuments and sites



### About the International Training School

The initiative is organized under the direction of the Department of Architecture and Design (DAD), Politecnico di Torino, in close cooperation with AICS – Italian Agency for Development Cooperation, the Escuela Taller de Cartagena, and the Municipality of Cartagena, and is held with the endorsement of CIPA Heritage Documentation.

This workshop on 3D Lift and Modeling of Cultural Heritage combines theoretical instruction and hands-on fieldwork, in order to train participants in 3D surveying and modelling of cultural heritage. Thus, they will be using integrated methods such as photogrammetry, SLAM, and UAVs. Practical activities focus on documenting the Bastion of Santo Domingo and Cartagena's UNESCO-listed city walls through supervised, small-group fieldwork and 3D model production.

The school is designed for young researchers, emerging professionals, PhD candidates, and specialists in heritage documentation. Participation is limited to 20 individuals and is free of charge. The school will provide surveying equipment and software. However, attendees are expected to bring their own laptops and digital cameras.

Programme structure includes 6 hours of online lectures in February-March. These will be followed by on-site activities, from March 9-13. Activities namely include hands-on surveying and processing in Cartagena, culminating in final group presentations and certificates of attendance. The lectures will be given in Spanish.

[Register here](#)



# INTERNATIONAL CONFERENCE

HERITAGE, CARE AND PEOPLE

in a Resilient World: Heritage  
Networks as a Strategy for  
Sustainability

MAY 27- 29 / 2026  
MADRID



## CALL FOR CONTRIBUTIONS – DEADLINES

Deadline for the submission of **open special session proposals**:  
**30 January 2026**

Deadline for the submission of discussion **panels, papers, posters,**  
**audiovisual contributions and workshops** proposals:  
**20 February 2026**

\*Exceptionally, proposals for **special closed group sessions** will be accepted  
until **20 february 2026.**



### ORGANIZES



PID2021-127248OB-I00



[Register here](#)



# Call for Papers:

# ISDG Symposium 2026



Please send your abstract to  
[isdgcambridge@gmail.com](mailto:isdgcambridge@gmail.com)

Submission deadline **20<sup>TH</sup> MARCH 2026**  
ISDG Symposium **14<sup>TH</sup> MAY 2026**  
**Hybrid event**



[Apply here](#)





## University of Vienna | Taking Root: Conserving trees and/as heritage



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Heritage  
Research  
Centre



**Abstract deadline: March 30**

**Date:** 29-30 October 2026

While in recent years, the rhizomal networks of fungi have inspired heritage researchers seeking to engage with the entanglements of their subject, before then, it was trees that dominated as the totemic natural metaphor for thinking and writing about heritage. Yet despite the low-hanging fruit of easy references to ‘deep roots’, ‘solid trunks’ and ‘flowering branches’ indicating everything from intergenerational transmission, to the health of a particular form of heritage, we have found little by way of a direct exploration of trees as both subjects and objects of heritage, and how this framing impacts their conservation. In this conference, we invite papers that reconsider and reposition trees as heritage in a variety of frames and scales, including:

- **Monuments.** Individual trees as monuments (e.g., Guernica tree, Sycamore gap, memorial trees)
- **Materiality.** Conserving tree species (e.g., baobabs, eucalyptus, oak trees, olive trees, etc.) and types of wood as heritage
- **Forests.** Groups of trees as/and heritage (e.g., spirit forests, forest-based heritage practices, women’s forests)
- **Metaphors.** Thinking with trees, their microcosms and entangled root systems, trees as metaphors for thinking about heritage and conservation
- **Intersections.** Trees and conservation at the intersection of nature, culture, and art.
- **Violence.** Ecocide, ethnocide, genocide and the uprooting of trees

We also invite papers that seek to disrupt binary categorisations of nature/culture and consider the integrated needs as they relate to issues of conservation, management, and theorisation of trees and/as heritage. On this note, we ask that papers engage directly with overlaps between trees/heritage/conservation/art. We welcome multidisciplinary approaches and also encourage submissions for both traditional and non-traditional conference formats.

Proposals of no more than 300 words should be sent to Alisa Santikarn (alisa.santikarn@univie.ac.at) by **30 March 2026**. Decisions will be sent in April.

[Learn more](#)



## Amsterdam School for Heritage Memory and Material Culture | Annual Conference

Abstract deadline: March 27



Decoloniality is not merely an academic lens but a profound reorientation of knowledge and power. While rooted in twentieth-century South American scholarship, decoloniality now inspires a generation of scholarship and social movements. After years of vibrant scholarship and activism, we stand at a pivotal juncture. The Amsterdam School for Heritage, Memory and Material Culture (AHM) invites scholars, practitioners, artists, and activists to reflect on what decolonial approaches have disrupted, dismantled, and dreamt anew—and to critically assess their strengths, limitations, and futures. As resurgent nationalisms and neocolonial forces challenge gains made in diversifying heritage institutions, democratising memory practices, and centring marginalised voices, how do we sustain decolonial futures that remain precarious? This international conference examines decoloniality as a transformative praxis that reshapes our engagement with heritage, memory, and material culture. We seek contributions that bridge theory and practice, addressing both the generative possibilities and the ethical impasses emerging from decolonial work.

This interdisciplinary gathering will foster dialogue through individual papers, themed panels, and roundtable discussions across diverse geographical contexts. The Organising Committee invites submissions from established scholars, early-career researchers, PhD candidates, professionals, civil society organisations, artists, and activists. We especially welcome voices from the Global South and underrepresented regions, aiming to move beyond critique toward concrete strategies for sustaining decolonial transformation worldwide.

### Applications should include:

- Author name(s) and affiliation(s)
- Email address
- Paper, panel, or roundtable title
- Abstract (250 words).

Please submit your abstract (in English) as a Word document or PDF via email to our conference email: [ahmannualconference@gmail.com](mailto:ahmannualconference@gmail.com).

Proposals can be submitted by 27 March 2026 (mid-night Central European Time).

[Learn more](#)



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## Call for Papers | Anthem Handbook of Critical Heritage Studies

Abstract deadline: March 31

### About the handbook

The aim of the Handbook is to provide a state-of-the-art survey of current thinking and research, to set research agendas for the next few years, to highlight emerging areas of research and to provide guidance and ideas for future research activity.

Critical heritage studies (CHS) has been identifiable as a movement within academic and heritage practice for more than two decades. In 2011, the call was made to rebuilt heritage studies from the ground up, to engage in the 'ruthless criticism of everything existing' and to 'ask serious questions about the power relations that 'heritage' has all too often been invoked to sustain' (ACHS manifesto). The Handbook provides an opportunity to assess the achievements, failures and ongoing potentials of CHS and to reassess research directions and their relevance and impact on heritage, the built environment and museum policies and practices. Ideas and expressions defined as 'heritage' have become increasingly mobilised in local, national and global political movements and debates, both in the context of populist politics and progressive movements of resistance. At the same time, CHS, which are involved in the study of these phenomena, are themselves the subject of growing criticism in the broader field of heritage studies and related areas of research and practice. By denouncing the scientific materialism conveyed by the Authorized Heritage Discourse and reframing heritage studies, in many respects, within the realm of the social sciences, CHS has tended to marginalize 'traditional' heritage disciplines and practices, such as history and art history. A critical reflection on and assessment of the impact of CHS has become urgent. Insights into the interconnections between practice and theory in CHS and between CHS and public policies are needed to further develop insights and interventions into the social and political uses of heritage and its impact on identity, wellbeing, prejudice and equity, among other issues.

The editors are seeking papers that aim to provide not simply critical reflections on CHS and the different uses of heritage within different scales and contexts, but also papers that seek to move international debate forward and reconsider core concepts and assumptions. We are looking for papers that aim to facilitate ongoing self-reflexive and critically aware debate. We seek papers of around 6000 words on the following themes, although submissions on additional themes will be considered:

- What is CHS? Are there identifiable core concepts, key terms, epistemologies and values that underpin the approach, how do we map the field of debate?
- What are the ontological and epistemological tensions within CHS?



## Call for Papers | Anthem Handbook of Critical Heritage Studies

Abstract deadline: March 31

- What does CHS 'mean' in different disciplinary and regional/national contexts?
- What tensions exist and remain between the Global South and North, between notions of 'expertise' and 'communities', policy makers, practitioners and researchers/academics and etc?
- How do/can traditional disciplines in both the humanities and social sciences contribute to CHS?
- How is CHS expressed in different linguistic contexts, in what ways does the dominance of Anglophone texts limit debate?
- How do we go beyond the idea of the Authorised Heritage Discourse?
  - Has the identification of the AHD materially changed anything in policy and practice?
  - Theoretically, are there more useful ways that we may express, understand and counterbalance or mitigate hegemonic practice and ideas in heritage policy and practice?
- Looking at methods and methodology: what are or could be creative ways of addressing the idea of heritage and its social consequences?
- How has CHS been translated within practice, policy and institutions?
- What have been the material consequences, if any, of CHS?
- What can CHS contribute to a politics of resistance?
- How may we understand the so-called 'soft-power' of heritage? Has this been transformed by CHS or because of CHS?
- What impact, if any, has CHS had on heritage institutions?
- How may we understand and develop the positionality of CHS scholars and practitioners with communities of interests and other stakeholders? Are there ways of usefully repositioning ideas of heritage stakeholders, including expert stakeholders, in policy and practice?
- What, if any, could be the core political values of CHS?

### Submission and enquiries

Abstracts of 300 words, and a short bio of all authors and co-authors of 150 words, should be emailed to [patrimoine@ugam.ca](mailto:patrimoine@ugam.ca) by **Tuesday March 31, 2026**.

Enquires can be direct to either Melissa ([mfbaird@mtu.edu](mailto:mfbaird@mtu.edu)), or Laurajane ([Laurajane.smith@anu.edu.au](mailto:Laurajane.smith@anu.edu.au)).



## Call for Papers | Journal of Museum Anthropology



Abstract deadline: March 31

The Journal of Museum Anthropology, published annually by the Polish Ethnological Society, is inviting contributions. The journal has been active since 2014 and is an open access online publication, providing a platform for exchange of ideas, studies and reflection within the broad area at the intersection of museum studies and cultural anthropology.

In the 21 century, the “Age of Museums”, a critical debate on museums is a crucial issue. Our journal has been part of this debate, both reflecting on the place of anthropology and ethnology in contemporary museums, as well as discussing current issues of museum practice, its challenges, accomplishments and possible futures.

We invite museum workers and academics, activists and independent curators, and all those for whom the anthropological perspective on museums is important. We publish both museum ethnographies and theoretical studies, reports and reviews. Contributions are welcome concerning any aspect of museum practices: exhibitions, collections, museum educational activities and publications. We are interested in museum policies and museum’s cultural role in contemporary society. We also aim to develop the themes presented in earlier issues of the journal, including the section 'Responsive Museum' which is dedicated to institutions' reactions to the current social challenges.

We invite contributions for issue number 13 (2026) until March 31.

Author guidelines can be found at:  
<https://apcz.umk.pl/ZWAM/about/submissions>

More information about us at:  
<https://apcz.umk.pl/czasopisma/index.php/ZWAM/about/index>

We are included in the following lists and indexes:

- European Reference Index for the Humanities and the Social Sciences (ERIH PLUS)
- Directory of Open Access Journals (DOAJ)
- Central and Eastern European Online Library (CEEOL)
- ICI Journals Master List

[Apply Here](#)



## *Heritage* Call for Papers | Cultural Tourism, UNESCO Sites and 2030 Agenda: Where Are We At?

Abstract deadline:  
August 31



*heritage*

Just 5 years from the 2030 milestone and the achievement of the Sustainable Development Goals, our proposal intends to take stock of the codified good practices or, more simply, the experimental solutions still underway, to govern the economic development processes based on cultural tourism in sites with tangible and intangible values, starting from those recognized by UNESCO as World Heritage, to measure their carrying capacity and mitigate the impacts of their enhancement.

These could be some of the topics for which contributions could be directed:

1. Assessment of the carrying capacity of territories and sites and tools for mitigating pressures on local communities and cultural heritage;
2. Assessment of the impacts of cultural tourism;
3. Strategic planning and organization of the cultural-tourist offer;
4. Governance models, community involvement and redistribution of benefits;
5. Real estate dynamics;
6. Strategic classification of cultural assets for their enhancement as touristic resources (from a historical standpoint, too);
7. Networks;
8. New trends, new markets.

### **Keywords**

Agenda 2030 | overtourism | best practices | UNESCO sites | cultural tourism governance | markets

### **Submission information**

Manuscripts should be submitted online at [www.mdpi.com](http://www.mdpi.com) by [registering](#) and [logging in to this website](#). Once you are registered, [click here to go to the submission form](#). Manuscripts can be submitted until the deadline. All submissions that pass pre-check are peer-reviewed. Accepted papers will be published continuously in the journal (as soon as accepted) and will be listed together on the special issue website. Research articles, review articles as well as short communications are invited. For planned papers, a title and short abstract (about 100 words) can be sent to the Editorial Office for announcement on this website.

[Learn more](#)





# Opportunities

## American University of Rome | Summer Courses on Cultural Heritage Crime and Protection

July 13-17



**Cost:** €1,495

The American University of Rome is offering two courses in Rome in July 2026 on the illicit trafficking of antiquities in the MENA region and on cultural heritage protection. No prior knowledge of the subject matter is assumed. The courses are designed to appeal to professionals, aspiring professionals and those with an interest in museums, cultural heritage, archaeology, law enforcement, art/culture management, heritage tourism and security.

### **Looting and Illicit Trafficking of Antiquities in the Middle East and North Africa. Rome, Italy, July 6-10, 2026. Instructor Dr Samer Abdel Ghafour**

This course offers a comprehensive introduction to the complex problem of antiquities trafficking, examining the motives and operations of looters, traffickers, and dealers focusing on the Middle East and North Africa. Participants will gain insight into how stolen artefacts are laundered through illicit supply chains before appearing in prestigious galleries and museums worldwide. By understanding these processes, participants will be better equipped to recognise and combat art and heritage crimes.

### **Protecting Cultural Heritage: Risks, Threats, Responses. Rome, Italy, July 13-17, 2026. Instructor Professor Valerie Higgins**

The course examines the factors that present risks, threats and/or security issues for cultural heritage in the 21st century. These include overtourism, museum security, conflict, climate change, changing societal expectations and new historical narratives.

Each day will explore a new theme making use of contemporary examples and including some outside speakers. Participants will gain insight into underlying trends affecting cultural heritage, the different manifestations of these issues on the ground, and potential strategies to resolve or mitigate the risk.

[Learn more](#)





# Opportunities

University of Amsterdam | Postdoctorate:  
Traumascapes & International Crisis



March 21

The NWA-NWO project 'Traumascapes. Valuing, Negotiating and Sharing Sites of Trauma, Pain, and Loss' has a vacant postdoc researcher position as part of the sub-project 'traumascapes in times of international crisis'. This postdoc project examines the impact of these international crises on the experience of, and social dialogue about, Dutch and (post)colonial traumascapes. In the face of global crises such as the wars in Gaza and Ukraine, migration, and systemic injustice, traumascapes in the Netherlands play a crucial role in connecting historical memory to contemporary international crises and societal challenges. Key Dutch collective memories, such as the Holocaust, resistance during the Second World War, and the colonial legacy of the Netherlands, particularly in Indonesia and Suriname continue to shape both national and international discourses of heritage, memory, and trauma. This means that considering Dutch traumascapes solely from a national perspective would limit the possible interpretations and meanings these places carry. Building on this transnational framing, the project approaches Dutch and (post)colonial traumascapes as sites of agonistic memory: spaces in which historical meaning is not settled but continuously negotiated, contested, and rearticulated (Hansen, Bull 2016).

Rather than treating memory as a consensual or stabilising force, the project foregrounds contestation as a productive and constitutive element of democratic memory cultures, and equally destabilising of liberal norms. Traumascapes are understood not only as lieux de mémoire that commemorate past suffering, but as arenas in which conflicting interpretations, moral claims, and political demands coexist and come into tension. From this standpoint, memories of the Holocaust, colonial violence, and slavery cannot be fully integrated into a single, coherent narrative without obscuring the asymmetries of power, responsibility, and historical experience that continue to shape contemporary debates. Agonistic memory acknowledges these asymmetries while insisting on the legitimacy of conflict as a mode of engagement with the past. Within the Dutch context, such contestation is increasingly visible. Public debates around colonial monuments, apologies and reparations for slavery, the interpretation of resistance and collaboration during the Second World War, and the place of Holocaust memory in multicultural society reveal how traumascapes function as flashpoints for broader struggles over identity, belonging, and historical accountability. These struggles are further intensified by global developments, such as ongoing wars, migration flows, and international justice claims, which reframe local memory sites within wider geopolitical and moral horizons. The project, therefore, examines how Dutch traumascapes mediate this context rather than resolve it. In doing so, the project contributes to ongoing debates on democratic memory cultures by demonstrating how agonistic approaches to heritage and remembrance can foster critical engagement without collapsing into relativism or denial.

[Learn more](#)





# Opportunities

University of Liverpool |  
MA Sustainable Heritage Management



UNIVERSITY OF  
LIVERPOOL

September 11

**Funding:** Scholarships and bursaries available

## About the course

If you are still considering your next steps after graduation, I would like to share a postgraduate opportunity that may be of interest to you. The Liverpool School of Architecture offers a Master's programme in Sustainable Heritage Management, fully recognised by the Institute of Historic Building Conservation (IHBC), the UK's leading professional body for building conservation and the historic environment. The programme also aligns with the educational frameworks of ICOMOS, UNESCO, and the Council of Europe.

This interdisciplinary Master's is suitable for graduates from a wide range of Arts, Design, and Built Environment disciplines, including (but not limited to) Architecture, Archaeology, History, Landscape Architecture, Urban Design, Interior Design, Fine Art, Civil or Structural Engineering, Project Management, Quantity Surveying, and Philosophy.

If you have an interest in heritage, conservation, and the management of historic environments, this programme could be a strong next step academically and professionally.

## Funding schemes

[Aziz Foundation Scholarships](#) (University of Liverpool Widening Participation and Outreach Strategy): applications must be submitted via the portal on the Aziz Foundation website.

[Barakat International Studentship](#)

[Learn more](#)





## 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.

## Subscribe

If you would like to be added to our mailing list to receive our bulletin, or if you have a notice to post, please contact the editor ([heritage-bulletin@arch.cam.ac.uk](mailto:heritage-bulletin@arch.cam.ac.uk)).

For more information about the Heritage Research Group, visit the CHRC website:

[www.heritage.arch.cam.ac.uk](http://www.heritage.arch.cam.ac.uk)

# Cambridge Heritage Research Centre Bulletin

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