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Cover Story

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by María Ruigomez-Eraso

This week's cover story by CHRC PhD student María Ruigomez-Eraso takes a critical look at the benefits and limitations of the new French law on restitution.

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CHRC bulletin feedback form

Please consider filling out [this short form](#) so future issues serve you better.

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French Minister of Culture at the exhibition "Art du Bénin", 2022.

By Présidence du Bénin
(CC BY-NC-ND 2.0).

Restitution as a state resource: France's new restitution law

by María Ruigomez-Eraso



Image: Former French Minister of Culture Roselyne Bachelot at the opening of exhibition "Art du Bénin, d'hier et d'aujourd'hui", Cotonou, Benin, 2022

© Présidence du Bénin (CC BY-NC-ND 2.0)

Restitution is a polysemous word; when invoked, it appears to operate across several conceptual domains and scopes. Most positions assume that parties involved in restitution debates wish to possess the contested objects. The intellectual camps then diverge between cultural nationalists and cultural internationalists, a division proposed by John Henry Merryman in 1986. Cultural nationalists seek to return contested objects to the states or communities of origin. Cultural internationalists, in turn, reject the return of contested objects by claiming international heritage (Merryman, 1986). This distinction has spurred intense debate and given rise to a significant body of knowledge (and activism). Most authors are concerned with formulating arguments for and against restitution, devising the most successful strategies for return, and collecting a substantive body of evidence (provenance information).

But by assuming a universal urge to possess, we might be neglecting an interesting group of case studies: those in which states seek to let go of objects because it benefits them. Why are states interested in giving? Could it be that that they gain politically, socially or economically from restitution acts?

This question seems almost rhetorical, the answer appears simple (yes, most likely). I believe that we should pay closer attention to this dynamic, as it might help broaden our conceptual understanding of restitution. There is not only a value in keeping; there also is a value in letting go.

This idea has been already partially advanced by some scholars, most importantly by Jelena Subótic in *The Art of Status: Looted Treasures and the Global Politics of Restitution* (2025). Subótic argues that objects which once served as markers of international prestige for states (status) now instead serve as reminders of implication in historical crimes. According to her, these objects now taint states' international status. Engaging in restitutions can help states undo that reputational damage.

This direction of enquiry appears particularly relevant considering recent legislative advancements of European countries to facilitate restitution. The most recent one is France's adoption of a law 'on the return of cultural property unlawfully appropriated' (*LOI n° 2026-351 du 9 mai 2026 relatif à la restitution de biens culturels ayant fait l'objet d'une appropriation illicite*). Before this law was passed, each French restitution case had to be decided on individually. To make the ownership transfer legally binding, France passed bills tailored to the specific objects to be restituted. As an example, in late 2020 France passed a bill to enable the restitution of (1) twenty-six objects from the royal treasury of Abomey to the Republic of Benin, and (2) the sabre of El Hadj Omar Tall to Senegal.

The newly enacted law streamlines restitution. France has now a legislative framework in place which allows for faster and more efficient devolution procedures. The main advantage is that the law allows for French governments to authorise restitutions through executive decree, without needing a parliamentary vote. The law, which Macron has been working towards since his 2017 speech at the University of Ouagadougou, represents a political victory for his presidency.

The international public has reacted positively to the news of this law. As Laurence Caramel wrote for *Le Monde* on the eight of May this year, "[a] new chapter has now begun, with France becoming the first European country to enact a universal law amending its cultural heritage code to provide for the restitution of items that were illicitly incorporated into national collections." Catherine Porter wrote for the *New York Times* on May 7th that "[e]xperts say that the new law, if slow in coming, is a game changer for France's former colonies looking to regain their cultural property, and that it reflects a seismic shift in how France thinks about its colonial history."

But a closer analysis of the law's text reveals its limits in scope. Gradually, criticism on the wording and the content has emerged from outside of France. As Dr Kwame Opoku wrote on the 18th of June for *ModernGhana*, a first point of criticism is that the law does not mention the words 'colonisation' or 'Africa' in its title. He asserts that this represents a lack of serious engagement with the harm done by French colonial rule. Furthermore, he argues that the law presents restitution as an "act of French benevolence." Beyond this, the law is constrained in its temporal scope: only lootings which occurred between the 20th of November of 1815 (Second Treaty of Paris) and the 23rd of April of 1972 qualify for a possible devolution. This, on the one hand, excludes all Napoleonic lootings from European countries that to this day remain in French national collections (an issue which, he asserts, France does not wish to revisit).

At the same time, it excludes all Napoleonic lootings of African artefacts, e.g. pre-1815 Egyptian seizures. The first French colonial empire is entirely omitted by the law. Dr Kwame Opoku raises additional concerns including the fact that certain objects are exempt from the restitution process, and that claims must be brought to French court by states (instead of, e.g. communities). The law foresees bilateral, scientific consultations which will inform restitution decisions. In relation to these, Dr Kwame Opoku raises important questions on the participatory access of African experts: “Who will be the experts (‘scientifiques’) and what will be their qualifications? [...] Who will pay their fees and other expenses for the stay in Paris? Will the experts, especially if Africans, be granted visa for Paris?”

With its many conditions and restrictions, it seems difficult to avoid the impression that the law is politically convenient. France has already won much by simply passing this restitution law: international prestige, political legitimacy, and a newly created potential for relationships. It remains to be seen how the law is implemented in practice.

References

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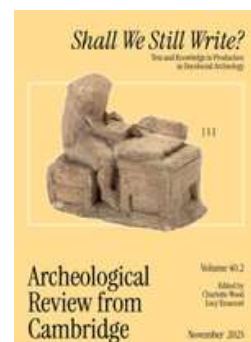


Bio

María is a PhD candidate in Archaeology at the University of Cambridge, specialising in heritage studies, memory politics, and restitution debates. Her doctoral thesis will examine how state actors make use of heritage restitutions to actively recontextualise contested historical figures and reshape national discourses. Through this project, she aims to contribute to a deeper understanding of why state actors engage in restitutions. Her OOC AHRC DTP studentship is co-funded by Jesus College. María received her MA in Cultural Heritage Studies from Central European University (Vienna) in 2024. Alongside her academic studies, she has gained practical experience as a staff member of the restitution department at Christie's, and the international department at the Staatliche Kunstsammlungen Dresden, as well as a researcher on European cultural policies at KEA European Affairs. María is originally from Bilbao, Spain, and speaks Spanish, German, English and French.

*Publications*

- Ruigomez-Eraso, M. (2025). 'In praise of shadows. Book review of Shadow archaeologies: In the shadow of antiquity or for other modes of archaeological worldmaking'. Edited by A. Nativ & G. Lucas. *Archaeological Review from Cambridge*, 40(2) 182-85.
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H Letter from the Editor

Passing on the reins

Oliver Moxham

Last summer, I had the pleasure of taking on the role of CHRC Bulletin Editor, bringing the latest heritage news and updates from our community to your inbox. A year later, I am now handing over the role to this issue's cover story author, **María Ruigomez-Eraso**, for the forthcoming academic year as I knuckle down to finish my PhD thesis.



It has been wonderful to bring you exciting stories from all aspects of our diverse field, sharing the latest work from CHRC partners in Cambridge and across the world. I have found it particularly rewarding to share the work of alumni who I looked up to as the senior members of my cohort when I first came to Cambridge in 2022, proud to see their post-doctoral developments. On occasion, I have written cover stories on my own specialisms, covering [Asia-Pacific War memory](#), [difficult heritage](#), [ontological security in conflict heritage](#), and [repatriation](#) which can be revisited in the [Bulletin Archive](#). Any curious about my work can [subscribe to my website](#) or connect with me on [LinkedIn](#) for future updates.

I hope you have enjoyed this year's issues. Please do share your thoughts in the [CHRC feedback form](#) to inform forthcoming issues. Many thanks to those who contributed, please do continue to share news, updates and events with María, to whom I wish the best of luck over the coming academic year.



UK's first permanent mobile museum to tour art to communities

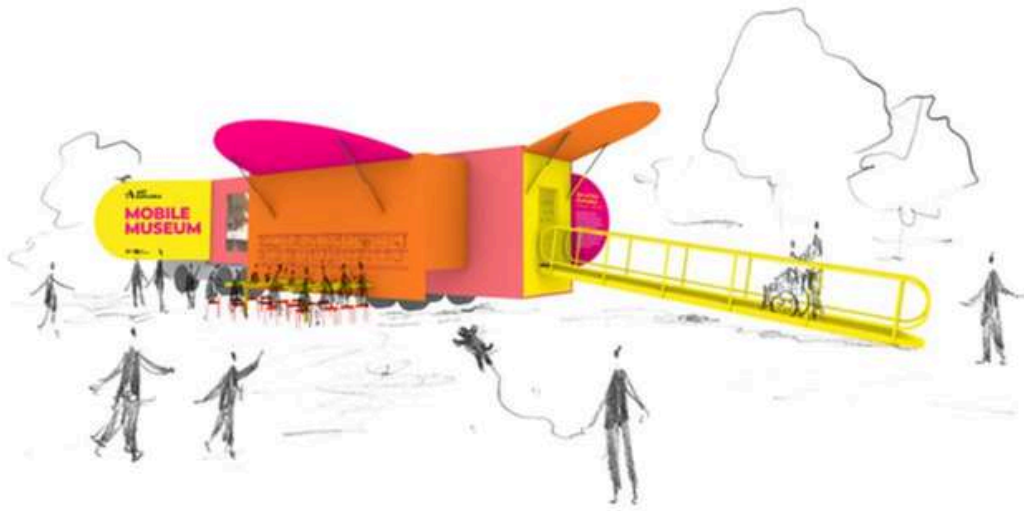


Image: A concept image of the mobile museum (DCMS).

The government and arts charity Art Explora are to fund the UK's first permanent mobile museum, which will tour artworks to communities from 2027. The £1.6m project is funded by £800,000 from DCMS and £800,000 matched by Art Explora.

The funding will build a vehicle to tour three national collections each year, including the Government Art Collection. The vehicle has been designed by architect Ab Rogers following an international competition and is being built in Telford by Torton Bodies Limited.

From 2027, Art Explora will tour the mobile museum with three 12-week exhibitions each year. Government Art Collection artworks will feature in one exhibition annually, with partners including the National Portrait Gallery, Leeds Art Gallery, Birmingham Museums Trust and National Museums Liverpool delivering the remaining programme.

The museum will visit areas identified as having high deprivation and low cultural engagement, setting up within walking distance of local schools and community centres. Over 36 to 40 weeks of touring annually, it will visit 40 to 45 locations, reaching 25,000 visitors and serving 130 to 150 schools each year.

[Learn more](#)

Lending and Borrowing 2025 Review reveals shifts in post-pandemic lending practices



Image: Cover for [Lending and Borrowing Today: 2025 Review](#).

Curatorial capacity constraints remain one of the key barriers for both lending and borrowing activity among museums, according to the [Lending and Borrowing Today: 2025 Review](#) report. As well as the pressures affecting curators, conservation staff and registrar roles, the rising cost of transport is also noted as a sector-wide challenge.

Likewise, conservation and environmental costs limit what both lenders and borrowers can achieve. Variability in how environmental standards are applied is another area flagged by museums as restricting their ability to lend. The report, based on survey responses from 47 organisations, measures how UK museums and galleries are performing against the [11 Principles for Lending and Borrowing](#), which were published jointly by TEG and NMDC in 2021.

The report found that partnership working has strengthened, in-person courier requirements have reduced significantly – with some organisations reporting a 75% reduction since pre-pandemic, and many institutions have adopted clearer communication and greater transparency around costs. Post-pandemic, many lenders are now accepting alternatives to in-person couriers, including virtual, bookend, or shared arrangements, or a presumption against courier models.

The review identifies four priority areas for action:

- 1.Improving the transparency and visibility of lending information.
- 2.Strengthening consistency in environmental and security requirements.
- 3.Expanding cost-mitigation strategies.
- 4.Enhancing clarity around lead-in times and costs from the outset of the loans process.

[Learn more](#)

SAVE | Buildings at Risk launch 2026

July 1, 6-7pm | Hybrid



Join us online for the launch of this year's new entries to the Buildings at Risk register to hear from Amy Popham, our Heritage Engagement Manager, on this year's new discoveries in need of help and attention.

Our guest speakers at this year's Buildings at Risk Launch are Claire Fear and Vanessa Ruhlig from Architectural Thread. Thread are a team of specialist conservation architects, who tackle the projects which sit at the most challenging areas of their specialisms. Often utilising and honouring historic techniques, they work to bring lost buildings back from the brink.

Claire and Vanessa will be talking about the challenges of working on restoring and reusing historic buildings at risk through the lens of projects they have worked on for buildings on SAVE's Buildings at Risk register. You'll hear about the successful reuse of the Buttermarket in Redruth as a thriving community led space alongside the complex, in progress project to bring the Tone Works, Wellington back into use. Claire and Vanessa will share their experience and touch on topics such as community, economics, environment and decision making, ultimately sharing their views on what would make it easier to reuse remarkable buildings sensitively and sustainably.

Price: Free

[Book here](#)

Heritage Conversations (Cicle de Converses Patrimonials)

The *Grup d'Arqueologia Pública i Patrimoni* (GAPP) at the University of Barcelona hosts a series of public talks entitled **Heritage Conversations**. The series brings together scholars and practitioners to discuss contemporary issues in heritage studies and public archaeology. Recent conversations have explored topics such as World Heritage and its relationship with communities, the use of heritage as a branding tool in China, collecting practices and archaeology, and heritage tourism in Peru.

We organise approximately three conversations each semester and share information about upcoming events through our website (<https://www.ub.edu/gapp/>) and Instagram (@gappub_). If you would like to join our mailing list and receive notifications about future events, please contact us at gapp.patrimoni@gmail.com.

Most conversations are held in Spanish, English, or Catalan, with Zoom-generated subtitles available for accessibility.

Recordings of previous Heritage Conversations can be viewed on our YouTube channel: Grup d'Arqueologia Pública i Patrimoni (GAPP) (@gapp_ub).

We also welcome proposals for future speakers and collaborations from researchers, practitioners, and heritage professionals worldwide.

About GAPP

The Grup d'Arqueologia Pública i Patrimoni (GAPP) is a research group at the University of Barcelona founded in 2014. Bringing together an international team of researchers, GAPP explores public archaeology and community heritage through themes such as cultural tourism, World Heritage, citizen participation, migration, and heritage conservation.

The group develops socially engaged research and participatory projects that foster dialogue between communities, academia, and heritage institutions, while advancing innovative approaches to heritage management and public engagement

[Join here](#)

MA | Visitor Voices: Understanding Your Audiences

July 8, 11am-6pm | Online



Global changes over the past decade – including Covid, the rise of AI and political polarisation – have led to a profound shift in the way that audiences perceive and engage with museums.

Trust in our sector may be high, but so too are expectations. Coupled with a saturated leisure market, cost-of-living squeeze and changing demographics, the only thing predictable thing about visitor behaviour these days is just how unpredictable it is.

The programme includes:

- A panel discussion exploring the big picture patterns around audience behaviour, motivations and expectations – and how we can use this insight to attract them to our venues.
- A practical workshop examining how to use evaluation as way to understand the visitor experience from their perspective.
- Talks on how to create an audience first culture at your museum, bringing in family audiences and using audience research to inform your co-curation and community engagement work.
- Opportunities for you to ask your questions to speakers and other delegates.

Price: General - £69 | Members - <£47

[Book here](#)

ICOMOS | Global Dissonant Modernities: Designing the Future for 20th-Century Architectural Monuments and Sites

August 17-21 | Almaty, Kazakhstan

ICOMOS
international council on monuments and sites



The summer school is conceived as a practice-oriented learning programme focused on the conservation of 20th-century architectural heritage, combining theoretical input with hands-on work and international exchange. Above all, it aims to foster dialogue between local and international perspectives, as well as between established and emerging professionals.

The programme builds on theoretical and methodological sessions, linked to the conference themes, as well as group discussions, site analysis, and collaborative reflection on contemporary heritage challenges. Participants will partake in a five-day hands-on workshop, during which they will work on a concrete case study: the Academy of Arts in Almaty, a building with Constructivist origins and multiple layers of later transformation.

Practical information

The event is open to:

- Emerging professionals in architecture, art history, heritage, conservation, museology, along with related fields;
- Students, doctoral and post-doctoral researchers;
- International participants, with particular encouragement for applicants from the post-Soviet Asian region.

The ICOMOS EPWG Summer School 2026 will take place in Almaty, Kazakhstan, from 17 to 21 August 2026 and the working language will be English. Participation in the summer school is free of charge. However, participants are expected to cover their own travel and accommodation costs. To support accessibility and international participation, a limited number of travel grants are available for exceptional applicants. The funding can reach up to €200 per person, for a maximum of 10 participants.

[Book here](#)

ICOMOS | Digital Ecosystems for Heritage 4.0

August 26-28 | Florence, Italy

ICOMOS

international council on monuments and sites

Digital Ecosystems for Heritage 4.0 is a three-day international symposium combining two major conference series into a single forum. The event aims to serve as both a scientific meeting and a framework for long-term cooperation in the field of digital cultural heritage.

About the symposium

The symposium is organized by CHEDAR (Cultural Heritage Digitalization and Resilience project), with the support of ICOMOS Italia and CIPA Heritage Documentation. The event marks a new phase in the joint organization of two established conference series, GEORES (Geomatics and Restoration) and Arqueológica 2.0, within an expanded and integrated framework. It is conceived as part of a broader international research initiative, connecting academic institutions, heritage professionals, and policy actors.

Format and Objectives

The event is structured as a three-day international symposium, designed not only as a conference but as a “strategic laboratory” for collaboration and co-design. Its main objectives are to:

- Foster interdisciplinary dialogue across heritage, technology, and policy fields
- Develop shared guidelines and operational frameworks
- Contribute to a long-term international roadmap for Heritage 4.0
- Connect research, training, and professional practice within a unified platform

Programme Structure

The symposium programme is organized into thematic tracks and special sessions, structuring presentations and discussions across the three days. These include:

- Museums and digital transformation (accessibility, hybrid experiences)
- Digital twins and computational models
- Risk, monitoring, and resilience strategies
- Artificial intelligence, governance, and ethics
- Training, skills, and emerging professional profiles

Registration is available through the official website. Reduced fees are offered for PhD students.

[Book here](#)

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

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VIENNA

29-30 October | University of Vienna

Date: 29-30 October 2026

The international conference Taking Root: Conserving Trees and/as Heritage takes place on 29–30 October 2026 at the University of Vienna.

Bringing together scholars, practitioners, artists, and filmmakers from across disciplines, the symposium explores trees as living heritage at the intersection of nature, culture, memory, and politics. Across topics ranging from sacred forests and Indigenous knowledge to climate change, colonial extraction, ecological violence, and artistic practice, the conference asks how trees shape – and are shaped by – histories of conservation, identity, and belonging.

The program features panels on sacred groves, arboreal memory, environmental justice, more-than-human heritage, and the role of trees in archives, monuments, museums, and contemporary art, alongside a film screening and discussion.

The symposium welcomes multidisciplinary perspectives and both traditional and experimental formats that rethink the relationships between trees, communities, and conservation in the present.

This conference features 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.

[Book here](#)

International Journal of Heritage Studies | New Guidebooks and Interpretation for Decolonial Practice in Heritage and Museum Studies

Abstract deadline: July 15



We invite expressions of interest for papers for a proposed special issue of International Journal of Heritage Studies, entitled New Guidebooks and Interpretation for Decolonial Practice in Heritage and Museum Studies. We seek critical reflections on forms of public communication undertaken by museums and heritage sites that focus on decolonising histories, especially critical discussion of traditional and non-traditional content and authoring, such as:

- History and politics of guidebook production in colonial/postcolonial contexts
- Decolonial/anticolonial interpretive approaches to plantation, enslavement and colonial heritage
- Community-led, co-produced or indigenous-authored decolonial practice
- Absences, silences and contested narratives in decolonial heritage interpretation
- Comparative and transnational approaches to interpreting postcolonial memory, enslavement and (anti)colonial heritage
- Digital, multimodal or embodied alternatives to conventional guidebook formats
- Practitioner and activist perspectives on working inside institutional constraints

Your abstract should comprise a short 150-word summary of the paper. If selected, it would be included in the Special Issue proposal, acceptance of which is subject to IJHS editorial decisions.

Please submit your EoI to Kate (MolesK@cardiff.ac.uk) and/or Bella (dicksb@cardiff.ac.uk) before 15th July 2026. Full abstracts for selected papers would then be due on or before 15th August 2026. A realistic timetable for submission of full papers during the academic year 2026-2027 would follow should the proposal be accepted.

[Apply here](#)



GCH 2026 | 23rd EUROGRAPHICS Workshop on Graphics and Cultural Heritage

Abstract deadline: July 22



November 2-5 | Barcelona

Location & Venue: The workshop is hosted by the Universitat Politècnica de Catalunya (UPC) in the vibrant city of Barcelona, Spain.

Organisation: GCH 2026 is organised by the ViRVIG Research Centre (Universitat Politècnica de Catalunya) and supported by Eurographics.

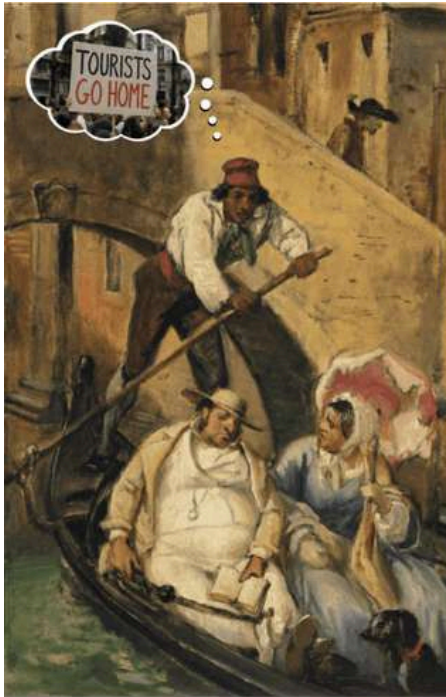
GCH 2026 has opened its Call for Papers which includes a special track on the ECCCH, “Visual Computing in the Context of the European Collaborative Cloud for Cultural Heritage”. We are pleased to invite you to contribute to the 23rd EUROGRAPHICS Workshop on Graphics and Cultural Heritage (GCH 2026).

Themes

- Digitisation of CH resources (3D scanning, motion capture, multispectral imaging, X-ray, terahertz imaging, etc.)
- Material acquisition, reconstruction, and preservation
- Visualisation for CH applications
- Advanced rendering techniques
- eXtended reality applications in the field of CH
- Collaborative interactive eXtended and hybrid environments
- AI tools for CH applications
- Multi-modal analysis of CH data
- Spatial and mobile augmentation of physical collections
- Emotional and cognitive user experience design
- Interactive solutions and HCI design for CH applications
- Virtual museums, digital technologies and applications for museums
- Digital fabrication, including 3D printing for tangible interfaces
- Semantic technologies for digital libraries
- FAIR visual CH data, including large-scale datasets

[Apply here](#)

Abstract deadline: August 3



CALL FOR INTEREST

HISTORIES OF ANTI-TOURISM

ONLINE WORKSHOP - SEPTEMBER 2026
CONFERENCE IN BERLIN, GERMANY - MAY 2027
EDITED VOLUME TO FOLLOW

Dr. Emily Bereskin
emilybereskin [at] metropolitanstudies [dot] de
Dr. Kristin Semmens
ksemmens [at] uvic [dot] ca

DEADLINE FOR SUBMISSION: AUGUST 3, 2026

In recent years, tourism numbers worldwide have expanded dramatically, often exceeding the capacity of places and communities. In response, residents have protested, debate has intensified, and both public authorities and the tourism industry have begun to rethink policies, strategies, and forms of destination management. Within the past decade, examinations of contemporary “overtourism” and “anti-tourism” have become pervasive in tourism studies, urban studies, anthropology, sociology, geography, cultural studies, and political science.

Yet, for as long as people have traveled to other places, there have been people who regarded them with irritation, resentment, or open hostility. From antiquity onward, historical sources reveal frustration with travelers and with the social, spatial, cultural, economic, and environmental impacts associated with their presence.

However, although this anti-touristic sentiment is nothing new, historical scholarship has paid surprisingly little attention to its forms, meanings, and consequences. Histories of tourism often describe its negative impacts and the widespread derision it provoked, yet rarely investigate who objected to tourism, how opposition was organized, and what lasting effects it produced. We thus aim to foreground anti-tourism in the historical record, as a phenomenon in its own right, but also in relation to other themes, such as social movements, popular mobilization, environmental conflicts, political change, colonialism, and decolonization. A historical perspective may also shed light on present-day conflicts around tourism, revealing longer trajectories, recurring patterns, and overlooked causes that can help us better understand contemporary challenges.

The project will be developed collectively through online workshops in autumn 2026, followed by an in-person conference in 2027 bringing together a smaller group of participants. Following the conference, selected contributors will be invited to develop their work for an edited volume.

We are looking for scholars already working on this topic, as well as those who may have encountered anti-touristic attitudes, conflicts, or forms of resistance in their research without treating them as a primary object of investigation. We invite contributors to revisit their historical materials, cases, and contexts to ask what kinds of anti-touristic critique or action may be present, but previously unexamined.

[Apply here](#)

Abstract deadline: August 3

Wide-ranging terms such as “anti-tourism” invite academic debate and conceptual distinction. At this stage, we understand anti-tourism broadly as a spectrum of attitudes, critiques, practices, and forms of mobilization directed against tourists, tourism development, or the perceived effects of tourism. Our interest goes beyond sentiment alone. We are especially interested in how anti-touristic ideas and emotions became socially or politically significant: how they circulated, how they were expressed, how they shaped public debate, and how they may have led to protest, policy change, regulation, exclusion, or other forms of collective action.

We also seek to investigate the historiography of anti-tourism, examining where and how anti-tourism shows up in the historical record, the different forms in which it has been written about, and why it is seemingly so absent from scholarly attention. We therefore welcome contributions that foreground sources, archives, and methods, including methodological reflections on how historical anti-tourism can be identified, interpreted, and compared.

In terms of scope, we welcome contributions from any geographical setting and any period before c. 2000. This includes examinations of travel practices prior to the advent of modern tourism, such as pilgrimage, merchant and elite travel, seasonal retreats, etc.

Please submit an abstract in English (c. 500 - 750 words in pdf format) detailing the topic/theme you would like to explore in an upcoming online workshop (late September 2026) along with a current CV by August 3, 2026 to Dr. Kristin Semmens at [ksemmens \[at\] uvic \[dot\] ca](mailto:ksemmens@uvic.ca) and Dr. Emily Bereskin at [emily.bereskin \[at\] metropolitanstudies \[dot\] de](mailto:emily.bereskin@metropolitanstudies.de).

GUIDING QUESTIONS AND LINES OF INQUIRY

- Where and when do we see anti-tourism emerge in the historical record? What forms does it take? Who expresses it, and against whom is it directed? What kinds of tourists, tourism practices, or tourism infrastructures become objects of criticism or resentment?
- How can we define anti-tourism as a historical phenomenon? What distinguishes irritation, satire, moral critique, xenophobia, class resentment, environmental concern, and organized resistance? Can we understand anti-tourism as a spectrum, and if so, what would such a spectrum include?
- How did class, race, gender, nationality, religion, or colonial relations shape hostility toward tourists?
- How did anti-tourism intersect with broader struggles over modernization, urbanization, environmental protection, nationalism, or local autonomy?
- When did anti-tourism lead to public debate, protest, violence, regulation, changes in tourism development, spatial restrictions, new policies, or shifts in local identity and place-making?
- Why has this line of inquiry been relatively absent from historical writing and tourism studies? What sources can be used to study historical anti-tourism? How might we read newspapers, travel writing, guidebooks, municipal records, police files, court cases, pamphlets, visual culture, literature, oral histories, planning documents, environmental campaigns, or tourism-industry archives for evidence of anti-touristic sentiment or action?

[Apply here](#)

Heritage | 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 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.

[Apply here](#)

New European College | The Cultural Legacies of Corruption in Europe, 1500-today

Abstract deadline: September 1



New Europe College
INSTITUTE FOR ADVANCED STUDY

The workshop addresses the material, literary and visual cultures associated with 'corruption' (broadly conceived) and their legacies based on three main themes:

1. The materiality of corruption. Priority will be given to studies that reflect on monuments, gardens, and buildings—both public and private—, small objects (jewellery, art) and billy-clubs used for electoral influence or fraud that have resulted from illicit enrichment (gifts, misappropriation of funds, bribery).
2. Infrastructure and corruption. Here, the focus will be more specifically on the relationship between corruption and state-building, examining how public concessions (railways, maritime routes, road networks, or airports) were awarded, as well as the close entanglement between public officials and financial groups, speculators, and lobbying interests. Accordingly, approaches that highlight the conduct of these actors will be particularly valued.
3. The visual and literary representations of corruption. In this section, the aim is to highlight the cultural dimension of corruption from a twofold perspective. First, the value of caricatures, visual satire, and artistic and literary works and representations as sources for the historicization of corruption. Second, the various representations of figures such as the speculator, the nouveau riche, the plutocrat, or the corrupt politician.

Relatively little attention has been paid to these dimensions of corrupt practices. Nor has there been much debate about how to explain such cultural legacies to modern audiences.

If necessary, the organizers will reimburse travel expenses and provide accommodation. In such cases, please contact Gențiana Avrigeanu (gentiana@transcorr.eu) in order to follow the required procedures.

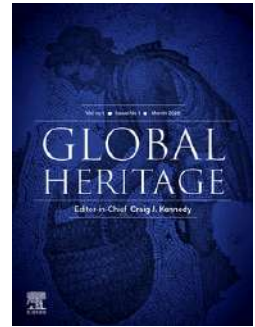
We welcome proposals of ca. 500 words (for 20-minute presentations) concerning these topics, to be submitted, along with a short CV, by 1st of September 2026. The submissions should be sent to legaciescorruption2027@gmail.com

The organisers intend to collect selected papers into an edited volume to be published with an international publisher.

[Apply here](#)

Global Heritage | The Role of Craft and Craftsmanship in Cultural Heritage

Abstract deadline:
January 31



Through an interdisciplinary approach, this issue brings together craft researchers, practitioners, and community leaders to explore the preservation, contemporary relevance, and future sustainability of craft practices.

Contributions in this issue examine diverse global perspectives, offering key insights into the unique challenges and innovative solutions tailored to safeguard and protect many crafts, many of which are at risk of dying out or becoming extinct; set against the backdrop of globalisation and technological change in our rapidly changing world.

Featured articles include case studies showcasing successful interventions, theoretical discussions that reframe our understanding of cultural heritage within the contemporary crafts, and critical analyses of policy frameworks impacting the preservation of intangible cultural assets. This issue not only highlights the significance of crafts in maintaining cultural identities but also encourages a dialogue about their role in fostering sustainable development and reinforcing community resilience.

We are particularly interested in research findings that provides evidence of successful preservation strategies. Theoretical analyses that offer new frameworks for understanding crafts in the context of cultural heritage. Personal narratives on craft and insight into craft practice that highlight the experiences of craftspeople navigating the challenges and opportunities of the modern world. How are your local craft traditions being impacted by global influences? What innovative methods have you employed or observed that successfully marry tradition with modernity in crafts? Can you provide insights into policies that have either supported your craft practice, or supported the preservation of crafts in your region? How do you envision the future of crafts in your community and/or globally? What role can academics and practitioners play in ensuring these traditions are not merely preserved but thrive in changing socio-economic landscapes?

Join us in celebrating and critically assessing the pivotal role of crafts within our shared cultural landscapes, ensuring they continue to enrich future generations and remain actively practiced and shared. Your contributions can help shape a more resilient and diverse discourse on global heritage and craftsmanship.

[Apply here](#)



Opportunities

Cambridge County Council |
Heritage Engagement Officer



July 1

Position: Part-time (22 hours per week), fixed (24 months)

Salary: £34,434 - £36,363 p.a. (pro-rata)

Location: Northstowe & Camborne, Cambridgeshire

About the role

Cambridgeshire is one of the fastest growing counties in the UK, with extensive current and planned new towns and associated infrastructure. Through the archaeological programmes that are part of this development, the council believes in using heritage and archaeology to help develop a connection between new and existing communities.

This role focusses on the heritage and stories of Northstowe new town and the A14 trunk road upgrade. Supported by National highways and Homes England, we are opening a heritage exhibition space in the secondary school to display the objects and stories from these projects alongside those of the local community. This role will be responsible for that space, and will also use the wider collections to engage with residents.

Although this role is to drive heritage engagement for the short term, we are hoping to produce a heritage strategy that identifies longer term plans and opportunities for the that shape heritage in this new community for the future.

What will you be doing?

Your main responsibility will be to develop and deliver heritage engagement across Northstowe, You will work with the local community, council officers, heritage interests and especially the Northstowe Learning Community. This will include making use of the county's archaeological collections, local spaces and heritage assets.

A key asset is the exhibition space, and you will be expected to maintain/manage that space, training and using volunteers to assist with its operation.

You will work with the Northstowe Heritage Stakeholder Group and as part of the council's Historic Environment Team, be a part of a wider archaeological service.

[Apply here](#)





Opportunities

UEA | Sainsbury Centre Museum Transition Manager

July 3

Position: Full-time, fixed-term.

Salary: £31,236 - £37,694 p.a.

Location: Norwich, UK



An exciting opportunity has arisen for a Museum Transition Manager to join the Sainsbury Centre's Team.

As we approach our 50th anniversary, the Sainsbury Centre is embarking on a transformative capital project to refurbish and future-proof our Grade II listed building. This major renovation will include architectural and infrastructure upgrades and visitor experience enhancements, consolidating the museum's innovative legacy and cultural heritage for the next 50 years.

During the construction, the Sainsbury Centre will deliver an alternative programme of activity ensuring the continuation of our unique approach to animate and showcase our collection and to continue to extend access to and raise the profile of the Sainsbury Centre to reach new audiences.

About the role

This role will provide critical support to these parallel projects to ensure the smooth and efficient delivery of the museum's operations, playing a pivotal role in coordinating complex, interdependent activities across the Sainsbury Centre, ensuring outcomes are delivered on time and within budget. This will include pre-closure planning, mobilisation, practicalities, and logistics as well as the realisation of our Museum Without Walls programme.

You will represent the Sainsbury Centre in key stakeholder forums, advocate for its needs, and stand in for the Directorate when required. From project inception to handover, you will collaborate with internal teams (curatorial, collections, learning, conservation, technical, front of house, media) and external partners to ensure seamless delivery, business continuity, and operational success.

You will be a confident, solutions-focused professional with a proven track record in project delivery — ideally within museums, heritage, or cultural institutions. You thrive in complex environments, communicate clearly across all levels, and bring a calm, organised approach to high-pressure situations. You will be across the detail, deploying a 'hands-on' approach whilst also bringing a strong blend of strategic thinking, operational expertise, and collaborative participation.

[Apply here](#)





Opportunities

University of Sussex | Arts Scholar Award for the MA in Museums and Curating



August 1

Funding: £6,000

About the course

The University of Sussex is delighted to offer a £6000 Arts Scholars Award for an applicant on the [MA in Museums and Curating](#). Launch your career in the world of museums and curating. Build professional skills and gain hands-on experience with our partnerships. You'll learn from academics who have direct experience in exhibition curation and researching collections in museums and galleries. You'll also learn from experts on site, with visits to world-renowned institutions such as the British Museum and National Gallery.

Alongside practical skills, you'll gain an understanding of how the museums and gallery sector works. You'll also discover the range of jobs available in the sector. As an Arts History and Museum Curating MA student at Sussex, you gain invaluable professional experience working with established curators. Alongside a team of fellow students, you'll address a current issue for a specific museum. This is a specially-designed live professional brief between March and July. You'll get the opportunity to work on some of the pressing issues facing the sector today through this professional project.

Eligibility

To be eligible for this scholarship, applicants must:

- Have accepted a full time offer of a place on [Museums and Curating MA](#) starting in September 2026
- Have, or expect to achieve, a first class honours or 2.1 degree from a UK university, or equivalent degree from an overseas institution
- Be classified as 'Home' for fee purposes

Applications will be ranked and assessed on the following criteria:

- Academic performance
- Personal circumstances
- Career aspirations

Shortlisted applicants will be invited to interview with representatives from the Art History Department and the Worshipful Company of Arts Scholars.

[Apply here](#)





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](#)

[Apply here](#)





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.

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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).

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

www.heritage.arch.cam.ac.uk

Cambridge Heritage Research Centre Bulletin

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