



In this Issue

Cover Story | 1

News | 4

Interview | 7

Events | 12

Calls for Papers | 14

Opportunities | 19

About Us | 23

BULLETIN

Cambridge Heritage Research Centre
27 July 2021

NEWS

CHRC Heritage Bulletin Summer 2021

The CHRC Heritage Bulletin will be moving to monthly issues over the summer months as CHRC staff and centre members take a well earned rest.

The issues during August and September will be circulated on the following dates, before returning to fortnightly issues again at the start of Michaelmas Term in October.

Tuesday, 31 August 2021

Tuesday, 28 September 2021

If you have any news, events or job or studentship opportunities you would like to share please send them to the editor at heritage@arch.cam.ac.uk, bearing in mind the new bulletin dates.

COVER STORY

Marking Time, differently

Centring around the metaphor of the seed, a condensed universe and a symbol of life, growth and renewal, and dealing with the threat facing this cycle, Issam Kourbaj draws parallels to human suffering in a place once considered the “cradle of civilization”. More than 124 moons have passed since the beginnings of the Syrian crisis. Time which Kourbaj mark through a powerful art intervention at the Dutch National Museum of World Cultures.

Image: Scaling the Dark: Seeds, Sands, Moons, 2021 | Issam Kourbaj | Tropenmuseum, Amsterdam

Issam Kourbaj discusses his latest art intervention on page 2 and online at <https://www.youtube.com/watch?app=desktop&v=jW-4hrNIXLc>

COVER STORY

Marking Time, differently

The Syrian uprising was sparked by teenage graffiti in March 2011. Young people dared to speak their mind and dream of their right to freedom. Syrians protested publicly, guided by hope for change and driven not only by the waves of Arab uprisings that were sweeping the region but also by the energy of the new season. The fruit of that hopeful spring, however, was a decade of war and death and destruction on a scale the world has not witnessed since World War II.

More than 124 moons have passed since the beginnings of the Syrian crisis. More than ten years of war have left colossal physical and psychological, economic and environmental scars, including extensive deaths, countless displacements, the destruction of cities and cultural and natural heritage, starvation, air pollution, deforestation, soil and vegetal degradation.

Crops as well as human beings became a military target in this conflict, and ICARDA (the gene bank at the International Centre for Agricultural Research in the Dry Areas), which houses the largest collection of crop diversity from the Fertile Crescent, was forced to evacuate its headquarters in Aleppo.

I am honoured to be invited by The Dutch National Museum of World Cultures to curate an art [intervention](#), which was triggered by my encounter with an unassuming clay bowl from Aleppo from the museum's collection. Inscribed on this bowl is a very humble drawing depicting the 'seed—flower—fruit—seed' cycle. My artwork is centred around the metaphor of the seed, which I see as a condensed universe and a symbol of life, growth and renewal. It also deals with the threat facing this cycle and draws parallels to human suffering in a place once considered the "cradle of civilization" and a large part of the Fertile Crescent.

The vernal equinox is a symbol for rebirth, fertility and new beginnings in different cultures. In the Islamic calendar, the third month is called ربيع الأول, which means "the first spring", while in Syria Mother's Day is celebrated annually on 21 March. But the Roman calendar began in March, and it is named after Mars, the Roman god of war.

It seems fitting that, with great help and dedication from Dr Sarah Johnson, the museum's curator for the Middle East and North Africa and support from many others, throughout last and this years' lockdowns, [Fleeing the Dark](#) is presented in the Tropenmuseum monumental Light Hall and draws on journeys by people and seeds and other objects desperately seeking the light.



COVER STORY

This body of artwork was created in conversation with objects from the collections of Tropenmuseum and the National Museum of Antiquities in Leiden, as well as Rauwolf's Herbarium from the collection of Naturalis Biodiversity Center in Leiden. Some of the artwork takes the form of an alternative calendar, marking time by counting the days, weeks and months lost to this devastating crisis. The intervention catalogue has been designed in the same vein, with a different author contributing a piece of writing for each of the twelve months, giving space to a diverse range of voices

Moreover, the Syrian garden (on the terrace of the De Tropen café-restaurant, planted as part of this intervention, in collaboration with the Royal Tropical Institute, KIT), where the resilient, faithful and ancient varieties of Syrian seeds are sprouting, is a great message of hope.

Issam Kourbaj

Issam Kourbaj comes from a background of fine art, architecture and theatre design. He was born in Syria and trained at the Institute of Fine Arts in Damascus, the Repin Institute of Fine Arts and Architecture in Leningrad (St Petersburg), Russia, and at Wimbledon School of Art, London. Since 1990, he has lived and worked in Cambridge, where he has been artist-in-residence, a Bye-Fellow and a lector in Art, at Christ's College.

Since 2011, Kourbaj has been dedicated to raising awareness and money for projects and aid in Syria through several exhibitions, installations and performances in the UK and abroad. The museums Kourbaj has recently worked with include: Kettle's Yard Gallery, the Fitzwilliam Museum, Museum of Archaeology and Anthropology and the Museum of Classical Archaeology, Cambridge; the British Museum, London; the People's History Museum, Manchester; the Tropenmuseum, Amsterdam; the Penn Museum, Philadelphia; and the Brooklyn Museum, New York.

In December 2020, Kourbaj's artwork *Dark Water, Burning World (2017)* was chosen as ['The 101st Object'](#) for the British Museum and BBC Radio 4 programme *A History of the World in 100 Objects*.

You can watch an interview with Issam Kourbaj on the Tropenmuseum website and the opening of the artwork at the links below:

<https://www.youtube.com/watch?app=desktop&v=jW-4hrNIXLc>

<https://www.materialculture.nl/en/events/thinking-issam-kourbaj-fleeing-dark>

His previous work, *Imploded, burnt, turned to ash* drawing and sound performance from March 2021, to mark the 10th anniversary of the Syrian Crisis is available to watch on the Kettle's Yard website:

<https://www.kettlesyard.co.uk/issam-kourbaj-performance>

Image Caption

Scaling the Dark: Seeds, Sands, Moons, 2021
Tropenmuseum, Amsterdam

Various materials including recycled bicycle mudguards, extinguished matches and clear resin; used drink cans, sand and charred seeds.

122 big boats (one for every month lost to the conflict)
Each carrying spent matches to reflect the trauma that many Syrians carry with them

532 medium-sized boats (one for every week lost to the conflict),
Each carrying sand to represent ruined stone, once shared cultural heritage

3727 small boats (one for every day lost to the conflict),
Each carrying a single charred seed, in response to the destroyed Seed Bank in Aleppo

Britain's first colonial anthropology experiment examined in new exhibition

A pioneering collection of African artwork collected during Britain's first anthropological surveys of early 20th-Century West Africa is about to go on display in Cambridge, alongside other rare objects, photographs, archival materials and contemporary artistic responses from Nigeria and Sierra Leone. In this politically- and emotionally-charged display, the curators pose difficult questions about the nature of colonialism at the time and its legacies today.

[Re:] Entanglements: Colonial collections in decolonial times (22 June 2021 – 17 April 2022) at the University of Cambridge's Museum of Archaeology & Anthropology (MAA), is the culmination of the AHRC-funded 'Museum Affordances' project led by Professor Paul Basu at SOAS University of London alongside Dr George Agbo of the University of Nigeria, Nsukka, and involving multiple partnerships in West Africa, the UK and beyond.

The project seeks to re-engage with the ethnographic archive assembled by the University of Cambridge-educated colonial anthropologist, Northcote Whitridge Thomas (1868-1936) in Southern Nigeria and Sierra Leone between 1909 and 1915.

The 'Thomas Collection' includes masks, drums, carved wooden figures and staffs, pottery, textiles, charms, dolls, photographs, sound recordings, botanical specimens, published work and field notes.

Thomas may be largely unknown today but this exhibition argues that his work and collection are more relevant and provocative than ever. Thomas was known as a difficult and eccentric character, and while the Colonial Office in London initially supported his experimental work, colonial governments in West Africa viewed it as unwanted interference.

Curator Professor Paul Basu says: "They didn't take kindly to some academic telling them they should pay respect to local leaders. At the same time, Thomas didn't do himself any favours – he alienated the colonial administration.

"It's clear from Thomas' correspondence that he had much less patience with colonial bureaucracy than he did with his local interlocutors. While the colonial government saw African power structures as arcane, he saw logic in them. Thomas was sympathetic to local ways of doing things and he took the magico-religious basis on which West African societies were ordered very

seriously."

Northcote Thomas studied history at Trinity College, Cambridge in the 1880s and 90s and was appointed Government Anthropologist by the British Colonial Office in 1909. He mistakenly believed that the British Museum would acquire his collections. He sent an initial batch of "ethnographic specimens" there in 1909 and planned to send more. However, the then Keeper of Ethnographic Collections, Charles Hercules Read, turned him down writing: "I am by no means sure that I want these modern things made to order as it were..."



Selection of ukhurhe rattle staffs commissioned to be made by Northcote Thomas in Benin City, Nigeria, in 1909. Image: George Agbo / Museum of Archaeology & Anthropology, University of Cambridge.

Eventually, Thomas offered his collection to his alma mater's Museum of Archaeology & Anthropology. MAA accepted, reimbursed his expenditure, and provided a budget to continue collecting. Sound recordings from the surveys are now held by the British Library, the botanical specimens are in the Herbarium at Kew, while photographic archives are dispersed in different institutions including MAA, the Royal Anthropological Institute and the Nigerian National Museum in Lagos.

In the 1920s, a new generation of anthropologists sought to reinvent the discipline more narrowly as a social science, and dismissed figures like Thomas as antiquaries. But, as this exhibition reveals, Thomas' work was remarkably experimental.

Basu says: "Today many anthropologists champion multimedia and multi-sensory approaches but Thomas was doing this a hundred years ago. He was collecting and commissioning, but also taking photographs and making sound recordings. He was still working in a broadly

NEWS

evolutionist mode which we find deeply problematic today, but his work was ground-breaking and still affords extraordinary insights.”

The exhibition opens amid growing debate about the restitution of objects looted from Africa now held by British museums. It is often forgotten, however, that the vast majority of objects came to Britain through other means and have their own complicated stories to tell.

Basu says: “These materials were still assembled in the context of colonial inequalities, of course. The operation of colonial power works in many different ways, but Northcote Thomas purchased from markets and commissioned makers, and the complexity of that relationship needs attention just as the removal of the Benin Bronzes does.”

Highlights of the exhibition include some of the thousands of fieldwork photographs taken by Thomas to capture daily life in Nigeria and Sierra Leone. The project has managed to share many of these images with the descendants of those photographed. Basu says: “It’s almost always an occasion of joy and amazement, entangled with ideas about reincarnation. It’s not merely a nice thing to have a photograph of your great-grandfather; it is much more profound. It’s almost as if the ancestors are speaking across a century.”



Paramount Chief Kandeh Sori Kakanday III of Samaya, Sierra Leone, holding a photograph of his ancestor, Chief Almamy Suri Kandeh, taken by Northcote Thomas in 1914. Image: Paul Basu.

A focal point of the exhibition is an Olokun pot that Thomas purchased in Benin City in 1909. Pots of this kind were installed on shrines to the deity Olokun. The pot was probably broken on its long journey to Cambridge where it was soon repaired but poorly. As part

of the project, the pot has been dismantled and reconstructed using modern conservation techniques.

For Basu, the pot offers a powerful metaphor for colonial engagement: “Something whole and integrated was, through the colonial project, broken into pieces. The ethnographic museum tried to put it back together but clumsily. One hundred years on, we’re taking it apart again, deconstructing the coloniality, reassembling and offering a gesture of repair. But you will see all the cracks, the evidence of the original violence.”



Mark Ihama, brass-caster of Igun Street, Benin City with the brass reproduction Olokun pot made for the [Re:] Entanglements exhibition. Image: Paul Basu.

Alongside the pot visitors will see a modern reproduction cast in brass in Benin City, to instigate a dialogue with the Benin Bronzes looted by British forces in 1897. Other contemporary works on display will include a series of ten paintings by the Nigerian artist Kelani Abass entitled ‘Colonial Indexicality’. Responding to photograph albums held by the National Museum in Lagos, the only materials from Thomas’ surveys to remain in Nigeria, they evoke the disintegration and discolouration of the archive, but also the ubiquity of the anthropologist’s numbering systems. They remind us of how people and their cultural practices were transformed into objects of knowledge by this colonial science.

Professor Nicholas Thomas, Director and Curator of MAA, says: “There is nothing more important in the work of museums today than opening up world cultures collections - opening them up for reflection and scrutiny, and also for creativity. The project that underpins this exhibition has been exhilarating: customary makers and artists in both West Africa and the diaspora in the United Kingdom have been fascinated by the Northcote Thomas archive, the knowledge it preserves, and the unsettling

NEWS

issues it raises. We at MAA are thrilled to be bringing this fertile, stimulating and absolutely contemporary take on major historic collections to our audiences.”

Professor Paul Basu says: “Decolonising museums and archives is very important, and something that absolutely needs to happen. But there can be a tendency to oversimplify. Rather than dismissing these collections as being tainted by colonialism, the exhibition asks that we look at them more closely. How do they shift our understanding of what coloniality was – and is? How might we use these collections to work through the legacies of colonialism today? I hope people will be moved by the exhibition to reflect upon the complex ways in which they personally and we, as a society, continue to be entangled in this history.”

‘Museum Affordances’ is funded by the AHRC and involves partnerships in the UK, Nigeria, Sierra Leone and beyond. These include the many institutions across which the Northcote Thomas archive has been dispersed, including Cambridge’s Museum of Archaeology and Anthropology, the British Library Sound Archive, the Pitt Rivers Museum, the Royal Anthropological Institute, the Royal Botanic Gardens, Kew, the UK National Archives, and the Nigerian National Museum in Lagos.

Websites

re-entanglements.net
maa.cam.ac.uk

Films from the [RE:]ENTANGLEMENTS Project

Faces|Voices (18 mins)

<https://youtu.be/E3UBv8pmLxE>

Unspoken Stories (17 mins)

<https://youtu.be/ALlomvvNySs>

Ozioma Onuzulike (5 mins)

<https://youtu.be/Ey9lsI2SIi8>

INTERVIEW

Interview

Voices From the Field Dr Christos Tsiogiannis



For the third interview of 2021, we had the pleasure of speaking with Dr. Christos Tsiogiannis, a forensic archaeologist, an Associate Professor and a Research Fellow (2019-2022) at the Aarhus Institute of Advanced Studies, University of Aarhus, Denmark. Christos received his Ph.D. in 2013 from the University of Cambridge, researching the international illicit antiquities network.

Christos is currently working on three different projects: Firstly, Christos continues his work of the past 15 years by researching museums, private collections, auctions houses and dealers' galleries, examining their websites and catalogues with the goal of identifying smuggled objects. With exclusive and personal access to certain photographic and document archives confiscated from corrupted and convicted antiquities dealers, given to him by judicial authorities, he identifies artefacts to study their trafficking routes and networks involved and notifies the relevant authorities/countries about their stolen ancient heritage. However, his second and current project (at the Institute of Advanced Studies) focuses on developing a new method of identifying problematic antiquities of all kinds as well as their provenance, without requiring any photographic evidence from confiscated archives as proofs. The third project (with Dr. Vinnie Nørskov, Associate Professor and Director of the Antiquities Museum of the University of Aarhus) focuses on studying forensic evidence from the packaging and photographs attached to the traffickers' original cardboard boxes related to repatriated material that was initially looted and smuggled out of Italy, discovered in 2014 and then repatriated to Italy in 2016.

Christos has published his works on duplicitous practices in the art market, museum ethics, forgeries, and government policy in cultural heritage protection, in academic journals, edited volumes and elsewhere, e.g. his regular column (2013-2020), "Nekyia", in The Journal of Art Crime.

<https://aias.au.dk/aias-fellows/christos-tsiogiannis/>
<https://traffickingculture.org/people/christos-tsiogiannis/>

Keywords: Antiquities trafficking, antiquities market, illicit antiquities

'...I never make any move, unless I have the proof that the object is illicit...'

You have previously explored the illicit transaction of ancient heritage and its network of various different agents. How did you start working on this topic?

CT: At the end of my first undergraduate year in 1994, I worked as a specialized technical associate in various archaeological excavations in Greece, and after completing my degree, I started working as an archaeologist throughout Greece, always within the Greek Ministry of Culture. In August 2004, just before the Greek Olympic Games started, I received a phone call from the Greek police art squad; they were asking for an archaeologist to accompany them on a raid. Obviously, I found it very interesting, and it was something that I had not done in Archaeology. I notified my director at the office to get his permission and then a non-identifiable police car came to pick me up. We went for a raid on a Greek Orthodox monastery, outside Megara (Megara is an ancient Greek city, one of the traditional enemies of the ancient Athenians). It was a magnificent place on a hill in a forest. We found many antiquities and the chief monk was arrested.

Unfortunately, Greece is still high up in the catalogue of the countries where corruption is reigning, particularly in the public sector. While we were heading back to the headquarters, the policemen were receiving phone calls from top officials from political and religious circles, requesting the release of the chief monk. Yet, the police officers refused to do so, an exception which I was happily surprised to experience first-hand, because with this courageous decision they were putting their careers at stake. The objects were confiscated and immediately sent to the National Archaeological Museum in Athens, for immediate restoration, research and possible exhibition. In the late hours after we finished with the paperwork and I testified, I started to talk with the tired policemen, who told me that their taskforce is small and that archaeologists do not respond to any requests for help because they were not compensated for the extra hours they would work. Also, archaeologists are afraid because they consider this as a dangerous job, as they have to testify and later appear in the court against organised groups of criminals. Therefore, the police never had even a single archaeologist, officially as part of the team to help them with basic archaeological work (distinguishing authentic objects from fake ones, distinguishing those that fall under the law, etc.). So, I told them that if they needed a volunteer archaeologist, they could call me after 3.30 pm when my job was ending at the Greek Ministry of Culture. The very next day, they called me regarding a different case and I started working with them on a daily basis. This cooperation lasted four and a half

INTERVIEW

years and I became close friends with some of the officers, who even came to my wedding in Cambridge, ten years later. During my work with the Greek police art squad, I participated in 173 cases throughout the country. Then, my interest grew beyond the national borders of Greece. At the time, of course, I couldn't even imagine that this journey, which started with a telephone call, could have led eventually to an academic career. I'm really grateful for what I have experienced all these years and for discovering my passion in archaeology.

What have been the most common claims for repatriation, and how grounded are these claims?

CT: I can speak mainly about the repatriation cases that took place as a result of my research. I never make any move, unless I have the proof that the object is illicit. There are of course cases where you have the same types of objects which are being discovered in different countries, so you do not know their findspot, the start of their modern provenance. Yet, that doesn't mean that the object is not illicit, it just means that you don't yet have the proof of its illegal provenance and its identification as such. So when I make an identification, it is because I discover the photographic and/or documentary proof of its, usually, illicit status.

It also depends on the legislation of each country and when each country developed this legislation regarding the protection of its cultural heritage. An unfortunate example is the Egyptian case because they passed their relevant law just in 1983 and by that time many objects were already looted, stolen and smuggled out of Egypt. A good example is Greece, whose relevant legislation was first created in 1834, or Italy, in 1909. In several cases, objects have been claimed based on the articles of these laws, but I prefer to base my research on photographic and documented proofs.

'...There are tensions, but they are usually being created at later stages when authorities are involved...'

The Illicit trafficking of heritage is fraught with tensions stemming from politics, money, and power - do you, and how do you deal with these dynamics in your research?

CT: Initially, when I start a case, I am alone, so it is quite easy at the beginning. When I notify the judicial and law enforcement authorities of the countries involved in the case and the international authorities, things may start to get more complicated. In the past 15 years, I have learned that the authorities of some countries, unfortunately, are not cooperative. Despite my contacting them many times, some do not even respond to the evidence that I collect and I am giving to them for free. I have to underline here that I have never been paid for any identification made, or evidence discovered. My paid work, since I left Greece in 2008, was

only for conducting relevant academic research in this field and publishing it in the form of articles and chapters. Yet, I'm not being paid for the identifications themselves, or for notifying the authorities or for helping with repatriations of the objects. We have to bear in mind that this is an emerging field, within forensic archaeology, crossing paths with many other disciplines, professions and expertise, like criminology, law, politics, finance and diplomacy, among others.



Illicit South Italian krater depicted unrestored in a trafficker's archive. Identified by CT it in 2007 at the Metropolitan Museum in NY, published it in 2014. Repatriated in 2017 to Italy.

So, there are tensions, but they are usually being created at later stages when authorities are notified and involved. In many cases, I do not get a single response, which leaves me in the dark. But later, after many years, sometimes I read in the news or hear from somewhere that the objects that I identified, and notified the authorities about, are repatriated to the countries I notified. No one may answer to me, my research may be used without credit and the authorities may present these results as their own work only, e.g. the case of the Python krater which I identified at the Metropolitan Museum of Art in New York in 2007 and was repatriated to Italy, or a that of a Greek funerary marble stele which I identified at Sotheby's in London in 2017 and was repatriated to Greece, among many other cases. This happened to me many times, usually with the Greek and Italian authorities.

On the other hand, there are countries that I get mixed responses from. Sometimes, within the same country, such as Germany, some police authorities reply to me and come across as very cooperative, and others do not reply at all. The authorities of some other countries do not ever reply, for example, the French police art squad in two different

INTERVIEW

cases never even replied to the identifications and evidence I have sent them! I have very good cooperation with the judicial authorities in the US and with other authorities there, such as the Homeland Security Investigations (HSI) or the Immigration and Customs Enforcement (ICE). Beyond being responsive, they also notify me about the developments in a case, credit my work and publish their research, which is an exemplary approach.



Illicit South Italian kantharos, depicted unrestored in a trafficker's archive (left) and restored in the London and New York antiquities market. Reportedly, repatriated to Italy in 2019, after identification by CT.

If things develop further, some cases reach the press, which induces frustration for market members (usually auction houses and dealers) who are involved. Most of the time, they do not react, they just withdraw the identified antiquities. Depending on the case, the objects either are confiscated promptly or eventually, after years sometimes, they are delivered for repatriation, with the members of the market accepting publicly that these were illicit. Some other times, auction houses react publicly, denying any wrongdoing or claim that what I am proving, appearing on the press, is incorrect. In any case, the usual repatriation of the antiquities I identify speaks for itself.

For example, at one case I revealed against Sotheby's in London, in June 2017, when I identified the upper part of a funerary Greek stele from Megara and later I published the case - the reaction of Sotheby's in London was that actually these photographs do not prove anything, do not prove that the object is illicit. In the press statement they made, they referred to me by name, not accepting my research on the case; but in the end the object was, of course, repatriated as illicit. There was so much evidence that, a year later they publicly admitted, at the London Times, that they had received incorrect information about the provenance... And they gave the object back, stating publicly that this was a 'goodwill gesture'- not because of the evidence that I

collected and published! The upper part of the funerary stele is now back in Greece, at the Epigraphical Museum of Athens, but the Greek Ministry of Culture repeatedly avoided crediting my contribution. So, this is just one example of how the members of the market react and how they can show their frustration publicly. In the end, it might turn against them because it is proven, sooner or later, that these objects are illicit. In any case, I wouldn't have made a move if I wasn't initially absolutely sure that I had all the needed evidence.

Unfortunately, quite frequently, state authorities present the repatriation of objects as exclusively their work when in reality my identifications of those objects have been published as my work long before (sometimes years ago) and sometimes including international press releases. The authorities, by doing so, only expose their true practices, since everybody understands who in reality did the identification and research, but they keep behaving and acting in such a way, regardless. It is something I still cannot understand as a tactic from their side, but hopefully in due course they will correct it. However, this opened for me a new research area: how and why authorities sometimes act, or do not act. In some 'source countries' (as they are called by the market), the so-called 'good guys', sometimes, are proved not that good, in a few cases creating problems with their methods regarding the repatriation of antiquities I have discovered as illicit. I'm gradually working more on this topic, as part of my wider research on antiquities trafficking.

'...there are some academics who, with their expertise, are helping the traffickers understand what they have each time in their hands, how valuable this is, dating it, attributing the object, if possible, to certain artists in Antiquity, and therefore, helping the illicit market raising the prices on the objects....'

Could you describe some of the different perspectives and actors in the networks of illicit trade? The popular image of 'antiquities traffickers' can often include that of "poor rural farmers digging and destroying" archaeological sites, but what role do they ultimately play in the larger network of trafficking?

CT: First of all, it is a different thing for someone to find something by chance - the market term chance finds - and a different thing for someone to be a member of an organized gang that, in a very organized way, is looting daily. Chance finds are found when, for example, people are just taking a walk and find objects that have been exposed by the rain or when farmers are ploughing their fields or when fishermen are lifting up their nets. What these people do next defines whether this antiquity becomes illicit or not, and at the same

INTERVIEW

time, defines the ethical and legal status of these people.

The second thing is that traditional members of the trafficking chains, apart from looters, are smugglers, middlemen, various smaller and bigger dealers, who are pushing the objects into the market; auction houses, of course, and their clients, usually museums and private collectors. There are various other professionals who are more or less supporting this trafficking. These are, for example, restorers, unethical ones. And also forgers who are not dealing with antiquities, but are creating objects to deceive buyers, and not necessarily the market. The members of the market are not always deceived. Sometimes they may know - I'm underlining that 'may' - that some objects are forgeries, fakes. These are the traditional roles. Of course there is the role of some academics who, with their expertise, are helping the traffickers understand what they have each time in their hands, how valuable this is, dating it, attributing the object, if possible, to certain artists in antiquity, and therefore, helping the illicit market to raise their prices. These are academics who are violating their pledges, since they are knowingly involved with illegal objects. And unfortunately, more names of such academics being involved and helping the traffickers are gradually coming up through our research. I would also say that part of the problem is that a big proportion of the archaeological community expresses no interest in illicit antiquities and antiquities trafficking. They say, 'It's not my fight', or 'It's not my problem'. Unfortunately, there is still such a perception within archaeology.

'...The relevant national and international legislation should not be treated as a dead legal text, but also as a live source that brings a lot of ethical responsibilities, as well...'

How do you approach the ethics of illicit trafficking of antiquities?

CT: The relevant national legislations and international conventions should not be treated as a dead legal text, but also as a live source from which sprung ethical principles and, therefore, certain responsibilities, as well. Therefore, dealing in illicit antiquities is both illegal and unethical. The market is either black or white, legal or illegal, ethical or unethical. There is no grey zone. I disagree with colleagues who talk about a grey market, it is a totally dark market. If you scratch a little further under the 'grey' surface, you will find at least a couple of reasons to prove that something is completely wrong, illegal, or unethical. It's a market that is deeply and fundamentally problematic, with relatively few exceptions of fully documented and legal objects. Therefore, I disagree with the traditional criminological approach of a 'grey' market in antiquities.

So do ethics and morality get decided by the laws and regulations of the State, as well as the morals of the researchers conducting the research?

CT: On a personal level, it is a matter of the conscience of each academic. Beyond this, each one of us has the responsibility to respect the ethical guidelines, the national laws and international conventions regarding the protection of our ancient and other cultural heritage.

'...Archaeologists and other professionals joining museums and various other cultural institutions and relevant areas should be educated, prepared and become knowledgeable enough to know how they should react both legally and ethically during their career...'

What have been some of the main challenges you faced, and some of the lessons you've learned, when you deal with this topic of illicit traffic, especially in the context of museums and galleries?

CT: Galleries and auction houses continue to offer unprovenanced and illicit antiquities. Their business is based mainly on unprovenanced or poorly provenance antiquities. If you take randomly any antiquities auction catalogue of the big auction houses - the latest you can get your hands on - and check the provenance of the objects, you should not be surprised to find that the largest proportion of the objects offered do not have an absolutely safe collecting history or well documented provenance. The fact that we are now in 2021, and this is still happening, shows that many of the so-called 'basic steps' are yet to be taken in this field. We are still accepting this happening. The other thing I should say is that I'm very much disappointed by academic institutions worldwide, because they do not support this kind of research at all. I have yet to hear of even one academic position in any university around the globe, where the history of antiquities trafficking, the histories of various members of the different networks, the various ways in which this crime is taking place, is being taught to the students of today: the future professionals. Archaeologists and other professionals joining museums and various other cultural institutions and relevant areas should be educated, prepared and become knowledgeable enough to know how they should react, both legally and ethically, when during their career they will - at least once - be presented with an unprovenanced or an illicit antiquity. They should be taught how to react immediately, what is legal and ethical to do, both for themselves and for the institution they are working for. This gap in academia is quite disappointing, especially as our knowledge on this interdisciplinary crime has multiplied in the last 15-20 years. And yet, a big proportion of academia is still mute and inactive.

INTERVIEW

There are many state, private and university museums that have illicit antiquities in their collections, and yet they are turning a blind eye or researching different areas, without clearing their own collections first. And because this situation is ongoing, I'm starting to believe that this is not a coincidence, but a knowledgeable unfortunate choice that sooner or later will turn against them.

'...And it's not the objects themselves that have to be blamed, it's always us....'

What can archaeologists and museum workers do to help work against illicit trafficking?

CT: The first and obvious thing is to do the 'right thing', which is to notify the relevant authorities immediately, making sure to provide them with any evidence or knowledge we have on the case. If you have the object itself, you should also give the authorities access to the object. Basically, do the legal and ethical thing, both for yourself (mainly), your institution and your profession. Then, it depends on the scenario. Are you the chance finder, or did someone come in and report it to you? Have you seen it with your own eyes, are there just photographs, or is it just a story that may not even be true? Who are the people narrating the story or bringing the photographs to you, is their identity known to you? Are you sure about that or is it fictional? If you have an opportunity to conduct some research yourself, 'dig' a bit deeper, see if their claims are correct and honest, in case they are presenting an unknown or unpublished object as a totally legal one. In any case, the general rule is that your immediate reaction should be to report everything to the relevant authorities.

In your opinion, are forgeries always problematic and if not, when do they begin to be problematic?

CT: Some objects were made from the very beginning in order to deceive. Others were created as honest copies or pastiches, but in due course, e.g. after few decades, they were treated differently, being offered as authentic, in order to deceive other people, thus becoming fakes. The difference is always in the way these objects were treated and not necessarily in the way they were made. Therefore, it is a matter of how the objects are being treated by professionals, the sellers and the buyers - everyone involved in this kind of trade. And it's never the objects themselves that have to be blamed, it's always the people involved.

'...this crime cannot be fought behind a desk, it can only be fought actively by finding evidence, by doing research, by confronting, by publicly announcing...'

What would you consider to be the greatest challenge that heritage research needs to face in the

coming decades?

CT: The general inactivity of the academic community, and especially of a large proportion of the archaeological community, towards the problem of this heritage crime. It's so disappointing that we are only a handful of people around the world working on this area. We are fortunate to be supported ethically by the public. However, some of the academic and archaeological community, the professionals, are either indifferent or sometimes even hostile, because they have their reasons. Because they are one way or another involved, and they are aware of that. The biggest challenge is to change this mentality in the wider discipline of archaeology, then the situation will soon be improved. This crime cannot be fought with theory, it can only be fought actively by finding evidence, by doing research, by confronting, by publicly announcing - both through academic publications and the press, in order to raise wider awareness. Pure academic publishing, dealing with the problem on a theoretical level, hasn't actually changed anything. It is not a matter of an opinion, it's a matter of fact, of evidence. Open the auction catalogues, check the provenances, form your own informed opinion, research, publish. Act!

Do you also think this lack of recognition for the work that people do, their almost non-recognition and not being paid is one of the reasons why not so many experts are involved?

CT: Of course. When the ancient cultural heritage of many nations around the globe becomes a merchandise from which many are profiting (also from the taxes related to it), the ones who are working on its exposure as illicit are dealt as 'opponents' or 'enemies'. Therefore, the first problem with which the archaeologist has to deal with is his survival through his research. The lack of relevant positions and, thus, the lack of a regular payment, as well as the lack of recognition for our work by some states' cultural, police and judicial authorities, are factors which are certainly keep some good researchers away from this research field. However, it is also a personal matter; I love my work and my research, and the period that I was not paid, I did not perceive as such an obstacle for me that I would stop. But this is how I perceived it, that doesn't mean that someone else is seeing it the same way. It's a matter of persistence, of strength, of passion, and some luck - a combination of all these. Whoever has it and found his/her niche should persist regardless, until the situation becomes better. And indeed, the situation becomes gradually better and better, even if every step forward takes a lot of time.

Would you like to share anything with the readers?

CT: Two of my new articles are about to be published, one on the German antiquities market; and the other on 'Royal-Athena galleries', the second biggest gallery

INTERVIEW

in the world in Manhattan, ending its business recently, after about 74 years of continuous work. And I am presenting dozens of new cases in both articles of identified antiquities, most of which proved to be illicit and are being, or have already been, repatriated to their countries of origin. I'm dealing with some very recent cases, over the last three, four years, mainly.

I am also dealing with various other issues: the different authorities who are involved but are uncooperative, not publishing the relevant evidence they have. When they do not share their full results, they do not give any additional knowledge to the people, they do not really raise awareness by notifying people with evidence of the mechanisms in the trafficking of these objects, and they obstruct academic research as well when they do not respond to relevant enquiries. I do not want things to end at the celebration of a repatriation. I am interested in learning how and why this trafficking happened, exactly how these objects proved to be illicit, who was involved, the ways they have been smuggled out of the country, laundered, restored, the academics who were involved in each case and so on. I don't want to see just some objects selected by the authorities. I don't want to hear any more generalizations like: 'yes, these are the objects that were trafficked by organized groups, or by a known trafficker involved initially' and so on.

I would like to add that this field - because we are very few, as I said before - has a lot of material available, amazing opportunities for research, for people who are interested to be involved in this research, in volunteering, even writing relevant articles as a result of their volunteering work. There are a lot of ways that the problem can be approached, research-wise. So, anyone who is interested should get in touch and I would be very happy to help them. We need more people to join us. I'd like to do the opposite from what some academics usually do: rather than keeping material for ourselves, we need more people to join this work, do this kind of research, to guide them, joining forces and working together to develop themselves as people and as professionals. Our main goal is the next generation of researchers in this field to be bigger, better and with fewer obstacles than we have.

And our final question is a bit of a challenge that we ask our interviewees, and we were wondering if you could define heritage in one sentence?

CT: Anything that we inherit, and with responsible actions, we, in turn, pass it to the next generation.

We deeply thank Christos for addressing and detailing his work on the important matters related to illicit trafficking. We hope this interview may raise awareness and encourage experts to consider the implications of their position, relationships, and work in the broader context of illicit antiquities trade and to train themselves and others in identifying and acting responsibly to the true provenance of objects throughout their work. Furthermore, we want to thank our readership for having joined us in this journey of meeting and engaging with the fascinating and diverse work of just a few of the people associated with the CHRC. We hope to see you next year to continue learning from each other! – Mariana, Elif and Oliver.

[Views expressed in interview responses are the individuals own and do not necessarily reflect those of the CHRC or its any of its members]

EVENTS

Culture in Crisis: Global Heritage Perspectives

Culture in Crisis Programme

Global Heritage Perspectives Webinar Series Rebalancing Needs

Monday 2 August, 1600 – 1700 BST

Successful heritage preservation projects often require the careful balancing of different – and sometimes rival – needs and priorities.

In this session we explore heritage preservation projects where the differing needs of people, the environment and wildlife collide, and explore the approaches taken to rebalance these urgencies.

In a period of fast-paced change within the heritage field, we talk with those working to address evolving issues, repositioning their approaches to heritage management and looking to new and innovative methodologies to achieve their aims.

Register to Attend

https://zoom.us/webinar/register/WN_Zwo-Bo-ARcybs4yHjPgljwnk

For more information

<https://cultureincrisis.org/>

About the Series

The Department for Digital, Culture, Media and Sport, the British Council and the Victoria and Albert Museum's Culture in Crisis Programme are thrilled to announce a renewed partnership to produce their second interactive series of webinar events, slated to commence in July 2021, focusing on 'Culture in Crisis: Global Heritage Perspectives'.

These events form part of an annual collaboration between the three organisations, under the banner of 'Culture in Crisis Conversations'.

Following on from the success of the 2020 Webinar Series 'Heritage in a Post-Covid Landscape', the upcoming series will build on the momentum of the last, examining how the experiences of recent years have encouraged cultural organisations across the globe to adapt and transform in the face of global challenges and new opportunities.

In 'Global Heritage Perspectives' we will explore innovative approaches to cultural heritage management and stewardship; to understand and reflect on how responses to crises have been shaped over the last year. We will discover novel strategies that respond to crisis at scale and explore the degree to which cultural heritage can be a route to addressing environmental, economic and social issues around the world.

Through this series we will hear from individuals and organisations from across the globe who come together to share international experiences and best practice, as communities and organisations recover with resilience; looking to a future that is more sustainable, equitable and ecological.

EVENTS

The First Regional Conference on Cultural Property Protection

The First Regional Conference on Cultural Property Protection

The international illicit trade in cultural property, specifically antiquities, is not only a major threat to the cultural heritage of the MENA region, but also a significant source of revenue for radical organizations operating in the region. While bilateral cultural property protection agreements are an important step to counter this trade, stronger collaboration among the countries of the region is needed to better partner on this issue.

In response to this, the American Research Center in Egypt (ARCE) in partnership with the Council of American Overseas Research Centers (CAORC) and the US Department of State initiated a series of regional workshops. This initiative will bring together Ministry representatives and other officials from the region to discuss case studies, best practices, and expand their professional networks in the area of cultural property protection.

The conference consists of three-parts that will take place between August 2021-December 2022. The first part of the conference will be a virtual series from August 10-12, 2021. It will then be followed by two in person workshops – the first of which will take place in Cairo, Egypt in early 2022, followed by a final conference in late 2022 that will take place in Petra, Jordan.

Please note all sessions are according to Cairo Time.

For more information and to sign up

<https://www.arce.org/first-regional-conference-cultural-property-protection>

CALLS FOR PAPERS

Intentional Destruction of the Cultural Heritage of Mankind (IDCHM)

Intentional Destruction of the Cultural Heritage of Mankind (IDCHM): What Are the Remedies under International Law?

Faculty of Law
La Sapienza University, Rome

2-3 December 2021

Deadline for submission: 15 August 2021

For millennia, the intentional destruction of the cultural heritage of nations, peoples and minorities has been the most common practice carried out by armed groups, regardless of their legitimacy or affiliation, in order to weaken the enemy's resistance and assimilate the vanquished.

Especially after the Second World War, however, a new sensitivity developed in the international community of States towards such destructive conducts during or after conflicts; what had previously been permitted or even encouraged was subsequently forbidden and sanctioned. Such a revirement in the attitude of States reflected a growing awareness – at all levels of social or political aggregation—of the value of the world's cultural heritage to the entire humankind. Through the destruction of the world's cultural heritage, the whole humanity feels deprived of a part of itself, regardless of the geographical localization of the damaged artefact or the identification of that cultural asset with a particular civilization.

The worldwide video dissemination of the destruction of world heritage monuments by terrorists in the last twenty years, such as the Buddhas of Bamiyan and the ancient Syrian city of Palmyra, has shocked the entire humanity. The fight against IDCHM has also become a matter of paramount interest and concern in academia; an impressive number of studies and publications have discussed the adequacy of international law in counteracting such hateful conduct.

International law scholars have focused their research primarily on identifying and analysing the normative content of protection, particularly the prohibition to destroy non-military targets such as monuments and artefacts in times of war.

Interestingly, the prohibition of IDCHM has sometimes been qualified as a rule of customary law, the infringement of which entails international responsibility on the part of both the acting State and the individuals who materially

ordered or carried out the destructive act, committed in peacetime or during an armed conflict.

Following the conviction of Al-Mahdi by the International Criminal Court (ICC) in 2017 for IDCHM, the qualification of IDCHM as an international crime with criminal liability of the individual perpetrator finally came into the focus of international legal essays.

This conference examines the IDCHM from an entirely new perspective, that reveals itself only after the IDCHM has already occurred. The focus is on the remedies and tools available under international law in order to provide redress to afford reparation from the moral and/or material injuries caused by IDCHM. The focus is thus on the consequences of international responsibility - the secondary norms arising from the illicit commission of IDCHM - rather than on the content and scope of the international norms that protect humanity from IDCHM – that is to say, the substantive primary norms that prohibit IDCHM.

Moreover, this conference covers a very broad and comprehensive range of international law domains. The first panel is dedicated to the remedies/sanctions against IDCHM available within the UN family, in particular UNESCO and the UN itself. The second panel delves into the field of international human rights protection, with the aim of examining redress for IDCHM in the Jurisprudence of the Human Rights Courts. The third panel looks at international investment law, with a particular focus on the pathways for reparation for IDCHM committed by investors and on the accountability of multinational companies/corporations. Finally, the fourth panel addresses the domain of international criminal law, identifying the grounds for punishing individuals who have committed IDCHM.

The Conference Draft Programme

Opening Address—Alberta Fabbriotti

Panel 1. *The (Re)actions against IDCHM in the UN System*

1. The UNESCO and Its Shortcomings
 - a. State Responsibility for IDCHM between UNESCO rules and ASR (Patrizia Vigni, University of Siena)
 - b. The Referral to Municipal Law under the 1954 Hague Convention
 - c. The 2003 Declaration concerning the Intentional Destruction of Cultural Heritage: A Step Back?
 - d. The Italian/UNESCO Task Force and Other Initiatives
2. The Relevance of IDCHM as A Threat against International Peace and Security
 - a. The Security Council Resolutions (Kristin Hausler, British Institute for International and Comparative Law)

CALLS FOR PAPERS

Intentional Destruction of the Cultural Heritage of Mankind (IDCHM)

- b. The Peacekeeping Operations: From MINUSMA to UNIFIL (Laura Pineschi, University of Parma)
- c. The UN Counter-Terrorism Committees and the Sanctions against Individuals

Panel 2. The Reparation for IDCHM in the Jurisprudence of the Human Rights Courts

1. The Preliminary Question of the Nature of the Rights infringed by IDCHM: Individual, Collective or Group Rights
2. The “Victim” of IDCHM and the Entitlement to Submit a Claim
3. The Forms of Reparation and their Effective Implementation

Panel 3. The Remedies under International Investment Law

1. The IDCHM and the Assessment of the Human Rights/ Environmental Sustainability of the Foreign Investment (Ludovica Chiussi, University Alma Mater Studiorum, Bologna)
2. The Problem of the Accountability of Multinational Corporations for IDCHM
3. The Avenues for Obtaining Redress for IDCHM under the International Investment Law (Valentina Vadi, Florence Bar)
4. The Jurisprudence of ICSID and Other Investor-State Dispute Settlement Mechanisms
5. A Case Study: the Juukan Gorge Caves (Edward J. Guntrip, University of Sussex)

Panel 4. The Punishment of the Destroyers under International Criminal Law

1. IDCHM as a War Crime
2. IDCHM as a Crime Against Humanity (Kerstin von der Decken, Christian-AlbrechtsUniversität zu Kiel)
3. The Benchmark Case Study of Al-Mahdi before the International Criminal Court (ICC)
4. The ICC OTP's Draft Policy on Cultural Heritage (Andrzej Jakubowski, University of Opole/University of Amsterdam, and Karolina Wierczynska, Polish Academy of Sciences)
5. The Duty to Criminalize IDCHM (Chiara Venturini, University of Rome Tor Vergata, Sophia Schiavon, University La Sapienza)

Closing Remarks—Alberta Fabbriotti

Submission of Proposals

We welcome proposals that address the scientific areas and

legal issues listed in the above Conference Draft Programme. Scholars, practitioners, adjudicators and officials are invited to submit such proposals by sending an email to idchm.sapienza@uniroma1.it.

Proposals should include abstracts of no more than 500 words and the speaker's contact details and CV (including affiliation, relevant experience, and publications). When submitting the proposal, please indicate the panel and topic of choice, also considering that certain topics have already been assigned by invitation. This is the case if the title of the topic is followed by the name and affiliation of the programmed speaker.

The selection process will apply criteria of geographical representation, gender balance and diversity of participants. The deadline for submission of proposals is August 15, 2021, and successful applicants will be notified by September 30, 2021.

The conference format will be hybrid, face-to-face and online. Limited funds are available to support travel expenses only in particular cases (e.g., students, PhD candidates, nationals of developing countries).

Papers and Publication

The organizers are considering publishing the papers presented at the conference either as a special issue in a leading journal or as an edited volume for a leading academic publisher. In the selection of proposals, preference will be given to those applicants who are interested in publication. Willingness to submit a paper should be indicated in the response to this Call for Papers. Speakers whose paper proposals are selected should be prepared to submit a draft paper (between 5,000 and 10,000 words, including footnotes) by November 15th, 2021. All proposals and final papers must be written in English.

Scientific Coordinator / Head of the Research Project

Alberta Fabbriotti

https://www.dsge.uniroma1.it/professore_associato/fabbriotti

Organizing Committee

Fabiana Jannoni Sebastianini
Sophia Schiavon
Chiara Venturini

For inquiries concerning the conference please contact the organizers at the following email address: idchm.sapienza@uniroma1.it

CALL FOR PAPERS

Digital and Creative Heritage: Interdisciplinary Approaches and Best Practices

Digital and Creative Heritage: Interdisciplinary Approaches and Best Practices

Deadline for Submissions: 31 October 2021

Digital technologies and creative practices contribute to heritage conservation professional practices, including interpretation, community engagement and scientific understanding of the physical and environmental dimensions of heritage. Digital and creative methodological approaches support uncovering and reframing tangible and intangible heritage within their original settings. This provides an opportunity to diversify community engagement strategies and engage young generation with heritage in an informing manner, enhancing heritage accessibility and inclusivity by bringing sites to people around the globe via digital technologies. Such approaches are crucial in encouraging creative and digital practices and digital humanities approaches to preserve missing or in-danger heritage and develop curatorial or performance strategies in enclosed and open-air settings. Creative practices and digital technologies are also interpretation tools that are capable to bridge tangible and intangible aspects of heritage and engage communities with their cultural and social attributes.

The diverse applications stemming from digital and creative approaches are a vehicle to probe the effectiveness of preservation proposals and community consultations by mapping and visualising conservation methodologies. These approaches facilitate community-accepted interpretations and interventions producing less damage to the historic assets and their associated tangible and intangible values. Such knowledge could open new directions for integration in historic strategies and features to contemporary architecture producing culturally and socially rooted regeneration solutions which are environmentally sufficient.

New technologies and digital tools bring new developments in the explorations the physical and environmental qualities of heritage. These tools enable the understanding of the structural and environmental performance of historic buildings and provide the necessary information for adequate physical consolidation or environmental retrofitting strategies. Therefore, digital technologies and creative practices can establish effective applications in reinterpreting culture and bridging gaps across sciences, humanities and artistic explorations by engaging methods from diverse artistic, design and engineering disciplines. This includes, but not limited to, processes that address inter/multi/trans/cross-disciplinary explorations, tangible-intangible and physical-digital relationships, multiple dimensions including 3D, visual, sonic, audio-visual and

physical dimensions as well as applications of Augmented Reality (AR), Virtual Reality (VR), Mixed Reality (MR), Extended Reality (XR), User Experience (UX).

Digital and creative heritage is an emerging and fast-growing discipline. Maintaining best practices is key in order to ensure continuous effective contribution of these tools to heritage conservation, preservation and interpretation from different perspectives. The fourth issue of Airea journal "Digital and Creative Heritage: Interdisciplinary Approaches and Best Practices" invites contributions that investigate best practices in engaging digital technologies and creative practices in heritage matters within academic and professional contexts.

This issue accepts contributions from theoretical, design, practice-led and professional backgrounds (including case studies) on the following themes:

- Reinterpreting the Past
- Intangible Heritage
- Tools and Methodologies
- Documentation and Preservation
- Conservation Practices
- Critical Reimaginings and Intersectional Approaches
- Community Engagement
- Evaluation of Heritage
- Artistic-Scientific Synergies about/for Digital Heritage

The issue is in collaboration with ICOMOS-UK and its Digital Technologies National Committee, encouraging both academic and professional contributions in heritage. To be considered for this issue, please submit an abstract of 300 words along with author name(s), institutional affiliations, and contact details by 31 October 2021.

Submission instructions:

Register on <http://journals.ed.ac.uk/airea> and submit abstracts via the Open Journal System (OJS) Journal policies: <http://journals.ed.ac.uk/airea/about/policies>

Editorial information:

Editors: Dr Tarek Teba, Senior Lecturer in Architecture, University of Portsmouth; Dr Eleni-Ira Panourgia, Teaching and Research Fellow in Art/Music, Gustave Eiffel University; Dr Katerina Talianni, Teaching Fellow in Performative and Digital Arts, University of the Peloponnese; Jack Walker, PhD candidate in Music, University of Edinburgh

For general enquiries about the call please contact airea@ed.ac.uk

CALL FOR PAPERS

Heritage as a Driver of the Sustainable Development Goals

Special Issue: Heritage as a Driver of the Sustainable Development Goals

Deadline for Submission: 30 April 2022

Across the world, heritage is being placed under increasing stress as globalization accelerates, tourism diversifies, cultural diversity is eroded, the environment changes, and development pressure increase. However, heritage is powerful. The material objects and traces created by past and present people, and the social memory that is woven around them, anchors individual people and their memories to broader, societal understandings of the past. These cultural objects are embedded in environments that have their own histories and trajectories and within the context of a global environmental crisis that disproportionately affects Indigenous communities. In an increasingly fragmented world, heritage can strengthen a sense of community by fortifying its relationship to place. It can boost a regional economy through sustainable tourism. Moreover, heritage is an important resource for fostering cultural resilience, reducing disaster risk, and supporting social cohesion.

Since the 1970s, sustainable development was viewed through an environmental lens, usually in terms of environmental degradation. However, there is a sea change in relation to the way in which cultural heritage is envisaged in this process. In 2013, UNESCO convened the Culture: Key to Sustainable Development international conference in Hangzhou, China. Since then, momentum has built. UNESCO (2015) outlines the challenge in Introducing Cultural Heritage into the Sustainable Development Agenda:

The cultural heritage has been absent from the sustainable development debate despite its crucial importance to societies and the wide acknowledgment of its importance at national level ... Globalization, urbanization and climate change can threaten the cultural heritage and weaken cultural diversity. What measures are needed to promote the safeguarding of the cultural heritage in the global development agenda? What are the concrete actions that need to be taken in order to integrate cultural heritage conservation and promotion into the sustainable development debate? (UNESCO 2015).

A watershed occurred when the Sustainable Development Goals came into effect in January 2016. The 17 goals that were identified are supported by 169 targets. While cultural heritage was not identified as a specific goal, it can be used to further all 17 goals.

Prof. Dr. Claire Smith
Dr. Lilia Lucia Lizama
Dr. Israel Herrera
Dr. Alok Kumar Kanungo
Guest Editors

For more information visit

https://www.mdpi.com/journal/heritage/special_issues/sustainable_heritage

Heritage is a peer-reviewed open access journal of cultural and natural heritage science. Since its inception in 2018, Heritage has experienced continuous growth with over 330 papers published in total. In 2021, it was indexed in both ESCI and Scopus. Heritage is committed to rapid publication. A first decision is provided to authors approximately 12.3 days after submission and once accepted an article is published in less than three days.

OPPORTUNITIES

Digital Project Curator - EMKP

Digital Project Curator - EMKP

British Museum
London

Contract: Full-time, fixed-term (3 years)

Salary: £38,414 pa

Closing date: 2 August 2021

The main purpose of this role is to lead the digital vision and implementation of EMKP including digital preservation and curation of ethnographic resources and to adhere to and develop best practices in digital anthropology; to oversee and guide the EMKP granting process, working closely with and advising the global network of scholars; to advocate for the work of EMKP and the Museum through independent and collaborative research and dissemination.

Key Areas of Responsibility:

- To lead EMKP's digital preservation and curation programme including managing the repository and all aspects of digital asset ingest and publication, ensuring best practice including managing rights and ethics, developing and leading new functions and activities.
- Developing innovative approaches to digital ethnography/anthropology and to provide training in areas of expertise to EMKP grantees and community.
- To oversee and guide the EMKP granting process, working in collaboration with the Head of EMKP to manage the annual grant giving process including management of grant application process, supporting and advising prospective applicants, managing grant awards and working with the global community of funded researchers.
- Overseeing delivery of EMKP grants by successful researchers including leading the assessment and audit process for submitted digital materials.
- To provide expert guidance in aspects of digital practice, museum/material culture anthropology within EMKP/the British Museum/to external stakeholders including grantees.
- To collaborate and develop research projects on aspects of digital ethnography/anthropology and

material practice including raising money to support projects involving external partners.

- To act as an advocate for EMKP and the British Museum through dissemination of EMKP related work and research in public lectures, conferences and publications.
- To contribute significantly to the management of EMKP in collaboration with the Head of EMKP, and the EMKP Director, and contribute to Department activities where appropriate.
- Guide EMKP project curators in digital work and oversee work relating to the EMKP granting process.
- To support and assist with EMKP activities as appropriate (e.g. EMKP panel, training, workshops).
- To report regularly to Head EMKP on progress.
- Other duties as assigned.

Person Specification:

- Educated to degree level in anthropology or related discipline with important publications in peer reviewed journals or in book form.
- A digital preservation and/or digital asset management training accreditation or evidence of significant relevant experience.
- Experience of working in academic anthropology, digital humanities, and related disciplines as well as a Museum, archive or with collections.
- Management experience of people, projects and budgets.
- Experience of working with research stakeholders in Africa, Oceania, the Americas or Asia.
- An open and effective communicator, both verbally and written, who can work well as part of a team and present in public in an engaging manner.

For more information visit

https://bmrecruit.ciphr-irecruit.com/templates/CIPHR/jobdetail_3581.aspx

OPPORTUNITIES

Doctoral Research Fellowship

Doctoral Research Fellowship in Archaeology/ Critical Heritage studies

Department of archaeology, conservation and
history (IAKH), University of Oslo

Salary NOK 482 200 – 526 000 per annum

Closing date: 1 September 2021

Job description

A Doctoral Research Fellowship (SKO 1017) in Archaeology/
Critical Heritage studies is available at Department of
Archaeology, Conservation and History (IAKH), University
of Oslo.

The doctoral fellowship is affiliated with the research project
*Relics of Nature: An Archaeology of Natural Heritage in
the High North*, led by Associate Professor Þóra
Pétursdóttir and funded by the Norwegian Research
Council. Rooted in archaeology, critical heritage studies and
environmental humanities, *Relics of Nature* explores
understandings and manifestations of natural heritage, as
well as relations between natural and cultural heritage. With
special focus on the High North, and with case studies in
Iceland and Svalbard/Northern Norway, a central concern is
to scrutinize the values and preferences grounding
definitions and management of natural heritage in the
context of climate change. To what extent do we need to
rethink the conceptual and material preferences associated
with heritage landscapes? What do terms such as
sustainability and environmental ethics imply in a changing
Anthropocene world? And, how can natural heritage
perform as a venue where concerns for the environment are
shared and critically negotiated? The project will reach its
objectives by combining empirical and theoretical
approaches, fieldwork and conceptual analysis.

The PhD candidate will be part of the project's core team
and will contribute to its chief objectives in collaboration
with the team. The candidate should apply with their own
project proposal and while open to the selected candidate to
define, the proposed research project must correspond with
the overall framework of *Relics of Nature* (in terms of
thematic and northern focus).

More about the position

The person appointed will be affiliated with the Faculty's
organized research training. The academic work is to result
in a doctoral thesis that will be defended at the Faculty with
a view to obtaining the degree of PhD. The successful
candidate is expected to join the existing research milieu at
the University of Oslo and contribute to its development.

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

Qualification requirements

- A Master's degree or equivalent in Archaeology or
Heritage studies. The Master's degree must have been
obtained and the final evaluation must be available by
the application deadline.
- Fluent oral and written communication skills in English,
see Language requirements.
- Personal suitability and motivation for the position.

To be eligible for admission to the doctoral programmes at
the University of Oslo, applicants must, as a minimum, have
completed a five-year graduation course (Master's degree or
equivalent), including a Master's thesis of at least 30 ECTS.
In special cases, the Faculty may grant admission on the
basis of a one-year Master course following an assessment
of the study programme's scope and quality.

In assessing the applications, special emphasis will be
placed on:

- The project's scientific merit, research-related relevance
and innovation.
- The applicant's ability to contribute to the main project.
- The applicant's estimated academic and personal ability
to complete the project within the time frame.
- The applicant's ability to complete research training.
- Good collaboration skills and an ability to join
interdisciplinary academic communities.
- Applicants who have recently graduated with excellent
results may be given preference.

For information and details of how to apply

[https://www.jobbnorge.no/en/available-jobs/job/206301/
doctoral-research-fellowship-in-archaeology-critical-
heritage-studies](https://www.jobbnorge.no/en/available-jobs/job/206301/doctoral-research-fellowship-in-archaeology-critical-heritage-studies)

Short-listed candidates will be invited for an interview.

Contact information

Associate Professor Þóra Pétursdóttir (PI of *Relics of
Nature*) [https://www.hf.uio.no/iakh/english/people/aca/
archaeology/tenured/porap/index.html](https://www.hf.uio.no/iakh/english/people/aca/archaeology/tenured/porap/index.html)

HR Adviser Tonje Olsen (for questions regarding how to
apply) t.n.olsen@hf.uio.no

OPPORTUNITIES

Associate Research Fellow

Associate Research Fellow Deakin University, Melbourne

Contract: Part-time, fixed-term
Salary: Level A \$70,293 - \$94,497 (pro rata)

Closing date: 30 September 2021

An exciting opportunity for a postdoctoral research fellow to join The Alfred Deakin Institute for Citizenship and Globalisation working on ARC Discovery Project 'After Islamic State: Heritage Dynamics in Syria and Iraq'.

The Alfred Deakin Institute for Citizenship and Globalisation aims to understand complex social issues associated with globalising processes through innovative, mixed-method multidisciplinary research. Working on the project (<https://adi.deakin.edu.au/research/projects/after-islamic-state>) under the supervision of Prof Benjamin Isakhan you will be responsible for assisting with the management of the project, conducting high-quality project – specific research, generating research outputs and seeking further external funding.

Further details of the project can be found here
<https://web.sas.upenn.edu/afterislamicstate/>

You will benefit from involvement in a project of global scope and significance and as such you will be provided with exceptional career advancement opportunities. Appointment is for a fixed term, part time position for three years (0.4 FTE in years 1 and 2, then 0.6 FTE in year 3) at the Melbourne Burwood Campus.

Your key responsibilities will include:

- Provide an excellent contribution to the research program
- Undertake project management and some administrative tasks for the project
- Contribute to data collection and analysis, including conducting interviews
- Assist with the publication objectives of the project, including co-authoring journal articles
- Support applications for further external research funding
- Contribute to the dissemination of project outcomes and to the global profile of the project and the Alfred Deakin Institute
- Develop relationships with research, community, industry and government for enhanced research outcomes.

To be successful, you will have:

Essential:

- PhD in a relevant discipline and/or other relevant qualifications and experience
- Capacity to support high-quality academic publications, including editing and literature reviews
- Expertise in the fields of heritage studies or political science relating to the Middle East
- Highly developed written and verbal English communication skills

Desirable:

- Proficiency in relevant languages (Arabic)
- Experience conducting in-depth semi-structured interviews
- Demonstrated ability to organise and plan, and to successfully manage competing demands, priorities and deadlines, along with the ability to adapt to changed priorities

For a copy of the position description, please see below:

[PD - Associate Research Fellow.pdf](#)

Applications for this position close on 30 September 2021 (to start late January 2022).

Please submit your updated resume, a short cover letter and address of Key Selection Criteria for this role.

For a confidential discussion regarding this position, please contact Yvonne Williams, Senior Administrative Officer on +61 3 9251 7467 or y.williams@deakin.edu.au

This role requires the incumbent to apply for and maintain a Working With Children Check (refer to Deakin's Recruitment Procedure for further details).

It is essential due to current border restrictions that anyone applying for this position has the legal right to work and live in Australia, and currently be in Australia, at the point of application. . Please see the latest updates to Australia's immigration and border arrangements during the COVID-19 (Coronavirus) outbreak: <https://covid19.homeaffairs.gov.au/>

OPPORTUNITIES

HDR Scholarship - Heritage Dynamics in Syria and Iraq

HDR Scholarship - Heritage Dynamics in Syria and Iraq Deakin University, Melbourne

Scholarship available for 3 years
Stipend of \$28,600 per annum

Closing date: 30 September 2021

Applications now open. A PhD scholarship is available to initiate and conduct research on the topic 'Heritage Dynamics in Syria and Iraq'.

When the militant jihadist network known as the 'Islamic State' seized large swathes of territory across both Syria and Iraq, they unleashed brutal genocidal pogroms against innocent civilians and devastated several key heritage sites such as Palmyra and the Mosul Museum. In response, a number of state institutions and global bodies have launched initiatives to reconstruct the heritage of Syria and Iraq. While such efforts are undoubtedly well-intentioned, they often rely on problematic assumptions about how the people of Syria and Iraq value and engage with their heritage, how they perceive and interpret its destruction, and the value they place on its reconstruction.

Utilizing country-wide surveys and interviews, this project offers the most robust and nuanced study to date of Syrian and Iraqi public opinion on heritage and the extent to which it converges with, or diverges from, the attitudes and actions of key state and global actors. This project is being led by Professor Benjamin Isakhan (Deakin University), in partnership with Professor Lynn Meskell (University of Pennsylvania) and the Arab Barometer (Princeton University), as well as several local partners. This research is funded by an Australian Research Council (ARC) Discovery Project grant (DP200101468).

More details of the project can be found

<https://adi.deakin.edu.au/research/projects/after-islamic-state>

and

<https://web.sas.upenn.edu/afterislamicstate/>

Project Aims

The above mentioned project will be enhanced by one Deakin-based PhD Scholarship. The PhD student will work on a related but independent research project under the supervision of Prof Benjamin Isakhan and based at the Alfred Deakin Institute at Deakin University. The specific topic of the PhD thesis is negotiable but will address a

specific aspect of heritage dynamics in contemporary Syria or Iraq in collaboration with the project team. Preference will be given to those with research experience and expertise in the fields of heritage studies or political science pertaining to the Middle East (especially Syria or Iraq). Proficiency in relevant languages (especially Arabic) is an advantage but not mandatory. The PhD student will benefit from their involvement in a project of global scope and significance and will therefore be provided exceptional career advancement opportunities under the mentorship of the Prof Isakhan.

Eligibility criteria

To be eligible you must:

- be either a domestic or international candidate currently residing in Australia. Domestic includes candidates with Australian Citizenship, Australian Permanent Residency or New Zealand Citizenship.
- meet Deakin's PhD entry requirements
- be enrolling full time and hold an honours degree (first class) or an equivalent standard master's degree with a substantial research component.

Please refer to the research degree entry pathways page for further information.

Additional desirable criteria include:

- research experience and expertise in the fields of heritage studies or political science pertaining to the Middle East (especially Syria or Iraq).
- proficiency in relevant languages (especially Arabic) is an advantage but not mandatory.

To apply

https://www.deakin.edu.au/data/assets/word_doc/0005/986801/hdr_expression_of_interest_form_2021_june.docx

Contact us

For more information about this scholarship, please contact Prof Benjamin Isakhan

Prof Benjamin Isakhan
Professor, International Politics
Email: benjamin.isakhan@deakin.edu.au

CONTACT US



CONTRIBUTE

We would be especially interested in hearing from you about events and opportunities. Contributions in the form of short reviews of conferences, exhibitions, publications or other events/material that you have attended/read are also welcome. Please note that advertisements for any non-HRG events, jobs, or programs do not imply endorsement of them.

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 editors (heritage-bulletin@arch.cam.ac.uk). For more information about the Heritage Research Group, visit the CHRC website: www.heritage.arch.cam.ac.uk

Our Editors

Ben Davenport
Centre Coordinator
Cambridge Heritage Research Centre
University of Cambridge

Our Address

Downing Street
Cambridge
CB23DZ
United Kingdom

Phone: 01223-339291

E-mail: heritage@arch.cam.ac.uk

Facebook: www.facebook.com/cambridgeherg

Instagram: www.instagram.com/cambridge_heritage/

Twitter: https://twitter.com/camb_heritage

Website: <https://www.heritage.arch.cam.ac.uk/publications/bulletin>

