



BULLETIN

Cambridge Heritage Research Centre

4 May 2021

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NEWS

Congratulations to Dr Susan O. Keitumetse on her appointment as UNESCO Chair at the University of Botswana!

The Cambridge Heritage Research Centre is excited to share the news of former PhD and MPhil student, Dr Susan O. Keitumetse's, appointment as the UNESCO chair at the University of Botswana. We wish her all the best in her future endeavours.

The UNITWIN/UNESCO Chairs Programme was created in 1992 to promote international inter-university cooperation and networking and to enhance institutional capacities through knowledge sharing and collaborative work. The inauguration of this position at the University of Botswana is an important step forward for African heritage scholarship. Read more information from this story and about Dr Keitumetse on page 2.

COVER STORY

Great Zimbabwe UNESCO World Heritage Site

The site of Great Zimbabwe, erected between the 11th and 15th centuries, is located in the south-eastern hills of Zimbabwe. The above picture captures a view of the Great Enclosure and Valley Complex from the Hill Fort. In colonial times, the site was erroneously thought to have been built by the Phoenicians or Europeans. However, archaeologists now attribute this elaborate and spectacular ancient city to the Bantu-speaking ancestors of the Shona.

The 5th of May is African World Heritage Day, a day for the world and Africans to celebrate the rich and unique heritage on the continent. Read more information about the roundtable discussion being organised by the Cambridge African Archaeology Group to mark the occasion on page 6 .

Image: Great Zimbabwe Landscape | © Federica Sulas.

Alumni Spotlight: Dr. Keitumetse's appointment as UNESCO Chair

(continued from front page)

In 2018, the University of Botswana's proposal to undertake a UNESCO Chair on "African Heritage Studies and Sustainable Development" started with a presentation at a UNESCO conference in Zimbabwe that addressed African Universities and the World Heritage curriculum.

Why a UNESCO Chair at UB?

The University of Botswana's newly launched transformational strategy aims to have a more enhanced impact on its stakeholders and therefore calls for a curriculum such as the one supported by UNESCO Chairs program that emphasizes connection between academia and policy.

The application to UNESCO by the University of Botswana emanated from the realization that although Africa is a priority within the UNESCO's Medium-term strategy, there are limited platforms to take advantage of this position. Creation of this Chair provides a platform for various research, teaching and policy interactions on heritage to take place. On the other hand, African universities are faced, and tasked with the modern need to develop courses that address real developmental challenges facing society today. Therefore, the need to merge policy and practice espoused within the UNESCO Chair program will enable the University of Botswana to address this challenge going forward.

One of the general objectives of the program is to address both UNESCO 1972 Convention on World Heritage and the UNESCO 2003 Convention on Safeguarding Intangible Cultural Heritage. Oftentimes in practice the two Conventions are treated separately. However, practical case studies from African grassroots research from the University of Botswana show that this approach limits sustainable conservation of African heritage where the difference between tangible and intangible heritage is blurred.

The UNESCO Chair on African Heritage Studies and Sustainable Development will tap from trans-

boundary environmental treaties already signed by Botswana Government and its regional partners and use these as case studies within the program curriculum. At a country level the Chair will further enable cross-sector collaboration.

Other general objectives of the UNESCO Chair on African Heritage Studies and Sustainable Development:

1. Enhance interaction between academia and practitioners where heritage matters are concerned
2. To disseminate modern heritage conservation knowledge and practices to practitioners, local actors and government officials from Botswana and the region
3. To conduct research on heritage in trans-boundary environments of southern Africa
4. To create cross-sector interaction and idea-sharing collaboration on heritage and sustainability matters (institutional synergy).

UNESCO Chairholder profile – Dr Susan O. Keitumetse

UNESCO has approved Dr Susan O. Keitumetse as the UNESCO Chairholder given her expertise and experience on both national and international heritage studies and sustainable development issues.

Dr Susan O. Keitumetse's work on heritage conservation and management is well documented in her numerous international, national outputs illustrated in several online scholarly profiles – refer Dr Keitumetse google scholar profile.

With a bachelor's degree in Environmental Science and Archaeology and a post-graduate diploma in education from the University of Botswana, Dr S. Keitumetse proceeded to win the prestigious Cambridge Commonwealth Scholarship for her MPhil Studies (Archaeological Heritage and Museums), and subsequently won the Cambridge Livingstone Trust Scholarship for her PhD Studies

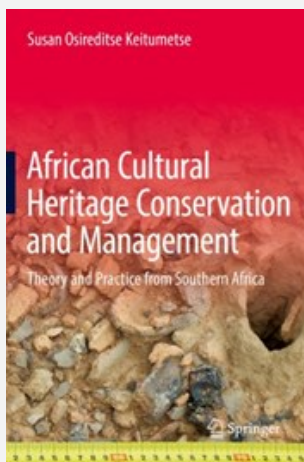
(Archaeological heritage conservation and sustainable development), both in the Archaeology department at the University of Cambridge.

At the end of her studies at Cambridge University, she won a research fellowship to the Smithsonian Institution in Washington DC, USA where she researched on “theorizing cultural heritage”. She later went back home to Botswana and joined the University of Botswana’s Okavango Research Institute as a research scholar in Cultural Heritage and Tourism.

Publications on Heritage

Dr Keitumetse is the author of the book titled *African cultural heritage conservation and management: Theory and Practice from Southern Africa* (2016) published by Springer – refer [publisher’s website](#) for book details. She is also a lead editor of a published book volume titled: *Sustainability in Developing Countries: Case studies from Botswana’s journey towards Sustainable Development* (2020) by Springer – refer to [publisher’s website](#) for book details.

In addition to the two internationally published books, Dr Keitumetse has published journal papers in international journal as well as book chapters. She



has given keynote addresses in heritage, environment and sustainable development in European, American and African institutions.

Professional academic service

Dr Keitumetse is the associate editor of the international *Environment, Development and Sustainability Journal* (<https://www.springer.com/journal/10668>) and a member of *European Science Foundation College of Expert Reviewers* (<http://www.esf.org/>)

She sits on the editorial boards of several journals. Amongst them are the *Collections* journal, published by SAGE (<https://journals.sagepub.com/home/cjx>); *Journal of Community Archaeology and Heritage*, published by Routledge (<https://www.tandfonline.com/toc/ycah20/current>).

She is also a UNESCO consultant and expert facilitator for UNESCO’s Intangible Cultural Heritage section.

Professional services to Botswana on heritage matters

In Botswana, Dr Keitumetse has been engaged with various policy makers in bringing heritage matters to Botswana and vice versa. In 2006, she facilitated the first meetings that led to the signing of the UNESCO 2003 Convention by Botswana, during her tenure as National Culture Committee member of Botswana National Commission for UNESCO (BOTNATCOM). Between 2007-2013, she was Board member of Botswana Tourism Organisation (BTO) where she advocated for heritage sites development and incorporation into the country’s tourism offerings. Within the BTO board, Dr Keitumetse was the chairperson of the Quality Assurance Committee and by default chaired a consultancy on the development of the first ever Botswana eco-certification programme. Dr Keitumetse’s robust profile on heritage studies and sustainable development attests to her approval and appointment by UNESCO as a Chairholder for the newly established UNESCO Chair in African Heritage Studies and will benefit the operationalization of the Chair going forward.

**The authors are responsible for the choice and presentation of views contained in this and for opinions expressed therein, which are not necessarily those of UNESCO and do not commit the Organization*

EVENTS



Cambridge Heritage Research Centre

Easter 2021 Term Card

Thursdays 1-2pm

Seminars will be hosted on Zoom. Use the link below to visit the CHRC events page and register for a seminar:

<https://www.heritage.arch.cam.ac.uk/events/hrg-seminars>

◆◆◆ Revised ◆◆◆

- 29 April: **Shihan de Silva Jayasuriya** (*School of Advanced Study, University of London*)
Linguistic and Musical Heritage of Afrodescendants in South Asia
- 27 May: **Robert Williams** (*US Holocaust Memorial Museum*)
Invented heritage, conspiracies and martyrology: understanding some of the extremisms of the moment



EVENTS



Cambridge Heritage Research Centre

Invented heritage, conspiracies and martyrology: understanding some of the extremisms of the moment

This discussion of ongoing research will provide an overview of some of the contemporary and historical dynamics that influenced recent attempts by otherwise unrelated groups to storm the German Reichstag building in 2020 and the US Capitol in early 2021. It will consider the roles played by conspiracy theories, invented legacies of the past, denialism, and present-day dynamics that have encouraged the development of extremisms that seemingly pose an ever greater threat to civil peace in Western democracies. The speaker will argue that these recent events, as well as additional related phenomena, are not reducible to a singular ideology or bias, but rather a more general sense of malaise that parallel, at least in part, those found in other historical periods of the recent past.

Image Credit: "[Charlottesville 'Unite the Right' Rally](#)" by [Anthony Crider](#) is licensed under [CC BY](#)

Dr Robert Williams

Deputy Director, US Holocaust Memorial Museum

Thursday 27 May 2021, 1pm

To receive a link to this event please register at: <https://tinyurl.com/2tkxm2av>



EVENTS

Cambridge African Archaeology Group

African World Heritage during a pandemic: Perspectives from the field, class, and museum

A roundtable discussion

Wednesday 5th May 2021

4:30–6:00 pm BST

As the reach and impacts of COVID-19 keep unfolding, field research, teaching and heritage management must adjust to changing restrictions of movement and access to places and resources across the globe. On African World Heritage Day (May 5th), we invite you to an informal discussion on how archaeology and heritage professionals in sub-Saharan Africa are negotiating the current pandemic by turning challenges into opportunities. We ask three leading African scholars how archaeology and heritage are creating new spaces and practices for sustaining communities through education and research during the pandemic.

Guest speakers

Professor Amanda Esterhuysen

Origins Centre, University of the Witwatersrand, South Africa

Dr Alemseged Beldados

Addis Ababa University, Ethiopia

Dr John Kelechi Ugwuanyi

University of Nigeria, Nigeria

The event will be streamed live via Zoom to registered participants

ALL WELCOME!



**UNIVERSITY OF
CAMBRIDGE**

Department of Archaeology

Contact us at:

africanarchaeology.cambridge@gmail.com

<https://www.arch.cam.ac.uk/events/african-archaeology-group>

EVENTS

Online conference

REPAIR

A METHOD FOR THE 21ST CENTURY?

27–28 MAY 2021

Concepts
of Repair

Arts of Repair

Keynote—
Ana María Reyes
To Weave and Repair

Archaeologies
of Repair

Ecologies and
Practices of Repair

Department of Art History
& World Art Studies UEA

UEA University of
East Anglia

To register email
ama.schooloffice@uea.ac.uk

EVENTS

27–28 MAY 2021

Online conference

REPAIR

A Method for the 21st Century?

Department of Art History
& World Art Studies UEA

UEA University of
East Anglia

THURSDAY 27 MAY

1.45-2.00PM: WELCOME & INTRODUCTION

Ferdinand de Jong, UEA

2.00-3.30PM: CONCEPTS OF REPAIR

Chair: Ferdinand de Jong, UEA

Rye Dag Holmboe, UEA

On Klein and Reparation

Francisco Martínez, Tallinn University

Politics of Repair in European Peripheries

Jack Hartnell, UEA

Medieval Repair as Retreat and Return

Chris Wingfield, Sainsbury Research Unit and

Jesmael Mataga, Sol Plaatje University

Re: Collection As Repair? Attempting to Remember in
Common at Kuruman and Beyond

4.00-5.30PM: ARCHAEOLOGIES OF REPAIR

Chair: Bea Leal, UEA

Claudie Voisenat, anthropologist

Notre-Dame de Paris or the Double Meaning of Repair

Will Wootton, King's College London

Restoration, Renovation and Replacement: Managing

Mosaics in Antiquity and Today

Ruth Slatter, University of Hull

Maintenance and Repair as Acts of Spiritual Faith in

London's Wesleyan Chapels

Dacia Viejo-Rose, University of Cambridge

Beyond Symbolic Measures: Repairing the Harm

Caused by the Deliberate Destruction of Cultural
Heritage

6.00-7.00PM: KEYNOTE

Chair: Nick Warr

Ana María Reyes, Boston University

To Weave and Repair: On Symbolic Reparations and
Institution-Building

FRIDAY 28 MAY

2.00-3.30PM: ARTS OF REPAIR

Chair Sarah Wade, UEA

Bonnie Kemske, artist

Kintsugi: Function, Beauty, and Story

Bridget Harvey, artist

Repair-Making: Craft, Narratives, Activism

Teresa Dillon, UWE

Repair Acts, Reflections on Repair Practices and
Cultures

Ed Krcma, UEA

Repair and Reconciliation in Tacita

Dean's *Darmstädter Werkblock* (2007)

4.00-5.15PM: ECOLOGIES & PRACTICES OF REPAIR

Chair Nick Warr, UEA

Bergit Arends, University of Bristol

On Montage and Repair

Sarah Wade, UEA

I'm Sorry For Your Loss: Apology, Animal Death and
the Disappearance of Wildlife in Contemporary Art

Mark Justin Rainey, NUI Galway

The Spider and the Crane: Cosmopolitanism and

Repair in Kamila Shamsie's *Burnt Shadows*

EVENTS

Museums and Markets: perspectives on income generation in a post pandemic world

VIRTUAL EVENT: Center for Creative and Cultural Industries, Chapman University, California, USA

May 18-20, 2021 | 9:00 -11:00 a.m. PDT, 5:00-7:00 p.m. BST

Free but registration required [here](#).

Over the past two decades digital technologies have created new markets and disrupted business models across a range of industries. While museums and heritage sites have tentatively begun to engage with the digital world and its possibilities, their business models remain largely tied to monetizing the in-person visit. COVID-19 has exposed the limitations of such reliance and has left many organizations on a precarious financial footing. This virtual conference brings together academics and practitioners to explore how museums and heritage sites can respond to changing socio-economic circumstances by reimagining business models, markets and products. The sessions will explore emerging forms of cultural marketization and address how museums and heritage sites can better leverage digital opportunities, to develop both online and off-site revenues to create new, engaging forms of cultural consumption. The sessions will address the cultural impact of new marketization strategies and consider the feasibility of such development for museums and heritage sites, particularly exploring how they can become more embedded within the Creative and Cultural Industries. Moreover, income generation strategies will be couched within other crucial issues facing museums and heritage sites, such as social justice and the climate crisis. Ultimately, the conference considers how museums and heritage sites can develop strategies to more effectively to ensure their own long-term financial sustainability whilst continuing to contribute to the growth of the broader Creative Economy.

Organizers: Dr Jamie Larkin (jlarkin@chapman.edu), Dr Paul Burtenshaw

Sessions:

Museums, Heritage and Economy: Reimagining Business Models 18 May, 09:00-11.00 [Pacific Daily Time]/17.00-19.00 [British Summer Time]

The session explores how the covid-19 pandemic has prompted museums and heritage sites to rethink their business models and explore new strategies. Speakers will discuss a post-tourism economy, what forms of income generation have remained viable through the pandemic, and what new business models might look like.

Speakers

Karol Wight

President and Executive Director, Corning Museum of Glass

Jamie Larkin and Paul Burtenshaw

Assistant Professor of Creative and Cultural

Industries, Chapman University/ Heritage Consultant

Chris Michaels

Director of Digital, Communications and Technology, The National Gallery

Chair: Paul Burtenshaw, Heritage Consultant

Exploring New Partnerships: Museums, Heritage and the Creative Economy 19 May, 09:00-11.00 [Pacific Daily Time]/17.00-19.00 [British Summer Time]

This session explores how museums and heritage sites can effectively engage with organizations across the Creative Economy to develop new audiences, ways of working, and monetizable programming and experiences. Speakers will discuss the types of partnerships that can be forged, how this can transform perceptions of museums and heritage sites, and the kinds of relationships can be developed with dynamic entities such as tech start-ups.

EVENTS

Speakers

Hannah Shimko

Head of Policy and Communications, The Heritage Alliance

Raivis Simansons

Museum Consultant and Curator, Žanis Lipke Memorial

Brendan Ciecko

Founder and CEO, Cuseum

Chair: Patrick Fuery, *Professor and Director, Center for Creative and Cultural Industries, Chapman University*

Culture Cash: Emerging Methods of Monetization 20 May, 09:00-11.00 [Pacific Daily Time]/17.00-19.00 [British Summer Time]

This session explores how museums and heritage sites are actively developing new methods of generating income. Speakers will discuss how museums have pivoted revenue generating strategies during the pandemic, how existing income streams can be reimagined or repurposed, and new and innovative methods of monetizing museum assets.

Speakers

Florence Schechter

Founder and Director, Vagina Museum

Trilce Navarrete-Hernandez

Lecturer in Cultural Economics, Erasmus University

Kimberly Macuare

Innovation Labs Co-Director, The Dali Museum

Chair: Chiara Bonacchi,

Senior Lecturer in Heritage, University of Stirling

Afghanistan: Cultural Heritage and the Forever War Digital Event

Annual Paul Mellon Lecture (New York)

Thursday 6th May | 5pm (BST)

For the first time, on Thursday 6th May at 5pm (BST) supporters of World Monuments Fund Britain are invited to virtually attend the Annual Paul Mellon Lecture in New York. In March 2001, the colossal Buddha statues of Bamyán Valley in Afghanistan were destroyed by the Taliban in an act that reverberated around that world. Just a few months later, the tragic events of 9/11 set in motion a slew of domestic and foreign policy changes in the U.S. and sparked a devastating conflict in the Middle East. In the decades since, cultural heritage throughout the region has stood at the centre of this turbulence, facing threats of targeted destruction, collateral damage due to armed conflict, abandonment, and neglect linked to the absence of maintenance. In light of President Biden's plans to withdraw all U.S. troops from Afghanistan by 11th

September 2021, the annual Paul Mellon Lecture (New York) will explore the history and importance of cultural heritage in Afghanistan, critical preservation efforts over the past 20 years, and the impact the new political equilibrium may have on heritage sites. The event is part of a broader reflection throughout 2021 on the state of cultural heritage in the Middle East in the 20 years since 9/11.

Speakers will include Rory Stewart, British Diplomat, author, explorer and politician whose journey walking solo across Afghanistan is recounted in the New York Times bestseller *The Places in Between*, Dr Omar Sharifi, Country Director at the American Institute of Afghanistan Studies (AIAS) and Shoshana Stewart, CEO of *Turquoise Mountain*. The event will be hosted by WMF CEO and President, Bénédicte de Montlaur.

Register [here](#).

OPINION ARTICLE

Reconstruction after conflict – the case of the al-Nouri mosque, Mosul, Iraq

Disclaimer, the opinions expressed in this piece do not necessarily reflect those of the CHRC or its members.

With increased awareness of the close, and often intimate, connections between heritage destruction, heritage reconstruction, and the success of rebuilding societies after conflict, and the challenges entailed, any example of how this should be approached is extremely helpful in accumulating experience-based insights.

The plans for the rebuilding/reconstruction of the al-Nouri, mosque, Mosul, Iraq, is one such example, and it raises questions about what has been learned and what remains of concerns within international approaches to reconstruction after conflict. Below, we have selected a few quotes from UNESCO's announcement of the successful winner of its architecture competition as well as a critique of the process and outcome by Prof. Ihsan Fethi, Iraqi Professor of Architecture. Between them they illustrate the deep gulf that still often exists between international and locally embedded views of reconstruction projects.

The al-Nouri, mosque in Mosul, which was an important historic monument and active religious site, was destroyed during the Battle of Mosul in 2017; a destruction usually assigned to Daesh. Due to its significance (and may be also in reaction to the spree of destruction by Daesh) it was quickly decided that the complex should be restored/reconstructed. The UAE Government made donation to this purpose in 2018, and on the 15th of April 2021 UNESCO announced the outcome of the architect competition for the 'Reconstruction and Rehabilitation of Al-Nouri complex in Mosul'. The site is thus imbued with layers of political and symbolic significance, and the proposal for its reconstruction seems to have furthered these.

The news cover of the UAE's donation in 2018 stressed: "The project extends to Iraqis — and the world — the message that Mosul and Iraq can reappropriate Islam's moderate values instead of the

fanaticism and intellectual, religious and cultural extremism promoted by extremist organisations. The project includes recreating the mosque's distinctive minaret and annex buildings that were destroyed when ISIS controlled the city.

Infrastructure around the mosque and its historic gardens will also be rehabilitated. A memorial building containing artefacts of mosques and cultural, social and educational spaces for the benefit of the Mosul community will be erected. (<https://thearabweekly.com/restoration-al-nuri-mosque-sends-message>, accessed 21 April 2021)

UNESCO, on announcing the outcome of the competition (which was launched in November 2020) explains that the competition was prepared in close coordination with the Iraqi Ministry of Culture and the Iraqi Sunni Endowment, with the support of the United Arab Emirates, and also stresses that this reconstruction aims at 'the rehabilitation of the historical fabric of the Old city of Mosul, the revival of the city's cultural life, and the strengthening of its educational system to ensure quality education for all.' (<https://en.unesco.org/news/unesco-announces-winning-architectural-design-competition-rebuild-al-nouri-mosque-complex-mosul>, accessed 21 April 2021). UNESCO further claims that "The reconstruction of Al-Nouri ... will be a landmark in the process of advancing the war-torn city's reconciliation and social cohesion. Heritage sites and historical monuments are powerful catalysts for people's sense of belonging, of community, and identity. They are key to reviving the spirit of Mosul and of Iraq as a whole (Audrey Azoulay, UNESCO Director-General, <https://en.unesco.org/news/unesco-announces-winning-architectural-design-competition-rebuild-al-nouri-mosque-complex-mosul>, accessed 21/04/2021)

In its outline of the successful proposal, UNESCO further states that it "... foresees the reconstruction of Al-Nouri's historic prayer hall and the organic integration of the complex, the largest public space in the Old City of Mosul, in its urban surrounding through open public spaces with five entry points

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from surrounding streets. While the prayer hall will look as it did before the 2017 destruction of Al-Nouri Mosque, it will feature notable improvements in the use of natural light and expanded spaces for women and dignitaries, that will connect to the main hall through a semi covered open structure which could also serve as an open space for prayer”.

But not all have celebrated the selected proposal, below is a commentary from Professor Ihsan Fethi, an expert on the city and its historical remains; the information in his letter is a matter of public information, but to that he adds his deep connection to place.

Disappointing Results of an Unnecessary Architectural Competition

**Letter from Ihsan Fethi,
Iraqi professor of Architecture, Expert in
Cultural Heritage & Conservation, Former
Chairman of Baghdad School of
Architecture**

Dear Friends Everywhere,

I was not surprised at all with the results announced, few days ago, of the architectural competition to rebuild the Mosque of al-Nouri, Mosul, Iraq, destroyed in the summer of 2017. It was almost inevitable that the specially selected jury would choose a modernist project. This is not a blank statement against "Modernism" in architecture but it is simply inappropriate and unsuitable for this particular context.

First, however, I must mention that the original Mosque was built back in 1172 but was, unfortunately, substantially rebuilt by the Waqf authorities in Mosul in 1944 but the Minaret was kept intact. The UAE Government has generously donated some 50 million dollars in 2018 for the rebuilding of the Mosque together with two nearby churches (added later). UNESCO-Iraq Office, which has been under the direction, since 2019, by Mr. Paolo Fontani, whose specialty is not architecture but education, was entrusted with the responsibility



Winning Design- Main Entrance & Elevation of al-Nouri Mosque, Mosul

Image source: <https://en.unesco.org/news/unesco-announces-winning-architectural-design-competition-rebuild-al-nouri-mosque-complex-mosul>

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of carrying out this highly delicate and historic project. Another Italian, Dr. Maria Rita Acetoso was appointed as the main consultant for the huge task of the "Revival of Mosul " project. She holds a doctorate degree in cultural heritage from Rome University and also worked in Afghanistan.

Then, UNESCO-Iraq announced an un-necessary and flawed international architectural competition without any real consultation with all members of the "Technical Committee" which was treated more like a formality rather than a real partner in taking important decisions. There are written statements from several members of this Committee stating that they were not consulted or even told about the conditions and details of the competition or the selected names of the jury.

I say unnecessary competition because the basic objective was to rebuild a replica of the destroyed Mosque plus some new additional facilities that

included several very controversial buildings such as a shrine (Mazar) over a grave and a mixed-gender secondary school within the Mosque Complex (unprecedented). Amazingly, the famous leaning Minaret of al-Hadba, which is beyond any doubt the single most important historic feature in the site, was excluded from the competition! If the Minaret is out, then why does anyone need a competition to build a replica of a small Mosque! Iraqis can do that and, certainly, traditional Iraqi masons of Mosul could have done a great job in rebuilding it under Iraqi supervision, and at a fraction of the projected cost.

The Iraqi Union of Engineers, which has more than 200,000 members including 7000 architects, was not consulted by UNESCO-Iraq on this project, objected against the competition and asked for a meeting with Mr. Fontani in a letter dated 23rd. January 2021. He never replied to this official letter despite receiving another official



The Chosen Winning Design - Totally out of Context in the Historic City of Mosul & Grand Mosque

Image source: <https://en.unesco.org/news/unesco-announces-winning-architectural-design-competition-rebuild-al-nouri-mosque-complex-mosul>, annotation by Ihsan Fethi

OPINION ARTICLE

reminder. This conduct was interpreted by the Union as highly irregular and amazingly discourteous and conceited. UNESCO-Iraq is often accused of not acting with transparency and did not respond to the huge uproar and anger shown by many outstanding Iraqi architects and historians against the competition and the selected members of the jury. Again and again Iraqis and Mosullis, in particular, felt that they were being sidelined and excluded.

The 11-member jury was selected by an undisclosed source and was obviously and heavily biased in favor of modernist architects. There were only 2 Iraqi architects with no experience in historic restoration and there was only one Polish architect who was experienced in restoring churches and not mosques. The objection was never against the jury members themselves personally but against this bias and the deliberate exclusion of many Iraqi architects with well-known expertise in Iraqi cultural heritage and historic restoration. I believe that there should have been at least 6 Iraqis on the jury in order to achieve a more reasonable outcome. It is simply inexcusable that Iraqis should be a minority on the jury. No other country in the world would accept that.

UNESCO-Iraq Office was adamant, as usual, and never listened to so many objections and never changed any member of the jury, nor any item in the competition, at least not publicly. It finally announced the winner after 6 days of online examination of some 123 entries, of which only 8 were Iraqis. This extremely low Iraqi participation is almost tantamount to a boycott, or because of a

stipulation in the conditions of participation that the main participant should have at least 5 years' experience in historic restoration- a condition that, scandalously, many members of the jury, including its president, could simply not meet!

The First prize was won by a little-known Alexandria -based Egyptian Firm named "Heads" with wide and rich experience in interior design, while its website shows no historic restoration project whatsoever. The choice of this particular project to be the winner has proven extremely controversial and caused phenomenal anger and refusal by most Iraqi architects because of its total disregard to the extremely rich and distinct architectural heritage of Mosul. It projects a totally modernist image and a new cubist brick vocabulary and, in fact, has even broken several conditions set by the competition itself, including building boundaries. The attached photographs will shock anybody who is familiar with the amazingly rich stone and marble architecture of this great City. Their drawings prove that the 8 named architects have never visited the site or Mosul (I hope I am wrong), included palm-trees!, and even put English lettering on buildings inside the Grand Mosque of Mosul! This is really amazing and unprecedented. I think that the jury and UNESCO-Iraq bear a great historic responsibility to correct their misconduct promptly and without hesitation.

The winners may still get their prize, but the great people of Iraq and Mosul will never allow this alien design to be built on their most sacred ground!

CALL FOR PAPERS

Workers Museum, Copenhagen, Denmark

International search for workers' assembly halls worldwide

Deadline: 1 August 2021

The Workers Museum in Copenhagen, Denmark is leading a project to identify all relevant and still existing workers' assembly halls worldwide. They might be known under other names such as trade union hall, labour union hall, labor temple, labor lyceum, casas del pueblo, gewerkschaftshaus, folkets hus, volkhaus, casa del popolo, maison du peuple, bourse du travail or people's palace. We are working towards a transnational serial nomination of the gathering places of the labour movement, where the intangible values of community, the struggle for rights and a sense of place is embedded in the material structures. The assembly halls must be characterized by being defined spaces and self-contained, multi-functional instruments of organisation; where the organisation of workers and day-to-day social, educational, cultural and political activities took place. The labour movement was a global cultural phenomenon that manifested differently locally in various countries and it is this diversity that we would like to nominate.

With the call for buildings, we hope that people around the world will get in contact with us if they know of a workers' assembly hall that might be able to take part in the transnational serial nomination for UNESCO or take part in a global network of labour movement monuments.

Access collection campaign: <https://www.arbejdernuseet.dk/wp-content/uploads/2021/04/collection-campaign-material-1.pdf>

Read more: <https://www.arbejdernuseet.dk/en/unesco/>

Join us on Facebook: <https://www.facebook.com/groups/235650211682186>

Any inquiries about the project should be addressed to:

The Workers Museum, Rømersgade 22, DK-1362 Copenhagen K, Denmark

Att. Marie Brøndgaard, Project Leader,
E: mbr@arbejdernuseet.dk, Ph: +45 91896774

Intangible Cultural Heritage Courier of Asia and the Pacific

Call for Contributions

ICHCAP is currently looking for qualified individuals to contribute to our quarterly journal, ICH Courier, in particular for our "Windows to ICH" section. Over the past several years, we have covered myriad topics and are looking for fresh voices to include in our publication.

Requirements

The submission needs to adhere to the given topic and written in English or Korean. For the English version, the word count is 800 to 900 words. The Korean submission should be able to be translated into an equivalent of 800 to 900 words in English.

Topics

Our "Windows to ICH" captures the insights and valuable thoughts of ICH experts from the Asia-

Pacific Region for our upcoming volumes we will be focusing on the following topics:

- Volume 47 (June 2021): Maritime ICH and Cultural Festivals
- Volume 48 (September 2021: Traditional Knowledge of Overcoming Disasters
- Volume 49 (November 2021): Memory and ICH

Additional Procedures

First submit an abstract of your article. After acceptance, you will be asked to provide related image files to include with the final article. You can download the Manuscript form and Image and Captions form [here](#).

We welcome any stakeholders or bearers of traditional knowledge to submit their ideas, regardless of age or affiliation. We look forward to hearing from you.

CALL FOR PAPERS

University of Kent

(In)Tangible Heritage(s): A conference on design, culture and technology – past, present, and future

Deadline for abstract submission: 1 July 2021
Dates: 15-17 June 2022

CONTEXT

The buildings, towns and cities we inhabit are physical entities created in the past, experienced in the present, and projected to inform the future. The same can be said of the artefacts we use daily: designed furniture in the home, the mobile devices in our hands, the vehicles we see on our streets. However, each of these places, buildings and products had, at their inception, social and cultural roles beyond their 'object' status. They continue to have them today. What we understand a designed object to be then, is a complex question of material and social import, and an intricate play of the tangible and intangible identities. Increasingly, it is also a question of hybrid experiences and overlaid histories. This conference address the range of issues connected to this scenario.

ISSUES

The complexity described above is even more pronounced in the case of digital artefacts and experiences such as computational design, VR simulations of ancient buildings, mobile apps, digital photography or virtual exhibitions. Intangible at the very moment of their inception, such designed artifacts not only blur the difference between the object and the experience, but, increasingly, the past and the present. Computer generated imagery creates 'life like' reconstructions of historic sites. Laser scanning gives archeologists glimpses of pasts erased long ago. Computational design gives designers instant recordings of their work in progress. Coupled with digital cataloguing, it gives us the instant asynchronous design archive. Considered in this context it is not surprising that recently questions about the nature of heritage and design have opened up to redefinitions of the tangible and the intangible. What cultural impact do digital technologies today have on how we live in the 'real world'? How should digital reconstructions of

monuments and buildings be interlaced in material existence? How are hybrid online and physical events and artefacts to be archived in the future? How do the designers of cities and buildings engage with 'being in the world' through the medium of a screen? Indeed, what is the future of our physical artefacts, our constructed buildings, our cultural traditions and our interpersonal engagement? What, in short, remains of the 'aura' of the material object, as it relates to social readings and virtual experience. Picking up strands of art, architecture, design and socio-cultural debates found throughout the twentieth century (and before) this conference welcomes reconsiderations of 'heritage' as both a tangible and an intangible concept. It seeks perspectives from design, architecture, cultural theory, social history, technology and the arts. It seeks to overlay our notions of the digital, on ideas of heritage and concepts of physicality and the present.

THEMES + DISCIPLINES

Strands:

Digital Heritage | Architecture | Conservation | Digital Design | Preservation | Social History | Urban imaginaries | Art Practice | Art History | Technology | Society and Culture

FORMATS & PUBLICATIONS

In-person: In addition to seeking filmic and the virtual presentations, delegates are also welcome to attend the event in person and present directly.

Zoom: Also reflecting the virtual and mediated theme of the event, delegates are encouraged to present via Zoom.

Pre-recorded: Pre-recorded presentations or films will be available permanently on the AMPS Academic YouTube channel.

Written papers: In all cases, delegates can present full written papers for inclusion in all associated conference publications.

Contact and submissions:
info@architecturemps.com

OPPORTUNITIES

Senior Assistant Curator in Archaeology

**Museum of Archaeology and Anthropology,
University of Cambridge**

Hours: Full time, permanent
Salary: £41,526- £52,559
Deadline: 2 June 2021

The Museum of Archaeology and Anthropology seeks to appoint a Senior Assistant Curator in Archaeology, to start on 1 September 2021 or as soon as possible thereafter.

Applications are welcome from research-active archaeologists with museum experience.

The appointee will contribute to the work of an internationally-respected, dynamic research museum, in particular to the care, documentation and exhibition of the Museum's extensive world archaeological collections. Alongside the Senior Curator (British and European Archaeology), he or she will help make the collections accessible to researchers, students, public audiences and source communities, and will be expected to supervise staff, volunteers and students, contribute to Museum administration and programmes, and to University teaching. The appointee should anticipate leading the redisplay of world archaeological collections on the Museum's second-floor Andrews Gallery; and making a substantial contribution to the ongoing move of the reserve collections to the Centre for Material Culture, a new central Cambridge store and study centre.

Candidates should hold a PhD in archaeology or a related subject. Applicants with a research focus in any region other than Europe are encouraged to apply; preference may be given to those with expertise in Africa or in Mesoamerica and/or South America. Candidates should have experience of research in a museum context, curatorial work and public engagement. Teaching experience in archaeology and involvement in exhibition development are highly desirable.

Applications should include a personal statement, not exceeding three A4 pages, a curriculum vitae and

a list of publications. Candidates are also asked to identify one article-length piece of work, published or in press, which they would like the Appointments Committee to read.

Shortlisted candidates should anticipate making a 30-minute presentation for Museum and Department of Archaeology staff, likely to be scheduled on 10 or 11 June. Interviews are likely to take place on 14 June, 2021.

MAA and the University of Cambridge Museums are committed to inclusion and diversity within our institutions and across the sector, and we particularly welcome applications from Black, Asian and Minority Ethnic candidates as they are under-represented within the Museum and the University. Once an offer of employment has been accepted, the successful candidate will be required to undergo a basic disclosure (criminal records) check, a health assessment and a security check.

Informal inquiries may be addressed to the Museum's Director, Professor Nicholas Thomas (njt35@cam.ac.uk). General queries about this vacancy and the application process may be addressed to the Faculty HR Team at hr@hsps.cam.ac.uk

The closing date for applications is **2 June**. It is anticipated that short-listed candidates will be interviewed on 14 June 2021.

For more information and to apply, please click [here](#).

The University actively supports equality, diversity and inclusion and encourages applications from all sections of society.

The University has a responsibility to ensure that all employees are eligible to live and work in the UK.

OPPORTUNITIES

Jean D'Alembert Research Chair "Heritage, Cultures and Knowledge"

Institute D'Études Avancées de Paris

Hours: Fixed term

Salary: 2700€/ month

**Application Deadline: 7 June 2021, 3pm
(Paris, France time)**

In partnership with the Paris-Saclay University, the Paris Institute for Advanced Study is recruiting a high-level international researcher in the humanities and social sciences (SHS) for a six-month fellowship in the first semester 2022 or the academic year 2022-2023 on the theme of Heritage, Cultures and Knowledge. The institute will host the researcher as a fellow, who will collaborate mainly with one or several laboratories of the University of Paris-Saclay.

Applicants may apply for a six-month stay beginning January 1st, 2022, or between September 1st, 2022 and January 1st, 2023.

The selected researcher commits to give at least one lecture in the University of Paris-Saclay and to organize a scientific seminar with the researchers and professors of his/her partner laboratory.

Heritage will be placed at the heart of the project, whether it is cultural, scientific, technical or environmental heritage. The project will enable progress to be made on the knowledge of heritage, on the understanding of the processes of conservation, restoration and exhibition of heritage objects and on their role in the transmission of knowledge. The chair aims to support research of excellence and to promote risk-taking and transdisciplinarity. The approach to the theme of Heritage, Cultures and Knowledge through the study of at least one of the lines mentioned below will allow for significant progress in terms of methodology, questioning, and reflection on the notional uses that are conducive to the development of new transverse and transdisciplinary research.

Researchers of all nationalities are eligible.

Persons who have stayed in France for a total of more than 12 months in the three years preceding this call (for example, as lecturers, fellows or contract workers in a French teaching or research institution) are not eligible.

This call for applications concerns :

Senior university professors and researchers in the humanities and social sciences and related disciplines who hold an academic or research position or who are emeritus (at least 10 years of post-doctoral research experience at the time of application). To be considered a senior scholar, the candidate must have received his/her PhD before June 1st, 2011.

Junior researchers with a minimum of two years and a maximum of nine years of post-doctoral research experience (at the time of application). To be eligible and considered as a junior, the candidate must have obtained his or her PhD between June 1st, 2011 and June 1st, 2019. Applicants with less than 2 year of experience after their PhD are not eligible.

In both cases, knowledge of English and understanding of French are required.

The holder of the "Jean d'Alembert" Paris-Saclay – Paris IAS Chair benefits from all the advantages granted to fellows at the Paris Institute for Advanced Study. He or she will receive a monthly salary (or a supplement to his or her salary), and reimbursement for one round-trip travel to and from Paris. The fellowship will cover the cost of an apartment in a residence for researchers.

For more information and to apply, visit [here](#) .

OPPORTUNITIES

ENCATC Research Award on Cultural Policy and Cultural Management

Deadline: 28 May 2021, midnight (CEST)

On 8 April 2021, The European network on cultural management and policy, ENCATC and The Cultural Management Fund from the University of Antwerp launch the call for applications for the 2021 ENCATC Research Award on Cultural Policy and Cultural Management.

This prestigious recognition aims to stimulate academic research in the field of cultural management and cultural policy with an emphasis on its applied implications. The ENCATC Research Award also has the ambition to contribute to the process of creating a network of scholars who are competent in doing ground-breaking research projects in cultural policy and cultural management.

Granted each year, the Award consists of the winning doctoral thesis being published in the Cultural Management and Cultural Policy Education Book Series, a series of publications specialising in topics related to cultural management and cultural policy headed by ENCATC and funded by the Cultural Management Fund. The international dissemination of the ENCATC Book Series is ensured by Peter Lang, an international publishing group.

An international Jury will evaluate the applications and select the 3 finalists. The winner will be selected and announced at the occasion of the ENCATC Research Award Ceremony to be organised on the 22nd of October in an online format. In order to be published, the winner will be asked to provide ENCATC with a proof edited manuscript in English.

For this Research Award, a very broad definition of culture is used, going from the arts, heritage and culture and creative sectors. Doctoral thesis submitted to the call should be related to the domain of cultural management and or policy.

Assessment criteria will be based on:

- Quality of the research and the research methodology;
- Originality of the research topic;
- Innovative character of the research design;
- Relevance and inspiration for the field and/or for policy makers;
- International and comparative dimension of the research;
- Quality of writing.

For application details and to apply, visit the [website](#).

Europeana Research Grants Programme

Deadline: 31 May 2021, 23:59, CST

The theme of the 2021 call for the Europeana Research Grants Programme is Crowdsourcing & Research.

In 2020 the European Commission published the Europeana Strategy 2020-2025, which presents crowdsourcing as one of the paths we are taking to improve metadata quality on the Europeana platform. In line with Europeana's mission to empower the cultural heritage sector in its digital transformation, we want to also consider the perspective of cultural heritage institutions, for which crowdsourcing is both a way to enrich their digital collections and engage their communities of reference.

While crowdsourcing is generally meant as a participatory method underpinning Citizen Science, we aim to move beyond this concept and consider the role

that researchers can play both as contributors to crowdsourced projects and reusers of digital resources collected or enriched in this way. As potential contributors of content, they may feel that their expertise is not adequately rewarded. As potential reusers of content, they may question its reliability.

We welcome proposals for events that can help focus issues related to crowdsourcing and find constructive solutions to them, especially if these solutions come out from recent or ongoing experiences. More generally, the proposals must be relevant by reference to the framework defined by the EU's strategies and programmes related to Research and Innovation. Possible topics include but are not limited to:

- Participatory research focusing on cultural heritage (e.g Public History)
- Data ownership, accountability and value in the context of crowdsourced research

OPPORTUNITIES

- Re-creation / Re-contextualisation
- De-colonising of metadata
- Community generated metadata
- Post-custodial perspective

Proposals can address the field of cultural heritage in general or focus on one of its specific sectors (such as galleries, libraries, archives, or museums). They can also focus on challenges and opportunities for specific academic disciplines that use digital cultural heritage as a resource for research (for instance all the disciplines within the humanities, such as archaeology, history, linguistics, history of art and architecture).

The Research Grants Programme benefits from the total amount of EUR 25,000 per year. This year, EUR 21,000 is allocated to in-person events and EUR 4,000 to special prizes (see the description here below). The funding for each proposal depends on the quality of the applications. The individual grants will support cultural heritage or research institutions interested in co-organising events with the Europeana Foundation.

For more information on eligibility and to apply, visit [here](#).

Lecturer in Museum Studies

Department of Archaeology, University of York

Hours: Full-time, permanent
Salary: £40,322 - £49,553 a year
Deadline: 16 May 2021

The Department of Archaeology at the University of York is seeking applications from candidates for the position of Lecturer in Museum Studies. The role will ideally commence on the 1st September 2021.

You will ideally have expertise in Museum Studies and Cultural Heritage Management, but we are also interested in additional expertise, for instance public benefit, building, conservation, digital heritage, sustainability or decolonisation. Your main duties and responsibilities will include:

- Development and leadership in a Museums Studies programme
- Teaching at undergraduate and postgraduate levels
- Development of teaching materials on the Virtual Learning Environment (Blackboard VLE)
- Contribution to the management, administration and organisation of the department

The appointment can be made on either a Teaching and Research (T&R), or a Teaching and Scholarship (T&S) contract, both of which have the same opportunities for promotion to Professor:

T&R contracts typically include 40% of time directed towards research activities with clear expectations for delivery of 3* and 4* publications for REF and successful grant applications

T&S contracts typically include 15% of time directed towards scholarship activities such as keeping up to date on the subject area and developing teaching practice/innovations for example.

You should clearly indicate your contract preference in your application.

The role is full time, however we are happy to consider applications for flexible working arrangements or job shares.

We particularly encourage applications from black and minority ethnic candidates, who are currently under-represented within the Department.

Full details of the specific skills, experience and qualifications required for the role based on the two different contract types, can be downloaded above.

Interview date: **TBC**

For informal enquiries: please contact John Schofield at: john.schofield@york.ac.uk

The University is committed to promoting a diverse and inclusive community – a place where we can all be ourselves and succeed on merit. We offer a range of family friendly, inclusive employment policies, flexible working arrangements, staff engagement forums, campus facilities and services to support staff from different backgrounds.

For more information and to apply, please click [here](#).

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

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