

# CAMBRIDGE HERITAGE RESEARCH GROUP BULLETIN



4 DECEMBER 2017

## CAMBRIDGE HERITAGE RESEARCH GROUP

DEPARTMENT OF ARCHAEOLOGY

UNIVERSITY OF CAMBRIDGE

The Cambridge Heritage Research Group (HRG) was founded in the 1990s. Since then, the number of students, post-doctoral fellowships, staff members and other researchers involved with heritage research has increased. HRG is now a substantial community that draws people in from a number of disciplines such as anthropology, architecture, history and even engineering.

This Bulletin aims to connect this community in Cambridge and beyond. By sharing information about events, publications and opportunities for gaining experience and employment in the field, it hopes to strengthen the sense of a community engaged with heritage research in all of its facets.

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.

### STAY CONNECTED

**WEBSITE:** [www.arch.cam.ac.uk/heritagegroup](http://www.arch.cam.ac.uk/heritagegroup)

**FACEBOOK:**

[www.facebook.com/cambridgehrg](http://www.facebook.com/cambridgehrg)

**TWITTER:**

<https://twitter.com/cambridgehrg>

**LINKEDIN:**

<https://www.linkedin.com/groups/Cambridge-Heritage-Research-Group-4925222>

- HRG Seminar Summary
- Call for HRG Seminar Speakers

### CONFERENCES and CALLS

- 'Memorialization Unmoored: The Virtualization of Material Mediums of Social Memory'
- Workshop on Research Methods for Critical Heritage Studies
- 2018 Annual Global Affairs Conference: Globalization vs. Nationalism
- Narrating and Constructing the Beach
- New Approaches to Counterculture: Art, Politics and Technology in Reaction and Rebellion

### OPPORTUNITIES

- PhDs in the Humanities, Amsterdam School for Heritage, Memory and Material Culture
- Head of Exhibitions and Displays, The Wallace Collection
- Digital Content Manager, Royal Society for the Encouragement of Art, Manufacture and Commerce
- Chair, Hull UK City of Culture: Beyond 2017
- Director of Development, Royal Botanic Gardens Kew

### EDITOR

MARGARET COMER  
AND REBECCA  
HABOUCHA

On behalf of the Cambridge  
Heritage Research Group

### TO CONTACT US...

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 ([mac201@cam.ac.uk](mailto:mac201@cam.ac.uk) or [rh590@cam.ac.uk](mailto:rh590@cam.ac.uk)). For more information about the Heritage Research Group, visit our website:

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

## HRG SEMINAR SUMMARY

*The following summary of the most recent Heritage Research Group event is provided by Andrea Kocsis.*

### **Dark Tourism or Difficult Heritage? Visitor experiences at German memorial sites**

**Doreen Pastor | 30 November 2017**

Doreen Pastor from the University of Bristol gave a talk on the visitor experiences at memorials in Germany, focusing on difficult heritage sites. In her presentation she compared two concentration camps, Ravensbrück from East Germany and Flossenbürg from West Germany, to a perpetrators' site, the House of the Wannsee Conference in Berlin. Preceding her research, there were no visitor surveys done in these museums; as a consequence, she found, the studied memorial sites do not understand how visitors deal with them.

Pastor's research, based on 500 surveys and participant observation, concluded that, although the studied sites expect each visitor to act the same way, each visitor's individual background has a great impact on their visit experience. For example, there are strong differences between visitors having Eastern or Western personal heritage, because the two German narratives still influence the ways of exhibiting and visiting exhibitions in Germany.

Pastor also pointed out that the visitors generally wanted to get neither a history lesson, nor a sanitized version of the history. However, they are usually not aware of the details of the Nazi history, and they can refer only to an outlined knowledge. Pastor's strongest statement is that images have a significant impact on the emotional experience, since the visitors arrive with expected images in their minds, and, when they do not find those images on the sites, this disappoints them. These images usually come from a comparison with Auschwitz, which still hugely dominates the visitors' expectations. It causes a confrontation between the 'authentic place' and 'the authentic experience', or the visitor's preconception about an ideal site. A methodological concern derives from this question as well, since the visitors' answers are driven by the expectations to feel upset and disturbed, while the personal observation showed the opposite behaviors actually occurring at the sites. One of Pastor's most surprising results is that the perpetrators' site evoked much greater emotional response than did the concentration camps. The debate following the talk focused on the question of whether Pastor's results are coming from an over-discussion of the Nazi heritage in Germany, or, on the contrary, whether they are the result of a still-selective memory and education.

**Please note that the Heritage Research Group bulletins will be circulated less frequently during the winter break.**

Please continue forwarding along job opportunities, calls for papers or other relevant announcements, but do keep in mind the following so that the information can be circulated before the necessary deadline

Weekly bulletins will resume the week of 14 January 2018.

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The weekly **seminar series** has also concluded for the 2017 Michaelmas Term.

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In the meantime, please join the Cambridge Heritage Research Group on Facebook for the most recent news and updates

<https://www.facebook.com/cambridgehrg>

## Cambridge Heritage Research Group Seminars



***WOULD YOU LIKE TO PRESENT YOUR WORK TO THE  
CAMBRIDGE HERITAGE RESEARCH GROUP?***

**We meet on Tuesdays, 1-2pm, and Thursdays, 5-6pm, in term time.**

***All meetings held at the Seminar Room, McDonald Institute for Archaeological Research, Downing  
Site, Cambridge.***

***WE CURRENTLY HAVE SOME SPACES IN OUR LENT AND EASTER TERM SCHEDULES. WHY NOT TRY OUT SOME  
OF YOUR NEW IDEAS IN FRONT OF A FRIENDLY AND SUPPORTIVE AUDIENCE?***

**Please contact Gilly Carr on [gcc20@cam.ac.uk](mailto:gcc20@cam.ac.uk) to suggest a seminar topic**



## CONFERENCES, CALLS & WORKSHOPS

### **CfP: ‘Memorialization Unmoored: The Virtualization of Material Mediums of Social Memory’**

**08-09 March 2018, New Haven, Connecticut, USA**

Memory in the aftermath of war and genocide has predominantly been represented in museums as collections of artifacts and limited digital displays, and also as physical memorials. However, there are many other ways in which the memory of war and genocide is represented – or produced. Non-museum, and usually non-state, actors such as private individuals and charitable foundations have sought to understand the past and its multiple histories and/or to commemorate victims and memories of mass violence. Their efforts to do so include collecting everyday mediums of memory such as material objects, as well as organizing and recording artistic and ritual performances.

Collections such as these have the power to unify or divide, to evoke nostalgia, grief, trauma, or solace, and to shape national and cultural narratives. As archives, mementos, memoirs, photographs and other memorabilia are being digitized, post-war (and post-atrocity) narratives can become decentralized and democratized, while subverting the conventional wisdom even – especially – with respect to narratives to which a consensus had seemingly come. The speed and volume of these efforts has been increasing at staggering rates with potentials and implications that are only marginally understood. With this trend comes a greater freedom for individuals to construct their own basis of memory, and at the same time has the power to deconstruct other memories.

This symposium aims to take a closer look at the impact of such collections on recoveries in the aftermath of violence. The symposium asks whether these phenomena have changed the way survivors and their descendants interpret the pasts, how the new stories they have ushered have influenced people’s connections with places and histories, and how they might also have opened up old wounds or changed historical interpretations. Ultimately, we wish to ask whether privately initiated memorialization efforts have promoted reconciliation and if these vast resources could or should be put to use in helping societies and individuals recover from mass violence.

We are particularly interested in projects that address subjects like:

- The development and proliferation of loci of memory beyond state-controlled and state-sanctioned enterprises;
- The uses, interpretations, and implications of access to such sources;
- The influence upon conventional understandings of particular episodes of mass atrocity – and of mass atrocity itself, more generally – that might result from these collections;
- Issues of ownership and control of information pertaining simultaneously to historical episodes and personal history
- The challenges of preservation and authenticity in such circumstances;
- Future directions of non-official digital collections, including technological issues and potential ethical concerns.

The symposium will take place at Yale University on March 8 and 9, 2017. It will begin with a keynote event in the late afternoon of the 8<sup>th</sup>, followed by a group dinner. There will then be a series of panel discussions throughout the day on the 9<sup>th</sup>.

The symposium aims to advance the Reflections Consortium’s continued conversation on the aftermaths of war and genocide, while leaving open possibilities of generating published projects. Participation is open to scholars as well as practitioners. Please submit an abstract of your proposed contribution to Eve Zucker at [eve.zucker@yale.edu](mailto:eve.zucker@yale.edu) by **January 5, 2018**.

**Call for Participants: Workshop on Research Methods for Critical Heritage Studies**

27-28 January 2018

UCL Institute of Archaeology and the Centre for Critical Heritage Studies are running a 2-day workshop on research methods for critical heritage studies at UCL on the weekend of 27-28 January 2018.

The event is peer-led and aims to demystify the wide variety of research methods employed in the heritage field, through first-hand narrative accounts of individuals' research, and small-group discussions. This will include the opportunity for students to discuss their own nascent projects and get feedback and advice from the presenters and discussants.

We have a small number of places available for PhD students in heritage (broadly defined) in the first year(s) of their studies, and some funds to support travel. Any students in Heritage Studies who might benefit from this workshop are encouraged to contact Dr Gabe Moshenska at:

[gmoshenska@yahoo.co.uk](mailto:gmoshenska@yahoo.co.uk)

**Call for Abstracts: 2018 Annual Global Affairs Conference: Globalization vs. Nationalism**  
13 April 2018, New Brunswick, New Jersey, USA

Conference location: Rutgers University, USA

The nexus between globalization and nationalism has been subject to debate within the global affairs discipline within the last century; both concepts hold an essential position in our contemporary world. Their importance lies in the establishment of modern societies and nation-states, and their role in a world in which interdependence has expanded.

As the world becomes interdependent, the fate of one state is linked and attached to the fate of another. **Globalization** is often associated with neoliberalism, international trade, free flows of services and workers, and has resulted in tremendous changes at the political and the cultural levels. However, many consider globalization as a threat and criticize it for benefiting only certain elites and undermining the lives of many others. **Nationalism**, has had a great deal of difficulty surviving in this world, and some would argue that it has become less important. However, others argue that nationalism is benefiting from globalization and is becoming more important than ever.

With its annual conference, the Student Association of Global Affairs at Rutgers University seeks to broaden this conversation and provide a space for students to deconstruct traditional narratives within international relations and global affairs by exploring the interaction between globalism and nationalism and how they can inform theory, analysis, practice, and methodology: Why do we need to take this discussion into account? How can it shape our thinking both at domestic and global levels?

We invite abstracts for papers on the following and related topics in all aspects of global affairs:

- Open Borders/Closed Borders
- Individual Rights/Human Rights
- Cultural Relativism/Universalism
- Pluralism/Populism
- Racial and Ethnic Identities
- Expats, refugees, economic migrants
- Free Trade
- Nationalism and Cosmopolitanism
- Neo-Nationalism

This conference seeks to create an interdisciplinary conversation on these topics, and we welcome participants (graduate students and early career scholars) from multiple disciplines, including, but not limited to: Political Science and International Relations, Law, Sociology, Anthropology, Geography, Critical Ethnic Studies, Regional Studies (American, European, African, and Asian), African American Studies, History, and the Humanities.

The submission deadline for abstracts is **January 31, 2018**. Please submit an anonymous abstract of up to 400 words (in PDF or Word document form) to [saga.rutgers@gmail.com](mailto:saga.rutgers@gmail.com). Please include your name and contact details in the email body and “Paper Submission DGA Conference” in the subject line

For any queries, please contact: Student Association of Global Affairs at [saga.rutgers@gmail.com](mailto:saga.rutgers@gmail.com)

For more information visit: <http://dga-dev.newark.rutgers.edu/posts/2017-global-affairs-conference>

**CfP: Narrating and Constructing the Beach**

14-16 June 2018, Munich, Germany

Keynote: Michael Taussig, Professor of Anthropology, Columbia University

The beach has recently become the site of important transformations: understood in the context of mass tourism for many years, nowadays we perceive the beach as bearing witness to the arrival of refugees, to pollution and climate change (e.g. tsunamis, rising sea levels), and to a growing number of sociocultural conflicts (e.g. over dress codes as in the case of burkini / nudist debates). As an area of unregulated movement as well as an institutional / institutionalized border, the beach receives growing media interest, but still remains at the periphery of maritime studies in academia. To do justice to the complex spatial concepts, dynamics, practices, and aesthetics of the beach, the international conference ›*Narrating and Constructing the Beach*‹ views it as a (border) phenomenon in its own right and sets out to analyze it systematically and historically.

The (European) »invention of the beach«, which Alain Corbin situates approximately in the 18th century, is connected to a myriad of discourses and practices which crystallize at, and are projected onto, the beach. In this respect, the conference will trace the manifold, changing, and at times competing representations and experiences of the beach in artwork, culture, and society as well as the many cultural imaginaries of the beach in their global and historical diversity. One focal point will concern the techniques employed to narrate, construct, and reshape ›the beach‹: it is our cultural, artistic, and perceptual practices that produce the beach as an ever changing aesthetic, sociocultural, political, historical, and also geographic space. As such, the beach is at once liminal and multiple, determined by the juxtaposition of land, ocean and sky as well as the blurring of the lines that separate them. It can turn from a representational space to a living space, and is at times perceived as a non-place or a heterotopia.

From differing and decidedly interdisciplinary research perspectives, the conference also inquires into how ways of experiencing the beach interact with sociocultural body practices and markers of difference (such as gender, ethnicity, nationality, religion, class, age, dis/ability, etc.): locals and travelers alike can perceive the beach as a space of encounter with the – erotic or dangerous – other, leading to (transitory) loss or vehement demarcation of the self. Contributing practices include *Grand Tours*, medical / health retreats, beach pastimes (swimming, promenading, building sand castles, collecting seashells as well as flotsam and jetsam), (mass-)touristic colonization, gender specific productions of subspaces (e.g. through towels, gazes), or the artificial incorporation of beaches into cities. Contributions could investigate these and other aspects from the point of view of changing cultural, medial, or aesthetic forms.

But even when not thinking of such sociocultural ties, the beach remains a fluid and a non-localizable space which constitutes itself mainly via relations: for example, it is dependent on, yet also autonomous from, the sea and water, the harbor, urban structures, and other forms of the shore and the coast. The beach can be read in analogy or opposition to the harbor when representing the clandestine or the disturbances and disruptions in global systems of institutionalized trade currents and travel itineraries. To reach the beach might, thus, result from going astray, evading the harbor, or missing it – from being stranded. By analyzing the establishment of sanatoriums, the regulation of trade, tourism or migration, presentations could detail how processes of order and institutionalization remain (in)visible, how they (temporarily) establish structures, or even how they are in vain.

While the conference is interested in how these liminal and multiple border spaces are narrated and constructed by sociocultural practices, it also investigates how beaches are generated by literature, music, theater, performance, film, photography, and art as (aesthetic) spaces and in

which ways ›the beach‹ shapes and transforms both poetics and aesthetics.

We thus invite contributions from all fields interested in cultural studies and pertaining to all epochs and places around the globe to analyze beaches as cultural artifacts or in cultural artifacts. Researchers can take into account the connections and interactions between the discursive conditions of the beach, its aesthetic dimensions, and its historical and cultural practices.

Abstracts in English or German (300-500 words) for a 30-minute presentation and a subsequent 15-minute discussion can be submitted with a short academic C.V. **by January 14, 2018** to the following email address: [beach.conference@lmu.de](mailto:beach.conference@lmu.de). Submissions should not have been previously published as we plan to publish the conference proceedings. Please indicate whether you might be comfortable speaking in English and/or German so we can find a balance between both conference languages.

## **CfP: New Approaches to Counterculture: Art, Politics and Technology in Reaction and Rebellion**

12-13 April 2018, Edinburgh, Scotland, UK

In 1969, Theodore Roszak's *The Making of a Counter Culture: Reflections on the Technocratic Society and its Youthful Opposition* coined the modern usage of the term used to define a generation of misfits and revolutionaries, hippies and drug-users, and other cultural and political insurgents and rebels. With nearly 50 years of hindsight, it's easy to identify short-comings in Roszak's commentary on the trends and thinkers guiding so much youth culture of the 60s; but his warnings of a 'technocratic totalitarianism ... wholly estranged from everything that has ever made the life of man an interesting adventure' may still ring a note of dissent with the art, music, literature, philosophy and politics formed in era of the rationale of the market.

Surprisingly, however, the language of the countercultural is now often as likely to be used to describe the so-called 'Alt-Right' as it is the radical youth culture of the 60s. On 17 February 2017, for example, the *Independent* online, in response to claims in the media, published an op-ed entitled, 'There's a very simple reason why the alt-right is not the new counterculture' – the reason being that there is simply no dominant culture to counter. On the other hand, some, such as film-maker Adam Curtis, has argued that, in spite of itself, the counterculture has contributed to the development it originally sought to break with.

With these issues in mind, for this workshop we invite speakers to propose 20-minute papers on the international counterculture in contemporary discourse, or reconsiderations on the artistic or historic counterculture of the 1960s and 70s. Papers are encouraged to address any of the following questions:

- How is counterculture identified in the 21st century?
- What artistic and literary practices are identifiable as counter-cultural, and what new theories can be brought to the study of countercultural arts?
- Does counterculture still retain the possibility of resistance, or have the processes of commodification and capitalisation definitively circumvented any resistant potential?
- How are countercultural movements bounded by national cultures, or influenced by changes within the national culture?
- How has counterculture changed with the internet and social media? Can counterculture exist as an exclusively online phenomenon or must it establish a presence in physical space or command of material resources?

Keynote speakers will include Professor Jeremy Gilbert (University of East London) and Dr Katharina Karcher (University of Bristol).

Speakers will also be invited to discuss their themes or expertise on a podcast hosted on the IASH website. Podcast conversations, intended for non-academic audiences, will be about speakers' interests as researchers on counterculture or simply as enthusiasts of countercultural arts, literature, politics and history.

Please submit abstracts of 250 words, as well as a short bio (50 words) by **15 January 2018** to [iash.counterculture@gmail.com](mailto:iash.counterculture@gmail.com). Please note that there will be a £5 registration fee for the conference.

## Call for Proposals: ‘PhDs in the Humanities’, Amsterdam School for Heritage, Memory and Material Culture

The Humanities Temporary Task Force (*Regieorgaan Geesteswetenschappen*) and NWO Humanities Divisional Board have announced that they will continue the PhDs in the Humanities programme in 2018. About twenty PhD positions are expected to be financed by NWO with the available budget.

The Faculty can submit a maximum of five applications to NWO to compete in this round, each covering a standard PhD position (4 years, 1.0 FTE). To this end, a Faculty pre-selection will take place.

Each research school can nominate a fixed number of candidates for the Faculty pre-selection. AHM can nominate a total of four candidates. Please find enclosed a description of the Faculty pre-selection procedure.

The NWO Call for proposals will be published in December 2017.

### Call for AHM nominations

AHM invites researchers to nominate applications for the PhDs in the Humanities 2018 competition. Please note that these NWO grants are very prestigious and, as a result, the application process is highly competitive. We ask you to only nominate candidates who are exceptionally qualified, so as to avoid applicants spending a lot of time writing a proposal with a limited chance of being awarded.

Applications must comprise a fully developed project description and a CV, following the NWO format (see attachment and [Call for proposals](#)). At this stage, Section 15 ‘Research Budget’ can be skipped, which will be set up with the Grant Team should the application be selected for submission to NWO. Section 10 is the ‘Description of the proposed research’, which can contain up to 2500 words.

Please note the following conditions for submission:

- An application can be submitted to one Research School only.
- An application must be supported by at least one supervisor (‘promotor’), who is a member of AHM.
- Applications must be written in English.

Applications can be submitted to [ahm-fgw@uva.nl](mailto:ahm-fgw@uva.nl) until **5 January 2018, 11.00 am (CET), at the latest**. The PhD candidates are kindly requested to submit the application themselves.

If AHM receives more than four nominations, the four most promising applications will be selected by the AHM director, together with members of the AHM Advisory Board. This selection will be made according to the NWO assessment criteria: 1. Quality of the PhD candidate, 2. Quality of the research proposal, and 3. Extent to which the PhD proposal fits within the profile of AHM.

### Timetable

5 January 2018 (11.00 am CET)	Deadline submission applications to <b>AHM</b> ( <a href="mailto:ahm-fgw@uva.nl">ahm-fgw@uva.nl</a> )
12 January 2018	Assessment meeting AHM director and Board members
16 January 2018	AHM informs candidates of the outcome
16 January 2018 (11.00 am)	Deadline submission applications to the <b>Faculty</b> by AHM

For more information about the NWO assessment procedure, please go to the [NWO website](#). For more information about submitting nominations to AHM, please send an e-mail to [ahm-fgw@uva.nl](mailto:ahm-fgw@uva.nl).

## **Head of Exhibitions and Displays, The Wallace Collection UK, England, London**

Salary: £40-42,000 per annum

Job: Full-time

Application deadline: **19 December 2017**

Recently created, the Exhibitions and Displays Department at The Wallace Collection will be responsible for launching and delivering an exciting and engaging programme of exhibitions in the newly-extended exhibition galleries. The department will also assist curators in delivering a programme of temporary displays and managing the maintenance of the permanent gallery displays, at the same time ensuring that all the collection management, security and emergency procedures meet the international museums' highest standards.

The Head of Exhibitions and Displays will report directly to the Director and will be responsible for all aspects of managing and delivering the programme of temporary exhibitions and displays.

### Person Specification

#### Essential

- Educated to degree level.
- At least five years experience of project-managing complex exhibitions - from concept to production and installation - in a museum context with collections and displays comparable to those of the Wallace Collection.
- Ability to assess the progress of a project, spotting areas of risk and creating and adapting plans to mitigate those risks.
- Extensive experience of exhibition installation, construction and design management.
- A good working knowledge of statutory requirements and issues relating to exhibition development.
- A good understanding of the technical aspects of projects: the conversion of design concepts to construction drawings, object handling and display specifications, visitor flow, production techniques and contract management.
- A good understanding of content development, visitor engagement and how this translates into contemporary, high quality exhibition design.
- A sophisticated understanding of audiences and of how to ensure that exhibitions and designs are developed to offer strong, engaging experiences for the identified audiences.
- Experience of managing budgets throughout all stages of a project. • Excellent interpersonal, written and oral communication skills.
- Experience managing and negotiating with internal and external stakeholders and contractors.
- Line Management experience; a confident manager and team player who thrives on solving problems and motivating teams.
- A professional, sensitive and adaptable approach to managing projects within a cultural institution.
- Demonstrable ability to maintain an overview of multiple concurrent projects, on a range of scales, balancing and prioritising appropriately and maintaining a professional demeanour under pressure.
- Proven ability to make informed decisions and handle unexpected situations.
- Highly organised with proven ability to meet and set deadlines.
- IT literate with extensive knowledge of collection management databases and ability to use MS Office suite, including Word, Excel and PowerPoint. Desirable
- Knowledge of art history.
- Knowledge of a second modern language.
- Knowledge of catalogue publications.

Interviews date: Thursday 4 January 2018

Please call the HR Department on 020 7563 9565 if you would like a paper application form. Please complete the Equal Opportunities Form and return it with the Application Form in one email to [recruitment@wallacecollection.org](mailto:recruitment@wallacecollection.org)

If you have not heard from us within three weeks of the closing date, please assume that you have not been successful on this occasion.

For more information visit:

<http://www.wallacecollection.org/thecollection/howwework/staff/currentvacancies>

**Digital Content Manager, Royal Society for the Encouragement of Art, Manufacture and Commerce**  
**UK, England, London**

*We're hiring! Do you have a passion for communicating new and innovative ideas online? We're looking for a fantastic Digital Content Manager to help promote the RSA's mission of enriching society through ideas and action across our digital communications channels.*

In this role you'll manage social media and content production for the Digital Team, working with colleagues across the organisation to ensure the RSA's research and Fellowship outputs are promoted as effectively as possible. This will include building successful online campaigns, managing paid online advertising and getting our research reports and blog posts seen by a diverse audience base of policymakers, practitioners, RSA Fellows and the public. You will:

- Manage the day-to-day content production for the RSA website and social media channels
- Measure and report performance of content using analytics tools
- Plan, source and/or produce high-quality, creative and engaging digital content and online resources, including images, banners and graphics, animations, audio, video, and other multimedia

You'll show a commitment to the RSA's mission and ideally be able to demonstrate an interest in the key research areas of the organisation. You will have strong organisational skills, the ability to work flexibly within a busy team environment and be willing to support colleagues with strong interpersonal skills, and the confidence and ability to communicate effectively. You'll be an excellent time manager and multi-tasker with strong experience working in a digital communications team, preferably in a charity or think tank environment.

The RSA combines thought leadership with civic innovation to further human progress. Building on our 260 year history as a beacon for enlightenment values, the RSA is currently at an exciting period in its history. We provide platforms for leading experts through the UK's most ambitious free public lecture series, our projects generate new models for tackling the social challenges of today and we are building on our network of over 29,000 Fellows around the world – these are achievers and influencers from every field with a real commitment to progressive and social change.

**How to apply**

To apply for this position please download the application pack from the RSA website and prepare your CV and a covering letter clearly addressing how you meet the criteria for the role as set out in the person specification. You may address your covering letter to Chris Ward.

Please note that if selected for an interview you will be required to prepare a short 10 minute presentation outlining how you would promote RSA content online, taking advantage of the latest digital trends.

Please submit your application through the RSA website. The deadline for completed applications is **Midnight on Midnight 7 December 2017**. Please note that we cannot accept late or incomplete applications. Interviews are expected to take place on **Monday 12 December 2017**.

For more information visit:

<https://rsa.peoplehr.net/Pages/JobBoard/Opening.aspx?v=35b8ab67-f908-4d45-8157-33cb06644f8d>

**Chair, Hull UK City of Culture: Beyond 2017  
UK, England, Kingston Upon Hull**

**Salary: £400 per day, plus reasonable travel expenses reimbursed**

**Location: Kingston upon Hull**

**Closing date: 5 January 2018.**

Hull 2017, the organisation set up to deliver Hull UK City of Culture 2017, will carry on as a new permanent national arts company based in the city but operating nationally and with a remit to transform the future of cities through arts and culture.

2017 has by any standards been a success and we will build on the momentum of an extraordinary year that has seen more than 1,000 events, hundreds of artists and nine out of ten residents taking part.

We will continue to commission world-class arts programming aimed at residents and visitors and work strategically with partners inside the city and across the UK to cement Hull's reputation as a centre for culture and creativity.

We will also develop the company as an independent agency specialising in culture and cities, which not only commissions work, but offers unrivalled expertise, consultancy and advocacy, across the UK and internationally.

We have begun the process of recruiting a team of creative and motivated individuals, who will have the opportunity to shape a company that will have a key role in transforming cities and the lives of people living in them through culture. In 2018 the company will undergo a rebrand to reflect its refocused and renewed role.

**THE ROLE:**

The current Chair of Hull 2017, Rosie Millard, will be stepping down from the Board in 2018. Having led the Board successfully since its inception in 2014, she leaves in place an able and committed Board, an excellent and hardworking Executive Team, a strong financial position and an exciting period of development ahead. Hull 2017 is therefore seeking an exceptional candidate to join the board as Chair.

The new Chair will have a proven and impressive track record of strategic leadership, be an astute business person, an effective communicator and advocate. They should be able to mobilise a network of influencers at the highest levels and command respect amongst regional and national decision-makers in the public and private sectors.

**THE OPPORTUNITY:**

The Chair is required to provide leadership to Hull 2017 itself and to harness and direct the Trustees' efforts in support of its exciting period ahead. A key element of this involves driving forwards the new strategic business plan, working with the Executive Team and partners across the city and the country. The Chair is the direct line manager of joint CEO's, the Programme Director and Executive Director, and leads the Trustee appointments and development.

**GOVERNANCE:**

Hull 2017 is both a registered charity and a company limited by guarantee and has a registered trading arm, Hull 2017 Enterprises Limited. The Trustees, directors in company law, are also the only members of the Company. The directors are expected to comply with their legal, financial and fiduciary duties under company law and as Trustees must also comply with charity law. Even though many of these duties are delegated to the Executive staff, the Board sets the context for delegation and for specific delegated powers, the ultimate joint responsibility for every aspect of the Company's operation lies with the Board of Trustees.

The current Board Trustees can be viewed via the Hull 2017

website <https://www.hull2017.co.uk/theboard/> although the new Chair will lead a refresh of the

board in 2018 as the existing trustees come to the end of their tenure.

## **PERSON SPECIFICATION**

The successful candidate will be able to demonstrate the following experience:

- Solid leadership experience as a main-board executive or non-executive director, ideally with some prior experience in a chairing capacity, whether in the commercial, public or not-for-profit sectors
- An appreciation and passion for arts and culture;
- Experience of working with and influencing local government;
- Strong understanding of the role of Chair, with a focus on leading and developing Board members and working closely with the Executive Team to provide strong leadership to the wider organisation;
- Commitment to the highest standards of governance;
- An ability to think and act strategically, identifying major issues for the company;
- An excellent network of regional and national senior-level influencers and willingness to use contacts for the benefit of Hull 2017;
- An ability to command respect amongst local and regional stakeholders and national decision makers;
- Excellent communication and presentational skills, comfortable in an ambassadorial role and appearing as a media spokesperson;
- A willingness and ability to play a personal role in fundraising;
- Commitment to the ethos of using arts as a transformational tool for improving health and wellbeing;
- Excellent interpersonal and team skills, used to working with a wide range of senior stakeholders from diverse backgrounds.

## **TERMS AND CONDITIONS**

- The post of Chair is a part-time, non-executive appointment.
- The time commitment is approximately one day per month with approximately 6 meetings per year. There is an expectation that there will be involvement in other corporate activities which equates to approximately 12 days each year to be paid at £400 per day
- Reasonable travel expenses will be re-imbursed
- The Chair will be appointed for an initial three-year term.

To apply visit:

<https://jobs.theguardian.com/job/6628996/chair/?LinkSource=PremiumListing>

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**Director of Development, Royal Botanic Gardens Kew  
UK, England, Kew**

Salary: Unknown

Hours: Full-time

Closing date: **31 December 2017**

Kew is the world's leading botanic gardens, at the forefront of plant and fungal science, a UNESCO World Heritage Site and a major visitor attraction.

We want a world where plants and fungi are understood, valued and conserved – because our lives depend on them.

We use the power of our science and the rich diversity of our gardens and collections to provide knowledge, inspiration and understanding of why plants and fungi matter to everyone.

Kew Foundation's purpose is to secure philanthropic income and deliver revenues from sales of annual membership subscriptions and, in the last year, these joint activities have contributed approximately 20% of Kew's yearly income.

The Director of Development will lead the fundraising team to achieve Kew's mission by raising philanthropic donations and building lasting relationships with individuals, corporations, and grant-making trusts and foundations.

*More details*

The successful candidate will be responsible for leading and motivating the Development team, maximising individual potential and setting ambitious goals. As the director will have strategic input and accountability, we're looking for someone who has substantial management experience in a similar role, as well as development experience raising 6-7 figure gifts.

Our ideal candidate will also have project management skills, including experience of managing multiple complex projects, and the ability to blend these skills with a personal, tactful approach to achieve the end goal. As such, highly developed interpersonal, influencing and organisational skills, and a positive attitude are vital in this role.

We offer a fantastic range of benefits including a generous annual leave entitlement for new starters, family friendly policies, a choice of competitive pensions and flexible benefits scheme.

If you are interested in this position, please submit your application through the online portal, by clicking "Apply for this job".

We are committed to equality of opportunity and welcome applications from all sections of the community. We guarantee to interview all disabled applicants who meet the essential criteria for the post.

To apply visit: <https://careers.kew.org/vacancy/director-of-development-335839.html>

## FEEDBACK

We welcome feedback on the content of the bulletin, as well as suggestions for any future bulletins.

