



BULLETIN

Cambridge Heritage Research Centre

19 December 2023

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NEWS

Kui Elephant Catchers and the Pakam Rope: Digital exhibition now live

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The exhibition centers on a Pakam rope, which was acquired by the Museum of Archaeology and Anthropology in March 2023, the community it came from and its journey from Surin, Thailand to Cambridge, UK.

(Read more on **Page 6**)

COVER STORY

Midwinter Feast & King of the Bean

Placing a festive spin on the last Cambridge Heritage Research Centre Bulletin of the 2023 calendar year, [Libby Honnor](#) (MPhil Heritage Studies, University of Cambridge) explores global iterations of hiding various tokens in food. In her article, Libby examines a shared communal need based in food, fortune and fun across the world, and how such needs are underscored by notions of hope in a coming new year.

(Read more on **Page 2**)

COVER STORY

Midwinter Feast & King of the Bean

[Libby Honnor](#) (MPhil Heritage Studies)

The ritual pageantry of the Christmas Pudding has perhaps outlasted its favour. Lit ablaze with brandy or covered in holly, to me the ceremony is certainly more appealing than the sickly pudding itself. Once distributed, I will skim around its edges, checking if I have been bestowed the lucky sixpence before giving the dessert my yearly go.

The pudding is often attributed (like many British Christmas traditions) to Prince Albert during Queen Victoria's reign, who added a silver coin to its batter. However, its origins go back even further in time and wider in scope, to the historic Twelfth Night festival on the 6th of January. Though the holiday is still significant elsewhere, in the UK 'twelfth night' survives mainly as the day Christmas decorations are packed away and the name of a comedy by William Shakespeare. Written in around 1601 'Twelfth Night, or What you Will' is thought to

have been performed as part of the season's festivities. It was a time of feasting and mischief, a time to do 'what you will'. Full of gender-switching, class-bending, drinking and pranks, the play embodies a spirit of disorder and change. It mirrors the Roman festival of Saturnalia, which honours the winter solstice and Saturn as the god of time. Presided over by the Lord of Misrule, Saturnalia was a day when masters served slaves, with one lucky servant granted status of king for the day. We can see these customs in the Twelfth Night festival, including one interesting choice to add a dried bean to the mixture of a cake. Here lies the origin story of our sixpence in the pudding. The recipient of the consecrated slice was crowned: *King of the Bean*.

In Scotland in 1593, at the same festival (here named Uphalieday) Mary Queen of Scots was said to have passed over her crown to the woman who found the bean in the Black Bun. "My pen staggereth", wrote one English ambassador on his visit to Edinburgh "*The Queen of the Bean was that day in a gown of cloth of silver (...) her whole body, so beset with stones, that more in our whole jewel house were not to be found*".

The crowning of the King of the Bean, and its association to the 6th of January, will no-doubt be perfectly familiar to many readers. Celebrated twelve days after Christmas, it marks the Epiphany:



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the visit of The Three Kings to the birthplace of Christ in Bethlehem. Where in Britain Victorian custom shifted festivities to Christmas Day, celebration of the Epiphany has largely endured in many European countries as King's Day. It eclipses the marked birth of Christ on the 25th of December as the main day of gift-giving, to reflect the story of the infamous gifts of gold, frankincense, and myrrh. Like Twelfth Night, these holidays share a tradition of nominating a mock King, crucially through the sharing of a lotteried cake.

Take the Galette des Rois in France and Spain's Roscón de Reyes, which each pay direct tribute to The Three Kings in name and substance. The ring-shaped roscón resembles a crown and contains a small king figurine for the winner, whilst the French cake comes with a paper crown for the finder of a fève bean.

As Christian traditions spread through Central and South America, they reaffirm association with the nativity, containing a tiny baby Jesus hiding from King Herod in the cake. In Spain, the bean's discoverer must buy the roscón for next year, whereas in Mexico the victor is tasked with making tamales for the party.

The French tradition likewise travelled to Louisiana, where King Cake is recognisable by its yellow, green and purple colour, as well as the pink plastic baby hidden within (here the potential choking hazard is naturally baked and presented outside of the cake by bakers, in an effort to avoid litigation). This character has become a mascot for the season, reigniting the spirit of absurdity of the festival, as the society of 'Twelfth Night Revellers' in New Orleans perform a pantomime of ritual, electing a Lord of Misrule and arranging songs and dance. Despite its roots in King's Day, these festivities mark celebrations from Christmas Eve to Shrove Tuesday, with King Cake regarded within the tradition of Mardi Gras.



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But the practice of hiding a token in a cake is not uniquely associated with King's Day. Vasilópita, eaten in Greece and parts of the Balkans, does not denote Epiphany. Instead, it is enjoyed on the 1st of January, in tribute to St Basil. In this apparently unrelated story, the saint concealed coins in bread – not as a symbol of luck – but as a way to quietly distribute wealth to the poor and dignified citizens of his city.

This same coin tradition can be located in neighbouring countries as Banitsa in Bulgaria, Serbian Cesnica and Maznik in Macedonia; each use the same custom reappropriated into a locally beloved food. The 7th of January places these in accordance with the Julian calendar of the Orthodox Church. Where on the same day in Ukraine, a batch of Varenyky, contains a single dumpling into which a coin is placed.

By now, we have a huge amalgam of dates, running from the end of December to Shrove Tuesday, not always bound up in the same story of Epiphany or even on the same day. What is intriguing is how these different traditions nevertheless hover around the same annual period. Is there anything which might connect this repeated need to hide a good-luck charm within food?

In some parts of Greece, the alternative name Chronópita pays lip service to the passage of time

and the god Chronos. It is an unmistakable link to the Roman parent of Twelfth Night, Saturnalia, transferring the winter solstice festival to the solar new year. In Ireland Báirín Breac is eaten on New Year's Eve, where a hidden ring pays quiet tribute to the kings, whilst overtly signalling luck as the cake is thrown against the door in a gesture to ward off poverty in the coming year. Scotland, too, now enjoys the traditional Black Bun during Hogmanay. Even parts of China celebrate a new year with the hidden coin tradition, this time folded into one dumpling in the batch. Jiaozi means 'the end and the beginning of time', as the dumplings are shared at the cusp of the new lunar calendar. Once again, the person who gets the jiaozi containing the coin is promised future luck and prosperity. The new year – whether marked by solar or lunar celestial landmarks – is celebrated across the world with this small hidden omen in a communal feast.

Somehow this strange practice has withstood where even a collective story could not. They are held together, not by one mutual tale, date, or event, but the enduring pleasure of burying a hidden treasure into the feast. The custom is marvellously simple; it can adapt a local shared food and contain a unique token: a coin, ring, King, bean, or plastic baby. It has come to reflect the garish good humour of the Mardi Gras in New Orleans, with a peculiar, enormous Christ child as its mascot; gift-giving in Europe; and a prayer for prosperity in Ireland.

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Across the world, it is the shared food that remains, as it so often does, at the heart of family ritual.

In the UK, as the nights stretch to their longest and winter festivities commence, the Christmas Pudding holds in common, more than one history. The coin in the pudding connects to a wider web of winter revelry. It speaks to a shared communal need based in food, fortune and fun across the world, underscored by notions of hope in a coming new year. Hiding in the potential of each mouthful, the coin – like winter festivity itself – yields a tiny glimmer of promise in the treacly dark nights of winter.

Works cited:

Henisch, Bridget Ann, Cakes and Characters: An English Christmas Tradition (Prospect, 1984)

Douglas, Hugh, 'The Hogmanay Companion', (Neil Wilson Publishing: Glasgow, 1993)

<https://www.english-heritage.org.uk/visit/inspire-me/blog/blog-posts/twelfth-night-cake/>

https://sites.socsci.uci.edu/~wmmaurer/courses/anthro_money_2004/JiaoZi.htm

The Cambridge Heritage Research Centre would like to extend warm wishes to all our readers over the Holiday Season and New Year. We look forward to another exciting year of Heritage-based research.

*Issues of the Bulletin will resume circulation on **Tuesday 9th of January, 2024.***



NEWS

Kui Elephant Catchers and the Pakam Rope: Digital exhibition now live

Created and launched by [Dr Alisa Santikarn](#) & Imogen Coulson, the [Pakam Rope digital exhibition](#) is now available to view online.

The exhibition centers on a Pakam rope, which was acquired by the Museum of Archaeology and Anthropology in March 2023, the community it came from and its journey from Surin, Thailand to Cambridge, UK.

About the exhibition:

The ชาวกูย (Kui) people in Thailand are indigenous to the northeast of the country, near the Thai-Cambodian border, centred primarily around the provinces of Surin, Buriram and Sisaket. There are also Kui communities living in Cambodia and Laos. The Pakam rope, which is in collections in the care of the MAA, came from บ้านตากกลาง จ.สุรินทร์ (Ta Klang village in Surin Province). The Kui community here is known as the กูยอาเจียง (Kui Ajiang), meaning ‘elephant people’ in the Kui language. This is because this group of Kui people have a deep relationship with the Asian elephant.

The Pakam Rope was used by the hmor ajiang as a lasso to help capture wild elephants, but it is much more than a simple tool. These ropes also contain the spirits of the hmor ajiang's ancestors and are the embodiment of the Kui god, พระครู ปะกำ (Phra Khru Pakam)

In March 2023, MAA acquired a newly-made Pakam Rope, which was put on display in the museum's gallery. The rope was made in 2022 by four members of the Kui community – Boonma Saendee, Oh Salangam, Apinan Salangam and Kumnong Salangam. It was commissioned with the help of Alisa Santikarn – a PhD student at Cambridge working with the Kui for her research.

The Kui Association of Thailand has been campaigning to raise visibility and awareness of the Kui people. When asked what message he would like to include in the exhibit, Dr Sanong, Vice-President of the Association, said that he hopes it will encourage understanding about the Kui, and prevent discrimination "so we can live with one another happily". See the links below to learn more about the Kui people of Thailand, their history, and culture.

This digital exhibition and the collection of the Pakam Rope (supported by the Crowther-Beynon Fund) wouldn't have been possible without the knowledge, time, and generosity of the Kui people of Surin, Thailand. Particular thanks go to Dr Sanong Suksaweang, Boonma Saendee, the late Phra Khru Upthamworakul, Phra Khru Dr Samuhan, Sunthorn Soonsook and his wife Supatra, her father the late Da Oh, Dui Salangam, Saipha Salangam, Apinan Salangam, Pradit Salangam, Kumnong Salangam, Ta and Ba On Salangam, and Hern Jongjainan.

EVENT REVIEW

Caribbean Curators and Researchers Visit Cambridge Collections

[Oliver Antczak](#) (CHRC Graduate Member)

A delegation of four researchers and curators from Trinidad and Tobago, Barbados, Martinique, and Guadeloupe visited Cambridge from December 11-15, 2023. Supported by the University's Collections-Connections-Communities initiative and the Global Humanities Network, the week featured engagements with the university's collections, addressing the historical financial ties between Cambridge and the Caribbean. The visit aligned with Cambridge's commitment to addressing its historical connections to transatlantic slavery, as highlighted in the 2022 Legacies of Enslavement Project report. The ongoing Black Atlantic: People, Power, Resistance exhibition at the Fitzwilliam Museum further explores this history, bringing to light previously concealed legacies.

The visiting team included Marsha Pearce from the University of the West Indies, Alissandra Cummins from the Barbados Museum & Historical Society, Christelle Lozère from l'Université Antilles, and Susana Guimarães from the Musée d'Archéologie Amérindienne Edgar Clerc in Guadeloupe. During their stay, the delegation toured various collections and participated in discussions with Museum workers, University lecturers, and students addressing the extent of Caribbean studies and teaching at the university and the role of museums in connecting with Caribbean communities in Cambridge and abroad.

A pivotal event on December 12th was the round-table discussion, 'Caribbean and collections: histories and just futures?', led by Dr. Neil Spencer of the Fitzwilliam Museum. The discussion explored questions of reparations, the role of collections and visual culture, and the potential impact of collaborative partnerships on Caribbean communities.

The invited speakers shared experiences from their own contexts, including a rich visual catalogue of ways in which Caribbean artists, from all linguistic and cultural backgrounds, were expressing the complex history of the Caribbean and engaging with topics of decolonization. The discussion on reparations was directed to the Caribbean Community (CARICOM) Ten Point Plan for Reparatory Justice, but on a smaller scale, student



Picture: Round-Table Discussion on the 12th of December (picture by Oliver Antczak)

EVENT REVIEW

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and teaching exchanges between universities and institutions of Cambridge and the Caribbean were proposed. One final question from the audience asked about the impacts of what was referred to as ‘perhaps the worst legacies of European Colonialism in the Caribbean’ – the linguistic, cultural and social division of the Caribbean that until today fragments pan-Caribbean efforts. The responders offered enthusiastic answers that suggested ways in which Caribbean islands were increasingly working more closely together and crossing these boundaries, including academic conferences that translate simultaneously in French, English and Spanish – but acknowledging that this was indeed a great challenge for the region.

The week concluded with a meeting at the Fitzwilliam Museum where final recommendations, focusing on student and teacher exchanges and collaborative collections efforts across the Atlantic, were discussed. The coming year will reveal how these plans can take shape in both Cambridge and the Caribbean and how the legacies of the past can be addressed cooperatively.

EVENTS

Museums Association: Code of Ethics Review Consultation: Workforce and Governance

17th of January 2024: 08:30 - 09:30am

Online (Zoom)

The MA is undertaking a [review of its Code of Ethics in full consultation](#) with the museum sector and key stakeholders.

The review aims to assess the effectiveness of the code, guidance and advice, and recommend any changes to improve support for members and encourage ethical practice in the sector. As the first step in our consultation process, we launched a survey to collect the views of the sector on what changes need to be made to the Code of Ethics.

We are now running four consultation events to dig deeper into some of the key themes that have arisen so far: anti-racism and decolonisation, collections, climate justice, and workforce and governance.

This event takes place on Wednesday 17 January, 0830 – 0930 and focus on the themes of workforce and governance.

This event is for you if you have an interest in the ethical standards of the museum sector in relation to its workforce and governance structures and wish to shape what the MA's revised Code of Ethics should look like.

This event is interactive so please come along ready to contribute to breakout room discussions and to participate in the chat function.

There is a maximum capacity of 80 people per session and places will be allocated on a first come first served basis.

To book your place, please visit the MA's website via the following link: [Event Registration](#)

EVENTS

Eternally Fascinating: the Sarcophagus of Pharaoh Seti I An 'In Focus' talk by Curator Joanna Tinworth

**Sir John Soane's Museum, London (No. 14,
Lincoln's Inn Fields)**

25 Jan 2024, 13.00 - 14.00pm

Tickets: £5

The Sarcophagus of Seti I is perhaps the most curious object in Sir John Soane's collection. Since it was rediscovered by Giovanni Belzoni in 1817, this extraordinary object has had a fascination all its own.

In an illustrated lecture, Joanna Tinworth, who curated an exhibition to mark the bicentenary of the sarcophagus's re-discovery in 2017, will explore ways in which this fascination was made manifest. The discovery gripped the imagination of the Georgian public and it was the subject of possibly the first exhibition organised around an ancient Egyptian theme in 1821. Soane followed it with interest for years before purchasing it and a nineteenth-century Curator of the Museum was depicted studying it. The talk will present drawings and objects from the Museum's collection not normally on public display.

About the Speaker

Joanna Tinworth has worked at Sir John Soane's Museum since 2016, first as Exhibitions Curator. She curated a diverse range of exhibitions

from Sarah Lucas at the Soane (2016) and Marc Quinn, Drawn from Life (2017) to Egypt Uncovered: Belzoni and the tomb of Pharaoh Seti I (2017). Her last project was Hogarth: Place and Progress (2019). Working with Prof. David Bindman, the critically acclaimed 5* sell-out exhibition brought together all of Hogarth's painted Modern Moral Subjects for the first time.

Since January 2020 as Curator, (Collections) she works on Sir John Soane's collection of over 3,000 Works of Art and Antiquities, researching, recording and sharing with the public the history of this unique collection.

About the Event

Please note that this event takes place in the Museum's Seminar Room at Number 14 Lincoln's Inn Fields. No food or drink is permitted in the room. Your confirmation email serves as your ticket.

We are in a Grade I listed, 19th-century building, so access is not always straightforward. If you require step-free access or extra assistance, please contact us in advance of your booking on admin@soane.org.uk or 020 7405 2107.

For more information about Sir John Soane's Museum, visit: <https://www.soane.org>

EVENTS

Fitzwilliam Museum (University of Cambridge): William Blake's Universe

23 February – 19 May 2024

Discover William Blake's universe and a constellation of European artists seeking spirituality in their lives and art in response to war, revolution and political turbulence.

Sometimes seen as an eccentric figure or lone genius, William Blake's Universe is the first exhibition to explore Blake's boundless imagination in the context of wider trends and themes in European art including romanticism, mysticism and ideas of spiritual regeneration.

This timely new exhibition brings together the largest-ever display of works by the radical British artist, printmaker and poet from our own collection, alongside artworks by his European contemporaries such as the German romantic painters Philipp Otto Runge and Caspar David Friedrich – many of which have never been displayed publicly in the UK until now.

Though these artists never met or connected in their lifetimes, Blake, Runge and Friedrich shared a strong sense of individuality and an unwavering belief in the power of art to redeem a society in crisis.

Exhibition in partnership with Hamburger Kunsthalle, Germany.

William Blake's Universe is generously supported by the William Blake Trust, the Huo Family Foundation and the Fitzwilliam Museum Development Trust.

For further information on this exhibit and booking instructions, please visit: [Fitzwilliam Museum: William Blake's Universe](#)

CALL FOR PAPERS

Narratives, Discourses and Representation of Deindustrialization from a Comparative Perspective

Deindustrialisation processes represent a traumatic change for the societies that experience them. The cracking of what were presumed to be well-rooted economic foundations is accompanied by profound social and cultural transformations in which the past, often idealised, collides with a present and future fraught with uncertainty. Assuming that, as Marx wrote 'all that is solid melts into air' (Manifesto of Communist Party, 1848) has forced communities, regions or countries affected by such transformations to confront the recomposition of their social, labour and productive structures.

In this context, the legacies of memories and cultures of work, the identity traits that were forged around them as well as the material remains have been subjected to profound tensions that show a complex relationship between past, present and future, but which, nevertheless, can act as heritage and identity elements capable of acquiring new meanings and acting as collective referents.

Starting from the premise 'slow down and take time to remember well', which underpins the concept of Slow Memory, we ask ourselves how deindustrialisation is remembered and represented. We question which narratives, discourses and representations have been made of this process, by inviting papers with a comparative and transnational perspective, with the aim of

investigating whether one of the potentialities of Slow Memory may lie in the mobilisation of the resources of the past to face the future, situating oral memory and cultural creation about deindustrialisation as objects of analysis.

Proposals are invited on the following themes or topics:

- *Discourses and controversies regarding deindustrialisation and its representation*
- *Artistic and media (re-)presentations of (de) industrialization*
- *Workers' identities and working-class culture between the industrial past and the post-industrial present*
- *Industrial heritage and the memory culture*

Thus we want to find out:

- *How is deindustrialisation being narrated? What memory remains of the industrial past and what interpretations are made of its disappearance?*
- *What do oral testimonies tell us and how do they tell us? How is trauma managed, how do we deal with change and interpret the past and the present?*
- *Which narratives have communities constructed around this process? What are the most common preconceived ideas, mythicisations around deindustrialisation process and its management?*

CALL FOR PAPERS

Narratives, Discourses and Representation of Deindustrialization from a Comparative Perspective

- *What remains in terms of cultural creation: what literature, music, cinema, visual arts are made with the working-class, industrial or mining past as a reference?*
- *To what extent does this past act as a source of inspiration and as a stimulus for creation? Does art help to understand the process and to mourn, and does it provide tools for the future?*

Papers can be **single-authored** or **collaborative** between members of working groups as well as between different working groups. We will be looking to submit a proposal to put together a special issue with a high-impact factor journal. Priority will be given to members of the Slow Memory project, but if necessary, a wider call will be sent out.

Please send a title and brief abstract (350 words) plus a brief CV to Irene Díaz: iredzmmz@gmail.com and Natalie Braber: natalie.braber@ntu.ac.uk by **20 January, 2024**.

We will be looking for 1st drafts of articles (around 7,000 words) to be **produced by June 2024**. This will be followed by online workshops to review and revise articles in September 2024 and final drafts to be produced by December 2024.

For further information about this call, please visit: [Narratives, Discourses and Representation of Deindustrialization from a Comparative Perspective](#)

Edited by: Irene Díaz (University of Oviedo) and Natalie Braber (Nottingham Trent University) from WG1 (Transformation of Work) of the Slow [Memory Cost Action](#).



CALL FOR PAPERS

Workshop contributions: Climate Change and Cultural Heritage – Global Issues, Global Perspectives

November/December 2024, Luxor/Aswan, Egypt

This workshop is part of the research project Changing Climate, Changing Culture: A Comparative Analysis of the Impact of Climate Change on the Protection of Cultural Heritage in Germany, China, and the Arab World at the Arab-German Young Academy, Berlin-Brandenburg Academy of Sciences and Humanities, Berlin, Germany

Organisers: Assoc. Prof Dr habil Phillip Grimberg, FRHistS Centre for Asian and Transcultural Studies, University of Heidelberg, Germany
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Abstract

Cultural heritage sites stand as testaments to human history, reflecting the architectural brilliance, artistic prowess, and cultural significance of civilizations that have come before us. However, these invaluable sites face unprecedented

challenges as human-induced climate change accelerates. Around the World, the repercussions of climate disruptions manifest in diverse ways. Studying three representative sites in Germany, China, and Egypt (Museumsinsel, Berlin, Germany; The Great Wall, Yumenguan/Dunhuang, China; Karnak Temple, Royal Tombs, Valley of the Kings and Hatshepsut Temple, Luxor, Egypt, the Grand Egyptian Museum, Cairo, Egypt) this project will explore how heritage sites such as historical buildings, cities, and built landscapes are confronted with lasting impact due to shifting environmental conditions. Moreover, it will delve into the escalating threats of climate-related pests, uncontrollable weather events, and rising sea levels. Additionally, we will consider the ramifications of climate change on the conservation of archaeological evidence and the broader social and economic transformations that ensue as communities adapt to these evolving environments. Against this backdrop, several key questions arise covering a range of aspects related to climate change mitigation in the protection of cultural heritage, including scientific, technical, socio-cultural, economic, legal, and policy considerations that guide our research:

1. *How does climate change specifically impact different cultural heritage sites (e.g., historic buildings, archaeological sites, cultural landscapes) in various geographic regions?*

CALL FOR PAPERS

Workshop contributions: Climate Change and Cultural Heritage – Global Issues, Global Perspectives

2. *What are the most effective conservation and adaptation strategies for heritage sites vulnerable to climate change-related threats, and how can they be tailored to specific types of sites and climates?*
3. *What role does community engagement and local knowledge play in successfully mitigating climate change impacts on heritage sites, and how can these stakeholders be effectively involved in conservation efforts?*
4. *What legal and policy frameworks are needed to support climate-resilient heritage protection, and how can they be effectively implemented at local, national, and international levels?*
5. *What innovative technologies and materials are available for climate-resilient heritage conservation, and what are the barriers to widespread adoption?*
6. *How can data-driven approaches, including remote sensing and modelling, be employed to monitor and assess climate change impacts on heritage sites, and how can this information inform adaptive management strategies?*
7. *What are the social, cultural, and psychological dimensions of climate change impacts on heritage, and how do they influence public perceptions and behaviours towards conservation efforts?*
8. *How can the lessons learned from heritage protection be applied more broadly to contribute to larger-scale climate change mitigation and adaptation efforts?*

The sustainable conservation of cultural heritage sites requires a comprehensive understanding of the

various influencing factors and a proactive approach to their management. Therefore, in this project, we aim to collaborate and gain valuable insights with colleagues from the fields of climate, earth, and environmental sciences, as well as experts from Egyptology, history, economics, political science, and sociology. This collaboration aims to gain insights into possible monitoring, mitigation, and adaptation strategies to preserve cultural heritage in Germany, China, and Egypt and develop a web-based central knowledge platform. In addition to the interdisciplinary approach, this project will leverage cutting-edge AI modelling techniques to enhance our understanding of climate change impacts on cultural heritage sites.

Through AI-driven simulations, predictive modelling, and data-driven analyses, we seek to forecast potential impacts and formulate tailored conservation and adaptation strategies. This innovative approach will not only bolster our capacity to safeguard cultural heritage in Germany, China, and Egypt but also serve as a pioneering example of how AI-powered solutions can be harnessed to address complex global issues. Furthermore, our endeavour will contribute to the development of a dynamic web-based central knowledge platform, enabling the dissemination of valuable insights and fostering collaboration among experts and stakeholders across disciplines and regions.

CALL FOR PAPERS



Architect: Norman Foster; Design: De La Rue & Laidlaw; Photo credit: Creative Commons, CC BY-NC-ND

Call for Papers

King's College London, Postgraduate Conference

29th April 2024

Insider/Outsider: Perspectives from Languages, Literatures, and Cultures

Deadline for proposals: 2nd February 2024

 @KingsDLLC

The department of Languages, Literatures, and Cultures at King's College London invites postgraduate students/candidates to submit abstracts for this one-day, in-person conference to be hosted at King's College London on 29th April 2024.

The aim of this conference is to explore the complex relationships between the insider, the outsider, and the space in-between. Ian Stronach in his search for new metaphors to avoid unhelpful binaries, suggests that it is possible to conceive a world in which 'it may be that "inside" and "outside" are not reliable distinctions' (1996, 365). His reflections prompt us to question and reconsider the dichotomy, broadening its interpretations and analytical potential. We encourage you to interpret the concept of the insider/outsider broadly, and anticipate that possible themes could include, but are not restricted to:

- Representations of the 'misfit': inclusion, exclusion, and transgression. Prejudice and discrimination in fiction and film.
- Writing the self, imagining the 'other', and othering the self.
- The migrant experience and writing from the diaspora.
- Transnational and transcultural identities.
- Marginality and the borderlands.
- Ethnographic language learning, translation, and interpreting.
- Unconventionality: narratives of alternative community creation and kinship formation.
- The researcher as Insider and/or Outsider

Abstracts should be 250-300 words. Please send all abstracts, along with a brief bio (to include your university and department, current research/interests, and any other information you believe relevant as part of your introduction) to Andrew Nunes (andrew.j.nunes@kcl.ac.uk) by 2nd February 2024. You will be notified about the status of your proposal by late February with the final programme being published at the start of March 2024.

Possible formats may include:

- 20 minutes paper presentations.
- Collaborative workshops.
- Proposals for a full panel session.
- Poetry and prose readings/performance.
- Poster presentations.

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If you have any questions, contact: Felicity Moffat (felicity.moffat@kcl.ac.uk), Sangeeta Bhagawati (sangeeta.bhagawati@kcl.ac.uk)

OPPORTUNITIES

Conservation Assistant (Fixed Term) Part-Time: Fitzwilliam Museum

Link: [Conservation Assistant](#)

**Fitzwilliam Museum, University of
Cambridge**

Salary: £29,605 to £33,966 pro rata

As the principal museum of the University of Cambridge and the largest cultural venue in the region, The Fitzwilliam Museum acts as a crucial bridge between the University, the City and the rest of the world, and has an international reputation for extraordinary research, world-class exhibitions, award-winning public programmes and significant collections spanning many cultures and centuries. The Fitzwilliam Museum collection comprises 500,000 objects, displayed in galleries or housed in storage. The Hamilton Kerr Institute (HKI), a sub-department of the museum, is one of the world's leading centres for teaching and research in conservation and heritage science.

The Fitzwilliam Museum has been awarded a grant from the National Manuscripts Conservation Trust for a project entitled 'Islamic Manuscript Conservation and Skills-Building'. The aim is to conserve and digitise two Islamic manuscripts in the collection to make them available for display and to readers. The Conservator is carrying out the treatment and funding is available for a Conservation Assistant to back-fill her time spent on the project.

The post holder will work under the supervision of the Senior Conservator and Conservator of Manuscripts and Printed Books to carry out boxing/rehousing projects of bound and archival material in storage. There may be

opportunities to carry out simple repairs as necessary during the course of this work. The successful candidate will also have the opportunity to learn about manuscript rebinding by making model bindings of an Islamic and a Western manuscript binding under the guidance of the conservators.

The University of Cambridge is committed in its pursuit of academic excellence to equality of opportunity and to a proactive and inclusive approach to equality, which supports and encourages all under-represented groups, promotes an inclusive culture, and values diversity. We believe that diversity strengthens and enriches us, and are committed to helping to make the arts and cultural sector a more diverse and equal place. To this end we are actively seeking to diversify our staff and would particularly welcome applications from women and those from Black, Asian and Minority Ethnic background, and people with disabilities. If you wish to self-identify, please do so in your personal statement.

Informal enquiries are welcomed: please email Edward Cheese, Senior Conservator of Manuscripts and Printed Books, on ejc67@cam.ac.uk

METHOD OF APPLICATION: Please email hr@fitzmuseum.cam.ac.uk by midnight on Sunday 7 January 2024 with (1) a letter of interest in support of your application, (2) a brief CV including relevant training and practical experience, and (3) the name of two referees (including email addresses and phone numbers). Fixed-term: The funds for this post are available until 30 June 2024 in the first instance.

The interview date for the role: **Wednesday 17th January 2024.**

OPPORTUNITIES

Heritage Policy Advisor & UK City of Culture Project Coordination (x 2 roles)

Link: [DCMS advertised roles \(2024\)](#)

Department for Culture, Media and Sport (Manchester location)

Salary: £26,514 - £26,943 pro rata

The Department for Culture, Media and Sport (DCMS) are recruiting for two separate heritage-related posts, the deadline for both being **before 11:55 pm on Tuesday 2nd January 2024**.

The **Heritage Policy Adviser roles** sits in the Heritage side of the team which oversees the protection, promotion and conservation of the historic environment of England for the benefit of current and future generations. This involves promoting the understanding of, and access to, England's rich built heritage. This is done through internal policy development work, influencing within government and the wider heritage sector and through our statutory functions, such as the designation of Listed Buildings, Scheduled Monuments, and Protected Wreck Sites; and powers for upkeep and repair of historic buildings (through use of Planning Act e.g. Compulsory Purchase Orders). The team has a strong outward facing and influencing role, developing and driving its own policy priorities, as well as influencing to ensure heritage considerations, such as Net Zero, are embedded in policy development. The team also works closely with heritage public bodies to deliver the policies that protect and enhance the nation's historic environment.

Description: This is an exciting opportunity for an enthusiastic and flexible Grade C to join the friendly and

dynamic Heritage and City of Culture Team. Working collaboratively with the wider team and a number of DCMS' Arms Length Bodies (ALBs) and other government departments, you will assist with the formation and delivery of government policy on the historic environment.

The workload can be reactive and very fast paced. You will be able to prioritise effectively and work flexibly to deliver against often quite challenging deadlines. You will be able to cut through complexity to provide clear advice inside and outside the Department.

You will have good interpersonal skills and be able to communicate effectively with colleagues and stakeholders.

Responsibilities will include:

- Leading and driving the heritage visits programme, working closely with stakeholders to provide visit options that link to priority areas and briefings for ministers and senior officials.
- Overseeing ministerial and official correspondence on matters relating to heritage, ensuring that the team provides timely responses to enquiries and maintaining a core brief of lines to be used across the team.
- Supporting other aspects of external engagement relating to heritage including briefings for ministers, supporting the Heritage Council, drafting responses to parliamentary questions, and other parliamentary activity.
- Work with a number of internal and external stakeholders and will gain a unique range of career development skills and learning opportunities.

OPPORTUNITIES

Heritage Policy Advisor & UK City of Culture Project Coordination (x 2 roles)

The **UK City of Culture Project Coordination role** sits in the UK City of Culture side of the team. UK City of Culture is a competition run every four years by DCMS. It is a UK-wide programme, developed in collaboration with the devolved administrations. The competition is run by DCMS, inviting places across the UK to set out their vision for culture-led regeneration every four years. The competition is a transformational opportunity for places and communities to put culture and creativity at the heart of their plans.

Bradford is the current winner and the arm's length delivery team will deliver the programme in 2025, supported by DCMS. The next competition due to be delivered by DCMS is the 2029 competition.

Winning the title can drive positive economic and social outcomes, develop lasting local, national and international partnerships, and bring people together. It can strengthen the community, inspire local pride, celebrating local arts and culture, and attract new investment and tourism.

Description: This is an exciting opportunity for an enthusiastic and flexible Grade C to join the friendly and dynamic Heritage and City of Culture Team. This role provides the opportunity to work on a programme that puts culture at the heart of social and economic regeneration. Working collaboratively across DCMS, other government departments and the Bradford 2025 delivery team, you will support Bradford's year and the development of the 2029 competition. There may also be the opportunity to support previous winners. The workload can be reactive and very fast paced. You will be able to prioritise effectively and work flexibly to deliver against often quite challenging deadlines.

You will be able to cut through complexity to provide clear advice inside and outside the Department. You will have good interpersonal skills and be able to communicate effectively with colleagues and stakeholders.

Responsibilities will include:

- Secretariat support for DCMS's UK City of Culture Programme Board, helping to ensure that priority issues are discussed with key functions e.g. Finance, Commercial and Legal, and that issues are escalated appropriately
- 2029 competition planning support, including leading on administrative tasks for recruiting the independent expert advisory panel, and supporting other key 2029 activity e.g. panel sessions to select the longlist and shortlist for the competition
- Drafting ministerial and official correspondence on matters relating to UK City of Culture and maintaining a core brief of lines
- Supporting other core activity such as ministerial briefing, ministerial visits and drafting responses to parliamentary questions
- You will have the opportunity to work with a number of internal and external stakeholders and will gain a unique range of career development skills and learning opportunities.

For further information about these roles and the application process, please visit: [Heritage Policy Advisor & UK City of Culture Project Coordination \(x 2 roles\)](#)

OPPORTUNITIES

Historic Places Adviser: Historic England

Link: [Historic Places Adviser](#)

Hybrid - Birmingham, UK

Salary: £36,603 (GBP)

The Historic Places Adviser will work with local communities and partners to promote the appreciation of, and the potential to enhance, local historic areas so that the benefits both accruing to and derived from the historic environment are maximised. They will develop partnerships and identifying funding for 'preserving or enhancing the character or appearance' of Conservation Areas at Risk and other priorities, such as High Street Heritage Action Zones. They will also work on occasion with the Development Advice team, particularly where their master-planning and urban design skills are required, as well as contributing to national and local guidance. They will lead the HE contribution to Neighbourhood Plans in priority places.

Your roles:

- To take the lead on strategic discussions with the local authorities and key partners, including developers, on the management and enhancement of Conservation Areas, identifying potential sources of funding and opportunities for preserving or enhancing the character or appearance of historic places.
- In liaison with colleagues, to support local communities in understanding the significance of their local historic environment and its potential to deliver benefits for the community in the context of neighbourhood planning.

- To work with colleagues to support the development and maintenance of effective relationships with Local Authorities, other organisations and community groups to promote the sustainable management of historic places.
- To support the delivery of the national and local HAR strategies, in particular assisting with the application of resources to Conservation Areas at Risk.
- To contribute to the work of the Development Management team by providing expert advice where master-planning/urban design skills are required.
- To support the delivery of our Corporate Plan, as agreed with line management.
- To be an effective advocate for the benefits of local places of conserving heritage assets.
- To undertake any other reasonable duties commensurate with the grade and competencies required of the post requested by line management.

Requirements:

- A degree or equivalent in a relevant discipline
- Proven track record in managing positive change to historic places
- Project management experience and track record in working with Local Authorities, developers, community groups and other stakeholders
- Excellent negotiating and influencing skills
- Excellent knowledge of the historic environment and its assets
- Specialist knowledge of applying urban design principles to area-based strategies (i.e. master-planning)

Deadline: 11:59pm 21st Jan 2024 GMT



CONTRIBUTE

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

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