



In this Issue

11TH MARCH 2025

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New CHRC Bulletin Editor

With this issue we bid farewell to Kieran Gleave (University of Cambridge), editor of the bulletin August since 2023.

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The coming Cambridge Festival (19 March to 4 April) will host a variety of events with something to interest all heritage scholars and practitioners.

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In Review:

8th CHRC Annual Lecture with Aleida Assman

The CHRC was pleased to welcome Prof Aleida Assman from the University of Konstanz for the 8th Annual Lecture.

In this cover story, CHRC Bulletin Editor Charlotte Wood (University of Cambridge) reports on the lecture and CHRC member Raphael Henkes (University of Cambridge) provides a cogent summary.

Many thanks to all organisers and volunteers involved.

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Cover photo: Afternoon Sunshine
on Trinity Lane. Charlotte Wood
2024

Changing of the guard

Kieran Gleave

After 31 issues in-post as Editor of the Cambridge Heritage Research Centre's Bulletin, it gives me great pleasure to introduce Charlotte Wood, a first-year PhD researcher, as the new Bulletin Editor. During my time as Editor since August 2023, the Bulletin has evolved stylistically and has enjoyed an expanded readership: close to 850 institutions and individuals now receive copies of the Bulletin each fortnight. From editing and compiling cover stories and news articles to advertising the latest heritage-focused events and opportunities, it has been a fantastic opportunity to remain up-to-date with the continued development of heritage studies as a discipline. I would like to wish Charlotte every success in her capacity as Editor, and I look forward to seeing the continual development of the Bulletin.

If you or any colleagues are interested in subscribing to the CHRC's emailing list to receive future issues of the Bulletin, please email Charlotte at heritage-bulletin@arch.cam.ac.uk

Heritage Sector Widely Represented at Cambridge Festival

Charlotte Wood

Running from 19 March to 4 April, the Cambridge Festival will showcase the research at the University of Cambridge and interest heritage scholars from a variety of disciplines. Visitors to the recently opened Fitzwilliam Museum exhibition 'Rise Up: Resistance, Revolution, Abolition' will also be interested in the event '[Black Town & Gown: The historical legacy of Black presence in the city of Cambridge](#)' on Friday 28 March. The Museum of Archaeology is hosting artist Alana Jelinek for '[Art and Archaeology: A Subversive Collaboration](#)' on Thursday 20 March. CHRC member Erin O'Halloran is leading three walking tours of Cambridge with '[The Cambridge History of Partitions: A Walking Tour](#)' on Friday 21 and Saturday 22 March. Hear more about the collaboration between the Faculty of Classics and the University of Ghana and University of Cape Coast at '[Classics Beyond Borders: Why More and Better Intercultural Dialogue Matters](#)' on Friday 21 March. Learn from Doyle Calhoun, Assistant Professor of Francophone Postcolonial Studies at the University of Cambridge on why '[French is an African Language](#)' on Saturday 22 March. The Whipple Museum will look at how '[Linnaeus' travels in Lapland](#)' and his scientific knowledge-making was shaped by encounters with diverse communities with a lecture on 26 March. Booking is required for most events.

See the full list of events and further details about the festival here:
<https://www.festival.cam.ac.uk/events>



In Review: 8th Annual CHRC Lecture with Prof Aleida Assman

Charlotte Wood

'The angel would like to stay, awaken the dead and make whole what has been smashed. But a storm is blowing in from Paradise...'

With these words by Walter Benjamin (1940), Professor Aleida Assman closed the 8th Annual Heritage Lecture titled 'Changing Concepts of the Future and the 'Ethics of Repair'. Prof Assman's ethics of repair builds on the old guard of critical theorists – from conceptual historian Reinhart Koselleck to the Frankfurt School of Critical Theorists with Adorno, Benjamin and Bloch. There was a creative tension between Prof Assman's modernist theoretical tools and her concept of repair as 'doing future' throughout the lecture. For me, Prof Assman's 'modernist anti-modernism' reveals how theoretical tools carry a heritage of their own with surprising salience for the present. What can postwar past mastering in Europe tell us sustainability today?

CHRC member Raphael Henkes said in sum:

'Aleida has compellingly demonstrated how differently constructed cultural systems of temporality (time regimes) encapsulate various concepts of the future, all of which are interconnected and can also exist in competition with one another. In this context, she advocates for an alternative conceptualisation of the future, one that is guided by the principle of the "ethics of repair." According to this approach, we can actively shape the future by collectively confronting the traumas of the past with mutual empathy, which have left a legacy of negative sustainability, and by undertaking their shared repair as a society. In her lecture, she not only highlighted social, political, and cultural conflicts and developments, but also placed them within the broader framework of time regimes. Furthermore, she offers a constructive proposal for addressing these conflicts in a meaningful and transformative way.'

Prof Assman offers a nuanced understanding of 'sustainability'. Sustainability emphasises the continuity of the present. It is grounded in an ethic of responsibility and stewardship. The 'unexpected flipside' of the postwar time regime of progress is that waste, pollution and degradation are inheritances future generations will also have to bear. Nuclear waste for instance is also sustained into the future.



Fig. 1 Raphael Henkes opening the lecture at Jesus College
Photograph by Kieran Gleave

There are echoes between the postwar destruction of the mid-twentieth century and the environmental degradation we witness today. Traumatic pasts do not simply 'pass' but can lie dormant in society with destructive consequences, especially following periods of prolonged silence. This sustained damage is a kind of 'negative sustainability'.



Prof Assman turned to British architect David Chipperfield and deftly weaving together strands of trauma, silence and material damage, she illustrated how an ethics of repair can be embedded in our built environment. She argued that we must move beyond the modernist cult of the artist, see the artistic space as a social space and embrace shared responsibility over individualistic competition. Repair is about forming a new sensibility between victims and perpetrators to reduce the negative effects of trauma in society for a shared future. It is a collective, empathetic and humble project of working towards mutual recognition by establishing shared historical truths.

With this return to historical truth as the foundation of society, Prof Assman draws from postwar concepts of 'past mastering' and reverses them as ways of 'doing future'. Re-cycling these modernist tools for her new ethics of repair, Prof Assman illustrated how learning from the past can help us think about present heritage challenges in more ways than one. The annual lecture ultimately invites heritage practitioners to work with a new culture based on an ethics of repair, considers the needs of the other and of the planet, and is diffused with an attitude of humility and empathy.

The CHRC was pleased to welcome an audience reflecting a diversity of scholars, ranging from history, literature, politics, German studies and memory studies. Regius Professor Chris Clark gave a poignant response, reminding us of the relevance of Prof Assman's framework to politics today and of the enduring memory of Jan Assman. The CHRC is also grateful to the work of Raphael Henkes for his role as chair and organiser.

Prof Assman ended the lecture reflecting on how Klee's *Angelus Novus* (1920), blown along by the storm of progress, cannot linger in the present. Perhaps we can see this ethics of repair reflected another of Klee's paintings, *View into the Fertile Country* (1932). The Ancient Egyptian pyramids, geometric and voluminous in the foreground, invite us to linger. Before us is no 'pile of debris'. Rather, a tower of stacked colourful fields leads our gaze towards the horizon of the future.



Fig.2 Paul Klee, *Angelus Novus*, Wikimedia Commons



Fig.3 Paul Klee, *View into the Fertile Country*, Städel Museum (<https://sammlung.staedelmuseum.de/en/work/view-into-the-fertile-country>)



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HERITAGE RESEARCH GROUP SEMINAR & CONVERSATION SERIES

Collection Objects as Sites of Divergent Legacies and Reconciliation

The Epistemology and Anatomy of Loot in the Clive Collection



The Clive Collection is the name given to approximately 1250 objects held in Powis Castle (Welshpool, Wales), a National Trust site since 1952. The Collection was constructed by curators from the National Trust and the V&A in the late 1980s as a uniquely intact collection of South Asian artefacts, that was acquired by two generations of the Clive family who were pivotal to the British colonisation of the Indian Subcontinent. In recent years, the Clive Collection has been embroiled in zero-sum debates about the provenance of its objects. The term 'loot' has been repeatedly used in these debates to describe the Collection's objects as either legitimate war trophies or illegitimate military acquisitions. The most notable objects from the Collection that have been highlighted in these debates are those associated with the ruler of Mysuru, Tipu Sultan (1751-1799), who the British defeated at the Siege of Srirangapatna (1799).

In focusing on the Tipu Sultan objects in the Clive Collection, my paper will explore the fluidity, ambiguity and charge of colonial military terminologies in both the past and the present. It will then use the objects themselves to challenge their established provenance histories, which will allow for their other meanings and narratives to be brought forth. From here, I will focus on overlooked military acquisitions in the Clive Collection to recover the histories and voices that have thus far remained dormant. My approach is a strategy of radical silence; it aims to draw out the multiplicities, fragmentations and ambiguities of the Collection in order to overcome the dichotomous either/or arguments that have surrounded it and to also entice further conflict. I intend that this conflict can paradoxically provide open, actionable and synergistic pathways for the future of the Clive Collection and other collections regarded as Legacies of Empire.



by Rhea Tuli Partridge

Cambridge Heritage Research Centre, University of Cambridge

Rhea Tuli Partridge recently submitted her PhD thesis in Archaeology (Heritage Studies) at the University of Cambridge. Her PhD is a Collaborative Doctoral Award in partnership with the National Trust, which delves into the construction, consumption and acquisition methods of the Clive Collection. In addition to her doctoral research, Rhea was the co-organiser of the Heritage + Colonialism Discussion Group at the Cambridge Heritage Research Centre and also conducted provenance research on colonial collections housed in the Fitzwilliam Museum and the Museum of Archaeology and Anthropology (Cambridge). Rhea previously held the position of curatorial assistant at Kettle's Yard (Cambridge) and served as a curator for the inter-Asia LGBTQIA+ platform, 'Queer Asia'.

Thursday 13 March 2025, 1pm

Seminar Room, McDonald Institute for Archaeological Research, Downing Site

To join online, click on the link: <https://rb.gy/94uzt1>





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HERITAGE RESEARCH GROUP SEMINAR & CONVERSATION SERIES

Collection Objects as Sites of Divergent Legacies and Reconciliation

The Role of Museums in the Practice of Reconciliation: the Case of South Korea

This paper presents part of my PhD research that examines the role of museums in the practice of reconciliation during an ongoing conflict. It focuses on the visual representation of the Korean War (1950 – ongoing Armistice Agreement signed in 1953) in museums in South Korea. This research frames museums' institutional practices and visual representations as heritage performances to assess their impact on the reconciliation process. The talk focuses on the National Museum of Korean Contemporary History in Seoul, exploring how it constructs, visualises, and negotiates the Korean War as conflict heritage.



by **Geonyoung Kim**
Cambridge Heritage Research
Centre, University of Cambridge

Geonyoung Kim is a PhD candidate in Heritage Studies at the Department of Archaeology. Her PhD research focuses on heritage and peacebuilding.

Thursday 13 March 2025, 1pm

Seminar Room, McDonald Institute for Archaeological Research, Downing Site

To join online, click on the link: <https://rb.gy/94uzt1>





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HERITAGE RESEARCH GROUP
SEMINAR & CONVERSATION SERIES

Thursdays, 1-2pm

Seminar Room, McDonald Institute for Archaeological Research, Downing Site, *and Online*

You can find the link to register to attend any of the seminars on the CHRC website:
www.heritage.arch.cam.ac.uk/events/hrg-seminars

13 MAR	<i>Collection Objects as Sites of Divergent Legacies and Reconciliation</i>	Geonyoung Kim & Rhea Tuli Partridge CHRC, University of Cambridge
20 MAR	<i>Brewing with Ninkasi: Ancient Beer as Cultural Heritage</i>	Prof Jeffrey Pilcher History Dept., University of Toronto



**CAMBRIDGE HERITAGE RESEARCH CENTRE
2025 LENT TERM CARD**

To book and attend any of these advertised seminars, please visit the CHRC website: <https://www.heritage.arch.cam.ac.uk/events/hrg-seminars>

Aesthetics and the Management of Heritage

10th to 11th July 2025

The Open University, Churchill College

The past lies all around us in the form of monuments, buildings, and other forms of tangible heritage. Occasionally, we are forced to make choices about the future of such heritage. We might need to decide whether or not to arrest the decay of the object; or what to do with it in the face of complaints that it celebrates injustice; or whether or not to let it stand in the way of a commercial development; or, if it has been damaged, what to do about that damage. There is a rich history to such discussions, including contributions from Petrarch, Alberti, Viollet-le-Duc, Morris, Ruskin, and Riegl. This conference is dedicated to exploring the role of aesthetics in such discussions: to what extent should the aesthetic value of heritage objects play a part in our decision-making?

[Book your place](#)

Cambridge Connections: George Bridgetower

13th March 2025

Fitzwilliam Museum, Dr Victoria Avery

Join us for this lunchtime lecture and live musical performances exploring the life of George Bridgetower (1778–1860), a London-based virtuoso violinist of African and Polish descent, and his connections to Cambridge.

Dr Victoria Avery, curator of our Rise Up exhibition, shares her fascinating new research alongside violin performances by Nicole Cherry, the Assistant Professor of Violin from University of Texas at San Antonio and founder of the ForgewithGeorge project which commissions new violin compositions inspired by Bridgetower.

£5 (£3 concessions).

[Book your place](#)



Honest Histories? Uncovering where Our Tasmanian tigers came from

19th March 2025

Museum of Zoology

Today, natural history museums are starting to research the full histories of how their collections were built, and this can bring to light some surprising and troubling stories. Thylacines, or Tasmanian tigers, are icons of extinction, and some of the world's best-preserved specimens are in Cambridge's University Museum of Zoology. New research there has uncovered an uncomfortable truth about how the history of the extinction of the thylacine had strong parallels with the violent events that took place in Tasmania in the nineteenth century.

Join zoologist and author Jack Ashby (University of Cambridge), journalist and academic Lainy Malkani (University of the Arts London), and Elder uncle Hank Horton, a Pakana man from Trooloolway mob, lutruwita, Tasmania, in the inspiring setting of the Museum of Zoology for a conversation about Tasmanian tigers, museum collecting, and how to tell these difficult stories. The evening is also the launch of a new podcast miniseries exploring these topics, incorporating thought-provoking soundscapes and interviews. Tickets are free, but booking is essential.

[Book your place](#)

The Music & Poetry of Queen Idia the Musical - A Work in Progress Sharing

15th March 2025

Museum of Archaeology and Anthropology

Experience the creative evolution of Queen Idia the Musical in this exclusive work-in-progress event. Following a research workshop supported by University of Cambridge Public Engagement in collaboration with the Royal Commonwealth Society collection at Cambridge University Library, the Cambridge Centre of African Studies, and the Museum of Archaeology and Anthropology, this sharing event showcases the vibrant fusion of spoken word poetry and Afrobeats. Discover how history and creativity come together to reimagine the story of the warrior Queen in this bold, cross-cultural production.

[Book your place](#)



Call for Papers: A Polyphony of Emotions Thinking Affect in Heritage, Memory and Material Culture

15th March 2025

11th Annual Conference Amsterdam School for Heritage, Memory and Material Culture

Understanding the role of emotions in heritage sites, memory acts and material culture practices, policies and politics is essential to grasp how the past is experienced, contested, romanticized, rejected or silenced across various local, national and transnational levels. In response to the need to better understand these processes, the 11th annual conference of the Amsterdam School for Heritage, Memory and Material Culture (AHM) will be dedicated to the polyphonies of emotions and thinking affect in heritage, memory and material culture studies. By crossing academic, artistic and professional boundaries, the aim of the conference is to investigate how the past can be constituted as a battleground where emotions are designed, weaponized and manipulated to advance political and ideological agendas, or to shape the mobilization of communities. This conference aims to explore the dynamic relationship between heritage and collective emotions, focusing on how emotions affect varied global heritage and memory practices, narratives and policies, and, vice versa, how heritage can serve as a tool for emotional mobilization, resilience and reconciliation.

[Submit](#)

Call for Proposals: Europeana 2025 - Preserve, Protect, Reuse

11th March 2025

Europeana

[Europeana 2025 - Preserve, Protect, Reuse](#) will be held on 11-12 June 2025 under the patronage of the Polish Presidency of the Council of the EU. This hybrid conference is organised in collaboration and partnership with the Ministry of Culture and National Heritage, the National Institute of Cultural Heritage and the POLIN Museum of the History of Polish Jews in Warsaw, who will host the conference.

Europeana 2025 is organised within the common European data space for cultural heritage. It will explore critical questions facing the digital heritage sector and society at large, and how the data space can contribute to addressing them. It will delve into the preservation, protection and reuse of digital cultural heritage, both within the data space and beyond. The conference is for professionals, students and policymakers working in, with and around cultural heritage, and interested in exploring the work of the common European data space for cultural heritage.

[Submit](#)

Call for Papers: London Heritages 2025: Critical Questions – Contemporary Practice.

April 10, 2025

London Heritages 2025 - University of Greenwich

Using the World Heritage Site of Maritime Greenwich as a point of departure, this conference seeks to explore the critical questions for the heritage sector today from various disciplinary perspectives. Whether they come from the fields of art and architectural history, cultural studies, digital heritage, social history or landscape and urban planning. The conference welcomes international case studies that explore the varied and complex components of heritage, conservation and preservation, as both a tangible and intangible phenomenon in different cultures, climates and socio-political contexts.

[Submit](#)

Call for Papers: Digital Heritage International Congress

15 March 2025

As the leading global event on digital technology for documenting, conserving, and sharing heritage—from landscapes and monuments to museums, collections, and intangible traditions—the Digital Heritage International Congress offers a unified stage for major world conferences, workshops, and exhibitions. The event features keynotes from cultural leaders and digital pioneers, tech expos, research demos, scientific papers, policy panels, best practice case studies, and hands-on workshops.

The '25 edition will take place in Siena (Italy) on 8-13 September 2025. Covering fields such as computer science, cultural preservation, archaeology, art, and more, it brings together professionals from across domains. Whether they are educators, technologists, researchers, policy makers, or curators, participants gather to explore and debate the potentials and challenges of digital technology for cultural heritage, ensuring vibrant dialogue and collaboration among leaders from diverse backgrounds.

[Submit](#)





Opportunities

Collections & House Officer Curator

16th March 2025

National Trust, Anglesey Abbey

£23,868 per annum

We're looking for someone who can champion fantastic collections care and lead for preventive conservation in the house through the day-to-day supervision of conservation staff and volunteers, to deliver excellent standards of collections management.

Leading by example, you'll ensure a culture of excellent customer care, engaging our visitors with conservation and the values of the National Trust. You'll be part of the duty management rota. As house duty manager, you'll be responsible for the daily operations of the house. This includes the day-to-day supervision of house experience volunteers, monitoring and responding to alarm activations, and dealing with general visitor enquiries during house opening hours.

[Learn More](#)

12th March 2025

Charles Dickens Museum

£34,000 - £36,000 per annum

We're delighted to announce this rare opportunity to join the Charles Dickens Museum as a curator. Working to maintain the Museum as a high-profile heritage site, you'll develop visitor-facing programmes including displays and exhibitions, as well as undertaking key aspects of collections management and collections care tasks.

You'll work alongside the Deputy Director, but will liaise with all key stakeholders in the museum, so a collaborative spirit is essential. You don't need to possess in-depth knowledge of Charles Dickens at the point of application, but you'll need to be able to stay abreast of developments in Dickens studies and Dickens related heritage.

Interviews will be held: 17 March 2025

[Learn more](#)

Early Career Fellowships

25th May 2025

Leverhulme Trust

For early career researchers, with a research record but who have not yet held a full-time permanent academic post, to undertake a significant piece of publishable work Fellowships can be held at UK universities with research degree awarding powers.

The Fellowships are intended to assist those at a relatively early stage of their academic careers, and it is hoped that the appointment would lead to a more permanent position for the individual, either within the same or another university.

The scheme is based on a pattern of joint support whereby the Leverhulme Trust will contribute 50% of the Fellow's total salary costs (including National Insurance, superannuation and London allowance, where applicable) up to a maximum of £28,000 in each year of the award, and the balance is to be contributed by the host university.

[Learn More](#)





Research Associate: Heritage Collections

1st April 2025

University of Liverpool

£39,105 per annum

This is an incredibly exciting time to join the University of Liverpool Libraries, Museums, and Galleries (LMG).

LMG and the Centre for the Study of International Slavery (CSIS) are working together to facilitate research into the University's links to the Transatlantic Slave Trade, colonialism, and their legacies. Working with community groups, the purpose of the Research Associate role is to make this important history widely shared, investigate ways for the community to co-create projects in response, and support curators to transform their own practice, taking a more critical approach to issues of race, identity and colonial history.

You will be responsible for engaging with the local community, including hosting community conversations and events, and delivering and supporting research. You will also work with curators to open up the collections with new interpretation. You will be based in the Sydney Jones Library but work closely with teams across campus. We are looking for someone with a knowledge of Liverpool's history and its relationship with historical slavery, and experience of working with community organisations as a practitioner or facilitator. You will be able to work and manage projects with multiple strands and stakeholders, and build positive meaningful, equitable relationships with a wide range of people. Formal qualifications in the libraries, museums or heritage sector are not essential for this role as our priority is experience in working with diverse communities.

[Learn More](#)

PhD Studentship - Stories of Intangible Heritage and Cultural Practices (of Horseracing) through Place-based Immersive Interactive Experiences: National Horse Racing Museum

18th March 2025

Manchester Metropolitan University

This project celebrates the vibrant cultural practices, intangible heritage, and unique social rituals of horse racing through emergent immersive and interactive storytelling. It aims to explore how these practices can be made tangible and publicly accessible via bespoke, place-based immersive experiences within a museum context. Focusing on the National Horseracing Museum in Newmarket—the birthplace of horse racing, the global epicentre of the sport, and the financial hub of the racing trade in Europe.

This fully funded PhD position, jointly funded by the National Horseracing Museum and the Manchester School of Art, offers the candidate an interdisciplinary academic supervision board comprising experts from Manchester School of Architecture, School of Digital Arts (SODA), and the curatorial team of the National Horseracing Museum. Through hands-on involvement in a real-world project at a premier national institution, the candidate will investigate how a museum setting can integrate advanced immersive and interactive technologies to communicate intangible heritage.

[Learn more](#)





Opportunities

Visitor Services Assistant

23rd March 2025

Scott Polar Research Institute

£24,344 to £26,942 per annum pro rata

The Visitor Services Assistant (Saturday) at the Polar Museum (part of the Scott Polar Research Institute) is the first person visitors to the museum encounter during their visit. The post holder works to support front-of-house volunteers and to ensure that visitors have an engaging experience when they come to the Polar Museum on its busiest day of the week. They also have the opportunity to deliver activities including object handling sessions, short tours and support events including talks in the lecture theatre and popular family events.

Normal hours of work for this role are 7 hours per week, working pattern Saturday from 9.30am to 4.30pm.

[Learn More](#)

Conservator

9th March 2025

Imperial War Museum, Duxford

£30,300.00 per annum

This diverse role encompasses the conservation of largely, but not limited to, paper-based objects within the IWM collections, preparation of collections for display or research, condition reporting for Loans In and Out, and the delivery of in-house conservation training.

In this position, you will perform conservation treatments as outlined in the method statements approved by the Conservation Manager. Your responsibilities will include producing risk assessments and method statements for identified activities, adhering to relevant COSHH guidelines, and maintaining electronic records of completed work as specified in the job description. You may be required to work at any of the Museum's sites and/or Loan borrowing institutions as directed.

[Learn more](#)

Postdoctoral Research Associate (Anthropocene Encounters)

27th March 2025

University of York

This fixed term, full time Postdoctoral Research Associate position is linked to an International Leverhulme Professorship awarded to Professor Emma Waterton. This grant has established the new Heritage for Global Challenges Research Centre for which we are seeking an enthusiastic Postdoctoral Research Associate. The successful applicant will work closely with Professor Waterton to co-design and co-lead research activities that connect with the theme of "Anthropocene Encounters". They will design and carry out research, including data collection/analysis and disseminating results. The specifics of the successful applicant's research focus will be open for discussion once in post. Applicants invited to interview will therefore be asked to propose a program of research that connects with the overarching theme of "Anthropocene Encounters". Applicants with a developing research profile in a relevant theoretical framework (i.e environmental humanities, naturecultures, contemporary archaeology,

[Learn More](#)





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.

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 editor (heritage-bulletin@arch.cam.ac.uk).

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

www.heritage.arch.cam.ac.uk

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