

CAMBRIDGE HERITAGE RESEARCH GROUP BULLETIN



19 JUNE 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

FACEBOOK:

www.facebook.com/cambridgehrg

TWITTER:

<https://twitter.com/cambridgehrg>

LINKEDIN:

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

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- Collections Volunteer, Museum of Archaeology and Anthropology
- Medicine Now Project Curator, Wellcome Trust

EDITOR

MARGARET COMER

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 editor (mac201@cam.ac.uk). For more information about the Heritage Research Group, visit our website: www.arch.cam.ac.uk/heritagegroup

CONFERENCES, CALLS & WORKSHOPS

CfP: Cambridge Annual Student Archaeology Conference (CASA 2017)

15-17 September 2017, Cambridge, England, UK

A conference organised for students, by students.

The Cambridge Annual Student Archaeology (CASA) Conference is a unique platform designed for archaeology students of all levels to share and discuss their upcoming research. CASA aims to provide an accessible, relaxed, and engaging environment for students to introduce their work and receive constructive feedback, allowing them to refine vital presentation and communication skills before entering the world of professional academia.

Students are invited to submit a paper on their research, to be presented at one of six themed sessions running at this year's conference. Prizes will be awarded to the best presentation from a student at each level (Undergraduate, Masters and PhD), with an award for Sixth Formers also up for grabs. Delegates will also have the opportunity to attend a range of excursions, workshops and extracurricular activities arranged around the conference, promoting an archaeological event which is inclusive, reflective, and above all, fun.

CASA will build on the success of the Annual Student Archaeology (ASA) conference series, which ran from 2013-2016 at various locations across the UK, including the universities of York, Reading and Edinburgh. By giving a voice to the next generation of archaeologists, regardless of age or experience, CASA hopes to promote greater integration between different academic audiences, enabling the field of archaeology to be more comprehensively explored and ultimately, understood.

There will be 6 themed sessions running at this year's CASA Conference, spread over the three day programme. Within the overarching topic of *learning through archaeology*, the sessions will be as follows:

- Cultural Heritage in a Digital Age, chaired by Bryony Smerdon
- Bodies and Being(s), chaired by Jess Thompson
- The Archaeology of Ritual and Religion, chaired by Sam Leggett
- Environment and People, chaired by Petros Chatzimpalogue
- New Perspectives on the Ancient World, chaired by Kevin Kay (this session's presenters will be Sixth Form students from across the UK –students interested in presenting should email Laure Bonner at lmb97@cam.ac.uk)
- Making People, Making History: Perspectives on Childhood and Learning, chaired by Kevin Kay and Jess Thompson

Please submit abstracts of no more than 300 words to the relevant session organizer at casa@arch.cam.ac.uk by **15/07/17**. Download the submission form [here](#).

If you have any specific questions relating to the aforementioned topics, please contact the relevant session chair at casa@arch.cam.ac.uk.

If you wish to present research but are unsure if it relates to the above topics, please contact Bryony Smerdon at casa@arch.cam.ac.uk. We will try to accommodate all varieties of student research in archaeology and heritage studies within the scope and means of the conference.

For full information and to register: <http://www.arch.cam.ac.uk/casa>

Call for Topics: 3rd International Conference on Best Practice in World Heritage: Integral Actions

02-05 May 2018, Mahón, Menorca

After “Archaeology” and “People and Communities” we are back with the third edition of the conference focusing on “Integral Actions”. What do we understand by this?

We consider "integral actions" all those which comprise a multidimensional treatment of World Heritage, including at least two of these three perspectives: scientific-technical, political, and social.

This type of integral actions and the good practices they generate, should lead us to improve the management of cultural and natural assets selected as World Heritage. We believe that the document of Best Practices on Integral Actions that will come out of the 2018 Conference should provide new ways in World Heritage, alternative routes to discover.

As a starting point for this edition we want you to participate of the selection of topics for the conference here: <https://goo.gl/forms/BigsgjCoGl2EoHdI2>

So have a look at them in our web or social media and help us design the master lines for 2018!

Our proposed topics are:

1. CRUNCHING NUMBERS: WORLD HERITAGE ECONOMY.
2. WE CALL IT NATURAL, BUT IT REALLY IS SOCIAL: CULTURE ECOLOGY.
3. MUCH ADO ABOUT NOTHING: VALUE OF SCIENTIFIC KNOWLEDGE.
4. YOU EXPLAIN ME, I TELL YOU, WE SHARE IT: CO-LEARNING.
5. LOST IN THE TRANSITION: CHANGES YES, BUT HOW TO ADDRESS THEM?
6. TOO MUCH RED TAPE: THE OFFICIAL SPEECH.
7. BEYOND THE OFFICIAL VOICE: PEOPLE AND COMMUNITIES.
8. A PICTURE IS WORTH A THOUSAND WORDS: COMMUNICATING OR INFORMING?
9. THE FUTURE OF THE PAST: NEW OUTSTANDING UNIVERSAL VALUES?

But we want you to propose your own too.

Don't forget to follow us! For more information on the conference:

Web <http://www.congresopatrimoniomundialmenorca.cime.es/portal.aspx>

Blogger <http://congresobuenaspracticasp.m.blogspot.com.es/>

Facebook <https://www.facebook.com/BuenasPracticaspM/>

Twitter <https://twitter.com/CongresoBPPM>

Instagram <https://www.instagram.com/buenaspracticasp.m/>

CfP: *When Objects 'Write Back': Rethinking Material Culture in the Tricontinent*

Deadline: 25 June 2017

Material culture assumes significance of massive proportions in cultures across the globe by virtue of its ability to trace everyday life and its nuances through the signifying metaphor of objects. The historical trajectories of nations, cultures and communities function in tandem with that of the prevailing material culture(s) in as much as transformations in the latter sphere inevitably represent ruptures or shifts in the former. The stories that objects recount surpass the boundaries of time and space as they transcend both. They function as signifying metaphors, carrying multiple significations of lives lived through and with them. Material culture and object oriented ontologies have occupied significant space in the academia, contributing immensely to tracing alternate histories of communities and cultures.

Theoretical paradigms on material culture have explored the object and its relationship with the human subject as well as the social order in which it manifests itself at intersections of the spatial and temporal axes. The history of the object is also the history of the social order which produces it. As such, 'thinging' the object also 'things' the social order which produced it in the first place – that is, foregrounds what had hitherto been relegated to the background. Theorists such as Mary Douglas and Baron Isherwood elaborated upon and highlighted the potential of objects to foreground 'culture'. Igor Kopytoff and Arjun Appadurai's contribution to the field of material culture studies and object oriented ontologies also becomes significant from the vantage point of the object in as much as it possesses agency and a 'life' of its own. Theoretical paradigms on material culture ranging from the Marxist approach to the structural and semiotic approaches and the cultural approach among others have delineated material culture studies as an academic discourse carrying the potential to enable a tracing of alternate histories.

One of the major lacunae in material culture studies is the Eurocentrism which characterizes the theoretical models. 'Thinging' and 'commoditizing' were analyzed in the context of Western countries and the models failed to take into account the scenario in other parts of the globe, especially in the erstwhile colonies in the tricontinent comprising Asia, Africa and Latin America – the three geopolitical entities characterized by a shared history of colonialism and a similar present as third-world countries. After the Tricontinental Conference of 1966 held at Havana, there was a heightened sense of fraternity between the three locales and the commonalities came to be highlighted. As nations with a shared history of having borne the burden of imperialism, Asia, Africa and Latin America have followed similar trajectories in their movement towards integration into a global and now, glocal economy. As such, the material culture in these erstwhile colonies reveals marked traits of a colonial past and neocolonial present, with the socio-political realities modifying and getting modified by the rapidly transforming 'objects' and 'things' utilized by post-colonial subjects.

The edited volume seeks to formulate an alternate view of material culture emanating from the tricontinent, altering and modifying existing theoretical paradigms to arrive at a better understanding of what 'objects' signify in a postcolonial and polycolonial context through readings of literary and visual texts. The potential of objects in the tricontinent to write back to the centre constituted by Eurocentric notions of material culture, thereby highlighting the possibility of a tricontinental theory of material culture would be explored. The work would also attempt to identify the (dis)connections between material culture in various countries of the tricontinent and those between the three continents through an analysis of literature, art and aesthetics. The potential of the 'object' to define and redefine postcolonial subjectivities, along with its significance in the glocalized context to which the tricontinent has shifted would also come under scrutiny. Interdisciplinary projects involving comparative literary studies are particularly welcome. The themes include, but are not limited to, the following:

- Theorizing a postcolonial object culture
- Tricontinental object-oriented ontologies

- ‘Thinging’ the postcolonial
- Modernity, nationalism and the ‘thing’
- Folk cultures and materiality in the tricontinent
- Materiality in everyday life
- Gendering material culture
- Urban material cultures in the tricontinent
- Food cultures
- The politics of decoration
- The ‘garbs’ of postcoloniality
- The culture of the ‘thing’ from an ecological perspective
- The afterlife of ‘things’ in the post-imperial era
- Glocalizing object cultures
- Visual cultures and the ‘object’ of postcoloniality

Prospective contributors are requested to send abstracts of 300-350 words by **25 June 2017**, accompanied by a bionote of 150-200 words. Authors will be notified of the acceptance of their abstracts after 30 June 2017. Full papers are expected by 30 August 2017. Both abstracts and papers must conform to the latest MLA style sheet guidelines and be sent as Word files to materialculture.ed@gmail.com.

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CfP: Negotiating Waters: Seas, Oceans, and Passageways in the Colonial and Postcolonial Anglophone World

15-16 February 2018, Grenoble, France

In close collaboration with Memorial University of Newfoundland (Canada), the University of Grenoble Alpes is organizing an international conference on February 15-16, 2018 on seas and oceans in the Colonial and Postcolonial World. This conference seeks to examine how seas and oceans have shaped and reshaped cultural identities, spurred stories of reunion and separation and redefined entire nations. In the history of human migration, entire communities have crossed seas and oceans, voluntarily or not, to settle in foreign lands and undergo identity, cultural and literary transformations. Deleuze and Guattari once wrote that, even though the sea has often been considered a smooth space, it is nevertheless a space that humans attempt to striate, transform and submit to the land. As a result, seas and oceans have always been at the heart of political (narratives of exploration, cartography), international (maritime law), identity (insularity) and literary issues (survival narratives, fishing stories).

The conference is organized around four thematic clusters:

- 1) Crossing. Many colonial and postcolonial novels explore crossings between the Old and the New World. The oceans crossed are an intermediary space where travelers and migrants alike find themselves in a liminal space, always between a departure and an arrival. In the context of postcolonial literature, one only needs to recall Alice Munro's *The View from Castle Rock* (2006) or Jane Urquhart's *Away* (1993) to realize to what extent the Atlantic Ocean has played a prominent role in the discursive formation of nationhood that is rooted in an "elsewhere," an original place that is constantly reimagined and rewritten, along with novels by Amitav Ghosh (*The Hungry Tide* (2004) and *The Ibis Trilogy* (2008-2015)) which reveal the tight connections between Indian culture and the ocean, and Chitra Banerjee Divakaruni's work where crossing the ocean enables the writer to rethink cross-cultural exchange and conflict. Canada and India are but two examples, we welcome papers devoted to all settler and postcolonial countries (e.g. Australia, the Caribbean, South Africa, New Zealand and more).
- 2) The harbor. As a passageway, the harbor is a liminal space where travelers and migrants lie in wait. It is also the contact zone between the continent and its hinterland on the one hand, and the oceans and the distant horizon that it suggests on the other. The port or the harbor is a chronotope of encounter, a passageway where routes, paths and itineraries intersect and mingle (Bakhtin, 243). The port is that place of heterogeneity and linguistic plurality where travelers and migrants would never have met, had they been in any other place.
- 3) The island. As John Donne writes in his Seventeenth meditation, "no man is an island entire of itself; every man is a piece of the continent, a part of the main." The island, a place between passage and settlement, often rhymes with isolation and insularity. Islands are often seen as different spaces, spaces that are on the margins of standardized national narratives. What may easily pass on the continent finds obstacles with the island where regional cultures conflict with national discourses.
- 4) The environment. It is needless to say that seas and oceans are at the heart of various environmental concerns. Our modern world is depicted as a transitional world between an age of thoughtless exploitation (fish stock depletion, offshore drilling, pollution, etc.) and a future that is yet uncertain. Ecocriticism, for instance, stems from this problematic relationship that humans have with their own environment (oceans, natural environment, animals, etc.). Over the past few years, such concerns have been voiced in Graham Huggan and Helen Tiffin's *Postcolonial Ecocriticism: Literature, Animals, Environment* (2010), Elizabeth DeLoughery and George B. Handley's *Postcolonial Ecologies: Literatures of the Environment* (2011), or Greg Garrard's *Ecocriticism* (2012) to name but a few.

We encourage proposals from scholars in all disciplines: History, Literature, Environment

Studies, Images, etc. Deadline for abstracts (300 words) and bio: **October 15th 2017**
Abstracts are to be sent to the organizers: André Dodeman (Université Grenoble Alpes): andre.dodeman@univ-grenoble-alpes.fr and Nancy Pedri (Memorial University of Newfoundland): npedri@mun.ca

Scientific Committee:

Salhia Ben Messahel (Associate Professor, Université Lille 3)

Caitlin Charman (Assistant Professor, MUN)

Catherine Delmas (Professor, Université Grenoble Alpes)

Danine Farquharson (Associate Professor, MUN)

Robert Finley (Associate Professor, MUN)

Fiona Polack (Associate Professor, MUN)

Gilles Teulié (Professor, Université d'Aix-Marseille)

Christine Vandamme (Associate Professor, Université Grenoble Alpes)

For more information in French and English: <http://ilcea4.univ-grenoble-alpes.fr/fr/agenda/colloques/appel-a-communication-pour-le-colloque-international-negotiating-waters-seas-oceans-and-passageways-in-the-colonial-and-postcolonial-anglophone-world--208089.kjsp>

CfP: Women in World War I

16-17 November 2017, Ljubljana, Slovenia, and Gorizia, Italy

The Department of History at the Faculty of Arts, University of Ljubljana (address: Aškerčeva 2, 1000 Ljubljana, Slovenia) and Museo della Grande Guerra/Museo della Moda e delle Arti Applicate in Gorizia (Borgo Castello 13, 34170 Gorizia, Italy) invite you to the international conference *Women and World War I*, which will take place in Ljubljana and Gorizia on **16-17 November 2017**. The conference will be held in English and in Italian.

The first international studies exploring the role of women in the Great War built on the premise that the world-wide conflict changed the gender order and contributed to women's emancipation. The following decades saw the publication of works that questioned and relativized this premise, and some of them even denied it (Darrow, 2000). The most recent studies avoid the generalization in terms of positive or negative effects of the war, where women are regarded as a monolithic social category, and consider the diverse and at times also contradictory consequences of the war. They focus on different experiences of individual women, on the formation of different identities, on multifaceted responses, and the emotional culture during wartime (Doan, 2006; Thébaud, 2007; Cole, 2003). They discuss the activities of different social and occupational groups that were dominated by women during the war, e.g. factory workers and nurses (Hallet, 2009). They provide the necessary comparative insights and highlight the attitude of respective segments of the female population towards, for instance, patriotism and citizenship (Grayzel, 2002). In doing so, they draw attention to multifaceted stances, particularly in multi-ethnic state formations (Austria-Hungary), where the national identity did not necessarily overlap with the state identity (Healy, 2004). Other studies parallel and compare public representations with personal testimonies by women with (auto)biographical sources and place themselves to the history of emotions (Cole, 2003). Researches discussing the "female experience" of the war through literature and art (Siebrecht, 2013), and historiographical analyses depicting women in the role of criminals, offenders, protesters, spies (Darrow, 2000; Proctor, 2010; Healy, 2004), but also in the role of victims, for instance, enduring wartime famine, bomb attacks, rapes (Healy, 2004; Grayzel, 2012), and refugeeism (Verginella, 2013; Healy, 2004; Grayzel, 2012) have been mounting up. Parallel to adding new content, we also see an increase in historiographical works on the position of women during the Great War in different national environments (Dittrich, 1994), along with general syntheses, and international comparisons (Sharp, Fell 2007; Grayzel, 2002; Storey, Housego, 2010; Hämmerle et al., 2014).

The discussion of women's position during World War I in the territory of modern-day Slovenia and its neighbouring regions, particularly in Italy and Austria, has remained a marginal topic. The embeddedness of this subject matter into a more comprehensive study and a general review of the period of World War I are yet to be explored to a sufficient degree. The international contextualization and the comparative aspect remain poorly dealt with as well; the latter will be promoted by the symposium following the conclusion of the project *Women and World War I*, which was financed by the Slovenian Research Agency and whose results will be presented at the symposium. We invite researches, who focus on the topics stated below and who pay particular attention to the transnational approach and explore the aforementioned subject matters in the territory of the former Austrian-Italian firing line.

The contributions should fall into the following thematic sets:

1. Women in the labour market during World War I
2. Women in the front as nurses or serving as auxiliary military forces
3. Familial relations during World War I
4. Women's movement and World War I (women and resistance, dissatisfaction with provision, pacifism, demonstrations within the labour movement, criminality)
5. Culture, fashion, and women

6. Women refugees, consequences of the war and women

We kindly invite authors to submit their abstracts no later than **15 July 2017** via e-mail to: robert.devetak@ff.uni-lj.si

The abstracts should be written in English and should not exceed 200 words. Please enclose a short CV that includes your e-mail.

**Director of Learning, National Justice Museum
UK, England, Nottingham/London/Manchester**

Job Type: Full-Time (37.5 hours per week)

Contract Type: Permanent

Salary: Starting £40,000 (if based in Nottingham and Manchester), £42,000 (if based in London)

The National Justice Museum is a dynamic charity based in Nottingham, dedicated to using our legal collections to engage the public in an appreciation and practical understanding of the Law. Through our exhibitions at the museum and City of Caves attraction in Nottingham and our court room workshops at the Royal Courts of Justice in London and other working court rooms in the North West, we deliver our own Public Legal Education and Heritage programmes to over 20,000 children every year and 100,000 public visitors.

2017 has been an exciting time for the National Justice Museum with the delivery of a major Heritage Lottery Fund grant and a complete rebrand of our services which has brought together our charity's two divisions the NCCL (National Centre for Citizenship and the Law) and the Galleries of Justice Museum and City of Caves.

As we enter a new phase of our development we are seeking a strategic thinker with excellent project and people management skills and the ability to direct our Learning programmes and content across the charity.

The Director of Learning will need the ability to inspire and establish effective working relationships with a wide variety and number of stakeholders, including the legal profession. You will need to be a confident self-starter, who works well as part of a team and is committed, enthusiastic and imaginative; with a willingness to travel to our centres in London and Manchester.

Refer to the job description for further information: www.nationaljusticemuseum.org.uk

To apply send a covering letter illustrating how your experience and skills meet the person specification in the job description and an up-to-date CV to Vanessa.corns@nationaljusticemuseum.org.uk

Closing date: **14th July 2017 before 12.00 noon**

Interviews: 25th July 2017

Responsible to: Chief Executive

Responsible for: Education Team

Location: Nottingham, London or Manchester with frequent travel to National Justice Museum Education sites in these sites.

Job Purpose

At the museum and City of Caves in Nottingham, and at our Education centres in London and Manchester, you will take the lead for the development and implementation of our informal learning and formal education programmes and projects.

Outcomes: Education visitor numbers and income, diverse audiences and impact

Key responsibilities

- To have overall responsibility for the preparation and deliver of the five-year implementation plan for informal learning in association with the CEO and with reference to the Strategic Plan

- With the support of the Learning Managers to develop the formal education programme in line with the new curriculum, government strategy and the demands from users and with the support of stakeholders
- With the support of the Learning Managers to develop our community Public Legal Education Programme and related projects
- To devise strategies to develop the educational use of the collection, exhibition spaces and historic environment so that they meet the needs of existing and new diverse audiences
- To consult and liaise with current and future partners and stakeholders to secure support and help achieve shared outcomes
- To support the Chief Executive and Commercial and Development Director to secure funding and income for the, National Justice Museum
- To be responsible for, in conjunction with the Financial Controller, the setting and management of Annual budgets and Spend Controls relating to National Justice Museum Education
- To prepare and provide quarterly statistical information, reports and data for the CEO and Board of Trustees as required
- To support and guide the Marketing and Public Relations of the Museum's Education activities
- Along with the CEO to act as an official spokesperson for the National Justice Museum Education both to the media and other outside bodies in order to raise the Museum's profile
- To co-ordinate the National Justice Museum Performance Management Programme with the Education teams
- To ensure that all Education and Learning activities are evaluated to demonstrate Impact and are linked to local and national policy and agenda and areas of need
- To ensure that National Justice Museum Education adheres to all legal requirements i.e. health and safety insurance, police checks and to all certification is up to date
- To be responsible for the recruitment of Education staff including placing advertisements, organising interviews, offer letters etc.
- Any other duties consistent with the level of the post

PERSON SPECIFICATION

Essential

- At least five years proven ability to lead a team
- A strategic thinker with proven ability to producing Learning programmes
- Proven experience in producing innovative learning provision for no less than five years
- Experience of managing multiple budgets/ financial management skills
- Project management experience
- High level of computer literacy
- High level written and oral communication skills
- Experience of working with people from diverse backgrounds.
- Networking ability and able to work in partnership with external bodies
- Value led and committed to diversity and access for all.
- Proactive, with the ability to work under pressure
- Willingness to travel frequently to London and Manchester
- Knowledge of the cultural sector
- Full driving licence

Desirable

- Understanding of Public Legal Education
- Post Graduate qualification and/or Associateship of the Museums Association (AMA)
- Experience of managing activities across multiple venues
- Experience of working in the voluntary sector
- Experience of working with Government Agencies and Local Authorities
- Understanding of commissioning by statutory bodies
- Proven success in fundraising

**Resilient Heritage Project Intern, St John's Hoxton
UK, England, London**

Job Type: Internship, Part time
Contract Type: Temporary (10 weeks)
Salary: £10/hour

Role Description

Based on c. 23 hours a week for c. 10 weeks @ £10 an hour, funded by the Heritage Lottery Fund
We have an exciting opportunity for an outgoing intern to help us over the summer months. In preparation for a major redevelopment project, we have secured Heritage Lottery Funding to fund a range of studies that will strengthen our organisational resilience.

As project intern, you will give invaluable support to this work as follows:

- Provide project management and administrative assistance to the Vicar during the delivery of the Resilient Heritage project.
- Help organise and review historical material to support redevelopment plans for the site.
- Provide assistance in workshops and presentations and questionnaires on the community consultation commission.
- Assist staff team in the delivery of project level fundraising applications following training received from the Fundraising commission.
- Assist the project manager in delivering the project evaluation reporting.
- Bring fresh ideas and creative energy to the delivery of the Resilient Heritage project.
- Develop systems and handover material that will precipitate running similar internship schemes in following years.

As a recent graduate, or someone looking for a career change, you will be enthusiastic and keen to develop an understanding of the heritage sector, heritage management, project management and conservation.

You will be a self-starter, comfortable working independently and as part of a team.

Experience of working with Microsoft software packages including Word, Excel and Outlook is essential.

To apply, please email a covering letter and your CV to Rob Quail, rob@stjohnshoxton.org.uk

Closing date: Friday 23rd June

Interviews in London: Thursday 29th June

Anticipated start date: early July 2017

Anticipated end date: mid-September 2017

Further information

Resilient Heritage Project Plan

<http://www.stjohnshoxton.org.uk/wp/wp-content/uploads/2017/05/St-Johns-RH-Project-Plan.pdf>

Website link: <http://www.stjohnshoxton.org.uk/2017/06/st-johns-hoxton-summer-internship-opportunity/>

Assistant Curator, Bishop's Palace, Auckland Castle Trust UK, England, Bishop Auckland

Job Type: Full Time

Contract Type: Fixed term (18 months)

Salary: £19,500 - £21,500

Closing Date: **05/07/2017**

Auckland Castle Trust (ACT) was set up by Jonathan Ruffer in 2012 with an ambitious and radical vision: to transform a 900-year-old bishop's palace from an unknown private dwelling into a vibrant world class heritage attraction and catalyst for economic and social regeneration. Within 5 years, this £70m project will attract over 200,000 visitors and £4 million per year into the town and surrounding area. ACT will provide new direct opportunities through employment, volunteering and participation to the local people of County Durham and aims to stimulate opportunities for enterprise linked to the development of this internationally significant visitor destination.

The first few years of Auckland Castle Trust (ACT) have seen the site secured. The project now extends to a series of related elements, both in Auckland Castle and in the nearby Market Place of the town itself.

This includes;

- Restoration of Auckland Castle¹, the palace home of the Prince Bishops of Durham for more than 800 years, with grade I listed architecture one of Europe's largest private chapels, and the celebrated Zurbaran pictures, placed there 250 years ago as a plea for religious tolerance, will be fully restored to its original gothic opulence.
- An innovative re-interpretation of the Walled Garden: Dating back to the 17th Century, the Walled Garden will be re-imagined, complete with a contemporary glass restaurant and its own apprenticeship programme offering training in catering, horticulture, building skills and visitor services
- The Faith Museum: the first museum of its kind exploring faith in the British Isles from pre-history to the modern day
- A Spanish Gallery: Celebrating the Golden Age of Spanish and Latin American art
- A new Welcome Building in the Market Square
- A Mining Art Gallery: Using artworks painted by miners and about mining to celebrate the heritage of the North East

Work on much of the project is now well underway, with the buildings due to open in stages between 2017 and 2019.

Bishop's Palace Restoration:

Auckland Castle is one of the most important working episcopal palaces in Europe. For nearly 800 years it was home to England's only Prince Bishops: granted exceptional secular powers by Norman kings, the Bishop of Durham remained only second to the monarch in his diocese right up to the nineteenth century. Since the 1830s Auckland Castle has been the sole official residence of the Bishop of Durham, who continues to work on the site.

With support from the Heritage Lottery Fund, the Bishop's Palace will be restored to its former glory. The State Rooms, designed by James Wyatt (1746-1813) for Shute Barrington (Bishop of Durham 1791-1826) in the 1790s, will be returned to their original appearance. The Bishop's Private Apartments will also be restored and refurnished. Within the historic interiors, new interpretation will tell the story of the Prince Bishops of Durham and life at Auckland Castle over the centuries.

It is anticipated that the Bishop's Palace will open to the public in May 2018.

Key Outputs and Accountabilities

Auckland Castle Trust is seeking an Assistant Curator to support the Senior Curator: Bishop's Palace and Project Curator: Bishop's Palace in delivering the presentation and interpretation of Auckland Castle.

This is a rare opportunity to be part of a large-scale, HLF funded, historic restoration, and to play an integral role in the realisation of a major regeneration project.

Responsibilities:

Provide Assistant Curatorial support as instructed by the Senior Curator: Bishop's Palace in the following areas:

- Manage, update, and maintain Excel object lists and PowerPoint image packs.
- Support the development and maintenance of interpretation planning documents in close collaboration with the Senior Curator and Project Curator.
- Undertake a range of research tasks as directed by the Senior Curator: Bishop's Palace, contributing to the development of detailed narrative content for interpretation in the Palace.
- Assist the Senior Curator and Project Curator with sourcing furniture, furnishings, and objects for the presentation and set dressing of the historic interiors at Auckland Castle.
- Where necessary research potential acquisitions for the ACT collection and prepare appropriate documentation.
- Support the Senior Curator, Project Curator and Registrar Team in facilitating loans, i.e. preparing loan documentation including requests and loan justifications.
- To support the Senior Curator and Project Curator in the delivery of interpretation within the historic interiors of Auckland Castle. This will include compiling research and writing interpretative material as directed by the Senior Curator.
- Lead on picture / digital asset research relating to Auckland Castle and the Bishops of Durham. Obtain copyright permissions for use in publications, interpretation, and communications materials.
- Support the Senior Curator and the Communications Department in preparing material and images for the press. Assist as required to provide information for marketing and communications materials.
- Support the Senior Curator with training of volunteers and front of house staff.
- Support evaluation of the project, both formative and summative.
- Assist as required with delivery of the HLF activity plan, supporting the Community Archivist and Engagement Team.
- Provide tours of our projects and Auckland Castle to a variety of internal and external audiences.
- Supervising volunteers and placement students as required.
- Maintain files and correspondence, as well as ensuring research files and bibliographic references are ordered.
- Support with the day to day management of routine enquiries and public enquiries.
- When required, represent ACT at public events and meeting on behalf of the organization.
- Support the Senior Curator in preparing and maintaining presentations and documentation for key stakeholder meetings.
- Any other duties required, commensurate with the level of responsibility.

Person Specification**ESSENTIAL CRITERIA**

1. A post-graduate degree in a relevant discipline (history of art / history / museum studies / archaeology / heritage studies / cultural heritage management) or evidence of equivalent expertise.
2. Demonstrable curatorial skills and relevant experience in the heritage or museums sector.
3. Proficiency in Microsoft Word, MS Excel, MS PowerPoint.

4. Expertise in decorative arts, furniture, and English interiors.

DESIRABLE CRITERIA

1. Evidence of working towards the delivery of a heritage restoration project, interpretation strategy, temporary exhibition project or permanent gallery.
2. Experience of working with and supervising volunteers.
3. Interest in historic houses and/or the Prince Bishops of Durham.

SKILLS AND ATTRIBUTES

- Strong, confident presentation skills
- Demonstrable high quality academic research skills
- Evidence of practical and organisational skills
- A keen attention to detail in all aspects of work
- Proven ability to work as part of a team
- Flexibility and ability to work under pressure
- Excellent communication skills
- Excellent time management
- Fast learner, ready to hit the ground running

Fixed Term 18 Months

Reports to Senior Curator; Bishops Palace

Please send CV and cover letter of no more than two A4 pages to
recruitment@aucklandcastle.org

Collections Volunteer, Museum of Archaeology and Anthropology UK, England, Cambridge

The Museum of Archaeology & Anthropology (MAA) is beginning the process of inventorying its archaeological collections to improve our documentation. We are recruiting a team of volunteers to undertake a discrete section of this project from 31 July to 25 August 2017.

What you will gain from this role

This is an excellent opportunity for individuals who are interested in a museum career to gain valuable experience in the practical elements of collections management.

- Practical experience of working within a museum environment, including:
 - Experience of collections management systems
 - An understanding of museum procedures and policies
 - Object handling skills
- The opportunity to view a wide variety of artefacts
- Join a motivated, fun and enthusiastic team
- Gain cultural sector contacts within a supportive environment
- Satisfaction of giving back

Skills Required

Volunteers from all backgrounds and experience are welcome, especially those who have an interest in archaeology. Experience with collections management systems specifically, or databases generally, is encouraged but not required. This role will involve manoeuvring trolleys, climbing ladders and carrying heavy boxes.

We are looking for volunteers with:

- Excellent attention to detail
- Good computer skills.
- Good English skills
- Manual dexterity
- Ability to lift up to 20 kg

Potential time involvement: An Introduction Session will be held on 20 July 2017 at 11am. This volunteer project will run from 31 July to 25 August 2017. Volunteer hours will be 9.30am to 4.30pm, with appropriate breaks. Ideally, we would like volunteers who are able to participate in this project five days per week for the length of the project.

Location: This project will be based at the Museum of Archaeology & Anthropology, Downing Street, Cambridge CB2 3DZ.

Responsible to: The Collections Manager for Archaeology

Training and Support: MAA will aim to provide sufficient information and training for you to perform your volunteer role.

Health and safety responsibilities: You are responsible for your own health and safety and that of others with whom you volunteer, by reporting all potential and actual health and safety matters including accidents using the correct procedures.

Legal check requirements for this role: We have a legal responsibility to ensure that you have the right to volunteer in the UK before you can start volunteering for us. If you do not have the right to volunteer in the UK already we will not be able to progress your interest any further.

To Apply

Please return a completed [Expression of Interest Form](#) to: opendoor@hermes.cam.ac.uk or Opening Doors Project Coordinator, University of Cambridge Museums, c/o The Fitzwilliam Museum, Trumpington Street, Cambridge CB2 1RB

Deadline to submit Expression of Interest form: 12 noon Monday 3 July 2017

You will be asked to attend an hour long Introduction Session at the museum on Thursday 20 July.

<https://www.museums.cam.ac.uk/collections-volunteer-museum-of-archaeology-and-anthropology>

Medicine Now Project Curator, Wellcome Trust UK, England, London

Job Summary

We are looking for someone to lead the curatorial redevelopment of 'Medicine Now', one of two permanent galleries at Wellcome Collection.

Additional info

About the role

We are planning a complete re-curation and redesign of our 'Medicine Now' gallery, to be launched in early September 2019. It will explore the latest developments in medical science and their social, ethical and cultural implications. Subjects to be covered might include: climate change and its impact on health; demographic and social change; infectious diseases; non-communicable diseases; and themes around scientific curiosity, new discoveries and their implications.

You will work alongside a dedicated Exhibitions Project Manager and in close collaboration with the core Exhibitions team and staff across Wellcome to shape the content of the gallery, develop and secure key co-production partnerships, and oversee new artist commissions and acquisitions, as well as supporting evaluation of the project within time and budgetary constraints.

Experience & Skills

About you

You will have experience of working with artists, of curating and organising exhibitions, and of overseeing complex public programmes with significant budgets in museum, gallery and other public environments. Alongside this you will have experience of researching interdisciplinary subject matter and content for popular cultural programmes, ideally including scientific content. You will also need familiarity and knowledge of all aspects of producing an exhibition, including a good understanding of the design and loans processes as well as the marketing and press aspects of exhibition promotion. In addition, a good understanding of curatorial best practice and excellent project management skills are essential.

[See the full job description](https://wellcome.ac.uk/jobs) or apply online here: <https://wellcome.ac.uk/jobs>

We value talented people from diverse backgrounds who help to make our vision a reality.

Interviews: 13 July 2017.

Education & Qualifications: Degree or equivalent qualification

Appointment Type: Fixed Term

Division: Culture and Society

Sub Department: Public Programmes

Salary Range: c£35k

Duration: 30 months (2.5 years)

Visa Sponsorship: No

Application Closing Date: 02-Jul-2017

FEEDBACK

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

