

CAMBRIDGE HERITAGE RESEARCH GROUP BULLETIN



13 NOVEMBER 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>

- HRG Seminar

Our Grandmothers' Looms: Q'eqchi' weavers, museum textiles and the repatriation of lost knowledge | Callie Vandewiele

- HRG Seminar Summary

- Michaelmas Term Card

UPCOMING EVENTS

- Art, Conflict and Remembering: The Murals of the Bogside Artists
- Cambridge Asian Archaeology Group
- *ARC* Volume 32.2 Launch Event

CONFERENCES and CALLS

- Destination: Detroit
- 'Rwanda after 1994: Stories of Change'
- "Transcultural Heritage as a Methodological Approach"
- Reimagining the Cooperative: An Interdisciplinary Conversation
- Interpret Europe Conference

OPPORTUNITIES

- Archaeology & Engagement Manager, Sutton Hoo
- Lake District WHS Coordinator, Lake District National Park
- Social Media Manager, Royal Academy of Arts
- Director/Chief Curator, David Roberts Art Foundation
- Cultural Programme Manager, London Borough of Bromley

EDITOR

MARGARET COMER
AND REBECCA
HABOUCHA

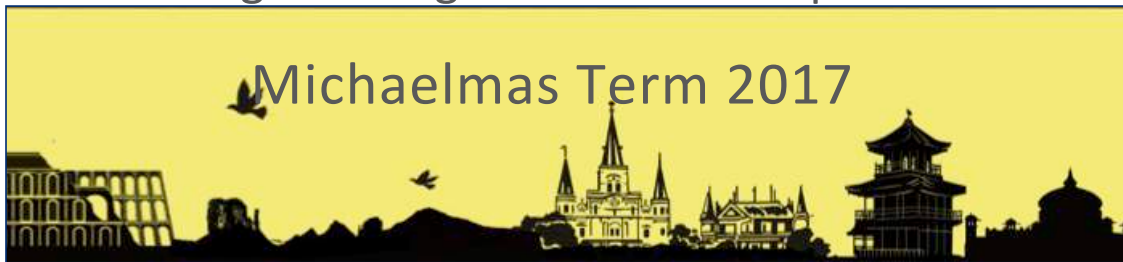
On behalf of the Cambridge
Heritage Research Group

TO CONTACT US...

If you would like to be added to our mailing list to receive our bulletin, or if you have a notice to post, please contact the editors (mac201@cam.ac.uk or rh590@cam.ac.uk). For more information about the Heritage Research Group, visit our website:

www.arch.cam.ac.uk/heritagegroup

Cambridge Heritage Research Group Seminars



Callie Vandewiele (University of Cambridge, Centre of Latin American Studies): 'Our Grandmothers' Looms: Q'eqchi' weavers, museum textiles and the repatriation of lost knowledge'

Thursday 16 November, 5-6pm

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

Through interviews with over 60 Q'eqchi' weavers of traditional picb'il textiles my work explores the production and use of textile objects (primarily and almost exclusively done by women) as an important avenue for preserving and maintaining Q'eqchi' Maya culture, language and history. Weavers in Q'eqchi' communities play not only an important role in earning a secondary income, but in providing the framework for individual, family and community identities. For these weavers, access to historic textiles via museum collections can provide a link transcending temporal boundaries to reconnect with long-dead weavers, by reviving stylistic choices, patterns and designs that have been lost before or during Guatemala's 36-year-long civil conflict. Textiles, as objects of identity and resistance, can play an important role in the formation of a contemporary heritage identity rooted in the narrative of a shared Maya past.

Callie Vandewiele is a current PhD student with the Centre of Latin American Studies at the University of Cambridge.



HRG SEMINAR SUMMARY

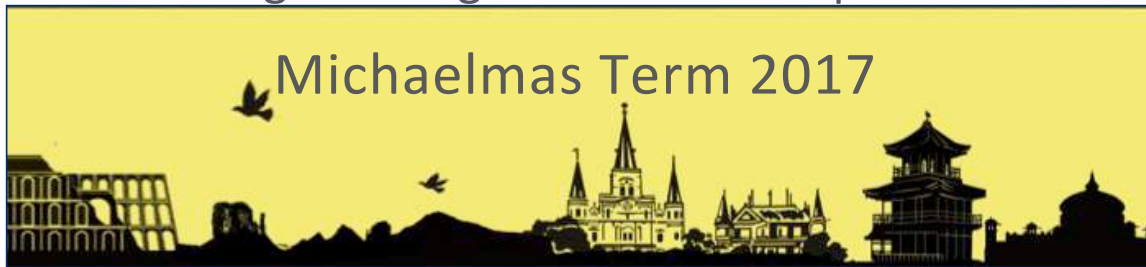
The following summary of the most recent Heritage Research Group event is provided by Tom Crowley.

“It is our duty not to forget”: restoring the heritage after ethnic cleansing in post-conflict Bosnia
Helen Walasek | 7 November 2017

Helen Walasek drew on her extensive experience of heritage reconstruction in post-conflict Bosnia to offer a detailed and carefully argued assessment of efforts to re-establish monuments destroyed during the war of 1992-1995. The conflict saw the systematic destruction of structures either relating to Islam or the Ottoman past as part of a wider project of ‘ethnic cleansing’ of Bosnian Muslims by secessionist forces. Not only did such forces seek to remove Bosnian Muslims from their homelands, they also aspired to eradicate the memory of Islam, thereby creating the myth of a monocultural Christian history. To this end even the rubble of destroyed buildings was cleared. Mosque sites have been at times repurposed as rubbish dumps or car parks and in a particularly chilling instance the rubble from a demolished mosque was used to cap a mass grave of Bosnian Muslims.

Post peace attempts at the reconstruction of destroyed monuments have not been integrated with broader humanitarian efforts despite the fact that an annex of the Dayton peace agreement (1995) concerned cultural property. Instead funding has often come from private donors, sometimes Bosnian Muslims living abroad. Whilst generally it is the wish of local communities to have mosques rebuilt to resemble their form before demolition, some international Islamic organisations have favoured building new, less regionally distinctive mosques. Whilst many mosques have been reconstructed, often these buildings are not used, since Muslim populations are understandably reluctant to return to areas administered by officials who during the war took part in the genocide of Bosnian Muslims. Indeed reconstruction efforts are often impeded by anti-Muslim populations and administrations and in some instances rebuilt mosques have again been demolished.

Cambridge Heritage Research Group Seminars



Alternate Tuesdays 1-2pm & Thursdays 5-6pm

Seminar Room, McDonald Institute for Archaeological Research, Downing Site, unless otherwise indicated

- 19 October: **Start of year Heritage Fair – all welcome (social event)**
- 24 October: **Patrick Boylan (Professor Emeritus of Heritage Policy and Management, City, University of London): *'Campaigning for the strengthening of the protection of cultural property in times of armed conflict 1992 - 2017: a personal perspective.'***
- 2 November: **Sarah Kavanagh (Irish Government Advisor) *'Revolution to Reconciliation: The Irish decade of centenaries'*.**
- 7 November: **Helen Walasek (Independent Researcher, London): *"It is our duty not to forget": restoring the heritage after ethnic cleansing in post-conflict Bosnia.'***
- 16 November: **Callie Vandewiele (University of Cambridge, Centre of Latin American Studies): *'Our Grandmothers' Looms: Q'eqchi' weavers, museum textiles and the repatriation of lost knowledge'*.**
- 21 November: **Marie Louise Stig Sørensen and Eva Meharry (University of Cambridge): *'Update on the Bamiyan Buddhas: local and global interests.'***
- 30 November: **Doreen Pastor (University of Bristol): *'Dark Tourism or Difficult Heritage? Visitor experiences at German memorial sites.'***

UPCOMING EVENTS

ART, CONFLICT & REMEMBERING

THE MURALS OF THE BOGSIDE ARTISTS



EXHIBITION
and
DAY EVENT
with the artists

NORWICH
CATHEDRAL

EXHIBITION DATES: 3-25 NOVEMBER 2017

MONDAY - SATURDAY 9.30 AM-16.30 PM/SUNDAY 10.00 AM-15.00 PM

DAY EVENT: SATURDAY 11 NOVEMBER 2017

11.00 AM-13.00 PM: ARTISTS TALKS

14.00 PM-16.00 PM: PANEL DISCUSSION

For further information

bogsideartistsexhibition.org



CAMBRIDGE ASIAN ARCHAEOLOGY GROUP

MONDAY, 20 NOVEMBER 2017

4-5PM

SOUTH LECTURE ROOM

DOWNING SITE

Dr. Thomas Wide, Smithsonian

Turquoise Mountain: The Practice and Presentation of Cultural Heritage in Afghanistan



This talk combines a case-study of Turquoise Mountain, a cultural organization in Afghanistan, with an analysis of a ground-breaking exhibition at the Smithsonian, telling the story of Turquoise Mountain. As both cultural heritage practitioner and curator, Dr. Wide will explore the politics and practice of such work and draw comparisons with other projects worldwide.

Dr. Wide is the Assistant Director for Special Projects at the Freer|Sackler, the Smithsonian's museum of Asian art. He was formerly the Managing Director of Turquoise Mountain, overseeing the organization's expansion into Myanmar and the Middle East. He holds a DPhil from Oxford.

Followed by a Drinks Reception. All welcome.



Journal launch for the Archaeological Review from Cambridge, 32.2 Edition

On the Edge of the Anthropocene?

Modern Climate Change and the Practice of Archaeology

Keynote presented by Dr Jago Cooper

Monday, 20 November 2017, 6 pm

McDonald Institute for Archaeological Research

Please join us for the launch of the 32.2 edition of the Archaeological Review from Cambridge, edited by J. Eva Meharry, Rebecca Haboucha, and Margaret Comer.

The event will be marked by a 30-minute keynote by Dr Jago Cooper, titled: "Can Archaeology Save the World?: Modern Climate Change and the Practice of Archaeology".

Cooper was appointed as Curator of the Americas in the department of Africa, Oceania and the Americas at the British Museum in 2012. Through archaeological fieldwork in the islands of the Caribbean, his current project, "El Corazón del Caribe", focuses on the development of large and more complex societies before the arrival of Europeans in 1492 AD (the pre-Columbian period) and the lessons this can provide to people living in the region today. A central research area of this project is how climate change and, more precisely, how the lessons of human experiences of climate variability and environmental change over the past 6,000 years can be used to inform and improve current community resilience to the impending impacts of modern climate change. Cooper is also well known for the BBC 4 series "Lost Kingdoms of South America".

The new ARC edition, "On the Edge of the Anthropocene?: Modern Climate Change and the Practice of Archaeology" will also be on sale at the event (price TBD; cash only).

CONFERENCES, CALLS & WORKSHOPS

CfP: Destination: Detroit/Communities of migration in metro Detroit

27-29 September 2018, Detroit, Michigan, USA

We invite proposals for 20-minute papers for a conference to take place in Detroit, September 27-29, 2018, focused on changing the narrative about the city. What populations converged in Detroit during the late 19th and first half of the 20th century? During the decades of crisis, when so many were fleeing the city, who chose to stay, settle and invest in Detroit? What new communities emerged - in Southwest Detroit, in Dearborn, in Hamtramck - as established immigrant families moved out and new populations moved in? How have these new communities changed the face of Detroit? Topics of interest include (but are not limited to):

- History, activism and the arts of both international and American migrant communities in Detroit, 19th-21st century
- Interactions and community formation among new populations in Detroit
- Inter-generational migrant relations
- New populations and the politics of development
- Border studies
- The built environment and new populations in Detroit
- The geography of settlement in Detroit

Please send abstract (max. 300 words) and a brief bio (max. 150 words) to islamicstudies@umich.edu by **December 1, 2017**.

Contact Info:

Karla Mallette

Director, Islamic Studies Program

Contact Email:

islamicstudies@umich.edu

CfP: 'Rwanda after 1994: Stories of Change'

6 July 2018, St Andrews, Scotland, UK

Rwandan Stories of Change is pleased to announce an international conference to be held at the University of St Andrews on the 6th of July 2018. We will bring together scholars from across the Humanities and Social Sciences to explore how Rwanda has changed since the genocide of 1994. Since 1994 Rwanda has undergone remarkable shifts and transitions: culturally, economically, and educationally the country has gone from strength to strength. This conference seeks to gather diverse perspectives on the changing social and cultural fabric of Rwanda in the past 24 years. We invite participants to consider the context of these changes, particularly in relation to the ongoing importance of remembering and in wider developments in the Great Lakes and East Africa regions. Equally we are keen to explore what stories of change are emerging from Rwanda: creative writing and testimonies, as well as national, regional, and international political narratives. Which frameworks might be most useful for understanding different kinds of change? And looking forwards, what new directions are emerging, and how will Rwanda's trajectory be shaped by other global factors?

We invite creative writers, practitioners, and scholars from history, anthropology, international relations, modern languages, psychology, sociology, and beyond to submit proposals for 20 minute papers.

Areas for discussion may include but are not limited to:

- Healing, wellbeing, and positive growth
- Peacebuilding
- Ndi Umunyarwanda and identity
- Publishing in Rwanda
- Development in the East African Community
- Reconciliation: Gacaca, transitional justice, and beyond
- Grassroots cultural and creative projects

Abstracts (300-400 words) for 20 minute papers can be emailed along with a short biographical note to hannah.grayson@st-andrews.ac.uk by **11th December 2017**. See conference website: <http://rwandan.wp.st-andrews.ac.uk/conference/>

CfP: “Transcultural Heritage as a Methodological Approach”, ACHS 4th Biennial Conference

01-06 September 2018, Hangzhou, China

Session Organizers:

Dr Katarzyna Puzon (Humboldt-Universität zu Berlin, katarzyna.puzon@hu-berlin.de)

Dr Yujie Zhu (Australian National University, yujie.zhu@anu.edu.au)

Session 078

Today's world, characterized by networked agencies, global cultural flows, cultural hybridity, and movement of people within and across borders, contextualizes the idea of heritage in many new ways. There has been an increased scholarly attention to the global effects of heritage on local traditions, cultural practices, and daily life. The language of heritage and ethics written in international policies has contributed to redefine the meaning of culture and create a globalized vocabulary of Western origin. By a close analysis of translations and flows of key heritage concepts into and through different places and spaces, this panel endeavors to elaborate both the spatial and temporal dimension of the transcultural nature of heritage studies.

With these issues in mind, we invite papers looking into the following questions: How do western concepts (primarily Anglophone and French) travel and flow into non-Western contexts and countries such as in Asia (including the Middle East), Africa or South America, formulating a discursive hegemony of a conceptual lexicon? Have such concepts become a formidable "tool of governance" in constructing value system, identity and emotions – and, if so, in what ways? Which native/local concepts have been displaced or replaced in this process of transformation and which, such as "fengshui" or "yoga," have been popularized and practiced on the ground through transcultural encounter? Do such practices contribute to the intellectual discussion of the "decline of the West" and the "provincialization of Europe", or they are just witnesses of globalization?

Instead of focusing on single-site case-studies from diverse national contexts, this session investigates heritage in relation to the intensified mobility of concepts, objects, media and human beings. We welcome projects that engage transculturality as a new methodological approach to deepen the insight of the complex picture of heritage discourse and practices in the era of cultural and economic globalization. By investigating the proposition that cultures are an attribute of human societies formed by transcultural relationships, our session will collectively strive to cast new light on heritage politics, memory, governance, and the complex and the often contradictory association of power and culture.

Submissions

Please follow the link here: <http://www.2018achs.com/#/session/paperDraft> to propose a paper by 30 November 2017.

CfP: Reimagining the Cooperative: An Interdisciplinary Conversation

20-21 June 2018, Cambridge, England, UK

We invite papers from across the social sciences and humanities (anthropology, history, geography, economics, political sciences, development studies) and from emerging and established scholars, to contribute to an interdisciplinary workshop aimed at re-theorizing contemporary and historic cooperative practice.

There has been considerable and sustained interest in cooperatives across the humanities and social sciences. Yet these approaches, which centre upon cooperatives' status as economic organizations, political projects, and sites of meaning and value-making, remain largely siloed within specific disciplines. In anthropology, political science, and sociology, much of the debate has centred on whether cooperatives constitute a launch-pad for radical departures from prevailing social and economic conditions, or whether they instead reinforce the status quo. Other work, particularly in economics and development studies, has focused on more explicitly descriptive and applied ends: analysing the structure, efficiency, and successes/failures of particular cooperative projects, often in order to contribute to the advancement of cooperative entities overall.

What can we gain from bringing these strands of research together? Is it possible for us to move discussions of cooperatives beyond a consideration of structural politics and applied approaches, and what are the implications of this? What other (shared) avenues of analysis are open to us as cooperative scholars?

Participants are invited to consider the following:

- Theoretical reconsiderations of the cooperative as social form and political potentiality
- History and historiography of cooperatives, the cooperative movement, and cooperative 'experiments'
- The practice of cooperatives as 'total social institutions' and sites of meaning and value-making
- Continuities and frictions between cooperatives, the state, development NGOs, and market actors
- Micro-politics: governance, collective labour, and membership
- Theoretical and analytical connections between cooperatives and other types of communal and collaborative working associations (labour unions, collectives, informal work groups, the sharing economy, mutual and co-owned business, and associations)

Please send a 300-word abstract and short CV to Corinna Howland, cfh39@cam.ac.uk by **20 December 2017**. Applicants will be notified if they have been accepted by 5 January 2018. Successful applicants will then be asked to submit a 3000-word paper by April 20th, 2018 for circulation among the workshop participants. This, together with a fifteen-minute presentation, will form the basis of the workshop discussions.

Accommodation, lunches, and a workshop dinner will be provided for speakers.

Conference convenors: Corinna Howland (University of Cambridge)

Patrick O'Hare (University of Cambridge)

For more information, please visit: <http://www.crassh.cam.ac.uk/events/27375>

CfP: Interpret Europe Conference

23-26 March 2018, Koszeg, Hungary

Conference theme: Heritage and identity

Who are we and where do we belong? Every human being will ask these questions at certain points in life. Answers often depend on what humans consider their heritage and how they interpret it.

In the European Year of Cultural Heritage, 'Heritage and Identity' will be the theme of our Interpret Europe Conference. Our conferences regularly attract 150-200 attendees from more than 25 countries who share their dedication to support local people and visitors of heritage sites in their search for meaning in heritage. Besides seminal keynote speeches and study visits to remarkable heritage sites, IE conferences live from a great number of presentations and interactive workshops delivered by their participants.

In terms of the theme 'Heritage and identity', we call for paper abstracts considering questions such as:

- How can we consider different collective (religious, national, local, ethnic...) identities?
- Is there a 'European identity' mirrored by 'European heritage'?
- How should we cope with social aspects (education, wealth, gender,...) linked to people's identities?
- How can we address Humanist values such as non-discrimination and human dignity?
- How can we encourage people to reflect upon a heritage site from different perspectives?
- How does interpretation alter the way identity constructs are passed on or questioned?
- Are there different identity constructs east and west of the former 'iron curtain'?
- How does the encounter with natural heritage shape the identity of people?

We also accept paper abstracts regarding new developments in heritage interpretation theory and practice if they are not directly related to the conference theme 'Heritage and identity'.

Abstract requirements

Please submit an abstract of your presentation or interactive workshop **by 15th December 2017** using the [template here](#).

Abstracts should include the following:

- Length and type of contribution requested: presentation or interactive workshop
- Working title of the paper (max. 100 characters)
- Summary for the conference programme (max. 1000 characters)
- Aim of the presentation / interactive workshop – how it will contribute to one of the subject lines or to the wider study of heritage interpretation (max. 500 characters)-
- Author's full name, email address and phone number(s)
- Current job title / course and organisation where the author is working / studying
- Résumé of your experience in working with or studying interpretation (max. 400 characters)

Additional information for interactive workshops:

- Activities planned and materials needed (max. 800 characters; for example group work with flip charts, individual work with handouts etc.)

Please note that each accepted paper / workshop must have at least one author who is registered for the conference by 15 February 2018, payment included. Registration will be open from 15 November 2017.

To submit an abstract, please visit: <http://www.interpreteuropeconference.net/abstract-requirements/>

For more information please get in touch with the conference organizer, Arpad Boczen, at: arpad@heritagemanager.hu

Archaeology & Engagement Manager, Sutton Hoo UK, England, Woodbridge

Salary: £25,935 pa

Job hours: Permanent/full time, 37.5 hours per week

Job application deadline: **17 November 2017**

Introduction

Sutton Hoo is home to one of the most significant archaeological discoveries. Every year 100,000 people visit Sutton Hoo to see a place often referred to as the first page of English history. Thanks to the support of the Heritage Lottery Fund, Sutton Hoo will shortly commence a £4 million project, due for completion in 2021, which will radically enhance the experience for visitors.

Background Information

The Anglo-Saxon burial site of Sutton Hoo, near Woodbridge, Suffolk, is home to a series of burial mounds including the famed Mound One ship burial, thought to have potentially been the resting place of the Anglo-Saxon king Rædwald. Excavated in 1939 this "incredibly significant treasure trove" changed the way that we thought about the Dark Ages and the history of England. *Releasing the Sutton Hoo Story* is a project that will interpret the internationally important site of Sutton Hoo in a new light, giving primacy to its archaeological landscape and the powerful and evocative stories it has revealed.

The project will radically enhance the visitor experience, improve visitor infrastructure and increase financial sustainability. We will improve access to the Royal Burial Ground and the surrounding landscape whilst developing dynamic new interpretation and learning programmes to ensure that Sutton Hoo fulfils its role as a site of international significance and *the* place to discover the very beginnings of modern England.

Releasing the Sutton Hoo Story will enable visitors to feel an emotional engagement with an historic landscape. We want to inspire curiosity, to encourage them to imagine and construct their own pictures of the past. We aim to interpret the role of archaeology in revealing that past – to be part of the continuing quest to unlock the ghosts in the Sutton Hoo landscape.

1. Objectives:

- a. People will leave with a much greater understanding and emotional connection to Sutton Hoo and its people.
- b. People will discover how archaeology reveals the meanings and stories held within our landscape.
- c. Deeper, focused and sustainable partnerships will be developed with schools, colleges, universities and local organisations.
- d. Amongst the local community and specialist communities we will have increased awareness, interaction and pride in Sutton Hoo.
- e. The teams at Sutton Hoo will be empowered and their skills will be developed to deliver a sustainable and dynamic visitor experience.

The role

An important role in the development of the site before, during and after the Project will be the Archaeology & Engagement Manager who will be responsible for the operational management and curatorial development of the nationally important collection based at this significant property. The role will be responsible for ensuring the highest standards of conservation, care and presentation of the historic collection. Delivering an engaging visitor experience is crucial and the Archaeology & Engagement Manager will be involved in programming and bringing to life the

stories through interpretive and engagement activities whilst at all times ensuring the preservation of its Spirit of Place

The Archaeology & Engagement Manager will be responsible for managing the strong partnerships that have been developed with the British Museum, Woodbridge Museum, Woodbridge Riverside Trust and Melton School as well as forging new relationships with relevant stakeholders. This will ensure that we continue to benefit and add benefit to these relationships and the audiences they engage. A Memorandum of Understanding is in place with the British Museum which will be reviewed periodically.

Leading and sharing further developments in our knowledge of the site and collection the Archaeology & Engagement Manager will identify research opportunities to increase our understanding of the property, its people, its collection and its conservation and ensure this information is shared through publications, the property website, curatorial records of research findings and with other organisations.

For more information and to apply, please visit:

https://careers.nationaltrust.org.uk/OA_HTML/a/#/vacancy-detail/57555

**Lake District World Heritage Site Coordinator, Lake District National Park
UK, England, Kendal**

Salary: £30,824 – £36,008

Job application deadline: **27 November at 9 am.**

The English Lake District is the UK's newest World Heritage Site (WHS). We are the UK's first national park to be recognised as a WHS and are visited by over 18million people every year. We are recruiting a new World Heritage Coordinator to help provide expert advice on managing this globally recognised cultural landscape.

We are proud that we have achieved WHS status. But now the hard work begins. We need to ensure that we are managing the place and sustaining our attributes of outstanding universal value, whilst using WHS as a positive tool to deliver economic, social and environmental benefits in the Lake District and Cumbria. Your role will be to provide and coordinate strategic and technical advice to help us to do this.

The role:

This is a high profile role. We are looking for someone with significant and demonstrable expertise and experience of cultural landscapes, ideally in a WHS context, who can provide and/or act as the interface with other experts (TAG) to help us manage our attributes of outstanding universal value. This will be matched with excellent interpersonal skills which will enable you to develop relationships and trust with a diverse range of partners at senior levels. You will be evidence and data driven, yet be pragmatic and politically astute, recognising that the Lake District is a complex place, with often competing views of the future. You will be a confident and persuasive speaker, who can talk to a range of expert and non-expert stakeholders. Our attributes of OUV as a cultural landscape cover a range of disciplines from archeology, historic buildings, farming culture, artistic inspiration (extending from landscape features such as viewing stations to art and literary collections and modern artistic production) and the arrangement and implementation of conservation principles and approaches. We would expect the candidate to have expertise in one or more of these areas, but not all. You will be comfortable working with other experts and advisors covering the breadth of disciplines in areas where you do not have first-hand expertise.

If you have what it takes to play a key role in in this globally recognised and iconic place then get in touch: <http://www.lakedistrict.gov.uk/aboutus/jobs/job-pages/world-heritage-site-coordinator>

If you'd like an informal conversation about the role then please contact Liam McAleese.

Email: liam.mcaleese@lakedistrict.gov.uk

Phone: 01539792895

Interviews will be held at Lake District National Park Authority on 06 Dec 2017 or 12 Dec 2017.

Social Media Manager (fixed-term contract), Royal Academy of Arts UK, England, London

Salary: £33,000

Hours: Full time

Job application deadline: **26 November 2017**

About the Role

Are you a talented social media manager with an eye for engaging arts content? We're looking for someone to join our award-winning team to bring the RA's world class art and artists to a global audience.

You'll be joining the world's leading artist-run art gallery. Since 1768, we have provided a voice for art and artists. 2018 marks our 250th birthday, and we're opening a transformative new extension to provide more space for the exhibition, making and debate of art. You'll help the New Royal Academy fulfill its mission with a vibrant and meaningful social media presence. You'll be an expert in the latest social and digital tools and trends, and a passionate advocate for the power of social media. With experience managing social campaigns for prominent brands or organisations, you'll shape our social strategy and build on our one million-strong social media audience, working across the artistic and commercial parts of the RA to balance social media's contribution to our business and charitable objectives.

This is a hands-on role: along with a love of social media, you must have top-notch writing and editing skills, the ability to tailor them to brand and audience, and the technical skills to work in a range of formats.

You'll join a creative, sociable, supportive and hard-working content team, with lots of room for experimentation and a culture of continuous improvement and shared success. Working with the team to coordinate social content, you'll also contribute to our web content, editorial and non-editorial, and help develop plans for exhibitions and projects.

You must be organised, proactive and a great communicator: someone who can balance multiple projects to plan and execute content that sparkles, whether its reactive or part of a pre-planned campaign.

Main roles:

- Manage RA social media channels day-to-day; work with the content team to source, commission or create a dynamic and representative content offer in a range of media (video, gif, audio, written, image, other).
- In line with our award-winning digital content strategy, shape and implement RA social media strategy, making us an art world leader in established and emerging social networks.
- Lead on social media reporting; develop how we track and report progress against our goals to share meaningful learnings across the RA and implement continuous improvement.
- Form part of our wider content team, supporting the RA's content strategy across platforms. As well as social media, contribute to website content when needed, including editorial planning and production, in-gallery projects and other aspects of digital activity as required.
- Lead social media take-up across the organisation, providing support, training and leadership in social media, working with colleagues to tell stories about this unique institution.

Skills and experience

- Demonstrable experience managing social media and/or digital content for major brands publications, agency or internally.
- Expert knowledge of social media tools, trends and technologies.

- Experience managing and developing large brands' social campaigns, from planning, through execution to evaluation.
- Top-class editorial/writing skills; ability to create engaging social media and web content that's right for our brand and our audiences.
- Experience leading and commissioning others in content creation (this role does not involve line management, but would require you to manage and co-ordinate social media content produced by others in the digital team and across the RA).
- Some photo-editing and multimedia experience required; edit images in Photoshop, make gifs and ideally carry out simple video edits.
- Significant analytics experience; able quickly to show the impact of different content and social activity.
- Strong project management skills, managing internal and external team members and stakeholders. Able to manage multiple concurrent projects to deliver on objectives within timeline and process.
- Excellent communication skills – verbal, presentation and written. Ability to work effectively with a range of internal and external stakeholders.

For more information and to apply please visit:

<https://www.cloudonlinerecruitment.co.uk/royalacademy/VacancyDetails.aspx?FromSearch=True&MenuID=&VacancyID=214>

Director/Chief Curator, David Roberts Art Foundation UK, England, London

Location: London

Salary: £40,000-£50,000 pa

Hours: Full time

Job application deadline: **3 December 2017**

DRAF is seeking an experienced Director/Chief Curator to oversee the evolution of the organisation, comprised of a contemporary art collection of over 2,000 works and an active programme of exhibitions and performances in London and across the UK.

Following 10 years of successful exhibitions, events, performances and research programming in its London gallery spaces, DRAF is evolving and expanding. The next phase of the organisation will include a UK-wide collaborative programme, continuing London performance commissions, an increased activation of the Collection, and the preparation of a sculpture garden and gallery in Somerset. The new Director will be central to designing and realising these plans, and positioning DRAF as a unique and influential voice in the UK and international art world.

Reports to: Trustees

Responsible for: Curator (Programme), Curator (Collection), Development & Communication Manager, Collection Manager.

Main Duties

I. Management and strategy

To oversee the reform, growth and sustainability of DRAF, drawing on substantial experience managing an arts organisation. To work with all stakeholders to plan an ambitious but realistic strategy for the organisation's future. This will include:

- Overseeing the Foundation's strategic planning and ongoing review, to synchronise different activities, ensure effective use of resources and achieve excellence across all aspects of its work.
- Working closely with the Founders, Trustees and Advisory Board on DRAF governance, reporting clearly and regularly on all areas of the Foundation. The Director will support the Founders to develop their presence in the organisation.
- Managing a team of four staff, developing their skills and knowledge, clearly allocating projects, responsibilities and objectives, providing constructive feedback and appraisal, facilitating productive working relationships and a culture of learning across the organisation.
- Taking accountability for HR processes concerning the existing team, and overseeing recruitment of new staff as appropriate during expansion of the organisation.
- Carrying financial responsibility for DRAF budgets, allocating funds and ensuring best practice.
- Overseeing realistic, effective funding and income strategies.
- Taking decisions on behalf of the Foundation with diligence and responsibility, including seeking specialist advice where necessary.

II. Curatorial

To design and realise an exciting, cohesive and original curatorial strategy across disciplines, including exhibitions, commissions and performance. To set the organisation's artistic vision, across different formats and disciplines. This will include:

- Developing a singular, innovative, coherent curatorial identity for the next phase of DRAF, building on its ethos and strengths.
- Reinvigorating and expanding existing platforms, including performance, collection and research.

- Fostering a research environment that explores a broad range of ideas and practices.
- Promoting creative and original approaches in all aspects of activity. Lead a culture of collaboration and sharing knowledge.
- Working with internationally recognised as well as emerging artists to produce exceptional new works and performances.
- Producing ambitious performances to the highest standard, with an understanding of the different requirements of live work.
- Developing innovative and exciting ways to research and present works from the Collection.

III. Collection

To oversee the research, administration and conservation of a significant, varied and active collection. To draw on experience of working with large-scale collection including conservation.

This will include:

- Leading a review of the structures and systems in place for collection development and management of the David Roberts Collection.
- Driving a culture of best practice in research, conservation and interpretation of the collection.
- Expanding the existing loans programme to prestigious venues worldwide.
- Overseeing the relocation of over 2,000 artworks from different sites across the UK. Taking final responsibility for the safe handling and condition of the art works.

IV. Diplomacy

To bring DRAF's unique vision to partners, peers and audiences. To create partnerships with UK-wide stakeholders, and position DRAF in art world ecology. This will include:

- Activating an existing network of relationships with organisations and individuals within the sector, and building new contacts.
- Negotiating partnerships with different organisations and individuals inside and outside of the art world.
- A solid understanding of current and forthcoming debates, trends and the environments in which different cultural institutions operate.
- Advocating research and ideas generated at DRAF into the public sphere, both verbally and in writing, to the highest professional standard.
- A collaborative leadership style, develop and maintaining positive relationships at all levels.
- Working with external PR company to develop identity and positioning for DRAF Somerset, both locally and in the art world.
- Overseeing strategies to identify and engage new audiences across the UK.

Person specification

- Minimum 5 years experience senior management experience within a cultural organisation.
- Minimum 10 years experience working with contemporary artists or artworks.
- Proven ability to develop and deliver exceptional and original contemporary art programmes.
- Experience of producing performance and live work on a large scale.
- Experience of working with a large collection of art works.
- Existing network of high-level contacts across different areas of the art industry.
- Ability to engage and inspire new audiences in London and across the UK.
- Ability to respond to different situations with diplomatic, flexible and positive solutions.
- Experience of carrying financial and contractual responsibilities, showing good judgement in decision-making.
- Commitment to supporting and developing colleagues and collaborators.

To apply, please submit a full CV and Letter of Interest by visiting:

<https://jobs.theguardian.com/job/6618877/director-chief-curator/>

**Cultural Programme Manager, London Borough of Bromley
UK, England, London**

Salary: £42,000 pa

Hours: Full time; Fixed term contract for three years

Job application deadline: **26 November 2017**

Bromley Council is currently taking forward a range of exciting and high profile culture, leisure and regeneration schemes across the borough - from Biggin Hill Memorial Museum, in the south of the borough, to Crystal Palace Park in the north.

This post will report directly to the Head of Culture and manage the design and delivery of the cultural programme, from regeneration projects to grass roots cultural activity, which will improve the Council's cultural and community assets and services. The post will manage the development of key partnerships and, where appropriate, secure grant funding that will maximise the Council's investment and improve programme outcomes.

The Cultural Programme Manager is a senior position. The post holder will be a voice of authority, advocating cultural, community and regeneration issues; and where appropriate be a source of professional advice on strategy and policy relating to these issues. The post is a one year fixed term appointment with possibility of extension, subject to satisfactory performance of course, and will be based at the Civic Centre in Bromley within the dynamic Culture team. The successful candidate will be enthusiastic and motivated to support the implementation of real change and improvement across the borough. You will be able to think creatively and adopt a pragmatic working approach, work well with a team, be committed to following policies and procedures and self-motivated to work to a high standard.

Interviews will take place on 8 and 13 December.

For more information and to apply, please visit:

<https://recruitment.bromley.gov.uk/wrl/pages/vacancy.jsf?search=7>

FEEDBACK

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

