

A photograph of a rainbow arching over a building with a tiled roof and a stone tower. The rainbow is vibrant and spans across the sky.

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Cambridge Heritage Research Centre

BULLETIN

6 October 2020

CHRC News

Voices from the Field is a new segment of the CHRC Bulletin where graduate students interview people related to the CHRC who are either in the field doing research or in the field of heritage in general. This September we interviewed Marie Louise Stig Sørensen, one of the founders of the CHRC, for the inaugural edition of Voices from the Field. *Continue reading on page 2.*

COVER STORY

Welcome to our new students!

We are delighted to welcome a new intake of postgraduates joining the Cambridge Heritage Research Centre as Mphil or PhD students. We wish all of our new members luck with their studies and hope they enhance the Centre during their time with us.

Photo: Rainbow above the Centre. Andrea Kocsis

INTERVIEW

Voices from the Field: Marie Louise Stig Sørensen

Voices from the Field is a new segment of the CHRC Bulletin where graduate students interview people related to the CHRC who are either in the field doing research or in the field of heritage in general. This September we interviewed Marie Louise Stig Sørensen, one of the founders of the CHRC, for the inaugural edition of Voices from the Field. Marie Louise is affiliated with the University of Cambridge and some of her current projects within heritage include: [the 'Yangshao Culture: 100 Year Research History and Heritage Impact' project](#), ['The Barrow Revival Project'](#), and ['Recording Decisions and Actions connected with Claims for the Removal/Protection of Statues in UK Civic Spaces' during the Summer of 2020](#). Her keyword interests in heritage are: identity, materialization, and value. We sat down (virtually) with Marie Louise to explore her past and better understand what the future holds for her(itage).



We know you are currently in Hungary on fieldwork, could you briefly tell us about your project there and share any news from the ongoing fieldwork?

You know I am an archaeologist, a Bronze-Age

specialist. This is a big ongoing project on the Bronze Age we have worked on since 2000. We are working on the excavation of a Bronze Age tell, which is a particularly deep stratified site, and with my colleague here, Dr. Magdolna Vicze. We are working on publishing the first stage of the work. The connection it has to heritage? So, here I am very much trying to think through the data into the conditions in life in prehistory—so this is about that core issue about how people perform identity, how you live social lives. Because this is a prehistoric settlement, we worked a little bit with ideas like ontological insecurity when you have to live in new ways. I work with the museum here and they have an archaeological park, so some of the work we do will eventually result in how the past is presented, so we hope very much to bring up much more of a social history rather than a cultural history. Culture is very important in terms of norms, but we are also interested in adding that social history to how we come from the past. But at this point it's simply going through the data and finding the patterns which are in the data.

As an archaeologist specializing in the Bronze Age and in Gender Archaeology, how did you transition into heritage, how did your interest in heritage develop, and how did you decide to pursue it on its own merits?

When I did my master's degree in Denmark, which was quite a substantial and long degree, my dissertation work was on the historiography of the Bronze Age—of particular aspects of the idea of a Bronze Age. And so I went back to the 18th century looking at how the Bronze Age has been constructed in our mind, I was observing that several of the core people at the beginning were very involved in politics, one of them became minister of culture at some point. The Bronze Age has been very much used as an ideal society, as a common European identity that was used —abused—and exploited by the Nazis in terms of 'ideal people.' So, as soon as you went into the historiography not just contemporary political uses but the continuous political uses through time became very obvious. So, before I started my PhD in Cambridge, which was very focused on the Bronze Age, I had become interested in the political dimension of archaeology. When I was interviewed for my job as a Bronze Age specialist [in 1987] they asked me if I wanted to expand into another area like ceramics or bones and so I said I was interested in trying to see if we could develop a socio-

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political dimension of the discipline as a distinct new specialisation. And they let me! So, it actually came as an interest which has grown out of trying to do an in-depth study of how we construct the past.

“I think that some people try to shy away from some tensions and I think I like tensions. I always see things as more problematic rather than coming up with more straightforward interpretations.”

Has there been any moment where you feel that the archaeologist specialist in you has clashed with the heritage specialist in you?

I think inside myself, whether it's my heart or my head—I am not quite sure where it sits—the two feel really really connected. But I know that a lot of my colleagues become very divided, so I have Bronze Age colleagues, many of them who think I do heritage because I have to or the heritage colleagues who say I do Bronze Age because I have to, rather than I love both! But take for example, the concept of memory... Just over the last year I have been using it a lot in heritage because of my work with memorials and monuments but it actually inspired me in various ways in terms of thinking about the past and the role that recall and memory have when people develop, for example, burial practices. You sort of realize when you work with a small scale society, they don't do burials all the time, so when they dig the next grave they have to try to remember how they used to do it and that might be one of the mechanisms of slippage and wide change. So sometimes you read things you use only in one intellectual context - like Authorized Heritage Discourse, I haven't really used that for the Bronze Age, - but other things like core thinking about how we work as social beings, I feel I can use both. But among my colleagues there is not that overlap, they mainly work in one of the fields. So, my colleagues are very divided.

Academics fall into different kinds of personalities I think, once you get to my age you start to look back and see it and I think that some people try to shy away from some tensions and I think I like tensions. I always see things as more problematic rather than coming up with more straightforward interpretations. So, for example, with the Bronze Age there's been sort of like 20 years of making very big meta-narratives where everything fits in and I am one of those people who pulls it apart all the time, and says nothing really fits in! For me tensions—in my own self the dialogue between those differences—

I feel is something I like. I don't know if I've benefited from it but it's something I like.

“The challenges of heritage is properly how it engages effectively with the big big challenges of the world.”

Looking from the perspective of having created the CHRC, what would you consider to be the greatest challenges that heritage research needs to face in the coming decades?

You mean centre specific or more generally? I can answer both, in terms of the centre specifically, I think a very big challenge is to, not break out of archaeology, but to network wider. I think the PhD students and Postdocs are quite good at it but the academic staff are so busy. So even though you meet people who say ‘—I would love to be involved, this really overlaps with my interests,’ in practice they have to go to other seminars and although we have them linked to our centre—our partners and other people we would like to work with, some of them manage to do something but not all. It's not like there is no interest, it's just that people are drowning in the expectations and the demand on them. So I think there is a challenge at the local level of giving heritage research a priority. Like at the Department, I am sure there are lots of other colleagues who are interested in what we do but they have to take care of other things first. So I think there is a consumption kind of thing in terms of how we use our time effectively.

I think at the wider scale, the challenge of heritage is properly how it engages effectively with the big big challenges of the world. And some of that has to do with sustainable development, some of it has to do with environmental change. I think how we find really effective ways of not just commenting but being involved without losing the research edge, is a challenge. So, a lot of applied research, applied heritage work, does not have that depth of thinking so you look at it and you think it's simplifying. There's a dialogue or dynamic between applied and research which are not as advanced as it should be and when we talk to heritage professionals they really want research but the more you talk to them the more you realize that research is like a black box. They know they need something but we talk like two different languages and I think it will be your generation that has to overcome that or Dacia Viejó Rose's generation but it is a bit more of a challenge than we may recognize.

INTERVIEW

“The emotional engagement which in some ways is the fuel of heritage, is also the problem of heritage.”

You have produced important work on the reconstruction of heritage discourses and national identities in the aftermath of armed conflicts. While working on such challenging subjects such as war heritage, do you/ how do you distance yourself from the politics of this as a professional?

Again, it is a very deep and challenging question because one should ask: should I separate myself from the emotional involvement? And what are the problems of not separating myself from it? It is almost as if you have to be able to be emotional but also detached at the same time. For example, the work that [Gilly Carr is doing in the Channel Islands about World War](#) and various prisoners or such as [Dacia's work in Spain](#) or my own work in Southern Denmark - are all very emotive works.

I think maybe the first step is to recognize that you are emotive and to wonder about what the impact of that is. If you want to do research where you want to understand things, then the emotion can be a barrier for comprehension in the sense that you will understand mainly from one point of view. If you want to do effective work, then you might recognize that the emotion is a very good way of connecting with people, but you might at the same time exclude other people.

So, the Mostar Bridge (we always return to that interesting example) the reconstruction of that really helped to strengthen one side of the conflict but might have alienated another side. But it might have become nothing if it did not have that kind of involvement. Another project with a friend Inge Adriansen who passed away, on a battlefield area in Denmark where I grew up and which we published in the [War and Biography Volume](#), is also a good example. The area moved back and forth between Denmark and Germany and I grew up there in an “anti-German” local context; which I am not, but you know all the language that I grew up with was about the loss and return, a very one-sided language. So, we wanted to write the chapter - which I am sure was only obvious to us at the time - from both sides, so as we went through time, we changed the main voice. For example, when it was under Germany, we used the German spelling, when it came under Denmark, we used the Danish spelling. Still at the end of it, there are places where we had very

emotionally biased language. I had always experienced it from my side, and I do not want to (could not) negate that emotional involvement which is part of what makes me close to what people experienced in the region. At the same time, it is very clear that emotional engagement prevents the future and prevents people from coming together and leaving problems behind. So, the emotional engagement which in some ways is the fuel of heritage, is also the problem of heritage. It is a reason that makes people fight.

Has there been any kind of experience or moment or an anecdote that has significantly impacted your outlook on heritage theory and heritage work?

One thing which was always important for me and very briefly reflected on it in a chapter I wrote about interviewing people. That was that situation where a farmer could not use words to describe the meaning he wanted to convey. Firstly, I had to write it down for him, and then secondly when he dictated he used sort of a metaphor for a tree bearing golden fruit it was so full of impact and such a local way of speaking so I think for me it made me very aware of the motive and personal aspect of heritage, and the problem of it sitting beyond languages. How one keeps close to this value of experience of emotions... I thought that was beautiful. It sort of makes you a little bit humble and respectful about what a meaningful thing it is, we are trying to study. It is meaningful at the level of high-level politics, but also really meaningful at the level of people who cannot necessarily say what it is they are experiencing. I think that was quite a formative moment for me.

“Heritage is about the engagement and valorisation of the past (in whatever forms) in the present.”

Considering how this impacted you, we are also wondering which directions will your research be taking you in the coming years?

You know I will retire at the end of this coming year, so I will be free! In terms of my commitment, I continue working on the Bronze Age, with the China Project and I hope to do more work with Hyun Kyung Lee. I am not sure what dimension of heritage I would be following. Something about the materiality which I think we have left behind, and that sort of connects to some rethinking of the authorized heritage discourse and where the gaps are.

INTERVIEW

I think Laurajane Smith's work has been enormously significant, so this is not a critique of that as such, but it is interesting to see where the gaps are and what it does not actually cover. I think it is something about the relationship to things. For example, for the China Project, I will try to write a guide to how people should look at pottery from that culture, not in terms of types and dates but about craft and the sense of how you see the pots and the connection with somethings. That is why I was introducing the idea of Instagram because we all have to work on seeing. What are we actually seeing? Is it part of engaging and interpreting the world? This also relates to some of the work Lila Janik is involved with.



Would you like to share or advertise anything?

I have already advertised what I have done very much, but if I have an opportunity to say something, I really would like to emphasize this last point in terms for young scholars: Seeing is an active process not just something you take for granted, but you actually work on and connect the seeing with thinking. Also, we all need to work on the quality of writing, I know you all do great work, but I think that the sense of intellectual and moral obligation, responsibility, clarity and thoughtfulness, and again I am here at the end of my academic life but it is still a challenge to me. It is not something you are doing, or it is done, or you have learned it. It is an ongoing process of being responsible for what you produce. I think it is an important thing to share because it is something that we should strive for all the time.

Finally, we are going to challenge you a little bit! Would you be able to define heritage in one sentence?

Well, that depends on how long the sentence is going to be. First of all, I do not like defining because it limits, but since I have to, I think heritage is about the engagement and valorisation of the past (in whatever forms) in the present.

It is about an engagement, but an engagement which assigns a status, value, significant whatever to something which is not now, even if it is now, if it is consciously thought to be past. I think the first bit was the sentence, but now I have started to elaborate!

The interview was recorded on 10 September 2020.

Voice from the Field is organized by Elifgül Doğan, Mariana P. L. Pereira & Oliver Antczak.

We thank Marie Louise for joining us for the opening issue of the segment. We hope it serves to, among other things, motivate young researchers through the experiences and ideas of inspiring academics such as Marie Louise. It certainly has motivated us! Please stay tuned to the Bulletin for more of our interviews!

CALLS

Ecology as Modernity's New Horizon: Narratives of Progress, Regression and Apocalypse in the Anthropocene

Closing date: 15 November 2020

As global warming and the current ecological crisis bring modern humans face to face with their finite planetary resources and their impacts on the biosphere, narratives of apocalypse and collapse proliferate in contemporary culture. "Living in the Anthropocene" has become a rallying call for the advocates of urgency, while the overwhelming majority of political and corporate actors continue to fail to act. This issue of Text Matters would like to interrogate some of the issues of temporality raised by the ecological challenge.

The contributions to this volume will engage with the following clusters of questions:

- Is ecology fundamentally opposed to the Enlightenment project and to modernity as we know — or fantasize — it? Why is ecology so often dismissed as historical regression, and how does it need to be re-cast to become a narrative of the future? Can emerging frameworks such as the "Green New Deal" serve as new narrative horizons?
- Are we culturally predisposed to think in terms of apocalypse, and therefore unable to see and react to the slow unfolding of devastating environmental change (e.g., mass extinction, loss of forests, polluted waterways, more frequent extreme weather events, etc.) currently occurring?
- Does it still make sense to think and act ecologically when it is already, in some sense, "too late" — and how does this modify the way we tell the story of humanity's future inhabitation of the Earth? Do we need new narratives of loss, mourning, and reconstruction?
- What are the ideological and psychological investments we have in the stories of "progress" and "modernity," so that reconstructive and regenerative ecological visions and narratives appear as their opponent, or even their enemy? Is the story of the "Anthropocene" an after-the-

fact rationalization of inevitable degradation, or can it become a building block for forward-looking narratives of ecological reconciliation?

- What would it mean for our environmentally destructive culture to be willing to — finally — learn from the indigenous cultures that we have so viciously repressed in the name of modernity over the past four centuries? How do indigenous cosmologies, philosophies, and "teaching stories" challenge the very notion of Modernity when it comes to ecological reconciliation with the biosphere?

Contributors are invited to think about these questions in terms of language, discourse, and literary and visual narratives, as well as possibly music, media, performance, and other art forms and practices that speak to the issues of temporality raised by our current crisis. Please send proposals of no more than 300 words to both editors, Agnieszka Soltysik Monnet & Christian Arnsperger: agnieszka.soltysikmonnet@unil.ch and christian.arnsperger@unil.ch

Deadline for submission of article proposal (max. 300 words): November 15, 2020

Deadline for editors' acceptance/rejection of proposals: December 15, 2020

Deadline for submission of full articles (max. 5000 words) : July 1, 2021

Deadline for peer review and final acceptance/rejection of articles: October 1, 2021

Deadline for submission of final versions of articles: December 1, 2021

URL:

<http://people.unil.ch/agnieszkasoltysikmonnet/news/announcements-and-cfps/>

CALLS

Call for Contributions: Well-being and Cultural Heritage conference

University of Catania
11-12 February 2021

Organizers: CHAIN (Cultural Heritage Academic Interdisciplinary Network) TEAM, PhD in Sciences of Cultural Heritage and Production (University of Catania)

Closing date: 15 November 2020

This conference aims at gathering paper proposals on the relationships between cultural heritage and well-being through the reawakening and questioning of the two distinct words in the compound noun: 'well' and 'being'. Participants are invited to submit contributions exploring the 'heritage – wellbeing' interconnection, by approaching one or more of the following macro-themes at a theoretical level and/or through the observation of case studies:

- **MEMORY:** identity, community, challenges and problems of the global dimension.
- **PERCEPTION:** body (affection/feelings, cognition, collective imaginary, experientiality); digital transmissibility (technologies, datasets, algorithms and digital media).
- **RESEARCH-ACTIONS:** enjoyment and education; economy and places of culture (arts, enterprises and production systems); projects, sustainability, impact assessment.

This interdisciplinary study meeting is intended to be an opportunity to join the discussion on an urgent

and pressing issue for those engaged in the academic line of cultural heritage and/or production.

The conference is, although not exclusively, intended for doctoral students working in the field of cultural heritage and well-being. Every speaker will have 20 minutes (presentation can be in English or Italian); discussion time devoted to dialogue and debate will be arranged. Daily sessions will be introduced by a keynote lecture. An abstract (max. 300 words) – in Italian or English – along with an essential bibliography and a short CV, can be sent by 15 November 2020 to the e-mail address: info@chain-conference.com.

CALLS

Call for articles: Afro-Gothic: Black Horror and the Relentless Haunting of Traumatic Pasts

Closing date 30 November 2020

For Afro-Gothic: Black Horror and the Relentless Haunting of Traumatic Pasts, the editors seek work that explores the Afro-Gothic as an aesthetic and as a means of working through the trauma of colonial slavery. Although the Gothic genre is widely discussed as a purely European literary tradition, the gothic manifests as a global phenomenon. Every culture possesses its own ghost stories, monster tales, or myths about creatures with supernatural powers. This project examines how the tropes of the gothic—with its constructions of the monstrous, the villainous, the mad and the haunted—take on wholly different valences when they are studied within the contexts of blackness, particularly under the modern colonial project. The Afro-Gothic often addresses the everydayness of black horror in ways that attest to the repetitive violence against black bodies and the relentless haunting of traumatic pasts.

They seek work that explores Afro-Gothic sensibilities in film, fiction, performance, and the visual arts. They are interested in works that expand and explode current generic definitions of the Gothic and highlight the ways in which contemporary black artists are reckoning with aesthetics. In what ways does the Afro-Gothic serve to frame our understanding of the contemporary moment through a dark prism of organized terror?

- Possible topics to explore might include (but are certainly not limited to):
- colonial hauntings – living among ghosts and the walking dead
- the plight of the hunted and state-sanctioned violence
- dark tourism and haunted houses
- maritime Afro-Gothic – nautical narratives
- medical experimentation and the trope of the mad scientist

- miscegenation, hybridity, and the bodily mash-up
- conjuring, the witch doctor and practitioners of the dark arts
- urban decay and environmentalism – climate crisis, toxicities, eco-gothic and natural disasters
- Afro-Gothic and new technologies, soundscapes, surveillance, cyber-haunting, ghost in the machine
- menageries of the grotesque and public display of monstrosity
- cannibalization and ‘Eating the Other’
- sexual exploitation and gendered violence
- bondage, dungeons, incarcerations, and the restricted body

Essays must be written in English, but we encourage international submissions on all African Diasporic Afro-Gothic topics. Accepted works will be included in our proposal for a special issue of an online, open-access, peer-reviewed journal dedicated to black studies and aesthetics. Please submit an abstract (300 words) along with a brief bio to afrogothiccfp@gmail.com.

Contact Info:
Tashima Thomas, Editor
Pratt Institute

Sybil Newton Cooksey, Editor
New York University

Contact Email:
afrogothiccfp@gmail.com

CALLS

Stories from the Margins: Indigenous Connections to the Land

University of Northumbria
29-30 June 2021
Closing date: 11 December 2020

The organisers invite proposals for papers that examine how Indigenous stories – told, written, sung or performed – reflect Indigenous connections to the land and how these relations have been affected by the colonial enterprise. “[S]tories are a type of medicine and, like medicine, can be healing or poisonous depending on the dosage or type”, Terry Tayofa (2005), an Indigenous psychologist from the Warm Springs and Taos Pueblo, explains. How does Indigenous storytelling contribute to understanding Indigenous identity and the crucial role of land in Indigenous ways of life? How can Indigenous storytelling subvert colonial narratives of the land? How can storytelling contribute to addressing colonial exploitations of the land and its resources? How can storytelling assist Indigenous peoples in restoring their intimate relations to land and its natural gifts?

They welcome proposals for a range of presentation formats, including traditional 20-minute conference papers, panels, video presentations and we are open to alternative and creative formats.

Topics that may be covered include, but are not limited to, how Indigenous storytelling addresses the following:

- Land and Indigenous identity
- Land, healing and ceremony
- Land and Indigenous creation stories
- Settler-colonial myths about the land
- Land and the colonial space
- Land claims and broken treaties
- Land and Indigenous urban spaces
- Land and the Indigenous (female) body
- Land, Indigeneity and environmental justice
- Land, Indigeneity and climate change

Paper proposals and video presentations: please send 250-300 word abstracts, accompanied by a 100-word biographical statement (state affiliation if applicable) and 3-4 keywords.

Panels: panel proposals of no more than 3 speakers should include a 100 word summary of the overall theme, plus 250-300 word abstracts and 3-4 keywords per speaker. Please include short biographical statements (100 words – state affiliation if applicable) for all contributors, including chairs/respondents.

Social distancing rules permitting, the conference will take place at the University of Northumbria, with the option of live-streaming presentations if the current pandemic prevents on-site gatherings.

E-mail your proposal in a Word document to conference organiser Francesca Mussi of the University of Northumbria at FRANCESCA.MUSSI@NORTHUMBRIA.AC.UK by 11th December 2020.

Contact person:
Dr Francesca Mussi
Leverhulme Early Career Fellow
Department of Humanities
Northumbria University

OPPORTUNITIES

Rebuilding Heritage

Rebuilding Heritage will support the heritage sector, in its broadest sense, to respond to the crisis and to transition to recovery. It will provide training, advice, and support through:

- one-to-one and group coaching and training sessions
- opportunities for knowledge sharing
- open access webinars
- online guides and case studies

Across the heritage sector many organisations are being forced to rethink how they operate, why and who for. At this point of change, as well as difficulties there are also opportunities which can be

embraced. Rebuilding Heritage will bring organisations together to share best practice, to find solutions to problems, and to develop a broad collective vision of the future for the sector.

Find details here: <https://rebuildingheritage.org.uk/>

OPPORTUNITIES

Senior Policy Adviser Wellbeing and Heritage Programme

Location: Homeworker

Contract Type: Temporary

**Salary: £34,007 - £37,467 pro rated +
Benefits (FTC until end of March 2021)**

Reference No: 9784

Closing date: 11 October 2020

Historic England is seeking a Senior Policy Adviser to play a key role in supporting our Wellbeing and Heritage Programme. This is an exciting opportunity to develop your researching skills and work as part of our National Strategy Team in advising the next steps of our programmes.

If you are looking for a role where you can make a real impact and focus on the development of our first national strategy for wellbeing and the historic environment and projects concerning young people, dementia, mental health and belonging and identity, then this is the ideal opportunity for you. This is a fixed term contract until the end of March 2021.

What you'll be doing:

- You'll be working closely with the Head of Wellbeing and Inclusion to undertake applied research projects and to ensure they are prioritised and commissioned.
- Collaborating with colleagues across the organisation, seeking new opportunities for working in this area and liaising with health and heritage organisations will be important parts of the post.

What they are looking for:

- Strategic thinking, ability to synthesize information and communications will be key to your success to ensure we make an impact in

this area and disseminate our work. You will also have:

- A relevant degree or equivalent experience
- Experience completing research and/or analysis either in a consultancy or academic capacity.
- Ability to summarise information with attention to detail whilst communicating clearly, concisely and accurately.
- Experience of working with a range of partners.
- Ability to work independently and complete tasks to deadlines.

URL: <https://historicengland.org.uk/about/jobs/vacancies/job/?title=Senior+Policy+Adviser+-+Wellbeing+and+Heritage+Programme&ref=9784>

OPPORTUNITIES

Listing Coordinator

Historic England

Location: Birmingham

Salary: £21,626 pro rated + Benefits (Part-Time 0.5FTE)

Closing date: 18 Oct 2020

Ref: 9799

An exciting and important part-time role as Listing Coordinator is now available in the Listing Group Midlands Team, at Historic England. This is a fantastic opportunity to help to co-ordinate and administer statutory listing casework for the Midlands.

In this role you'll be responsible for implementing the designation system through casework to nationally agreed principles of selection and procedures and ensuring that all listing casework is delivered efficiently, visibly and accountably.

What you'll be doing:

- In this key role you will be responsible for explaining the listing process, and any changes to it, to owners and other partners as well as explaining Enhanced Advisory Services (EAS) to customers.
- You're responsible for providing frontline information to applicants for listing requests, for both the free service and EAS.
- You will process online applications and handle casework via the Unified Designation System (UDS).
- You'll co-ordinate the production of accurate and timely specialist assessments of casework by Advisers to agreed deadlines, and as per contracts for EAS cases. You'll be involved in liaising with local authorities, government offices, owners and others.

They we are looking for:

- Experience of handling casework and preferably experience of coordinating projects.

- Experience of using databases, computerised project management systems and spreadsheets.
- Experience of taking care of customers on a regular basis.
- An understanding of Historic England corporate, and Listing Group priorities for protecting the heritage.
- Ability to build effective working relationships with internal and external partners.
- Good analytical and editorial skills.

URL: <https://historicengland.org.uk/about/jobs/vacancies/>

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They 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.

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

Our Editor

Andrea Kocsis
On behalf of the Heritage
Research Group

Our Address

Downing Street
Cambridge
CB23DZ
United Kingdom

Phone: 01223-339291
E-mail: heritage@arch.cam.ac.uk
Facebook: www.facebook.com/cambridgehrg
Instagram: www.instagram.com/cambridge_heritage/
Website: <https://www.heritage.arch.cam.ac.uk/>

