Cambridge Heritage Research Group
Bulletin

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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.

UPCOMING EVENTS
CONFERENCES and CALLS

- Monuments and Monumentality: Museums, Media, Memory
- Defining the Museum of the 21st Century: Evolving Multiculturalism in Museums in the United States
- Museums in Context and Partnership
- "Exhibiting cities" – City museums in the emerging cities of East Central and Northern Europe, 1880-1939
- Of Sacred Crossroads: Cultural Studies and the Sacred

OPPORTUNITIES

- Outreach and Project Officer, Peterborough Museum
- Museum Intern, Soldiers of Oxfordshire Museum
- Archivist, English Folk Dance and Song Society
- Office Manager, Victoria and Albert Museum
- Curatorial Assistant, Holburne Museum

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

EDITORS

Rebecca Haboucha and Andrea Kocsis
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 (rh590@cam.ac.uk or ak2003@cam.ac.uk). For more information about the Heritage Research Group, visit our website: www.arch.cam.ac.uk/heritagegroup

HRG SEMINAR SUMMARY

The following summary of the most recent Heritage Research Group event is provided by Andrea Kocsis.

'Tracking and Repatriating Lost Korean Buddhist Cultural Properties'
Ariane Perrin | 20 February 2018

Ariane Perrin's recent seminar investigated current endeavours and strategies of repatriating Buddhist heritage to Korea. She presented the various measures implemented by authorities in preventing further illicit exports and in sustaining the long-term protection of the Buddhist heritage of Korea.

More than 60% of state-designated cultural heritage properties in Korea is Buddhist in origin. However, during the Japanese colonial period (1910-1945), after the Korean War (1950-1953), as well as with the development of an international art market in the 1970s and 1980s, many Buddhist cultural properties were taken out of the Korean peninsula. Recently, there have been increased efforts made to find these objects, and more demands have been made for their return. A number of agencies are actively involved in negotiating the return of these relics, such as the powerful Chogye Order of Korean Buddhism, the Overseas Korean Cultural Heritage Foundation (OKCHF) in Seoul, and the Cultural Heritage Administration. Perrin referred to the art pieces as relics since they carry most importantly religious values. The majority of Buddhist paintings is abroad, so ones which are able to be repatriated have, importantly, played an important role in Buddhist religious ceremonies. One way to protect religious artefacts is to build temple museums, and plans have been made to build a Buddhist Heritage Conservation Centre.

The OKCHF is in charge of the survey and research of the Korean artefacts in foreign collections. However, some foreign institutions do not allow their Korean art collection to be surveyed because they are afraid of potential Korean claims. The Foundation negotiates the returns of the Korean cultural properties, supports the Korean collections, and helps to deliver publications and education. For example, they run a training programme of foreign curators, the Koran Art and Idea Forum.

The Cultural Heritage Administration is the main body in South Korea responsible for the management of cultural heritage. They regulate the art exports, preventing further illicit export, and sustain the long-term protection of Korean Buddhist heritage. As a result, Korea restricted the exportations of objects older than 100 years. They can be exported only with the approval of the Cultural Heritage Administration.

Perrin presented some recent unsuccessful and successful repatriation claims. One of the main debates was around the Ogura private collection. It has a special position in Korea, not only due to its rare objects, but also because it was acquired during the colonial period. The Ogura collection comprises 1000 objects, of which 47 items are Buddhist statues. Korea has been asking Japan to return the statues since 1945, but Japan has always refused this demand. Their main argument is that the Ogura collection is private property, therefore the state cannot give it back. Korea thus established a committee for the return of Korean cultural property.

This committee managed to accomplish a few repatriations. A Buddhist painting was returned to Korea from the Hermitage Museum and Gardens in Norfolk, Virginia, in 2014. This event was highly publicized in Korean newspapers. The deal was made thanks to a Korean videogame company which paid $20,500 compensation to the museum.

The most recent stories are connected to the Buddhist statues which were stolen from Tsushima island, Japan. The Chogye order refused to return the statues to Japan, despite Korean demands. However, one statue was delivered back to Japan, because no one in Korea could claim ownership. Perrin concluded that those private initiatives, civic and religious groups had success in the repatriation negotiations which can convince the collectors to return objects through donation or sale. In contrast, the governmental attempts tend to be more unsuccessful.

Cambridge Heritage Research Group Seminars

Peter Stone (UNESCO Chair in Cultural Property Protection & Peace, Newcastle University): *'Protecting cultural property during armed conflict – responsibility or distraction?'*

Thursday 1 March, 5-6pm

Seminar Room, McDonald Institute for Archaeological Research, Downing Site

Cultural property is always damaged and destroyed during conflict - it is what happens, and there is nothing that can be done about it. However, such damage and destruction is frequently avoidable and has been regarded as bad practice by military theorists for over 2,000 years.

Following the legal precedent set by the 1863 Lieber code, during both the First and Second World Wars military units were created to try to protect cultural property. These were largely broken up at the end of the Second World War and, despite the 1954 Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict and its two Protocols of 1954 and 1999, the military - and heritage community - essentially forgot the importance of trying to protect cultural property during conflict. It was only following the disastrous destruction and looting that followed the war in the former Yugoslavia and the 2003 invasion of Iraq that the issue returned to the agenda.

The Blue Shield organisation was created in 1996 in an attempt to raise the profile of cultural property protection. Since then it has worked with the military and other relevant organisations to flag the importance of this work. Progress has been slow but recently significant steps have been taken, nationally and internationally.

Peter Stone is the UNESCO Chair in Cultural property Protection & Peace at Newcastle University and the Vice President of the Blue Shield.

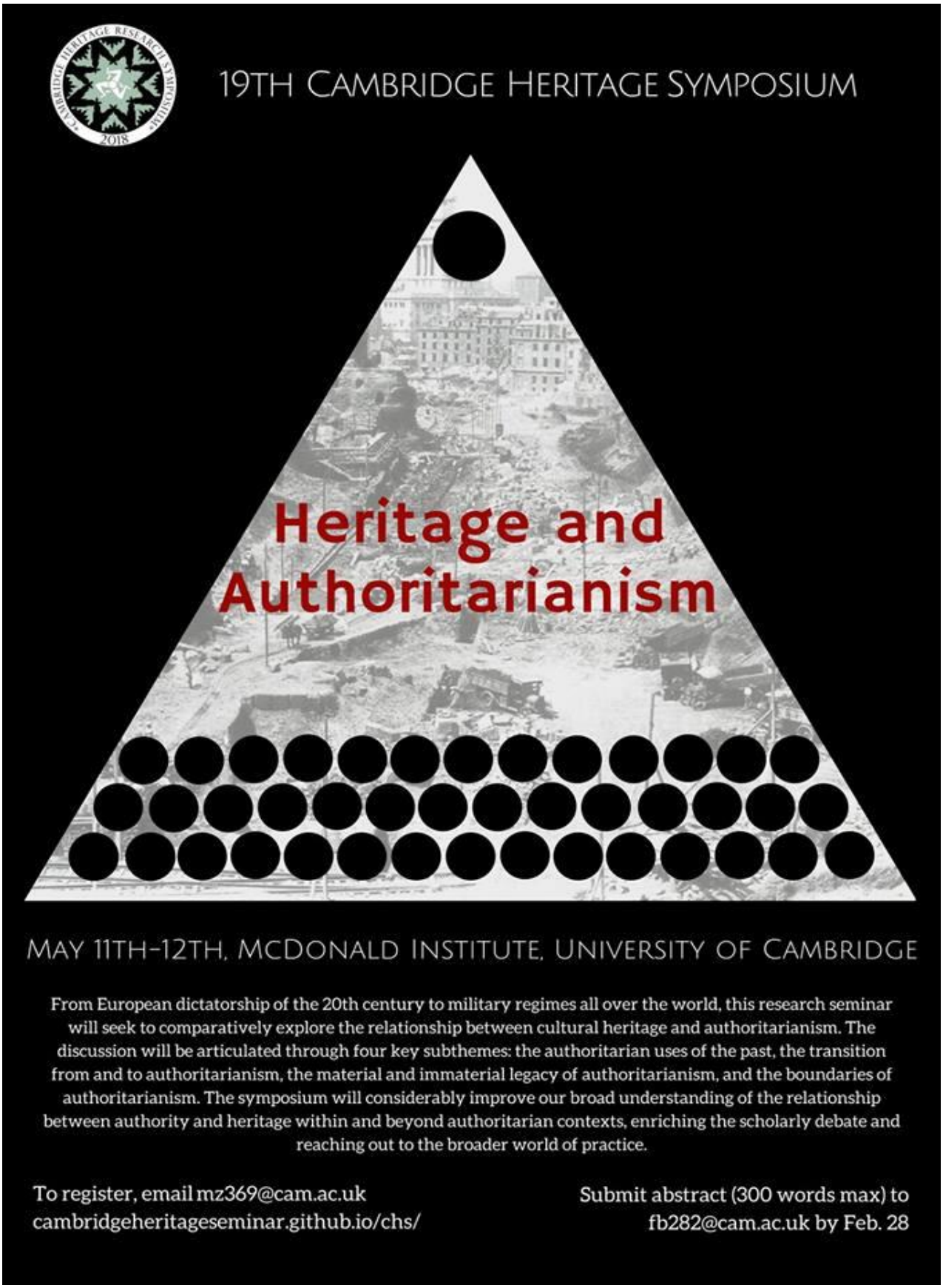
LENT TERM CARD

Cambridge Heritage Research Group Seminars

Alternate Tuesdays 1-2pm & Thursdays 5-6pm
Seminar Room, McDonald Institute for Archaeological Research, Downing Site, unless otherwise indicated

30 January:	**Johanna Zetterstrom-Sharp (MAA, University of Cambridge): *'Moral (un)certainties and colonial distances: materiality, museums and the end of empire in British Africa'.***
6 February:	**Catherine Forbes (Senior Associate, GML Heritage, Australia): *'A tale of two cities, two earthquakes, two responses and two outcomes: Post-disaster recovery for cultural heritage in Christchurch and Kathmandu'.***
15 February:	**Sarah Nankivell (Forensic Architecture, Goldsmiths, University of London): *"Forensic Architecture: Methods for investigating and evidencing heritage destruction in conflict."***
20 February:	**Ariane Perrin (Centre for Korean Studies, CNRS-EHESS, Paris): *'Tracking and repatriating lost Korean Buddhist cultural properties'.***
1 March:	**Peter Stone (UNESCO Chair in Cultural Property Protection & Peace, Newcastle University): *'Protecting cultural property during armed conflict – responsibility or distraction?'***
6 March:	**Simon Kaner (Sainsbury Institute): *'Globalising East Anglia's archaeological heritage'***
15 March:	**Dan Stone (Royal Holloway, University of London): *'Holocaust as Heritage? The International Tracing Service Archive'***

HRG ANNUAL SEMINAR



UPCOMING EVENTS

POSTPONED: ART AND THE SENSES
28 Feb. AND 7 Mar. | Dr Caroline Campbell and Dr Sarah Bull

In light of the UCU strike action, the final two events of the Art and the Senses seminar will be postponed. Dr Caroline Campbell ('Sensory Experiences in the National Gallery', formerly scheduled for Wednesday 28 February) and Dr Sarah Bull ('Illustration and the Erotics of Re-Use in Victorian Print Culture', formerly scheduled for Wednesday 7 March) will now be presenting in the Easter Term. A revised programme will be available shortly.

CONFERENCES, CALLS & WORKSHOPS

CFP: Monuments and Monumentality: Museums, Media, Memory
3-6 January 2019, Chicago, USA

Deadline: **15 March 2018**

In 2019, the Humboldt Forum is slated to open as a multiplex museum in the city castle, reconstructed as a monumental marker at the heart of Berlin. By virtue of its scale, this project joins a contested history of museums, monuments and counter-monuments, through which Germany has negotiated questions of patrimony from the nineteenth century to the twenty-first. This series of panels interrogates forms of monumentality across the media of film, literature, museums, and architecture, and asks how these have shaped the discourse on monuments in turn.

- How have curators, film and visual artists, writers, and architects engaged with, countered, or reinforced monuments, museums, and their histories?

- How do particular media and genres (re)mediate monuments?

- How does monumentality negotiate temporal and spatial boundaries?

- How do the histories of colonialism, fascism, and war challenge contemporary notions of monumentality?

Papers are invited from a variety of disciplinary perspectives: literature, film and media studies, museum studies, art and architecture. Please send your 250-word abstract to Kerstin Barndt (barndt@umich.edu) by **March 15, 2018**. The MLA will be held in Chicago from January 3-6, 2019.

CFP: Defining the Museum of the 21st Century: Evolving Multiculturalism in Museums in the United States
14 September 2018, Online

Deadline: **9 March 2018**

The International Council of Museums (ICOM) has called for a new definition of "museum" for the 21st century world.[1] In response, the International Committee for Museology (ICOFOM) has hosted symposia around the world to discuss and debate local perspectives on the museum as an institution and on the practices of museology.[2] These symposia have sparked debate and discussion about the definition of "museum" in France, China, Argentina, Brazil, and the United Kingdom. On September 14, 2018, ICOFOM and Southern New Hampshire University (SNHU) will host the latest symposium to discuss and define the "museum" from the perspective of the United States. This symposium will include three themes:

1. Nation-Building in Museums in the United States
The United States began as a colony of immigrants who seized land from the native peoples, but it has evolved into a multicultural nation that is, for the most part and with some exceptions, welcoming to people from around the world. What does it mean to be a "nation" in such a historical context, and how do museums help play a role in defining the nation? How will that role change for museums in the 21st century? How can the new ICOM definition of "museum" address the political, legal, administrative, and funding issues of the museum in a nation with different state and local laws, ordinances, and standards?
2. Collecting Tangible and Intangible Heritage in Museums in the United States
Since the 18th century, literary and philosophical society museums have moved beyond the gentlemanly collection of artificialia and naturalia, and there is widespread debate about what types of artifacts and naturfacts museums should collect and display and what types should be deaccessioned. How should museums prioritize physical and digital artifacts and naturfacts in the 21st century United States? How should museums handle intangible or digital artifacts and naturfacts such as oral histories and Living Human Treasures?[3] Will physical museums continue to exist, or will we someday see only online collections of artifacts and naturfacts? In examining this theme, consider which types of collections, if any, should be included in the new ICOM definition of "museum," with respect to preservation and research.
3. Serving Nearby Heritage for All in Museums in the United States
What is the relationship between museums and their local communities? Who are the stakeholders in the presentation of local heritage as well as regional heritage? What does it mean for a museum to be "inclusive"? How do museums incorporate visitor experiences and categories into museum functions? In the 21st century, how have museums dealt with contestation, ethnicity, gender, race, religion, and social status through programs and exhibits? Should museums be venues for open forums to address these complex issues in the community? What role should the broader public and other stakeholders play in the design and interpretation of exhibits, programming, events, and communication in 21st century museums? How should ICOM's new definition of "museum" reflect these issues?

ICOFOM and SNHU invite interested museologists to submit abstracts for papers and presentations on these topics for an online symposium to be held on September 14, 2018. Abstracts are due by **March 9, 2018** and should be a maximum of 300 words, plus a list of at least 10 references, on any one of the three sub-themed panels listed above. Abstracts, papers, and presentations should be written in English. Only one abstract per person will be accepted. Additionally, please include a biography of 100 words. Accepted abstracts for presentation and publication will be notified by March 23, 2018. Please submit abstracts to Dr. Yun Shun Susie Chung at y.chung1@snhu.edu.

URL: https://spark.adobe.com/page/GAJErjHLOV5UQ/

CFP: Museums in Context and Partnership
19-20 April 2018, York, UK

Deadline: **2 March 2018**

The University of Sheffield and the National Railway Museum of the UK invite paper proposals for a two-day conference on the subjects of museums and galleries in urban regeneration, and their relationship with higher education institutions.

This conference aims to examine the role of heritage institutions in urban regeneration, and how museums, galleries and higher education might work together for teaching and research purposes, and to develop displays, exhibitions and programmes. Bringing together experts from the heritage industry, from government and business partners, and from academic practitioners, the conference will serve as a space for discussion of both the benefits and challenges of such initiatives, as well as an ideas exchange on best practice. We therefore invite proposals on topics that include, but are not limited to:

- Museums' and galleries' role in urban regeneration and gentrification;
- Neoliberal cities and cultural consumption;
- Museums and galleries for tourists and for citizens;
- Local cultural communities, interest groups and their relation to heritage sites;
- The local economic impact of museum and gallery development;
- (Foreign) investors in urban sites with a heritage component;
- Experiences of collaboration between HE, museums and galleries;
- The effectiveness of existing museum-university collaborations;
- Researchers' and students' experiences of collaboration;
- The differences between museum-led and university-led collaborative research;
- Museums in partnership: local, national and international;
- Archival access, digitisation and digitally supported research;
- Public engagement with museum-based research;
- The impact of the 'impact' agenda on the relationships between HE and cultural/heritage institutions;
- Equal access to museums and universities: can we help each other?

We invite **20-minute presentations**, which will be followed by an open-floor exchange of ideas. Presenters are therefore asked to formulate a few key questions which they would like to pose to their fellow delegates. Joint contributions with partners are encouraged.

300-word abstracts, plus a brief list of key questions and a short author's biography (50 words), should be submitted via the online form (http://bit.ly/2ry47KT) by **2 March 2018**. Delegates are also requested to indicate whether they intend to attend one or both conference days. Please direct informal enquiries to Chris Leffler (c.leffler@sheffield.ac.uk).

This conference is part of the 'Railway Cultures' project, a collaboration between the University of Sheffield's Faculty of Arts and Humanities and the National Railway Museum. It will be followed by a late-night opening of the museum, with a presentation of outputs from the project (including a book, commissioned artworks, and performances of music and creative writing).

CFP: "Exhibiting cities" – City museums in the emerging cities of East Central and Northern Europe, 1880-1939
15-16 October 2018, Marburg, Germany

Deadline: **1 April 2018**

Nowadays European cities, like their Asian and North and South American counterparts, compete with one another to become pre-eminent centers of economic and cultural exchange, and tourism. The culture, history and heritage of contemporary cities, and their effective representation in various forms, such as in city museums, is a cultural capital (a part of symbolic economy), as Sharon Zukin (1996) has pointed out. This workshop, proposed by the Herder Institute (Germany) in cooperation with the Grazer Stadtmuseum Graz GmbH/Stadtarchiv (Austria) and the University of Tampere (Finland), and supported by the Leibniz Research Alliance "Historical Authenticity", nevertheless, argues that perceiving the city and the city's image as urban capital was also known for the cities in East Central and Northern Europe, which emerged with the ambition becoming regional and/or national centers an enormous speed in the end of the 19th and in the beginning of the 20th century in the Austro-Hungarian and Russian Empire. By doing so, the workshop intends to illustrate, on the one hand, the so far less researched processes of urban image and identity construction by the city museums in East Central and Northern Europe in a longue durée perspective, and to discuss and capture the particularities of exhibiting cities in these regions, on the other.
The workshop addresses e.g. the following questions:

- How did cities use city museums for image and identity creation and for which purposes?
- What kind of histories were told by the city museums, and how were these histories "authenticated"?
- What kind of strategies and practices of image creations were applied in the museums? Who were the main actors in the process?
- What role did city museums play in the modernization and urbanity in Northern and East Central Europe?
- In what ways were city museums, and the 'local' histories represented by them, part of the everyday reproduction of nationalism?

We are looking forward receiving proposals for case studies on cities and city museums, and with different thematic focal points. Proposals with cross-city references are especially welcome, be it by comparisons or by the analysis of transfers. Please send your abstract (max. 500 words) and a short CV until **April 1, 2018** to forum@herder-institut.de.

The conference language is English. We expect to be able to cover the expenses for travel and accommodation. We plan to publish the revised conference papers.

URL:
https://www.herder-institut.de/no_cache/aktuelles/detailansicht/calendar/event/termin/2018/01/22.html?tx_cal_controller%5Buid%5D=17794&cHash=7ba36cf9bd82338bceabf03e489a5879

CFP: Of Sacred Crossroads: Cultural Studies and the Sacred

Deadline: **15 March 2018**

A special issue of *Open Cultural Studies*

The seventh International Association for Cultural Studies Crossroads conference held at the University of the West Indies (Jamaica) was themed "Of Sacred Crossroads". The conference call for papers asked for a consideration of issues surrounding the dialogue between humanity and spirituality. In the face of increasing materialism and consumerism, as well as the prevailing emphasis on science and technology in contemporary society, participants contemplated the politics of the intersection between Cultural Studies and the sacred, while celebrating the intangible heritage of humankind--that found in religion, art, dance, song, oratory, healing, re-creation, performance, ritual, belief systems, ethics, globalization and communication, among others.

Cultural Studies is not a discipline that immediately calls to mind reflection on matters of the sacred. However, since the 2008 iteration of the conference, issues of the sacred have continued to be a concern amongst a community of Cultural Studies scholars. Cultural Studies is known for identifying distinct, multi-disciplinary perspectives, and in this special issue the papers will demonstrate a willingness to critique the role of the sacred in daily life and an openness to thinking about its representation in everyday cultural expressions, from literature to music to food to politics and beyond.

The Special Issue

This is a call for proposals to be published as a special issue that concerns itself with offering new ways in which the sacred is represented in the popular realm or communicated at the intersection of the secularization of society and its inherent ideological, philosophical, existential and methodological crises.

The issue will present a variety of voices, some new, some experienced, all wrestling with ideas about and perspectives on the sacred. The special issue will have a truly international scope, both in subject and voice. Each essay will provide a different perspective on the sacred, revealing, through a Cultural Studies lens, diversity of practices, multifaceted nature of beliefs, ceremony, and ritual.

Details of Submission

Expressions of interest and submission of abstracts should be sent no later than **March 15, 2018** to the Editor, Dr. Sonjah Stanley Niaah at sonjahstanleyniaah@gmail.com

The final date for submission of full papers is **April 30, 2018** via the following online submission system (http://www.editorialmanager.com/culture). On accessing the online submission system authors must select "Special Issue: Of Sacred Crossroads—Cultural Studies and the Sacred."

Contact Info:

Institute of Caribbean Studies,
University of the West Indies, Mona Campus
Jamaica, Caribbean

Contact Email:

sonjahstanleyniaah@gmail.com

OPPORTUNITIES

Outreach and Project Officer, Peterborough Museum
UK, England, Peterborough

Salary: £23,398 per annum
Job Type: Full time (37 hours)
Contract: until March 2019

Closing date: 12 March 2018

About the Peterborough Treasures Project
Vivacity has received grant funding from the Heritage Lottery Fund (HLF) and Garfield Weston Loan Programme with Art Fund for an exciting project, Peterborough Treasures in Peterborough. Made possible by money raised by National Lottery players and from Garfield Weston , the project will build on Peterborough Museums growing reputation for curating accomplished and well-managed exhibitions and events and gather together for the first time in one place a spectacular collection of items with a strong link to Peterborough. Spanning over a thousand years the collection will include items currently held by national institutions including the Victoria and Albert Museum, the British Museum, and Russell Group universities.
We will use a collection of items specifically loaned to us by National Museums, and other significant pieces from private collections, to engage widely and deeply with not only a wider local population and our usual audience demographic, but also regional visitors, hard to reach communities, and school groups. A major outcome of our work with local communities will be an exhibition inspired by the Treasures exhibition and focusing on specific community heritage entitled Peterborough Treasured People and Possessions.

Job Details
In this position the Outreach and Project Officer will increase participation with the Peterborough Treasures project activity through supporting partnerships, enabling others, and to direct activity delivery by:

·Developing opportunities for children and adults in response to identified project activity plan targets and objectives
·Establishing and working with community and stakeholder groups to increase their capacity to engage with the Peterborough Treasures: Coming Home (Treasures exhibition) and to participate in the Peterborough Heritage Festival event.
·Working with the wider team to deliver the project activity plan and leading on the development and delivery of the Treasury Tents at the Heritage Festival.
·Working with the Interpretation and Documentation Assistant to develop and deliver the Treasures Exhibition and the 'Treasured People and Possessions' community exhibition.
·Co-ordinating and supervising volunteer training and activity throughout the life of the project.
·Create a sustainable framework to plan future museum work with community groups in consultation with the wider heritage team.
·Act as an ambassador for the museum, enhancing its reputation and profile within the community and with partners and stakeholders

For more details please visit: https://vivacity.org/media/6002/job-description-outreach-and-education-officer.pdf
Closing date for applications is Monday 12th March 2018. To apply, please send your CV and covering letter to **recruitment@vivacity.org**

Museum Intern, Soldiers of Oxfordshire Museum
UK, England, Woodstock

Job type: Part time, 3 days a week
Contract type: 4-month internship

Closes: 10 March 2018

As the newest military museum in the region, SOFO is looking for people who wish to further their career within the museum sector and help establish the museum as a key attraction as well as a home for military and social collections.
Our internship is for four months for undergraduates or MA students interested in developing a career in museums.
Tasks will be split across the various areas of the museum, education, collections, front of house/marketing. There is scope to create temporary exhibitions and support research enquiries.
This is a part-time internship for three days per week. There is no remuneration but travel expenses will be paid. No lunches or accommodation is provided.
The intern will be working alongside current volunteers, as well as a small staff team.

The internship will run from April - July 2018 . Interviews will be held on March 22nd only.

This internship is designed for people who are thinking about a career in museums.
- Self-motivated with the ability to work on some tasks unsupervised
- Studying Museum Studies, Art History or a related field
- Supportive of volunteers and able to mentor
- Enthusiastic about history and preferably an interest in military history
- Attention to detail
- Flexible approach
- Interest in museums and how they are run
- Have good communication skills and ability to work with the public
- Have good organisational skills and are computer literate with database experience

To Apply Please Contact: Ursula Corcoran (museumdirector@sofo.org.) Applications by CV and covering letter by **March 10th** at 5pm.

Archivist, English Folk Dance and Song Society
UK, England, London

Job type: Part time
Contract Type: Permanent
Salary: £25,000 pro rata

Closing date: 7 March 2018, 9:00 am GMT

The English Folk Dance and Song Society (EFDSS) is offering an exciting opportunity for a committed archives and records management professional to join the Vaughan Williams Memorial Library as Archivist under the supervision of the Library and Archives Director, to contribute to the development, maintenance and efficient operation of the library and archives service in collaboration with the library team. The role will specifically focus on the cataloguing and preservation of archival collections.

KEY TASKS:

- Catalogue archival collections to current professional standards.
- Contribute to the development of the archival web-based catalogue.
- Monitor and implement measures to ensure the preservation of archival collections, e.g. storage, security, environmental conditions, packaging, and pest control.
- Assist in the selection of items for conservation.

For further details and a complete job description and person specification visit:
https://www.efdss.org/efdss-about-us/work-here/vacancies

Applicants should complete the EFDSS application form (CVs will not be accepted). Applications can be made by e-mail or post. Completed applications should be emailed to:
recruitment@efdss.org for the attention of Rosie Baker, Operations Director.

Posted applications should be marked 'Archivist' and 'Confidential'.
Please quote **University of Leicester, Museum Studies Jobs Desk** in your application.

Office Manager, Victoria and Albert Museum
UK, England, London

Job type: Full time
Contract Type: Fixed term
Salary: £23,000 per annum

Closing date: 12 March 2018

We are seeking an experienced, efficient and willing Office Manager to work within our Sculpture, Metalwork, Ceramics and Glass SMCG Department.

The successful candidate will provide effective administrative support whilst working closely with the PA to the Keeper of SMCG. The role involves carrying out administrative duties, including assisting with the filing of archival information, maintaining contact databases, and acting as the first point of contact for enquires, where appropriate.

The role works across all three sections and the successful candidate will need to be able to multi-task and divide their time as necessary between the departmental offices. You will have at least two years' experience of providing administrative support within a busy team, a relevant degree (or equivalent), excellent organisational skills and be able to multi-task under pressure.

You will have an interest in museums, especially Sculpture, Metalwork, Ceramics and Glass and you will be a confident and friendly communicator who works well with others and within a team.

Closing date for receipt of applications is Monday **12th March 2018**.
Interviews to be held on Wednesday 4th April 2018.

Curatorial Assistant, Holburne Museum
UK, England, Bath

Job Type: Part Time
Contract Type: Fixed term, 13.5 months
Salary: £23,500 pro rata

Closing date: 8 March 2018, 5 pm

The Holburne Museum was founded in 1882 as Bath's first art museum, with at its heart, the unique survival of a Victorian townhouse collection bequeathed by Sir William Holburne. It is a treasure house of Old Master paintings, portrait miniatures, porcelain, Renaissance bronzes and ceramics, silver and embroidery and is particularly renowned for its eighteenth-century British paintings.

The Curatorial Assistant will work as part of the small Collections Team at the Holburne as general assistant to one of two Senior Curators, both of whom work part-time in a job-share arrangement.

This fixed-term appointment will assist the Senior Curator with a full range of curatorial duties during a major research project, taking on some of the Senior Curator's day-to-day tasks as well as assisting with some aspects of research for an exhibition on Sir Thomas Lawrence, planned for 2020.

Working closely within the Museum's friendly and energetic team of 24 staff and 300 volunteers, the post holder will assist the Senior Curators in delivering the forward plan for Collections and the Museum's acclaimed temporary exhibition programme and in the care, documentation, research, interpretation and development of the Holburne's important collection.

For more information and to apply please visit: http://www.holburne.org/curatorial-assistant-job-description/

FEEDBACK

We welcome feedback on the content of the bulletin, as well as suggestions for any future bulletins.
ea371@cam.ac.uk