

CAMBRIDGE HERITAGE RESEARCH GROUP BULLETIN



12 SEPTEMBER 2016

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.

STAY CONNECTED

WEBSITE: www.arch.cam.ac.uk/heritagegroup

FACEBOOK:
www.facebook.com/cambridgehrgh

TWITTER:
<https://twitter.com/cambridgehrgh>

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

- **Call for Speakers – CHRG Weekly Seminars**

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OPPORTUNITIES

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- Graduate Job Opportunities, Culture Syndicates
- Head of Internal Communications, Heritage Lottery Fund
- Summer Exhibition Supervisor, Royal Academy of Arts
- Masterplan Programme Director, The National Railway Museum

EDITORS

FLAMINIA BARTOLINI
AND MARGARET
COMER

On behalf of the Cambridge
Heritage Research Group

TO CONTACT US...

If you would like to be added to our mailing list to receive our bulletin, or if you have a notice to post, please contact one of the editors (fb282@cam.ac.uk or mac201@cam.ac.uk). For more information about the Heritage Research Group, visit our website: www.arch.cam.ac.uk/heritagegroup

Call for Speakers – Cambridge Heritage Research Group Weekly Seminars

We are seeking speakers for the Cambridge Heritage Research Group's weekly seminars! There are vacancies in Lent term 2017 (seminar dates range from 26 January to 9 March) and Easter term 2017 (4 May to 6 June). The seminars typically last an hour and comprise a 35-45 minute talk followed by discussion. Typically, seminars alternate between Tuesday 1-2pm and Thursday 5-6pm, but some accommodations can be made each term. If you are a postdoctoral student, academic, lecturer, researcher, or heritage professional and you'd like to present a topic within the field of heritage studies to a group of equally interested heritage students and researchers, please contact us! Recent topics have covered issues as varied as conflict heritage, the heritage of espionage, heritage law, palace management, community heritage, and the double-edged nature of the World Heritage List. Limited funds towards travel expenses are available – please ask for more details.

(Interested in speaking, but not based in the UK? If you'll be in Britain for a conference or any other reason, let us know, and we'll see if we can arrange something.)

Please contact Dr Gilly Carr at gcc20@cam.ac.uk with queries or to propose a topic. We look forward to hearing from you soon!

Please note that the Heritage Research Group bulletins will be circulated less frequently during the Long Vacation.

Please continue forwarding along job opportunities, calls for papers or other relevant announcements, but do keep in mind the following so that the information can be circulated before the necessary deadline

Weekly bulletins will resume the week of 10 October 2016.

The weekly **seminar series** has also concluded for the 2016 Easter Term.

In the meantime, please join the Cambridge Heritage Research Group on Facebook for the most recent news and updates

<https://www.facebook.com/cambridgehrg>

CONFERENCES, CALLS & WORKSHOPS

MuseoTUR 2017 International Congress on Museums and Tourism: Call for Papers 13-14 February 2017, Barcelona, Spain

The University of Barcelona, through its **Cultural Management Program** and the **LABPATC Lab of Heritage, Creativity and Cultural Tourism**, are organising **MUSEOTUR 2017 – International Conference on Museums and Tourism**. The event will take place in Barcelona on 13-14 February 2017.

Organisers of the event have launched a **call for papers**, with proposals invited to address **any of the following themes**:

- Policies and strategies of tourism in museums
- How museums are driving economic development and local investment as tourism attractions
- The role of museums in cultural and/or creative tourism
- Attracting tourist audiences in museums
- Museums in tourism strategies in tourist destinations
- Museums networks and tourism
- ICT, museums and tourism
- History of museums and tourism
- Museums in cultural diplomacy and brand-tourism destinations
- Museums services for tourists
- Museum cultural products and gifts shops for tourists audiences
- Museum bar and restaurants and tourism strategies
- Best practices and case studies on museums and tourism
- Collaboration between museums, tour operators and travel agencies
- The museum guides and tour guides in museums
- Museum passes and urban tourism
- Economuseums, crafts with identity and local development
- Tourism strategies for festivals and cultural events in museums
- The role of museums in cultural routes
- Shooting in museums: museums, film commissions and tourism

Proposals for papers (in English or Spanish) should be sent before **September 30th 2016** to: ibertur@gmail.com

Proposals for papers must include:

- Paper title
- Name(s) of the author(s) and Institutional Affiliation(s)
- Abstract (max 700 words) (in English or Spanish)
- A short bio (max 100 words)

For **additional information** about the context of MUSEOTUR 2017, conditions for participation, and the formats and requirements of paper proposals, please visit

<https://www.facebook.com/events/1777040195860136/>

CfP for the Workshop “Reluctant Heritage: Revisiting Museums and Memory Sites in Central and Eastern Europe in a Transnational Perspective”

04-05 November 2016, Bucharest, Romania

A troubled and segmented East-European history has given rise to a troubled and segmented museum history. Museums in Central and Eastern Europe have found themselves, time and again, faced with difficult and uncomfortable choices. Immediately after the Second World War, museums had to update their exhibitions in order to narrate radically different stories. One of the major changes also included exhibiting the socialist present, such as the accomplishments of the regime, and the recent past: the violent, revolutionary coming to power of communist parties all over Eastern Europe became part of the permanent exhibition of local and national museums. Museums also had to literally hide entire collections that were suddenly found inappropriate. After the fall of communism, these collections were brought back to museum halls (although much of their history, documentation and context had been lost) and it was time for the communist collections to become bothersome and thus be hidden or even destroyed.

The workshop seeks to explore the specificities of reaction to political and social change in the context of museums and heritage sites. Museums could be considered in terms of their historiographic and political foundations, as the outcome of mobilizations of a wide variety of actors who have contributed to their creation or their dismantling (museum professionals, architects, academics, public historians, victims' associations and other cultural brokers). In some contexts, the heritage process has contributed to a discursive criminalisation of previous regimes – for instance the transformation of detention centres in museums or memory sites. In others, it has facilitated implicit forms of rehabilitation, under the guise of commercially exploiting the legacy – architectural, artistic, political – of the former regime. Finally, a significant number of museums and memory sites were faced with the challenge and task of reinvesting their collections with a new meaning and a new narrative, framed in new historiographies and nation-building projects. Within this framework, our workshop will bring together contributions that respond to one or more of the following aspects, relating to the central concern on whether museum displays and heritage sites have been remade to conform to new scientific and political narratives/ agendas:

- will examine case-studies of metamorphoses of East-European museums and built heritage during the Cold War and in post-communism.
- will discuss whether museums are sometimes in the vanguard of social and political change or are they merely reacting to societal transformations.
- will analyse how museums and heritage sites have been mobilized to qualify, and at times to criminalize the socialist period
- will seek to highlight the emergence and circulation of heritage models at national, regional and trans-regional levels, evident in the museums established in former detention centres, in the management of heritage assets related to past dictatorial regimes, and in the reconfigurations of exhibitions in museums around the area.
- will expand the debate by bringing case-studies of transnational processes going beyond the European borders (with a particular interest in Latin America)
- will bring theoretical and methodological insights into the study of processes of heritage-making from a transnational perspective.

Please submit 300-word abstracts and a short bio (in English or in French) to reluctantheritage@gmail.com by **September 15th**. The successful participants will be notified by September 20th. While the conference will be bilingual, in English and French, no simultaneous translation will be provided.

Funds are available to cover the expenses (travel or accommodation) for a limited number of participants. Please indicate in your paper proposal whether you will be seeking this funding.

Convenors:

Gruia Badescu, University of Oxford
Simina Badica, National Museum of the Romanian Peasant
Nelly Bekus, University of Exeter
Damiana Otoiu, University of Bucharest

The workshop is organized by the Regional Center for Advanced Francophone Research in Social Sciences (CEREFREA Villa Noël), University of Bucharest

and supported by the following institutions and projects:

- Museums and Controversial Collections. Politics and Policies of Heritage-Making in Post-Colonial and Post-socialist Contexts project of the Romanian National Authority for Scientific Research and Innovation, CNCS – UEFISCDI, project number PN-II-RU-TE-2014-4-2368, New Europe College, Bucharest.
- AHRC (Care for the Future) - LABEX Past in the Present joint funded project The Criminalization of Dictatorial Past in Europe and Latin America in Global Perspective, University of Exeter and Institut des Sciences Sociales du Politique, Paris.
- Political Science Department, University of Bucharest.

Facebook event: <https://www.facebook.com/events/326636824342738/>

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<http://cevipol.ulb.be/fr/users/dotoiu>

<http://www.nec.ro/research-programs/uefiscdi-cnscs/te-projects/current/museums>

<https://enseignements-2016.ehess.fr/2016/ue/1729//>

Heritages of Migration: Moving Stories, Objects, and Home

06-10 April 2017, Buenos Aires, Argentina

Call for Papers: Deadline 14 October 2016

Papers will be accepted in English and Spanish / Los resúmenes se reciben en español y en inglés.

Online submission form: www.universityofbirmingham.submittable.com**Contact:** Hannah Stretton, Ironbridge@contacts.bham.ac.uk**Download the Call for Papers here:** [Heritages of Migration Postcard](#)**View the Call for Papers in Spanish** [here](#).**Heritages of Migration: Moving Stories, Objects and Home**

The early colonization of the Americas represented the layering of cultures and new inscriptions of place. Today we see conceptions of the stability of ‘old world’ that have been challenged by centuries of two-way flows of people and objects, each engendering new meanings, allowing for new interpretations of landscape, the production of identities and generating millions of stories. The emergence of the ‘new world’ in opposition to the old – in real, imaginary and symbolic terms – problematizes sense of place and induces consideration of a ‘placelessness’ as a location for ideas of home, memory and belonging. This conference looks at the actors and processes that produce and reconfigure the old world in the new, and the new world in the old across the Atlantic – north and south – through constructions of heritage in material and immaterial form. Its focus is upon the widely conceived Trans-Atlantic but we also welcome contributions that focus on the heritages of migration from around the world.

Held at the National Museum of Immigration, Buenos Aires, Argentina – a country that itself has seen mass immigration – this conference asks:

What objects and practices do migrants value and carry with them in their movements between old and new worlds?

How do people negotiate and renegotiate their “being in the world” in the framework of migration?

How is memory enacted through material culture and heritage into new active domains?

What stories are told and how are they transmitted within and between migrant communities and generations?

How is the concept of *home* made meaningful in a mobile world?

Where do performances of identity “take place” so as to generate new landscapes of collective memory?

How do the meanings of place and placelessness change over generations from an initial migration?

The conference is designed encourage provocative dialogue across the fullest range of disciplines. Thus we welcome papers from academic colleagues in fields such as anthropology, archaeology, art history, architecture, business, communication, ethnology, heritage studies, history, geography, literary studies, media studies, museum studies, popular culture, postcolonial studies, sociology, tourism, and urban studies.

Indicative topics of interest to the conference include:

The heritage of trans-Atlantic encounters – ways and means of crossing distances

Performing place and new inscriptions of placelessness

Migration and urban territories – settlement processes and practices

Travelling intangible heritages – the rituals, practices, festivals of home away

Diasporic heritage communities

Migrating memories

Representations of migration/immigration in popular culture

How to submit your abstract

You can submit your abstract by using our online form. This can be accessed from the ‘Submit’

button on the homepage or by following this

link: www.universityofbirmingham.submittable.com

If you have any difficulty with the online submission form, please email Hannah Stretton at Ironbridge@contacts.bham.ac.uk.

Submission Guidelines

Your abstract should be no more than 300 words and should be uploaded in Word or PDF format.

Please include title, author names and affiliated organisations / universities

Please **do not** include any contact details on your abstract document, you can fill these in separately using our online form. All abstracts received by the deadline will be reviewed by the Conference Committee.

<https://heritagesofmigration.wordpress.com/>

Preserving Transcultural Heritage: Your way or my way?

05-08 July 2017, Lisbon, Portugal

At a time of generalized globalization, which generates more and more miscegenation at almost every level of our existence, cultural frontiers also tend to fade substantially. This same globalization that began centuries ago with trade, technology, culture, politics and military exchanges between different people, increasing progressively its intensity until the present, became itself originator of a heritage created exactly in the meeting of cultures. This new transcultural heritage (or hybrid heritage) presents a whole range of different complexities that could make the safeguarding and preservation for the coming generations complicated. All the concerned community is invited to participate in the International Congress ***Preserving transcultural heritage: your way or my way?***, opened to academic scholars and specialist technicians, to policy makers and to all of society.

Numa época de globalização generalizada, a qual gera uma cada vez maior miscigenação a praticamente todos os níveis na nossa existência, também as fronteiras culturais tendem a esbater-se substancialmente. Essa mesma globalização, iniciada há séculos atrás mediante os vários intercâmbios comerciais, tecnológicos, culturais, políticos ou bélicos entre distintos povos, que progressivamente foram aumentando a sua intensidade até aos nossos dias, acabou por ser ela própria originadora de um património criado precisamente no âmbito do encontro das diversas culturas. Este património transcultural novo (ou híbrido, de algum modo) apresenta todo um conjunto de diferentes complexidades que obstam em maior ou menor grau à sua salvaguarda e preservação para as gerações vindouras. Convida-se toda a comunidade interessada para participar no Congresso Internacional ***Preserving transcultural heritage: your way or my way?***, aberto a especialistas académicos e técnicos, a decisores políticos e à sociedade em geral.

The **ARTIS – Institute of History of Art, School of Arts and Humanities of the University of Lisbon** and the **ICOMOS Portugal** are pleased to invite all the researchers, specialists and other stakeholders involved in the process of safeguarding of architectural heritage created in the meeting of cultures, to participate in the International Congress ***Preserving transcultural heritage: your way or my way?***, which will take place in Lisbon, between 05 and 08 July 2017.

Paper and poster proposals are welcome until **20 September 2016**. Please submit your paper or poster by sending the proposal to the email congress.artis@letras.ulisboa.pt (see the [submission guidelines](#) below). The proposals will be selected by the session organisers and the [Scientific Committee](#) on the basis of the following criteria: relevance, innovation, scientific quality and theme of the session. On September 30 proposers will be notified regarding acceptance of their paper or poster and will receive further instructions.

The organisation encourages multidisciplinary and international research on the safeguarding of transcultural heritage (architecture, urbanism, archaeology, landscapes and decorative arts in built heritage).

Sessions

Session 1: *Heritage values and management of African and American historic cities and sites with European influences*

Session 2: *Transcultural heritage, musealization and memory: preservation of the Indigenous minorities' heritage in Americas and in the Pacific region formerly under Western rule*

Session 3: *Contextualizing the (un)wanted: tourism and management of the architecture of totalitarian regimes in Europe*

Session 4: *Globalisation as generator of new transcultural heritages: preserving migrants' architectural heritage*

Session 5: *Greeks, Romans and Byzantines in the Mediterranean region and Near East: guarding transcultural remains containing ancient classical influences*

Session 6: *Preserving shared heritage along the Silk Road, a major creator of cultural*

Session 6: Preserving shared heritage along the Silk Road, a major creator of cultural encounters

Session 7: Memories to remember and (not) forget: heritage of slavery outside their homelands

Session 8: The “Indian melting pot” for religions and cultures: challenges concerning transcultural heritage preservation

Session 9: West versus East: differences and difficulties of conservation of shared heritage (European colonies in Far East / “Asiantowns” in the West)

Session 10: The discovery of ancient cultures: safeguarding of native architectural heritage in European colonies

Session 11: Religious, political and ideological fanaticisms as destroyers of “different” heritages throughout History

Session 12: European heritage as Imperialist statements in colonies: (un)desirable memories which must be protected or to be forgotten?

Session 13: Between Far East and the Indian Sea: Indochinese and Insulindian cultures (influences, fusions and heritage safeguarding)

Session 14: The Ottoman Empire in the crossroad between Europe, Asia and Africa: fusion of cultures and heritages to preserve

Session 15: Questions, controversies, idiosyncrasies and case studies on authenticity between different cultures, when focusing the safeguarding of transcultural architectural heritage

Session 16: Should be followed or ignored? Reception of European heritage theories within non-Western cultures

Session 17: Safeguarding of architectural heritage belonging to ethnic and religious minorities inside countries with dominant cultures

Session 18: Other relevant themes

SUBMISSION GUIDELINES

Download the [submission template](#), and fill it with the following data:

- Paper or poster?
- Name of the session (only for papers)
- Title of the paper, with 15 words maximum;
- Abstract with 250 words maximum;
- Three to five keywords;
- Personal data (name, professional affiliation, mail and email addresses, and telephone contact of the authors);

The acceptance notification for submitted papers and posters will be known by 30 September 2016. After being accepted, preliminary versions of paper texts and poster drafts should be submitted until 30 November 2016, for peer-review.

Researchers can submit simultaneously a paper and a poster, but only with different subjects (paper and poster cannot be both about the same subject). Therefore, it must be submitted an abstract for each proposal.

The size of posters should be AO (841 x 1189 mm) vertical. Posters should be printed by their authors and delivered in the first day of the congress (in the registration) or by mail (should arrive until 30 June 2017).

For further questions, please contact the [organisation](#). Download [here](#) the pdf of the call for papers and posters.

For more information and to download all linked documents:

<https://congressartis.wordpress.com/papers/>

2017 Annual Meeting of the Archaeological Institute of America

05-08 January 2017, Toronto, Canada

The Call for Papers for the 2017 Annual Meeting in Toronto, Canada has been posted! If you've been considering submitting a proposal, now is the time. The AIA accepts proposals for individual papers, colloquia, posters and workshops on a wide range of topics, including recent fieldwork, ancient art and architecture, cultural heritage issues and digital humanities. In recent years, we've added an open session specifically for undergraduates to present their work; and we've introduced a lightning session, an informal venue for scholars to give 5-minute presentations on their work in progress, so that they can begin to receive feedback on their ideas. Since we hold our meetings jointly with the Society for Classical Studies (SCS) (formerly known as the American Philological Association), we particularly want to encourage those who are interested in proposing joint AIA-SCS sessions on topics that might be of interest to members of both organizations. All proposals are blind vetted by the Program for the Annual Meeting Committee (PAMC), so what matters is not your name or your status but the quality of your research and your ability to express your ideas clearly and coherently.

Very best of luck with your submission!

Dr. Ellen Perry

Chair of the PAMC

The deadline for submitting an organized session (colloquium, workshop) or an open session (paper, field report, poster) has passed. You can still participate in the 2017 AIA AM Academic Program by [submitting a proposal](#) to the Lightning Session or a Roundtable Discussion topic. The deadline to submit is **November 15, 2016**.

We strongly encourage submitters to review the documents linked here:

<https://www.archaeological.org/meeting/CFP>

as changes have been made in recent years. Please note that all submissions must be made using the online forms.

Online forms available at: <http://www.archaeological.org/meeting/CFP/forms>

<https://www.archaeological.org/annualmeeting>

**Visitor Experience Officer, Morden Hall Park, The National Trust
UK, England, London**

Job Type: Part Time

Contract Type: Permanent

Salary: £12,374 p/a (includes OLW)

Closing Date: **23rd September**

Have you got fantastic customer service skills? Are you a creative individual who has a passion for developing experiences which move, teach and inspire?

We'd love you to bring your skills to the biggest conservation charity in Europe. With engaging stories to tell, there's always something to share with our visitors, and it will be your job to make sure we're doing that all year round.

What it's like to work here

This tranquil former deer park is an oasis in the outskirts of London. Thriving Morden Hall Park is at the heart of the community, offering a variety of family-friendly activities, concerts and workshops. If you are creative, sociable and have great customer service skills, Morden Hall Park's team would love to hear from you.

What you'll be doing

As a Visitor Experience Officer, you'll be responsible for the delivery of effective interpretation and engaging programming to deliver a year round offering of events at the property.

Working alongside the Visitor Experience Manager, you'll develop engaging and meaningful interpretation that can teach, move and inspire our visitors.

Understanding how and why we engage our supporters is key. Working with our spirit of place, you'll work across departments to link everything we do back to our cause and the on-going work we do.

You'll deliver high standards of presentation at the property, and ensure all our communications with our visitors, from the first click on the website, to the posters and signs around the property are clear and consistent.

As a champion of exceptional visitor experiences, you'll join a high performing team and will regularly be involved in the duty management rota helping run the visitor operation.

Please note that the salary for this role is already inclusive of an additional Outer London Weighting allowance of £2,690 pro rata per annum.

Who we're looking for

It's a significant role at a busy property and we need someone who can take on a challenge.

To deliver this role successfully, you'll need to have:

- A flexible customer focused approach, with high standards of customer service
- Excellent people skills, enabling strong relationships, both externally and internally
- Experience of working to multiple deadlines and managing own workload
- Outstanding organisation and planning skills, and a good eye for detail
- Understanding of the aims and ethos of the National Trust
- Excellent communication skills, both verbal and written
- A hard working approach, be committed and a team player
- Strong IT skills - Microsoft Office, as well as web and social media applications
- Experience of producing interpretation, marketing or promotional material
- Knowledge of relevant Health & Safety procedures

For more information and to apply:

https://careers.nationaltrust.org.uk/OA_HTML/a/#/vacancy-detail/42351

**Graduate Job Opportunities, Culture Syndicates
UK, England, Nottingham**

Dear colleague,

Culture Syndicates are currently advertising several posts:

- * Resilience Syndicate Intern (6 posts)
- * Administration Assistant (1 post)
- * Trainee Project Manager (1 post)

Please could you distribute this to your heritage lecturers and employability departments in order to make graduates aware of the opportunities. They are fantastic opportunities for recent graduates.

Further information on the roles and how to apply are available here:

<http://www.culturesyndicates.co.uk/opportunities.html>

Please note the short timescale, as the deadline to apply is the **14th of September**

Best wishes,
Paul

Paul Grossman
Administrations
Culture Syndicates CIC
paul@culturesyndicates.co.uk

<http://www.culturesyndicates.co.uk>

**Head of Internal Communications, Heritage Lottery Fund
UK, England, London**

Job Type: Full Time

Contract Type: Fixed term (state period)

Salary: £62,563

This is a new post created to improve internal communications and collaboration across the organisation, and as part of our response to a recent Employee Engagement survey which highlighted the need for an improved approach to internal communications and its delivery. The Head of Internal Communications will lead HLF's internal communications, developing a new strategic approach, methodology and tools.

To be competitive in the role, you will need to demonstrate high level knowledge, skills and experience against our selection criteria.

Closing date for online applications will be **Midnight 3 October 2016**

Interviews will be held in our London office on the 19 October 2016

To review the job description and to apply for this role, please complete the application form demonstrating how you meet the Person Specification at our online site:

https://forms.hlf.org.uk/applications/HLFJobs_PublicPortal.ofml

If you have not heard from the recruiting officer two weeks after the closing date please assume you have not been successful.

To review the job description and to apply for this role, please complete the application form demonstrating how you meet the Person Specification at our online site:

https://forms.hlf.org.uk/applications/HLFJobs_PublicPortal.ofml

Summer Exhibition Supervisor, Royal Academy of Arts UK, England, London

Summer Exhibition Department, Artistic Programmes
Based in Blackfriars (until summer 2017, thereafter Piccadilly)
Up to £24,000 plus generous pension and highly attractive benefits

About the Royal Academy of Arts and our values

The Royal Academy of Arts (RA) is one of the UK's foremost arts institutions. We are best known for our programme of world-class exhibitions including David Hockney RA: A Bigger Picture, Ai Weiwei and the recent blockbuster, Painting the Modern Garden: Monet to Matisse. It is a particularly exciting time in our history as we are mid-way through a transformation project. An ambitious 'Masterplan' by David Chipperfield RA is underway, redeveloping our 2.5 acre campus in Mayfair in time for our 250th anniversary in 2018. The works will unite our two buildings, providing refurbished galleries, a state-of-the-art auditorium and a dedicated Collections gallery in Burlington Gardens.

We are an innovative and forward-looking organisation, yet we're also immensely proud and respectful of our 2 and a half centuries of heritage. Our mission is to be a clear, strong voice for art and artists and we are leaders in the exhibition, creation and debate of the visual arts.

About the role

An essential part of the London art calendar, our Summer Exhibition is the largest open contemporary art exhibition in the world, drawing together a wide range of new and recent work by established, unknown and emerging artists.

We are looking for a supervisor to support the annual Summer Exhibition programme. You will work closely with the Summer Exhibition and Database Manager to monitor and manage the digital entry system and the Summer Exhibition database, and with the Summer Exhibition Manager to co-ordinate and drive the sale of works.

About you

An understanding of artistic practice and exhibition organisation is essential, and previous experience of selling artworks would be advantageous.

You will be extremely IT-literate, with knowledge of databases and proficiency in MS Excel and Word.

You will also oversee a small team of temporary staff to co-ordinate the sale of application forms, the logging of artworks upon delivery to the RA, the cataloguing of all works and the sale of exhibited works.

This work requires a meticulous and accurate approach to planning, timetabling and record-keeping.

Team-orientated, with first-class communication and customer service skills and an exceptional eye for detail, you will be comfortable working in a busy and at times, pressurised environment.

You should demonstrate an understanding and knowledge of the Summer Exhibition and a genuine interest in the visual arts.

What benefits do we offer?

We offer a very generous pension scheme, contributing up to 10% of your salary into a defined contribution scheme.

On top of 25 days' holiday and 8 days bank holiday each year, we close between Christmas Eve and New Year, allowing staff additional paid holiday.

Staff are encouraged to attend free History of Art and life drawing classes on site. We also have a staff choir, running club and craft club. Best of all, we have a reciprocal agreement with many leading museums and art galleries in London and New York, that allow you to enter for free with your staff pass.

How to apply

You will find further details about this position in the Current Vacancies and How to Apply

section of the Careers page on our website <http://www.royalacademy.org.uk/careers>.

Closing date for applications: **18 September 2016**

Interviews to be held: w/c 10 October 2016

JOB DESCRIPTION:

JOB TITLE: Summer Exhibition Supervisor

DEPARTMENT: Summer Exhibition - Artistic Programmes

REPORTS TO: Summer Exhibition and Database Manager (SEDM)

MAIN OBJECTIVES

Assist in the planning and efficient delivery of the Summer Exhibition (SE) and ensure its financial contribution by:

- supervising the selling and submission of digital forms
- assisting with the supervision and instruction of temporary staff
- assisting with the judging of digital submissions; supervising the receiving, storage and cataloguing of shortlisted submissions
- assisting with the installation and takedown of the exhibition
- assisting with the cataloguing of the exhibition
- supervising the sale of artworks team
- keeping database information in good order
- assisting with the direct and digital marketing campaigns

Work closely with the SEDM to monitor and manage the digital entry system and the SE database; and to compile and proof the Summer Exhibition list of works

Work closely with the Summer Exhibition Team to co-ordinate and drive the sale of works

MAIN DUTIES

Work closely with the SEDM to monitor and manage the digital entry system for the Summer Exhibition:

- Oversee digital communications with all entrants regarding each stage of the selection process
- Maintain the digital entry system's interface with the SE database system
- Train temporary staff to operate and monitor the systems
- Continually monitor progress; identify and address any issues that arise
- Oversee sales desk and staff
- Work closely with SE Team on wider initiatives to drive sales

1. Prepare mailing for Call for Entry:

Liaise with Marketing Department to update mailing lists for schools, galleries and transport agencies; proofread drafts of all digital and hardcopy entry material.

Test and maintain various aspects of the database including:

- New software and builds developed by SE database programmer; ensuring knowledge of new features and functionality is thoroughly up-to-date, and all users are trained in new developments
- Identify and contribute to development of system. Work closely with the SEDM to compile and manage new and existing data entry protocols
- Ensure that the integrity of all new and existing data is maintained, and manage systematic programme of data cleaning
- Validate existing functions from selling entry forms and scanning art works, to selling art works
- Report any errors occurred to IT, SM and SE database programmer; ensure adequate systems back-ups and disaster recovery procedures are rigorously implemented

2. Supervise temporary staff on a daily basis so that the following tasks are achieved:

- Answering telephone and e-mail enquiries
- Selling entry forms
- Creating entry forms for Academicians and invited artists
- Producing various statistics
- Ensuring all submitted art works are scanned in designated locations after judging

- Proofing of shortlisted artwork details
- Cataloguing of artworks
- 3. Notify all participants of the judging results
- 4. Supervise the Summer Exhibition Sales Desk:
 - Work with SEDM to recruit and train temporary staff for the sales desk
 - Organise staff rota and timesheets
 - Oversee the selling of artwork at the sales desk and over the phone; deal with online art sales enquiries
 - Produce financial reports on a daily basis to show each day's transaction history
 - Send sales reports to artists
- 5. Attend meetings of the SE Committee; minute all meetings and circulate minutes to committee members
- 6. Assist Exhibition Managers with the installation and de-installation of the exhibition
- 7. Perform any other reasonable duty requested by the Head of Summer Exhibition and Curator, Contemporary Projects or the Summer Exhibition and Database Manager.

PERSON SPECIFICATION

EXPERIENCE

- Experience of supervising junior or temporary staff, possibly on a project basis
- Some experience of the planning and installation/de-installation of exhibitions
- Some retail/sales experience would be an advantage - particularly dealing with the public in person and by telephone
- Experience of producing reports and statistics
- Experience of managing a database and working closely with software operators/designers to design and amend the system
- Training and monitoring junior/temporary staff in their operation of the database and digital systems

KNOWLEDGE

- Some understanding of the organisation of a large art exhibition
- Computer literate: competent user of MS Excel and Word; knowledge of MAC packages and databases
- A comprehension of the software systems which underpin digital records and databases
- Understanding of online retail systems

SKILLS

- Use and management of database and digital systems to ensure the crossover of information and records from one system to another
- Accuracy and an eye for detail when gathering and collating information related to entries of artwork, subsequent sales and the monitoring of data on the database
- Good communication skills, along with the ability to undertake some discussion and reach agreement with lenders
- Ability to manage time effectively and work to agreed schedules
- Ability to work closely and co-operatively with a small team of temporary staff, the Summer Exhibition team and colleagues from other departments as required, particularly in the areas of Finance and IT

PERSONAL QUALITIES

- Adept at developing good working relationships with colleagues, artists, art handlers and other Academy staff
- Flexibility and willingness to work as a team member initiating and building on ideas, prepared to work to deadlines
- A commitment to the aims and objectives of the Royal Academy of Arts
- A genuine interest in the visual arts

**Masterplan Programme Director, The National Railway Museum
UK, England, York**

Competitive salary

The National Railway Museum is recruiting a Masterplan Programme Director to lead the planning and delivery of a once-in-a-lifetime, £50 million programme of capital works, as part of a larger brownfield development that will transform the City of York. The museum's Masterplan includes a redisplay of the Museum's biggest gallery, a new interactive gallery, a temporary exhibition space and a new central gallery, linking the existing museum buildings and creating a new public square.

This role will lead the development of detailed project briefs, programmes, budgets and feasibility studies and will be responsible for building and leading project teams to deliver them on time, within budget and to the highest standards.

You will have excellent communication skills, with the ability to engage and motivate individuals at all levels towards shared goals.

You will have previous experience in a leadership role for a multifaceted capital build programme along with experience of delivering projects to the RIBA stages and procurement in the public sector; including OJEU tendering.

This role closes at midnight on **22nd September 2016**

Interviews will take place on 3rd October 2016

To apply, please visit the Science Museum careers website at:

<https://group.sciencemuseum.org.uk/careers/jobs/>

FEEDBACK

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

