

Heritage Research Group Seminars

University of Cambridge, Department of Archaeology



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1. Cambridge Heritage Research Group News and Announcements

Cambridge Heritage Research Group Seminar: 4th February, 1 – 2pm

Title: Archaeology and Violence: the 'City of David' in the East Jerusalem neighbourhood of Silwan

Speaker: Hanna Baumann, Department of Architecture, University of Cambridge

Venue: McDonald Seminar Room, McDonald Institute, University of Cambridge, 1- 2pm

Date: 4th February 2014

Some archaeologists believe the Palestinian neighbourhood of Silwan, south of Jerusalem's Old City, to be the 'City of David', the site on which Jerusalem was founded. A private organisation with the stated objective of settling Jews in East Jerusalem has been charged with overseeing archaeological excavations in Silwan, and, unsurprisingly, its archaeological practice and presentation of findings for a tourist audience is dedicated to supporting a narrative of Silwan that supports a Jewish claim to the site. The central role of archaeology in Zionist place-making has been widely acknowledged, yet the practices ongoing in Silwan go beyond exclusivist historical narratives legitimising nationalist territorial claims.

The excavations and concurrent settlement in Silwan have very physical effects on local Palestinian residents, threatening them with displacement. As tunnels are dug underneath homes for excavation purposes, frequent building collapses endanger inhabitants. The Palestinian presence in this neighbourhood is literally and metaphorically undermined. As the highly securitised presence of settlers expands, and increasing numbers of tourists visit the archaeological site, Palestinian insecurity in the area increases.

Examining the case of Silwan while making reference to other conflict contexts, I seek to explore the complicity of archaeology in state violence, both on the level of ideological legitimisation and on that of material practices. Pointing to alternative approaches to archaeology in conflict zones, I examine the mechanisms of resistance developed by Palestinian residents struggling to hold on to their homes. These include the promotion of inclusive approaches to archaeology that frame Jerusalem's past as jointly inherited, rather than exclusively possessed.

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**Biography:**

Hanna Baumann is a PhD student in the Department of Architecture and a member of the Centre for Urban Conflicts Research. Her Master's dissertation in Refugee and Forced Migration Studies at the University of Oxford focussed on the role of archaeology in urban displacement in Jerusalem. From 2011 to 2012, she worked in the Culture Sector of UNESCO in India, where she worked on heritage cities, and Sri Lanka, where she focussed on the role of heritage in (post-)conflict settings. She has also worked for the UN Special Rapporteur for Cultural Rights and the UN Special Rapporteur for the Right to Adequate Housing. All Welcome!

Cambridge Heritage 'Guest Lecture' 13th February 4pm

Title: Curators vs. Designers: challenges and possibilities in displaying archaeological collections

Speaker: Kristian Göransson, Director of the Swedish Institute of Rome

Venue: McDonald Seminar Room, McDonald Institute, University of Cambridge, 4pm

In 2009 the A.G. Leventis Gallery of Cypriote Antiquities opened at the Medelhavsmuseet (the Museum of Mediterranean and Near Eastern Antiquities) in Stockholm. The museum's collection of Cypriote antiquities is one of the largest outside Cyprus, and is considered one of the most important in the world. The vast majority of the c. 12,000 objects in the collection comes from the excavations undertaken by the Swedish Cyprus Expedition in 1927–1931. The new Cyprus gallery enabled the museum to put many more objects on display than had hitherto been possible. Furthermore, the new gallery was moved to the central court of the museum, which made it the centerpiece of the museum. The layout of the gallery, with its highly original and modern showcases in an historical building, was in itself a challenge. As project leader and the curator responsible for the contents I had to balance the bold vision of the designers with what was best for the collections – and ultimately for the visitors. In this lecture I will present the finished result and discuss the challenges and compromises along the road leading to the completion of the gallery.

Dr. Kristian Göransson, Director of the Swedish Institute in Rome (on leave as Curator of Greek and Roman Antiquities at the Medelhavsmuseet, Stockholm). All welcome!

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1914 Inherited

15th Annual Cambridge Heritage Seminar – Call for Papers

Venue: McDonald Institute, University of Cambridge

Date: 26th April 2014

Deadline: 15th February 2014

The Cambridge Heritage Research Group announces the call for papers for the 15th Annual Cambridge Heritage Seminar: 1914 Inherited

The Great War is arguably one of the most significant conflicts in recent history. In this centenary year of the beginning of the First World War, as the grand narratives about the conflict come under renewed scrutiny and debate this conference focuses on the alternative forms of war heritagisation and commemoration emerging globally. In exploring other voices disregarded by the mainstream grand narratives of European geopolitics, we aim to explore the weight of how we are inheriting 1914. With over 50 million pounds being invested in the UK in local communities' projects to re-establish claims on the memory of 1914 we are interested in exploring perspectives from the periphery (ie local, indigenous, former colonies and other previously overlooked regions). This 15th Cambridge Heritage Seminar seeks to bring together researchers and practitioners from a wide array of disciplines and communities of practice to explore the range of narratives being constructed.

Paper proposals are due by **15 February** to 15heritageseminar@gmail.com. They should clearly outline the questions that will be addressed and the empirical evidence or case study that will be drawn on. The proposals should not exceed 400 words and should be accompanied by a short (150 word) biographical note. See <https://sites.google.com/site/heritageseminar2014/> for more details.

The Monuments Men: CHRG Cinema Trip

Date: 17th February 2014

Venue: TBC

Join the CHRG to view *The Monuments Men* at a cinema TBC in Cambridge on 17 February. Parts of the movie were filmed at the Imperial War Museum Duxford.

[http://www.picturehouses.co.uk/film/The Monuments Men/](http://www.picturehouses.co.uk/film/The_Monuments_Men/) More details to follow soon! Please email lp303@cam.ac.uk for more information and to register interest.

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2. Cambridge Heritage Research Group Feedback and Speakers

Anyone who would like to present at our Seminar Series in the next academic year (2014) should contact Britt Baillie (bab30@cam.ac.uk) or Gilly Carr (gcc20@cam.ac.uk) with a brief proposal and title. Is there a speaker that you would like us to invite next term? Let us know!

We welcome your feedback on our Seminar Series, Facebook page, Bulletin, and Website. Please let us know your thoughts and how you think we can improve. Send comments to Britt Baillie (bab30@cam.ac.uk), Gilly Carr (gcc20@cam.ac.uk) or Leanne Philpot (lp303@cam.ac.uk).

3. Media

The Cambridge Heritage Research Group website: <http://www.arch.cam.ac.uk/heritage/hrg.html>

You can also follow us, the Cambridge Heritage Research Group on Facebook (<http://www.facebook.com/cambridgehrg>)

and twitter (<https://twitter.com/#!/cambridgehrg>)

The CHRG is now on LinkedIn! Visit the link below to join our group!
http://www.linkedin.com/groups?home=&gid=4925222&trk=anet_ug_hm

To receive the Heritage Bulletin (weekly during term time and fortnightly out of term) please email Leanne Philpot (lp303@cam.ac.uk).

4. Calls for Papers and Conference Announcements

(Mis-)Representing Cultures and Objects: Critical Approaches to Museological Collections – Call for Papers

Venue: University of Stirling

Date: 16th May 2014

Deadline: 7th February 2014

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The issue of how we represent global cultures and associated material collections has been at the core of museological and postcolonial theory in recent years, with different formulations wrestling with the questions of how museums can address their histories and ensure the relevance of their collections. Key to this debate, are the terms employed for the objects themselves and the categories that museums deploy for the conventional purposes of interpretation and display. For example, the uncritical use of terms such as 'religion,' 'art' or 'ethnography' have a profound effect on how material culture is presented in museums and studied in universities.

There are a number of key factors in this debate. One is the provenance of the objects. Another is the ideological and – often – colonial context within which the objects were acquired. A third is the stated and inferred purposes of museums, which have their own ideological history. A fourth is the biographical positionality and status of the collector. There would also be the methods at different stages of acquisition for providing a description and valuation of the objects. And finally, there are the terms employed for the objects themselves and the categories that museums deploy for the conventional purposes of interpretation and display. For example, the uncritical use of terms such as 'religion,' 'art' or 'ethnography' have a profound effect on how material culture is presented in museums and studied in universities.

The University of Stirling, through the pioneering approaches to the study of categories under the descriptor *Critical Religion*, has been instrumental in deconstructing the term 'religion,' with a significant impact on the study of global cultures. Through a collaborative project between the University of Stirling and National Museums Scotland, this work has been applied to the context of Tibetan material culture and the western construction of Tibetan Buddhism in the late nineteenth and early twentieth century, in particular by missionary and military collectors. This has resulted in the completion of a PhD by Inbal Livne with the title *Tibetan Collections in Scottish Museums 1890-1930: A Critical Historiography of Missionary and Military Intent*.

Following on from this project, this workshop will explore the way in which academics within museums and universities are challenging historically assumptive terms in the identification, interpretation and use of material culture evidence. We will also examine how collaborations between museums and universities can encourage and develop new ways of examining museum collections.

The workshop will include a brief description of the collaborative Tibet project, and papers from museum professionals working directly on the practical application of these theoretical issues in relation to the display of Tibetan material culture.

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We invite other scholars working on Tibet – or comparable contexts with history and identity represented in museum collections – to present papers that address one or more of the following, particularly as these different aspects relate to one another:

1. Missionary involvement in collecting for museums in the UK, and issues that arise in that context.
2. The construction of problematised terms such as ‘religion,’ ‘art,’ ‘ethnography,’ etc. in the context of the study of global material culture.
3. The examination of new and creative collaborations between museums and universities in developing the deconstruction of historically specific classifications of global cultural practices.
4. Historical processes of engagement and revision with regard to museum and archival collections.
5. The impact of postcolonial and postmodern thinking on museological and archival practice.

Please note that we are looking to publish a selection of papers from the workshop in an edited volume; acceptance of an abstract does not, at this stage, imply acceptance for publication, but all papers will be considered. Further information on this will be forthcoming at the workshop.

Deadline for Call for Papers:

Please email abstracts of approximately 300 words to Rajalakshmi Nadadur Kannan rajalakshmi.nadadurkannan@stir.ac.uk by 7 February 2014, to whom all queries should be addressed in the first instance. <http://misrepresentingcultures.wordpress.com/call-for-papers/>

Art and Cultural Heritage Law Conference: Call for Papers

Location: University of Geneva

Dates: 13th – 14th June 2014

Deadline: 1st March 2014

The University of Geneva, in partnership with UNESCO, is holding an international conference on 13 and 14 June 2014. The conference, ‘convening all those engaged in research and teaching in the field of Art and Cultural Heritage Law’, includes a session chaired by Simon Mackenzie. The session is titled ‘Beyond the Law: Fighting Illicit Traffic in the Field’, welcoming papers on the following themes:

1. Implementation of international law: How are international conventions aiming to the prevention of illicit trafficking of cultural property and ratified by the individual States effectively implemented in the field? How can compliance be improved? How can breaches

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be efficiently sanctioned? To what extent does the nature of national legislations on cultural property influence the cooperation between States (for instance, while negotiating bilateral agreements or simply for the recognition of such legislations at a foreign court)?

2. Impact of economic factors: How can economic incentives be developed in order to undermine illicit trafficking? To what extent does tourism endanger or enhance the protection of cultural heritage sites?
3. The “human” factor: How are the improvements made by the law applied by state officials or professionals in the field (for example during custom controls)? What individual leeway should States benefit from in emergency situations, such as disaster or conflict, to prevent the looting?

Deadline for initial abstracts to this and the other sessions is **1 March 2014**. Abstracts can be sent to the University of Geneva’s Art-Law Centre email address: art-droit@unige.ch.

Click here for more information on the Geneva Conference June 2014:

<http://traffickingculture.org/wp-content/uploads/2014/01/Geneva-Conference-June-2014.pdf>

5. Seminars, Lectures, Workshops and Course Offerings

PhD workshop on Critical Curatorship - call for applications

Critical Curatorship: Objects, Archives and Collections in Ethnographic Museums

Date: 19th – 23rd May 2014

Venue: Gothenburg University

Critical Heritage Studies at Gothenburg University and the Swedish National Museums of World Culture, Gothenburg are pleased to announce a one-week PhD workshop to be held from 19th to 23rd May, 2014 in critical curatorship. Although there has been intense review of ethnographic museums and their founding discourses over the past four decades, most often through analysis of exhibitions and public programs, the museological practices surrounding catalogues, archives and object magazines/storehouses have been subject to less scrutiny. This week long workshop in critical curatorship will skip over an examination of ethnographic museums’ much analysed public interface and instead go ‘behind the scenes’ to look at the deep ideologies rooted in collections and their archives and catalogues. Using historic material from the stores, students will explore the complications and possibilities of ethnographic objects within the shifting politics of the contemporary world.

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The program is conceived as a series of masterclasses in practice and critical thinking, where workshop participants will reflect on: embedded (and submerged) colonial narratives; the possibility of decolonization; the reality of epistemic diversity; the politics of knowledge production; and the representation of conflicts and contests in the collections' histories. Across the course of the week students will participate in a series of seminars, discussions and practice studios with renowned semiotician Walter Mignolo, Sami museum of Ájtte curator Sunna Kuoljok, acclaimed museum director and commentator Jette Sandahl and head of the Curatorial Department at the Tropenmuseum of the Netherlands, Wayne Modest. During the week students will be required to make a 20 minute presentation of their thesis topic, attend the series of masterclasses and seminars and participate in the hands-on curating studios.

Application

The week-long workshop is intended as a platform for a network of emerging museum professionals and academics and as such, applications from students in the fields of anthropology, art-history, history, archeology, museum studies, conservation and related disciplines are encouraged.

Please include the following in your application:

- A 300 word cover letter stating why this workshop is relevant to your work
- A 200 word description of your thesis topic
- A letter of support from your supervisor stating that you will be credited with 5 points from your home institution. (Gothenburg University considers this week intensive to be the equal to 5 higher degree points but they will need to be credited by the institution at which you are enrolled)

Please email Christine Hansen christine.hansen@gu.se or Adriana Muñoz adriana.munos@varldskulturmuseerna.se with your application.

<http://www.criticalheritagestudies.gu.se/news/n//phd-workshop-on-critical-curatorship---call-for-applications.cid1201872>

Museums, Collecting, Agency: A Symposium

Date: April 1-2, 2014

Venue: Australian Museum, 6 College St, Sydney NSW 2000

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Partner Institutions: Institute of Culture and Society, University of Western Sydney; Australian Museum; Museum and Heritage Program, University of Sydney; Museum and Heritage Studies Programme, Victoria University of Wellington

RSVP: register online via the conference online website

http://www.uws.edu.au/ics/events/museums_collecting_agency_a_symposium

The Museums, Collecting, Agency symposium explores questions of agency as they relate to museum and museum-like practices of collecting, particularly in connection with histories of colonialism and their legacies. In this it contributes to lively engagements within museum scholarship on the role of objects and colonialism. Advancing these discussions the symposium focuses on the question of agency and its implications for understanding ethnographic museum collections and collecting practices. Recent scholarship exploring the agency of Indigenous subjects in the processes of anthropological collecting has de-individuated the work of anthropology in the formation of ethnographic collections and anthropological knowledge, establishing them not as the exclusive output of the European scientist-collector, but rather as a product of collaboration and contestation made in exchange between anthropologists and Indigenous subjects. This symposium continues this trajectory by turning attention to the range of human and non-human actors involved in ethnographic museum collections. In this it seeks to investigate the ways in which the agency of such collections come to be distributed across human subjects and non-human entities, such as objects, tools, technologies, texts, theories and cosmologies. Investigating the friction as well as the flows of their agency, this symposium aims to explore the heterogeneous agents through which ethnographic collections come to be assembled.

Who Owns the Past? Recent Issues, Debates and Controversies'

Date: 5 February 2014, 16:15 - 18:15

Venue: CRASSH Meeting Room, University of Cambridge

Roundtable discussion with Humanitas Visiting Professor in War Studies, Margaret MacMillan (Oxford). Ownership of the past is a hotly contested issue. It's less than a month into 2014 and there have already been several high profile debates over how and why we should commemorate the centenary of the First World War. The CRASSH postdoc forum is delighted to be hosting a two hour roundtable on the uses and abuses of history in public discourse with Margaret MacMillan, Professor of International History and Warden of St Anthony's College, Oxford. A short related article will be

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pre circulated to registered participants a week in advance as a starting point for the session. Please come prepared for lively discussion and a chance to explore the varied public roles and responsibilities of researchers across arts and social sciences. Margaret MacMillan's publications include *Women of the Raj* (1988, 2007); *Paris 1919: Six Months that Changed the World* (2001); *Nixon in China: Six Days that Changed the World* (2006); *The Uses and Abuses of History* (2008); *The War that Ended Peace: the Road to 1914* (2013). She contributes regularly to the press, with recent articles on history and public commemoration in the *Guardian*, *Independent* and *New York Times*, and sits on the boards of Canadian think tank the Mosaic Institute, and the Reuters Institute for the Study of Journalism. The event is free to attend but places are limited and registration is required. Please book your place using the online booking link on this page: <http://www.crassh.cam.ac.uk/events/25498>

6. Call for Articles and Publications Announcements

Museums and Photography: Displaying Death – Edited Volume

Deadline: 10th February 2014

This is an open call for submissions for an edited volume on the ways in which death is displayed in museums through photography. The editors seek submissions that investigate theoretically and/or through specific international case studies the complexities of displaying photographs of death in a museum context. Submissions are expected to contribute to our understanding of the changing role of photography in museums and of the museum's ethical, pedagogical and political responsibilities for addressing diverse audiences with the display of death through photography.

More specifically, contributors might consider, but are not confined to, the following themes relevant to the display of death in museums through photography:

- Making visible the effects of violence, war or brutality on the human body
- The display of death through absence(s)
- War, Memorial, or Holocaust museums and photographs of death as documents/ evidence
- Artistic photography and the display of death in museums
- Documentary photography, death and art
- Vernacular (or other) photography in the museum
- The ethnographic versus the artistic display of death through photography

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- Institutional versus artistic intentionality
- Individual, collective historical narratives constructed, sustained or challenged
- The aestheticization of violence/death in the art museum through photography
- The political potential of museums that display photographs of death
- Visitor responses to the display of death and the question of empathy
- The issue of museums' ethical responsibility
- The affective impact of photographs representing death in museum displays and meaning-making processes

Please submit an abstract of 300 words and a short biography of no more than 150 words to Elena Stylianou at e.stylianou@euc.ac.cy and to Theopisti Stylianou-Lambert at theopisti.stylianou@cut.ac.cy by February 10, 2014.

8. Funding, Fellowships and Vacancies

Heritage Manager

Aberdeenshire Museums Service

Location: Aberdeenshire, Scotland

Salary: £41,821 - £43,769

Deadline: 16th February 2014

This is an exciting opportunity for a driven individual with a passion for innovative museum practice, collections development and community engagement. Responsible for Heritage management across Aberdeenshire, you will enjoy huge scope to develop heritage service delivery in the region. We will look to you to focus on new ways of working. You'll develop a role for Heritage that brings together the best of museum practice with the well-supported place making agenda. From the Grampian mountains to the Moray Firth, Aberdeenshire has a wealth of diverse heritage resources. Across three directly run museums and several partner museums supported by the Heritage team, collections span the natural environment, industries, archaeology, mythology and social history - with stories going back to Scotland's first people. With your ideas, enthusiasm and direction, Heritage will realise its potential to creating cultural opportunities for communities and change lives.

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It's not just our communities that will be enhanced by your appointment. A career in Aberdeenshire brings with it a whole host of opportunities to make positive changes in your life outside of work. The evidence is compelling. National Geographic voted our coastline one of the 'most iconic and beautiful in the world' - and, from health to housing, the Bank of Scotland has recognised Aberdeenshire as having the highest quality of life in Scotland. Whether you want to explore breathtaking scenery and vibrant wildlife, take part in sporting and outdoor pursuits, or tap into a rich vein of culture and heritage, the opportunities are yours for the taking.

To be equal to the challenge, you'll need a track record of management in a heritage service, plus proven enthusiasm for developing museums and community engagement. Naturally, you'll bring to the role a demonstrable understanding of national policy relating to museums services. The ability to provide leadership through clear strategic direction and inspirational communication is essential. Highly self motivated and strongly collaborative, you have a flair for building engaged relationships and negotiating with a wide range of professional and community groups at all levels. For an informal chat, call Kirsty Duncan on 01224 664054. Closing date: Sunday 16 February 2014.

PhD Studentship

Representations of Slavery and the International Slave Trade or the African American Freedom Struggle in Museums and the Heritage Industry in the UK and the USA
Location: Edge Hill University

Research Questions

The main academic issues and problems to be addressed are as follows:

- To examine how, why, and in what ways the representations of *either* slavery and the international slave trade *or* the African American freedom struggle in museums and heritage sites in the UK and USA have altered over time in response to changing societal attitudes towards race relations, and the role and impact of museums and heritage sites in influencing such changes.
- To consider the present day challenges and responsibilities of museums and heritage sites in representing the controversial and contested area of race relations and to ensure that it is rendered visible in their exhibitions and displays.

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- To reflect on the moral and ethical responsibilities of museums and heritage sites in how, and in what ways, they represent historically oppressed groups.
- A comparative analysis of the difference and similarities, strengths and weaknesses, of the ways in which museums and heritage sites have addressed these issues in the UK and the USA.

Proposed Methodology

The successful candidate will engage in a study of the historiography on the museum/heritage industry in the UK and the USA and the representations of African Americans in popular culture. He/she would familiarize themselves with the professional literature on the philosophy and practices of museum curators and the custodians of heritage sites. It is possible that the project could be combined with a work placement in the International Slavery Museum (ISM).

The successful candidate will use their time in the museum, and the ISM's professional contacts, to develop links with other museums and heritage sites in the UK and the USA as potential case studies for the project. Visits would be made to the museums/sites selected. These would be combined with interviews with museum curators, custodians of heritage sites, members of the public, educators and representatives of community groups and organizations.

To discuss this project further please contact Professor Kevern Verney, verneyk@edgehill.ac.uk

MA Scholarship in History of Art, Cultural Heritage, or Museum Studies

Location: University of East Anglia - School of Art History and World Art Studies

Deadline: 1st March 2014.

The School of Art History and World Art Studies is pleased to announce two School-sponsored scholarships available for study on any of its MA degrees from September 2014. Due to funding restriction the scholarships cover fees (at the Home/EU student rate).

The two scholarships will be offered to applicants on one of the following MA degrees:

- MA History of Art
- MA Cultural Heritage and Museum Studies
- MA Cultural Heritage and International Development
- MA Museum Studies

The University is located on a distinctive and attractive campus that provides top quality academic, social and cultural facilities to over 15,000 students. We are ranked in the top one per cent of

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universities in the world, as a Top 20 university in The Guardian University Guide (2014) and the Times Good University Guide (2014), and have a tradition of producing creative and innovative research both within and across disciplines.

The School of World Art Studies and Museology is one of the few departments in the UK that teaches cultural heritage, museum studies, and art history ‘under one roof’ – and the only one based inside an art gallery, the Norman Foster-designed Sainsbury Centre for Visual Arts (SCVA). The School and University are consistently ranked in the top 10 in the UK for student satisfaction, and in the latest RAE, the School was rated first for internationally-recognised work, and joint third overall. Its academic staff are researchers with established reputations who produce some of the most cutting-edge and internationally-recognised research in a range of disciplines – art history, archaeology, anthropology, cultural heritage, and museum studies.

Our MA degrees offer unique opportunities to study visual culture from the ancient world to contemporary global art, and to explore the role of heritage and museum institutions in conjunction with broader issues of artistic practice and inter-cultural experience. Teaching on all the degrees takes place in small groups, with regular opportunities for individual supervision. Students develop critical skills in research, analytical thinking and communication, which helps prepare them for either a higher research degree or for a career in the visual arts, museum, or heritage sectors.

Please indicate on your application form that you wish to be considered for an MA Scholarship. Short-listed candidates will be asked to submit an essay and/or dissertation demonstrating excellent research and writing skills, critical thinking, intellectual curiosity and outstanding potential. To discuss the application process or particular projects, please contact the: Admissions Office, email: art.pgt.admiss@uea.ac.uk or telephone +44 (0)1603 591515.

Project Curator: Indigenous Australia Exhibition
British Museum

Location: London, UK

Deadline: 17th February 2014

The British Museum is currently recruiting for a Project Curator to support the Indigenous Australia exhibition project team, working closely with the Lead Curator, Project Manager and other members of the team in the development and delivery of the exhibition and publications.

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The successful candidate will assist the Lead Curator as well as liaising with key internal and external stakeholders. The exhibition is being developed in tandem with the National Museum of Australia (NMA), and maintaining a good relationship with NMA staff is a key deliverable. You will obtain necessary information on loans (dimensions, special condition requirements, credit lines and copyright) through liaising with lenders and international and departmental loans officers. You will maintain a digital database with object list and images and track and monitor the movement of BM objects for the exhibition between departments. You will assist the Lead Curator with background research, drafting text, picture research and picture acquisition for the exhibition and related publications, and coordinate new photography and manage photographic orders. You will assist with obtaining copyright and rights of reproduction for images to be used in the exhibition, website and all related printed materials. You will assist the Lead Curator with the planning of a related programme of events, including: public lectures, providing gallery tours and other related public programming activities.

The Museum is looking for an individual who has a degree or equivalent in anthropology or related discipline who has Museum or research experience. You will be highly proficient at using MS Office software and will have experience of using museum databases. You will be adaptable and resourceful with the ability to assess priorities in order to meet deadlines and have strong communication skills. If you have any queries regarding this role, please email us at **bm@penna.com** or call **0845 601 1124**.

Historic Properties Director (South East)
English Heritage

Location: Dover Castle

Deadline: 23rd February 2014

Do you have the drive, enthusiasm and vision to lead English Heritage's most profitable territory? As the Historic Properties Director for the South East of England you will have responsibility for the commercial success of some England's most significant and popular historic visitor attractions including Dover Castle, with its unique Secret Wartime Tunnels, Osborne - Queen Victoria's seaside palace on the Isle of Wight and the iconic Battle Abbey, site of the Battle of Hastings.

English Heritage is entering into a new and exciting phase as it moves to become an independent charity, so we need a determined, commercially astute individual who can share our aspirations and

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help us deliver an ambitious growth strategy through the delivery of exciting projects which will give high quality, authentic, inspiring, engaging and fun visitor experiences at our sites. So if you have significant experience in leading the delivery of commercially successful projects and in the operation of high quality customer focused business you may just be the person we are looking for. See the website to apply: <http://www.english-heritage.org.uk/about/jobs/job/?ref=5559>

Edited by Leanne Philpot on behalf of the Cambridge Heritage Research Group. If you would like to be added to our mailing list to receive our weekly bulletin, or if you have a notice to post, please contact Leanne Philpot (lp303@cam.ac.uk). For more information about the Heritage Research Group, visit our website at <http://www.arch.cam.ac.uk/heritage/>

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