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BULLETIN

Cambridge Heritage Research Centre

21 November 2023

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NEWS

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*(Read more on **Page 3**)*

CHRC graduate completes three short films

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*(Read more on **Page 4**)*

COVER STORY

Historic England reveals 2023 Heritage at Risk Register

Marking the 25th anniversary since the first Heritage at Risk register was published, Historic England has recently revealed the Heritage at Risk Register for 2023. Over the past year, 159 historic buildings and sites have been added to the Register because they are at risk of neglect, decay or inappropriate development and 203 sites have been rescued and their futures secured.

Cover image: [Bourn Mill](#), Cambridgeshire. A Grade I listed structure that has recently been removed from the 2023 register. Image credit [©Matthew Power](#)

*(Read more on **Page 2**)*

COVER STORY

Historic England reveals 2023 Heritage at Risk Register

Marking the 25th anniversary since the first Heritage at Risk register was published, Historic England has recently revealed the Heritage at Risk Register for 2023. The Register is a comprehensive list of designated heritage sites which have assessed as being 'at risk'. Since the publication of the first list in 1998, around 6,800 entries have been removed. This equates to around three-quarters of the entries that were on the original Register. Many of the remaining entries from the 1998 Register have seen good progress despite often being the hardest cases to solve.

Synopsis of 2023 Register

Over the past year, 159 historic buildings and sites have been added to the Register because they are at risk of neglect, decay or inappropriate development and 203 sites have been rescued and their futures secured. In total, there are 4,871 entries on the Heritage at Risk Register in 2023 - 48 fewer than in 2022. Sites added to the Heritage at Risk Register 2023 include: [Holbeche House](#) in the West Midlands where the Gunpowder Plot unravelled; The [Great White Horse Hotel](#) in Suffolk - the inspiration for Charles Dickens' first novel *The Pickwick Papers*, as well as hosting King George II, Admiral Lord Nelson and The Beatles, and the [Church of St Mary](#), also in Suffolk, which was painted by celebrated landscape artist John Constable.

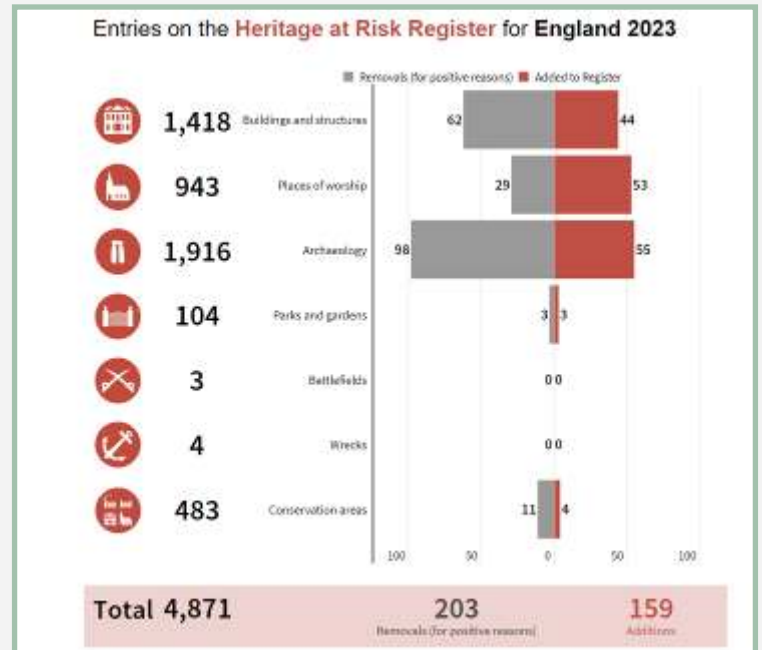


Image: An overview of the 2023 Register. Source: [Historic England](#)

Heritage at Risk Registers by region

[East of England](#)

[London & South East](#)

[Midlands](#)

[North East & Yorkshire](#)

[North West](#)

[South West](#)

Further information on Historic England's Heritage at Risk register, along with an explanation of selection criteria, terms and abbreviations and registers from previous years, can be accessed here: [Historic England Heritage at Risk Register](#)

NEWS

Dr Bolaji Owoseni awarded Black Heritage or Identity Fellowship

The CHRC would like to congratulate [Dr Bolaji Owoseni](#) for being awarded the Research Fellowship in Black Heritage or Identity at the McDonald Institute for Archaeological Research.

Bolaji earned her B.Sc in Archaeology and Geography and her M.Sc in Archaeology from the University of Ibadan in 2010 and 2014 respectively. She taught archaeology and economic history at Kwara State University, Nigeria between 2015 and 2018 before moving to the UK for her graduate program in Archaeology at the Sainsbury Research Unit, University of East Anglia. Dr Owoseni specialises in the archaeology of West Africa with a focus on the case of Ilorin, North-central Yorubaland Nigeria. Her research investigates the early human occupation of this historically significant city prior to the 19th century through its associated material culture. Her research primarily focuses on understanding how pottery studies can provide insights into past people, and their relation to regional social and political interactions.

Moving forward, she is now with the McDonald Institute for Archaeological Research as a Black Heritage or Identity fellow, researching scientific approaches to material culture with a focus on ceramics from Ilorin Nigeria. This is to improve our understanding of settlement histories and craft production practices in medieval West Africa between the first and second millennium A.D. Dr Owoseni also took more interest in heritage studies



and preservation during her fieldwork in Nigeria where she encountered significant heritage evidence including carved roof posts, pottery, and ritual objects assumed to have been in use since the late 18th century in homes of some descendants of past settlers of Ilorin. Her other areas of interest include ethnoarchaeology and community engagement.

CHRC graduate completes three short films

The CHRC would like to congratulate 2022 graduate alumna [Sanâa Estibal](#) for writing, directing, performing in, and editing her first three short films. They have been selected and nominated for awards at international film festivals in Brazil, France, Italy, the UK and the USA.

Her first short film, *On a foggy day*, was selected by Italian industry professionals for a festival whose sponsors include the Institut Français, the Goethe-Institut, and Rolling Stone Magazine. It was therefore screened at Milan's Film Institute in the 'Next Generation of Filmmakers' category.

In the UK, *On a foggy day* was selected at BFI-funded film festivals. It was a finalist of the Cinemagic Young Filmmaker Competition which shortlists "the best short film entries of the year". Subsequently, *On a foggy day* was nominated for an award at the 2023 Cinemagic Film Festival whose patrons include Pierce Brosnan, Brian Cox, Colin Farrell, Liam Neeson, and Saoirse Ronan.

Sanâa's first short film has also been recognised by French industry professionals. It was selected by the Paris City Council for a "new filmmaking talents" festival. Sanâa was awarded a trophy at another film festival, organised by one of the top film schools in France and aimed at finding "promising filmmakers". As someone who never enrolled at film school, Sanâa has said that being one of the five

filmmakers selected was very encouraging and meaningful for her.

Her second short film won the 'Finalist Award' at a film festival in New York City and her third short film is currently being shown and nominated for awards at film festivals in France and the USA. She has recently finished her fourth short film which she is submitting to film festivals.

Sanâa's short films have drawn the attention of established industry professionals. She is now working with award-winning producers on a feature film idea based on a book she read for her Master's in Heritage Studies at Cambridge.



EVENTS



Cambridge Heritage Research Centre

Heritage Research Group | Seminar & Conversation Series

Entrepreneurial heritage-making in post-Wall Berlin: The case of New Potsdamer Platz

Ansgar Koreng / CC BY-SA 4.0



New Potsdamer Platz has been the flagship urban development project of post-Wall Berlin. Throughout the 1990s, it evolved from an abandoned no-man's-land at the Berlin Wall into Europe's largest construction site and, finally, into the much-vaunted new centre of the future capital of reunified Germany. While the piecemeal sale of Potsdamer Platz to international enterprises such as Daimler and Sony provoked much controversy in the 1990s, the fact that several monuments and other relics from the history of Potsdamer Platz were part of these sales has hardly caught attention.

This talk will introduce the public and private players involved in the politics of heritage-making and urban development at New Potsdamer Platz. It will trace how the enterprises deliberately combined discourses and material objects to transform selected aspects of the urban square's past into heritage while obliterating others. This was achieved through the partial destruction of protected monuments, the integration of new historicizing symbols in the urban space, and selective heritage interpretation – that was first resisted by the municipal government but later sustained by it. I will argue that the complex heritage of the place was redeveloped into a landscape of corporate power that commemorates but the present.

Prof. Sybille Frank (TU Darmstadt)

in conversation with Dr Dacia Viejo-Rose (CHRC)

Sybille Frank is Professor for Urban Sociology and Sociology of Space at the Institute of Sociology, Technical University of Darmstadt. Her research focuses on conflicts over space, places, tourism, and heritage, and on urban violence. Recent publications include the co-edited books 'Unsettled Urban Space. Routines, Temporalities and Contestations' (Routledge 2023); 'The Power of New Urban Tourism. Spaces, Representations and Contestations' (Routledge 2022); 'Urban Heritage in Divided Cities: Contested Pasts' (Routledge 2020), a co-edited special feature on 'Urban Fallism. Monuments, Iconoclasm and Activism' (journal 'City. Analysis of Urban Change, Theory, Action', Routledge, 2020), and the monograph 'Wall Memorials and Heritage: The Heritage Industry of Berlin's Checkpoint Charlie' (Routledge 2016).



Thursday 23 November 2023, 1pm

Seminar Room, McDonald Institute for Archaeological Research, Downing Site and on Zoom

To join online register at <https://rb.gy/vzvuqc>

EVENTS

THE MORE YOU SEE, THE MORE YOU KNOW: TURNING TOWARDS COMPLEXITY THROUGH SYSTEMS MAPPING

BY ALEXANDRA ROSE

Q&A WITH ALEXANDRA ROSE AND MEGHAN BACKHOUSE (LEAD CURATOR OF GLOBAL CULTURES, NATIONAL MUSEUMS LIVERPOOL)

21
November
2023

14.00 - 15.00
GMT

In this presentation, we delve into an innovative systems mapping project led by Alexandra Rose, Social Worker and International Peace Fellow at the University of North Carolina, in collaboration with the Global Cultures Team of National Museums Liverpool. This project combines narratives of collecting histories, individual experiences, and institutional data to systematically explore the intricate web of influences, perspectives, and power dynamics shaping legacy museum practice.

This effort yields a Systems Map—a visual compass—illuminating the landscape's complexities. It unveils enablers and inhibitors of decolonisation in the UK museum context and underscores the social healing potential of decolonisation efforts for local and global communities and the institutions and staff themselves.

Systems thinking helps redirect our attention away from binary thinking (right/wrong, victim/perpetrator, past/present) to illuminate the importance of understanding interconnectedness within the system. The resulting map encourages a dialectical approach that acknowledges current realities while maintaining the "critical capacity to make choices and to transform that reality" (Freire, 1973). Thus, the excuse of 'it's complicated' gives rise to dialogue about the fact that we find ourselves in a complicated web of systems and processes. Who structured it this way? Who benefits from it? What end does complexity serve? In this space of critical consciousness, there is much more room for institutional self-awareness, curiosity, reflection, and growth.

This presentation shares insights from mapping the system and how the map itself contributes to a more holistic appreciation of the museum decolonization landscape- in all its complexity.

Alexandra Rose is an experienced social worker with expertise in cultural heritage and museums. She specializes in working with heritage institutions, where she uses micro and macro approaches that support clients to see the dynamic connection between past and present through relational and systems mapping approaches.

To **ATTEND** this talk, please subscribe to the HCDG mailing list by Saturday 18 November, 14.00 GMT.

You can **subscribe** to the HCDG mailing list by scanning the QR code and completing the subscription form.

If you miss the subscription deadline, please email the HCDG at:

hcdg.universityofcambridge@gmail.com



HERITAGE +
COLONIALISM
DISCUSSION
GROUP

WHAT'S
COMPLICATED
2023 - 2024 SERIES

- ✉ HCDG Group
- ✉ HCDG University of Cambridge
- ✉ hcdg.universityofcambridge@gmail.com



Artwork: Liverpool Counterpoint II, George Afoa Kwame, 2014. Courtesy of National Museums Liverpool, World Museum. Purchased from Afoa Kwame with the assistance of the Art Fund, 2015.

EVENTS

Heritage + Colonialism Discussion Group: Heritage and Exhibition Praxis Panel

28 November (14.00 – 15.30 GMT)

Representing the final session of the HCDG's 2023 Michaelmas events, this panel will be comprised of four speakers: Andrea Potts (University of Brighton), Geonyoung Kim (University of Cambridge), Oliver Moxham (University of Cambridge) and Zeinab Abdelhamed (Vienna Museum, Kress Foundation).

Presentation 1: *Colonialism, Contemporary Exhibitions, and Museum Visitors: It's Complicated* (Andrea Potts)

In this presentation, Andrea shows how museum visitors engage with contemporary exhibitions that represent the colonial past in diverse ways. Andrea argues that this complexity stems to a great extent from the fact that visitors interpret exhibitions through their own understanding of the colonial past, which is rooted in their identities, experiences, and cultural memories. Andrea's presentation is based upon interviews conducted with members of the public before, during and after their visit to the National Museum of Denmark's 'Voices from the Colonies', a permanent exhibition that opened in 2017.



Photograph taken by Andrea Potts

Presentation 2: *The Role of Museums in the Practice of Reconciliation: the Case of South Korea* (Geonyoung Kim)

The Korean War is taking place in the Korean Peninsula (1950-ongoing, Armistice Agreement in 1953). The war was conceived from domestic ideological conflicts during the Japanese Colonial Era (1905 - 1945), with the competition for geographical territorial influences between different international powers. South Korea has since promoted different discourses on the Korean War, from rigid anti-communist education to the recent acknowledgements of alternative narratives on the

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**'IT'S COMPLICATED':
HERITAGE AND EXHIBITION
PRAXIS PANEL**

28th November 2023
14.00 - 15.30 GMT

**IT'S
COMPLICATED**
2023 - 2024 SERIES



EVENTS

Heritage + Colonialism Discussion Group: Heritage and Exhibition Praxis Panel



Photograph taken by Geonyoung Kim

Korean War and its aftermath (e.g. massacres and civilian experiences). Museums are one of the crucial heritage places that present the selected narratives. Geonyoung Kim's PhD thesis explores the roles of museums in the practice of reconciliation. This talk uses visual and textual methods to analyse two permanent exhibitions in the National Museum of Contemporary History of Korea that were opened in 2020 and 2022.

Presentation 3: *'Are you talking to me?': Complicating Interpretation through Translation at Colonial Conflict Heritage Sites in Kyoto, Japan* (Oliver Moxham)

In the popular tourist city of Kyoto, millions of tourists arrive in the city every year to take in the city's abundant pre-industrial heritage. Most tourists visit from neighboring countries across Asia, many of which were invaded by the Japanese Empire in the Asia-Pacific War (1931-1945). However, two key heritage sites relating to this war period Kyoto Ryzōen Gokoku Shrine and Buddhist Temple Ryōzen Kannon, have adopted traditional policies which obscure this history from visitors who don't speak Japanese. This presentation explores how decisions by heritage managers on what to translate and for which language community can complicate sites of colonial heritage.



Photographs taken by Oliver Moxham

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28th November 2023
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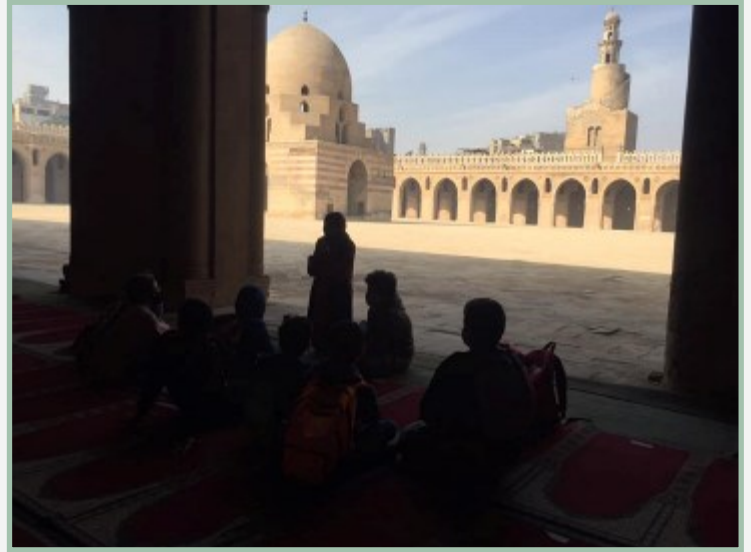


EVENTS

Heritage + Colonialism Discussion Group: Heritage and Exhibition Praxis Panel

Presentation 4: *Discussing Predicaments and Opportunities of the Complication of Islamic Cultural Heritage (Zeinab Abdelhamed)*

The dominant global discourses on ‘cultural heritage’ have tended to be developed from modern notions of heritage originating in the West. While this has helped bring culturally specific sites and artifacts to wider appreciation beyond Muslim communities, it has also had the effect of obscuring the cultural values that have historically given meaning to these sites and objects. A significant challenge to attempts to recover aspects of a broader understanding of Islamic heritage is overcoming contemporary frameworks that inhibit engagement with longer, complex histories of how particular communities have engaged with the material remains of different pasts.



Photograph taken by Zeinab Abdelhamed

This presentation seeks to highlight why Islamic heritage is complicated and offers a decolonized way of understanding the Islamic heritage of Historic Cairo (as a case study).

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**‘IT’S COMPLICATED’:
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PRAXIS PANEL**

28th November 2023
14.00 - 15.30 GMT

IT’S COMPLICATED
2023 - 2024 SERIES



EVENTS

Cars, Carriages and the Cam: Navigating your way in Cambridge

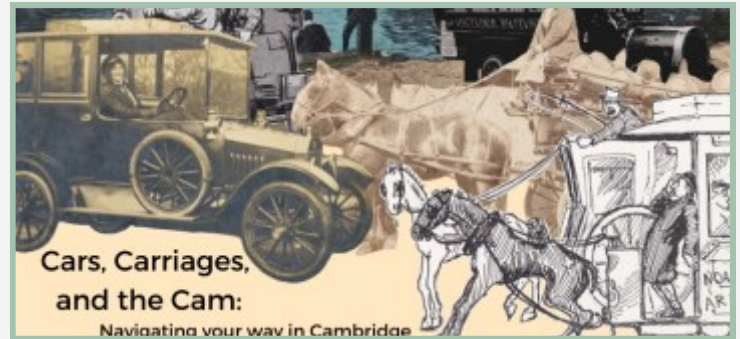
Museum of Cambridge

**8th of November 2023 - 29th of January
2024**

The Museum of Cambridge is excited to launch their new exhibit, “*Cars, Carriages and the Cam: Navigating your way in Cambridge*”, set to open on Wednesday 8th of November in their Attic Gallery.

Discover Cambridge’s history of trams, trains, carriages and ferries in a new exhibit discussing the memories and controversies of transport in Cambridge. From Thomas Hobson to the first community bike scheme in Cambridge, the exhibit explores the ever-changing face of Cambridge travel and transport. You’ll have the chance to see how Cambridge has wrestled with travel in the city, explore modern protests, Victorian satire and the controversial arrival of the train station to Cambridge city.

The Museum is open Monday, Wednesday-Saturday 10-5pm and Sundays 11-4pm. Adult admission is £6, and Student/Jobseeker admission is £4.50 to support us, an independent Museum and charity. Entry to the exhibit is included in your entry ticket. Children 16 and under visit for free.



About the Museum of Cambridge

The Museum has told the extraordinary stories of ordinary people since 1936 and cares for an [extensive collection of over 40,000 everyday objects](#), which evoke the diverse daily lives of those living in this region over the last 300 years. The museum is open six days a week during term time and seven days a week during the school holidays.

Further information about the exhibit can be found here: [Cars, Carriages and the Cam: Navigating your way in Cambridge](#)

EVENTS

Making New Worlds: Li Yuan-chia & Friends

Kettle's Yard

**11 November 2023 – 18 February 2024, 11am
– 5pm**

The exhibition retraces Li's commitment to fostering creativity, his interest in play and his investment in new ways of being in the world. Through the LYC, Li showcased Roman artefacts, works by major figures of British modernism, local artists and contemporary practices including kineticism, land art and video. The LYC's children's room provided a place for young people to experiment with art making, while craft workshops played host to communities of making. Much like Kettle's Yard, the LYC also had a library, a garden, and spaces to socialise, transforming how we encounter art.

The exhibition puts the LYC into conversation with Kettle's Yard. Both projects evolved over time, with collections (in the case of Kettle's Yard) and exhibitions (in the case of the LYC) being shaped through friendships and personal affiliations, including with the artist Winifred Nicholson, who was an important presence at both the LYC and Kettle's Yard.

Li's practice – as both artist and organiser – is at the centre of the exhibition, along with those artists he exhibited at the LYC and those who were part of the cosmopolitan networks he enabled and enriched. Making New Worlds will also include works by contemporary artists reflecting on the afterlives of Li's work in the present.

Making New Worlds: Li Yuan-chia & Friends has developed in partnership between Kettle's Yard, University of Cambridge and the Paul Mellon Centre for Studies in British Art as part of its 'London, Asia' project, and is accompanied by a new publication produced by Kettle's Yard and supported by Paul Mellon Centre.

It is co-curated by Hammad Nasar (Curator, Strategic advisor and Senior Research Fellow at the Paul Mellon Centre), Sarah Victoria Turner (Director of the Paul Mellon Centre) and Amy Tobin (Curator, contemporary programmes, Kettle's Yard).

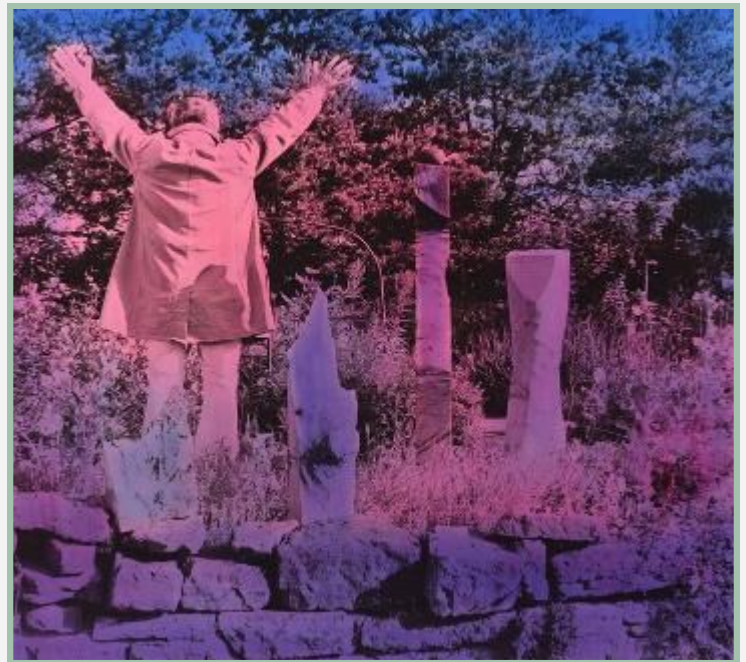


Image: Li Yuan-chia, Untitled, 1994, Unique hand-coloured photographic print. Image courtesy of the Li Yuan-chia Foundation . Image source: [Kettle's Yard](#)

EVENTS

Sunday 10 December

See, feel, smell the pumping station in full steam!



Saturday 9 December

See the team prepare the boiler and warm up the engines

Exploring our industrial heritage

10.30am to 4.00pm (last entry 3.00pm)

(suitable for all age groups)

Ticket (book on-line at the museum website or on entry)



	Sat 9 Dec	Sun 10 Dec
Adult	£6	£10.00
Concession	£5	£8.50
Child (0-5 yrs free)	£4	£5.50
Family ticket (1 Adult and up to 4 children)	£10	£15.50
Family Ticket (2 Adults and up to 4 children)	£16	£25.50



www.museumoftechnology.com

Registered Charity: 1156685

EVENTS

Reach Out: Engaging Younger Audiences with Museums

[Museums Association](#)

6 December 2023, 1100-1600 (Zoom)

Event fees

- Concessionary Member – **£30**
- Member (Essential, Full, Institutional and Commercial members) – **£40**
- Non-member – **£60**

Event description

Engaging young audiences is no easy task for museums, but the rise of participatory practice has led many museums to build strong relationships with youth communities, particularly those from marginalised backgrounds, and ensure their voices are accurately represented in institutions.

This event offers practical advice and case studies that demonstrate how museums can build equitable and sustainable relationships with underserved audiences such as teenagers and young adults, which centre their voices and wellbeing.

The Museums Association aims to present a diverse range of speakers from across the UK and internationally at our one-day conferences. If you are interested in speaking at one of their events, or have a project you'd like to see explored, please contact the Events Team.

Please note that this event will be recorded and available exclusively to delegates for three months. After that time, it will be made available for members on the Museums Association website.

Follow this event on X (Twitter) through the following hashtag:

#EngagingYoungerAudiences

For further information about the event and details on how to book a place, please use the following link: [Reach Out: Engaging Younger Audiences with Museums](#)

EVENTS

ICOM UK Student and Emerging Professionals Online Conference: Crafting Experiences in Museums: Physical or Digital?

Link: [ICOM \(International Council of Museums\)](#)

7th December 2023, 09:30-17:00 (online)

The conference is being organised as part of the ICOM UK Student and Emerging Professionals offering. We are seeking to develop a space for students and emerging professionals to engage with other museum professionals through conversations and thought provoking interdisciplinary perspectives on museum studies. The conference is looking to reflect the developing practices that museums and ICOM are navigating globally; emphasising a significant focus on the inclusivity and sustainability of museum practices, and responding to emerging issues in contemporary society. Through encouraging voices and agency among students and emerging professionals, the conference stresses ICOM's role to encourage students' participation in the international environment of museum specialities.

Exploring museums as intermediate sites for interpreting the world, the conference engages in the seemingly antithetic relationship between physical contact and digital operations in crafting museum experiences. In order to be accessible and embrace diverse museum audiences and participants, museum narratives today have become more dynamic, open-ended and multivalued in ways of making meaning. Direct interactions with

physical objects alongside various types of technology, are now commonplace in generating authentic experiences and developing meaning in cultural heritage. In this sense, the idea of a collection has been reshaped to enable a broader range of narratives that alter and develop with individuals' engagement.

With a focus on interpretive techniques that speak to issues of sustainability and inclusivity, this conference aims to explore different museum strategies, physically and/or digitally engagement practices, social functions in contemporary society, and inclusivity work in practice. This conference surfaces a number of questions: to what extent do museum narratives today still rely on physically connecting with objects? How has technology today changed ways of making meaning and developing plural narratives? What are the possibilities and obstacles of digital experiences in museum practices? What is the role of physical objects in the digital age when museum experiences can be crafted beyond physical contacts?

To book your free place for this online conference, please visit: [Eventbrite - ICOM UK Student and Emerging Professionals Conference 2023](#)

OPPORTUNITIES

World Heritage USA: International Exchange Program

[World Heritage USA](#) have announced that applications for their 2024 International Exchange Program are now open. Specifically, they are seeking:

Interns (*Deadline for applications 1st January 2024*): Graduate students or emerging professionals interested in strengthening professional heritage skills while gaining international experience.

World Heritage USA, in support of ICOMOS-USA, is seeking graduate students and emerging professionals specialized in historic preservation and heritage conservation to participate in an International Exchange Program (IEP) during the summer of 2023. Interns will be assigned to a 10-12 week, practical working internship, under professional supervision, with a public or private nonprofit heritage organization. These positions are for interns with an undergraduate degree in a preservation or conservation related field such as history, architecture, archaeology, conservation, art history, cultural resource management, or cultural tourism.

IEP projects are varied and correspond to the needs and requirements of the host organizations. The host defines the project to be completed; an internship is not an independent research opportunity. Applicants may indicate a preference for the type of project they wish to be assigned, but must be willing to accept any position which may be

located anywhere in the world. Assignments are made on the basis of the best match between the proposed project and the applicant's background and skills.

More information on how to apply for the intern position can be found here: [World Heritage USA—Intern](#)

Hosts (*Deadline for applications 15th January 2024*): Heritage organizations willing to provide an intern with hands-on training in historic preservation or heritage conservation.

The World Heritage USA International Exchange Program (IEP) provides advanced training and hands-on experience for preservation professionals early in their careers. Hosting an intern enables an organization to establish international connections and help train future professionals through preservation work experience at a modest cost to the host organization. The IEP fosters lifelong relationships between participants and their host organizations, creating a global network of heritage professionals. Since the program's launch in 1984 by ICOMOS-USA, these connections have resulted in continued collaboration between people, communities, and organizations on heritage projects around the world.

Public or private nonprofit heritage organizations interested in hosting an intern must formulate a

OPPORTUNITIES

World Heritage USA: International Exchange Program

project that can be completed by the intern within a 10-12 week period. The project should provide the intern with practical work experience / training and must be supervised by a designated mentor for the duration of the internship. Hosts commit to providing for all project-related expenses, arranging for intern housing, and completing two internship evaluations.

More information on how to apply for the Host position can be found here: [World Heritage USA—Host](#)

About the program: Since 1984, the United States Committee of the International Council on Monuments and Sites (ICOMOS-USA) International Exchange Program (IEP) has worked with partners around the world to provide hands-on training opportunities for emerging cultural heritage professionals. The IEP sends participants from the United States to internship placements abroad and welcomes international participants to placements in the United States in order to expose the next generation of heritage professionals to global best practices of historic preservation and heritage conservation. This one of a kind cultural heritage internship emphasizes the cross-cultural exchange of ideas and practices, enabling hosts and interns to learn from one another and increase their impact in the heritage field. To date, more than 700

interns from over 100 countries have participated in the program.

The cultural heritage field requires collaboration between people and organizations from different countries, communities, and cultures. In our increasingly interconnected and globalized world, organizations and emerging professionals must analyze and solve heritage problems from a variety of perspectives. By completing a cultural heritage internship through the IEP, interns gain international experience at an early stage in their careers, broadening their worldview and preparing them for success in multicultural environments. In addition to strengthening professional heritage skills, the IEP fosters lifelong relationships between participants and their host organizations, creating a global network of heritage professionals. These connections have resulted in continued collaboration between people, communities, and organizations on heritage projects around the world.

The IEP is now organized and administered by World Heritage USA in support of ICOMOS-USA.



OPPORTUNITIES

Visitor Experience Host: Fitzwilliam Museum

Link: [Visitor Experience Host](#)

Fitzwilliam Museum, University of Cambridge

Salary: £23,144 to £25,742 per annum, (part time)

The Fitzwilliam Museum:

As the principal museum of the University of Cambridge and the largest cultural venue in the region, The Fitzwilliam Museum acts as a crucial bridge between the University, the city, and the rest of the world, and has an international reputation for extraordinary research, world class exhibitions, award-winning public programmes and significant collections spanning many cultures and centuries.

The role:

We are looking to expand our team of Visitor Experience Hosts and are seeking positive, motivated team players who love the visual arts, working with people and have excellent visitor/customer services skills and experience, ideally gained in a museum, arts & heritage, tourism, hospitality, or retail setting.

We strive to deliver a world-class visitor experience to all our guests and embody the core values of The Fitzwilliam Museum: we are inclusive, thoughtful, distinctive, welcoming, rigorous, challenging, unexpected, uplifting, and entertaining.

As a Visitor Experience Host you will engage fully with our visitors to tell the stories of our collection and exhibitions. You will offer a warm and inclusive

welcome to all visitors of the Museum, from our local audiences and community groups to people visiting from overseas

From that first warm welcome, through to proactively helping our visitors engage with the collections, promoting the benefits of becoming a Friend of the museum and saying goodbye, you will ensure our visitors get the most out of their visit. You will personify the principles of our Visitor Experience Charter and ensure high standards of communication with our visitors are always maintained, being clear, consistent, warm, welcoming, and friendly, from the moment they arrive to when they leave.

As well as delivering exceptional customer service you will also be responsible for the safety of our visitors and collection, adhering to all standard operating procedures and emergency plans.

As part of this role, you will be required to work across a seven-day rota, with considerable weekend working and some bank holiday working requirements. There will also be an opportunity to undertake additional voluntary 'event shifts' during evening and other out-of-hours events.

We are particularly looking for:

A flexible customer focused approach, with high standards of visitor service. Excellent people skills, enabling strong relationships, both externally and internally. Excellent communication skills, both verbal and written. The ability to be welcoming and friendly while ensuring a safe and secure environment for people and collections.

OPPORTUNITIES

Visitor Experience Host: Fitzwilliam Museum

We offer:

An encouraging and supportive environment, an attractive pension scheme and many employee benefits such as: shopping discounts, cycle-to-work and various employee assistance schemes.

Application deadline: **27th November 2023**

Interviews for the role will be held: **Wednesday 6th and Friday 8th December 2023**

Please note:

Once an offer of employment has been accepted, the successful candidate will be required to undergo a basic disclosure check (criminal records check), and a security check.

OPPORTUNITIES

Assistant Curator, Whipple Museum of the History of Science

Link: [Assistant Curator](#)

Whipple Museum of the History of Science, University of Cambridge

Salary: £40,521 to £54,395 per annum , (part time)

The [Whipple Museum of the History of Science](#) seeks an experienced museum professional to work as part of a small team managing a world-class collection of scientific instruments, apparatus, prints, ephemera and models.

The Whipple Museum has been nationally designated for its pre-eminence and it plays a vital role in the teaching and research of the Department of History and Philosophy of Science (HPS) at the University of Cambridge. The Museum's main purposes are to serve as a vibrant visitor attraction that presents engaging research-led displays on past science and culture, and to support the work of HPS by promoting teaching, research, and public engagement with the material culture of past science.

As a senior museum professional, the Assistant Curator takes day-to-day responsibility for the delivery of the core functions of the Museum as both a teaching and research centre and as a visitor attraction. They manage its professional staff and coordinate the management of its finances, resources, services, and profile. They are a leading member of the Museum's senior management team, contributing to strategy, vision, and long-term planning. The curator works closely with the Director in the development and delivery of the Museum's strategic priorities and exhibition programme, advising the

Director on issues regarding the mission, direction, and key aims of the Museum.

The ideal candidate will have proven expertise in the history of science (or related disciplines) and/or the study of material culture, and will be able to provide front-line liaison with visitors to the Museum, including visiting scholars and other users, in particular supporting the use of the collection for research and teaching. They will liaise with staff at other University museums and departments, and institutions outside the University, and represent the Museum at meetings both within and outside the University, particularly within the UCM consortium. They will deputise for the Director in their absence, including at senior management committees.

Once an offer of employment has been accepted, the successful candidate will be required to undergo a basic disclosure (criminal records check) check, a health assessment and a security check.

We particularly welcome applications from women and / or candidates from a BME background for this vacancy as they are currently under-represented at this level in our department/institution/Faculty/School/University.

Queries about the role (rather than the application process) should be directed to Joshua Nall jfkn2@cam.ac.uk Queries about the application process should be directed to hr@hps.cam.ac.uk

Application closes **24th November 2023**



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-CHRC events, jobs, or programs do not imply endorsement of them.

Bulletin Editor

Kieran Gleave (*PhD Researcher*)
Cambridge Heritage Research Centre
University of Cambridge

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