

Recording starting soon



The recording will:

- Capture presenter video and shared screen
- Capture all audio (no need to unmute if you'd rather not)
- Capture chat posts to everyone, **including our names**
- Be available online to programme members and staff only, protected by a password



You control:

- ✓ How your name appears (use 'rename' to edit)
- ✓ What you share in the chat
- ✓ Whether you unmute to talk

Career Options in the Heritage Sector

Liz Wilkinson,
Technē Careers Consultant


Inkpath Code

Career Options in the Heritage Sector


From 20/05/2021 12:30 to 20/05/2021 13:30

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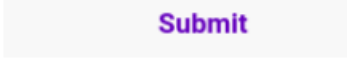



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SESSION OUTCOMES

Career options in heritage sector:

- What questions should you be asking?
- Where are opportunities advertised?
- What activities improve your chances?

How can you enhance and market your PhD experience for these career paths?

Liz Wilkinson, Technē Careers Consultant

- 30 Years in Careers and Recruitment
- Former Director of Careers and Employability at Royal Holloway
- PGR Careers Lead at Kings College London
- Academic & Postgrad Careers Specialist



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technē

the
CareersGroup
University of London

Introductions

Lucy Hawkins


- HE Careers Consultant since 2011
- Previously at University of Oxford, before managing the Careers Consultancy service at University of Reading
- Freelance consultant since 2018, working with leading research universities alongside private practice
- MA (Oxon), PG Dip Careers Education Information and Guidance, FHEA, RCDP



ACTIVITY: INTRODUCE YOURSELF

- Using the chat box, share your year of PhD study, your institution & summarise your discipline (s) in 2/3 words
- E.g. Year 3 Geography & Visual Art
- *Spelling etc doesn't matter in the chat box*

Questions to ask...?

- Which skills do you want to use?
 - What interests you?
 - What makes an opportunity worthwhile?
 - Or just feasible?!
- 
- What roles exist?
 - What are they like?
- Reflect on your reactions and preferences as we explore roles and trends...**

Roles in Heritage

Dominant categories

1. Curators and Collections Managers
2. Conservators
3. Technicians and buildings management
4. Learning, programming and outreach
5. Fundraising and marketing
6. Visitor services/experience/FoH
7. Directors
8. Business operations

Type in the number(s) that interest you most

e.g.

- Finance
- HR
- Licensing
- Partnership manager
- ...

Also...

- Combination roles, niche roles, self-employment
- Sector specialists from other industries (e.g. law, media)
- Policy hubs and sector representative bodies

Curators and Collections Managers

'We defined this group as those managing and developing collections, including acquisitions, cataloguing, loans, registration duties, access and enquiries; managing and preparing briefs for exhibitions; contributing to research and publications; liaising with exhibitors over displays and the provision of interpretation panels'

- Museums Association, 2017

Example roles:

Documentation Assistant, Bristol Culture	£20,456-£22,434
Assistant Curator, Green Howards Museum	£17,000-£18,000
Assistant Registrar, Jersey Heritage Trust	£21,600-£31,050

Example roles:

Curator, Greater Manchester Police Museum and Archive	£27,519-£29,307
Curator, Penlee House Gallery and Museum	£25,694-£27,394
Collections Information Officer, City of Edinburgh Council	£28,347-£33,893

Example roles:

Registrar and Collections Manager, Leeds Museums and Galleries	£30,480-£33,106
Curator, ANGUSalive	£30,770-£35,118
Senior Curator, Museum of London	£33,984-£43,275

Example roles:

Head of Collections, London Transport Museum	£43,000-£49,300
Head of Collections, Black Country Living Museum	£31,229-£46,844

Conservators

'We defined this group as those responsible for the ongoing conservation and care of collections; undertaking practical conservation work; organising and carrying out environmental monitoring, pest control and maintenance of collections. Responsibilities may include providing advice and training in collection care matters; advising curatorial staff; providing technical skills and assisting with exhibition programmes.'

11 - Museums Association, 2017

Example roles:

Conservator, National Museums Liverpool	£25,034-£30,597
Conservator, Royal Armouries	£24,731-£29,466
Conservation Support, Oxford University Museum of Natural History	£24,565-£29,301

Example roles:

Senior Conservator, Leicester Arts and Museums Service	£33,106-£36,019
Senior Conservator, Victoria and Albert Museum	£31,591-£45,257
Principal Conservator, Amgueddfa Cymru National Museum Wales	£30,893-£39,369

Example roles:

Conservation and Programming Manager, Glasgow Life	£39,457-£45,732
Head of Conservation, Museum of London	£42,191-£57,132

Technicians and building management

'We defined this group as those responsible for technical, IT and buildings management; including hanging works; resolving technical issues; liaising with curatorial and conservation staff in the design and management of museum space and facilities; and managing audio/visual and interactive displays.'

- Museums Association, 2017

Example roles:

Maintenance Assistant, Amgueddfa Cymru National Museum Wales	£15,934-£18,115
Museum Technician, Orkney Islands Council	£16,433-£18,021
AV Assistant, Royal Armouries	£16,517-£19,683

Example roles:

Estate Ranger, Chiswick House and Garden Trust	£21,000-£24,000
Technician, Tyne and Wear Archives and Museums	£19,939-£22,434
Technician, Victoria and Albert Museum	£21,543-£25,079

Example roles:

Network Specialist/Assistant Facilities Manager, British Library	£29,000-£36,500
Operations Support Manager, London Transport Museum	£30,250-£35,150
Senior Museum Technician, Glasgow Life	£32,155-£37,737

Example roles:

Director of Operations, Jerwood Gallery	£35,000-£42,000
Head of Computer and Technical Services, National Army Museum	£39,027-£44,711

Learning, programming and outreach

'We defined this job group as those with responsibility for the museum's learning activities, the development and delivery of accessible programmes of events, and/or devising audience-facing digital content. They provide educational resources and/or outreach and community programmes; organise school and college visits; volunteering opportunities and other lifelong learning activities; liaise with external organisations on opportunities for new partnerships; and/or have an input into displays, audience engagement and other museum activities'

- Museums Association, 2017

Example roles:

Education Coordinator, Jerwood Gallery	£20,000-£21,000
Heritage Learning Assistant, Hackney Museum	£21,330-£23,380
Learning and Participation Assistant, National Civil War Centre	£18,560-£19,939

Example roles:

Learning Producer, National Army Museum	£25,663-£29,383
Education Officer, Mansfield District Council	£20,456-£24,717
Collections and Engagement Officer - Newport Museum and Heritage Service	£22,000-£26,000
Education Officer, Oxford University Museum of Natural History	£24,565-£29,301

Example roles:

Learning and Public Programme Manager, City of Edinburgh Council	£28,347-£33,893
Access and Learning Officer, Museum of the Order of St John	£28,000-£38,000
Learning, Participation and Interpretation Manager, Amgueddfa Cymru National Museum Wales	£30,893-£39,369

Example roles:

Audiences and Communities Manager, Derby Museums Trust	£31,787-£34,681
Public Programmes Manager, University of Reading	£29,301-£38,183
Head of Learning Programmes, British Library	£48,750-£58,500

Fundraising and marketing

'We defined this group as those responsible for supporting the implementation and development of the organisation's fundraising strategy; researching and assessing potential funding opportunities; maintenance of a fundraising database to record, monitor and report on existing partnerships, new fundraising opportunities, and update records for individuals and companies. Marketing responsibilities may include preparing and presenting targeted and accurate copy for a range of marketing materials, tailoring messages to different audiences; promoting the organisation's brand and new exhibitions and collections to a variety of targeted audiences.'

- Museums Association, 2017

Example roles:

Development Assistant, Wallace Collection	£19,552-£21,006
Development Support Officer, Manchester Art Gallery	£17,547-£19,939
Communications Assistant, Foundling Museum	£18,000-£20,000

Example roles:

Development Officer, Leeds Museum	£28,203-£29,854
Marketing and Audience Development Officer, Canterbury Museums and Galleries	£26,184-£29,327
Media Officer, National Museums Liverpool	£25,034-£30,597

Example roles:

Development Manager, Bristol Culture	£33,106-£36,019
Development Manager, Royal Academy of Arts	£29,000-£35,000
PR Manager, RAF Museum	£27,797-£37,000

Example roles:

Head of Communications, Kettle's Yard	£29,301-£42,955
Programme and Development Director, Seven Stories	£33,943-£39,246

Visitor services, experience, FoH

'We defined this group as those responsible for a variety of duties which ensure the smooth running of the museum. Staff may have responsibilities for the security of the museum, preventing loss or damage to collections and displays and monitoring public areas; and undertaking simple technical tasks to do with the building(s); and/or dealing with visitors, providing general information, acting as sales assistants and using cash handling machines in the museum shop or café.'
- Museums Association, 2017

Example roles:

Museum Assistant, Chesterfield Borough Council	£15,238-£16,191
Visitor Assistant, Bury Art Museum	£16,572-£17,372

Example roles:

Head Gallery Assistant, Glynn Vivian Art Gallery	£19,939-£22,434
Security Team Member, Wallace Collection	£20,529-£23,093
Senior Museums Assistant, Middlesbrough Museums	£18,560-£19,939

Example roles:

Visitor Experience Supervisor, RAF Museum	£20,961-£25,000
Duty Officer, Bristol Culture	£26,556-£29,854

Example roles:

Visitor Experience Manager, Canterbury Museums	£26,184-£29,327
Operations Manager, Black Country Living Museum	£30,000-£38,000
Front of House Manager, Florence Nightingale Museum	£27,000-£32,000

Directors and other business operations

'The data on salaries at director level show the widest range, reflecting the substantial difference in directorial responsibilities in different sizes, types and locations of museums.'

- Museums Association, 2017

In other business roles salaries typically keep place roughly with the broader labour market (e.g. commercial art galleries typically pay their Finance Manager a similar salary as similar sized commercial business)

Example roles:

Museum Manager, Hackney Museum	£35,607-£36,549
Director of Art Galleries, National Museums Liverpool	£46,440-£58,205
Assistant Director, RAF Museum	£57,243-£60,224

Example roles:

Director, Tyne and Wear Archives and Museums	£82,085-£87,084
Museums Manager, East Lothian Council Museums Service	£37,994-£42,830
Director of Museums and Galleries, Canterbury Museums and Galleries	£47,470-£54,591


Heritage roles usually require

- Flexibility – to progress, often you need to be willing to move geographically
- Persistence – either completing technical qualifications, advanced degrees, and/or pursuing internships or volunteering
- Determination – scarce jobs in non-technical roles close to the collections/sites often mean high competition for roles
- Proactivity and imagination – offering a museum a project idea that you'd like to volunteer to do for them! Getting in touch with specific people working in areas you have a link to to see if you can help...

Heritage: Covid impact

- Financial impact across sector
- Redundancies and restructures common across sector, particularly where business models had relied on higher % of income from visitors and tourists (e.g. Tate, Southbank Centre, National Gallery)
- Some increase in casual or temporary staffing?
- Enhanced move to virtual and digital engagement and experience – digital skills more valued than ever.
- Imagination, flexibility and adaptability valued among staff
- Increased importance of sustainable travel
- Renewed concern on breadth of public engagement

So, which questions are you going to focus on now?

- Which skills do you want to use?
 - What interests you?
 - What makes an opportunity worthwhile?
 - Or just feasible?!
- 
- What roles exist?
 - What are they like?

Share your thoughts in the chat box!

Where are opportunities found?

Vacancy websites:

- www2.le.ac.uk/departments/museumstudies/JobDesk
- <https://www.artsjobs.org.uk/>
- <https://jobs.theguardian.com/jobs/arts-and-heritage/>
- <http://www.bajr.org/Employment/> - Archaeology

Employer websites, e.g.:

- <https://www.english-heritage.org.uk/about-us/jobs/>
- <http://www.ntjobs.org.uk/>
- Build a list of heritage sector employers (big and small) you'd love to work for and prowl their websites

Proactivity:

- Speculative approaches, keyword searches on Indeed, volunteering...

Choose a link and share a job that interests you in the chat box...

What activities might improve your chances...

- Volunteering
- Publications
- Website or blog
- Online courses
- Community/society projects
- Your social media presence
- Charity fundraising
- Teaching/tutoring
- Self-study
- Further academic projects, study or collaborations
- Wider reading
- Employment experience outside of the sector
- Employment experience in a more junior role

Type into the chat box what you have done/are considering doing

Working as a heritage freelancer

What's been your experience?

What are your questions?

Type into the chat box

What are commissioners looking for?

- “Strength of response to brief, including description of approach. Experience & recommendations / references (but not always - depends on nature of project). A professional online presence is reassuring. Confidence and positivity of approach is something I would value (including bringing up any issues with the brief in a clear and constructive way).”
- “Evidence of direct experience, either in the actual content or in the communities etc with whom we are wanting to work. Reading through a portfolio will often influence our decision as heavily as the response to a brief, so give them equal weighting in your submission.”
- “Specific experiences and examples of work that is relatable and transferable to the brief, so I would feel confident that they can fulfill the brief. Often when I'm looking for a freelancer to work with, I'm doing so because I need someone who has the skills/expertise/creativity that I am missing myself or in my direct team. So also make sure that you show your creativity and confidence, and your personality. I want someone to bring something wow! (which is a lot to ask for, I realise!!)”

Excerpt <https://www.museumfreelance.org/blog/2021/4/12/tips-from-clients-about-commissioning-and-working-with-freelancers> 12/4/21

Heritage freelancing: useful resources

- <https://gem.org.uk>
- <https://www.museumfreelance.org>
- https://media.nesta.org.uk/documents/creative_enterprise_toolkit_english_online.pdf
- <https://rosiefuller.wordpress.com/freelance-faq/>
- <https://static1.squarespace.com/static/5b448e3b2487fd5fcddd3bbd/t/5f8e84c25b50e158843658c3/1603175620918/Museum+Freelance+Survey+Findings+and+Insight+2020.pdf>

How can you capitalise on your PhD study for freelance work

- Broaden your professional network
- Get insights via Techne placement
- Research to whom your subject expertise matters
- Get experience in public engagement, improving diversity of reach & communication skills
- Use your PhD study as a conversation starter

Further Careers Support

- **Technē Career Options Webinar Series**
 - 17/6 Hone your writing skills: CVs, job applications and funding proposals
- **1:1 Career Coaching Slots available every month: technē.careers@careers.lon.ac.uk**
- **Check out what's also available from your home uni careers service**

Your feedback strengthens the Technē careers service


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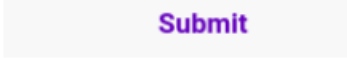



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Thanks and see you soon

