Each year, the WMF, PMC and YCBA offer a summer graduate student research scholarship centered on a selected WMF site. In 2019, the WMF is offering three sites for consideration by applicants; one scholarship only will be offered for an applicant to conduct research at the site that best matches their interests. Applicants to the programme should write with specific reference to the project for which they wish to apply, along with their qualifications and reasons for their interest in that particular site. Any questions regarding the programme may be addressed to Lisa L. Ford at lisa.ford@yale.edu.
Project Option 1

World Monuments Fund Britain,
The Paul Mellon Centre for Studies in British Art, London,
The Yale Center for British Art, New Haven,
Blackpool Council
The National Piers Society

Sea-Change – Blackpool’s Piers
1. HISTORY, DESCRIPTION & SIGNIFICANCE

Site History

The first pier at Blackpool was North Pier, opened on 21st May 1863. The railway arrived at Blackpool in 1846, and the location for the pier was chosen to be as close to Blackpool North Station as possible. A pavilion was added in 1874, where symphonies and recitals were performed. This was followed in 1903 with an amusement pavilion at the landward end of the pier. Subsequent fires and other damage alongside the demand for new entertainments led to several phases of redevelopment which reflected the development of Blackpool as a whole.

The success of North Pier encouraged developers to expand Blackpool, opening up the seafront towards the town centre and the Blackpool South Jetty Company announced it would build a second pier opposite the new rail station in 1864. When it was completed and opened on 30th May 1868, the emphasis was on entertainment rather than strolling or promenading, and admission was free.

In 1892, construction of a third pier began further south. This was Victoria Pier, which opened on Good Friday 1893 and boasted a 3000-person capacity Grand Pavilion which opened in May of the same year.

Through the latter part of the 20th century, Central and South piers lost their remaining theatres, which were converted into family amusement centres and restaurants. Today the North Pier theatre survives as one of only five working pier theatres in the United Kingdom, and the only example on the West coast of England.
Site Description

Aside from their role as essential elements of Blackpool's tourism product, the piers are unique structures which tell the story of development and change in the town's history as a seaside resort. They also have important design and engineering elements making them a unique collection of structures.

North Pier was designed by Eugenius Birch. The second of his fourteen structures, the pier employs his patented screw pile process, which was revolutionary in its day. The screw pile technique speeded up the building of piers and other pile-supported structures by adopting the simple process of a screw-tipped pile being rotated through sand until it hit bedrock, ensuring a solid foundation.

Central Pier uses similar methods of construction but to a design by John Isaac Mawson. He insisted every element of his work had to be aesthetically pleasing, demanding that the design elements include the sub-structure, thus giving Central Pier a more slender and fragile look than North Pier where Birch was merely concerned with the functionality of the sub-structure. South Pier employs an entirely different design and construction method pioneered by the designer T. Worthington, and uses the Worthington Screw Pile system in its construction, which varies from Birch's screw pile design. The three piers represent the best of British engineering and pioneering technology, by three different designers, and two different engineers. North Pier is also the oldest remaining Birch pier in the country, and the first to employ the casting skills of Richard Laidlaw & Sons of Glasgow.
Significance

Blackpool’s three piers represent a totally unique example of a surviving trio of piers serving a coastal seaside resort in the United Kingdom. There were other examples in the 19th century serving the resorts of Brighton one now remains at Brighton. The physical form and history of the piers is an expression of the huge confidence of the resort as it grew from its eighteen-century roots in polite sea-bathing to being the first seaside resort in the world catering to mass tourism for the working classes. Social historian Professor John Walton describes Blackpool as the world’s first working-class economy. The role of the piers in the contemporary seaside holiday is as relevant as it ever was and recent research published by AOL (2016) has shown that a walk along a pier is the most popular activity for visitors to the British seaside, with over 70% of respondents visiting a pier. There is also increasing recognition that seaside piers are vital to coastal communities in terms of resort identity, heritage, employment, community pride, and tourism. This is evidenced by major pier restoration schemes including Hastings, Clevedon, Weston-Super-Mare and Southport. Domestic tourism to British seaside resorts is gaining market share and is now estimated to be worth circa £8 billion to the UK economy (NCTA, 2016). With over 17 million visitors to Blackpool per annum, the resort’s three piers are a flagship tourist attraction and a key component of Blackpool’s identity as a premier seaside resort.

Issues and challenges

Ownership - Blackpool's three piers are in private ownership. This presents a number of challenges as they are not eligible for state funding and are reliant upon investment from a private owner's own sources and profits from operation re-invested in the asset. The owner of a private pier is often faced with the difficulties of many years of under-investment through no fault of their own. The structural report of 2015 makes it clear that the current condition of the pier is the result of around fifty years of under-investment by at least three previous owners.
Condition – The structural integrity of North Pier continues to give cause for concern. A detailed structural survey funded by the Council in 2015 found that a rolling programme of circa £12m of repairs was required to secure its future. Funding a programme of repair on this scale wouldn’t be possible for the owners, who have been scrupulous in demonstrating where they have spent money on repairs. Severe storm damage in 2013 resulted in almost a million pounds worth of repairs to the Theatre, Sun Lounge, decking and cracked pile supports. This investment is now coming from the profits generated by central and south piers, but it isn’t a long-term solution as the other two piers will also need to be maintained out of profits.

Climate Change - Growing concerns over climate change and associated sea-rise levels and storm surges also impact on the future sustainability of piers. Research currently predicts a general sea level rise of between 1-2 metres nationally within the next 100 years, alongside increasingly frequent storm surge events, which will result in a severe impact on UK coasts by 2080. Over the last four years a number of the UK’s seaside piers have suffered serious damage from the impact of storm surges including Blackpool North. The Shoreline Management Plan which covers the area around Blackpool's three piers indicates an increased risk of flooding alongside beach and sea defence erosion over the next 100 years, all of which puts increased pressure and risk on all three of the resort's iconic piers.

2. RESEARCH AIMS AND OBJECTIVES

Our work at Blackpool will take a variety of forms, from on-site restoration to awareness-raising. However, the key focus of the 2019 Yale Scholarship is to explore the climate change challenge. In September 2019 WMF is hosting a major conference on climate change and coastal heritage in Blackpool on 4-6th September (see appendix for the call for papers). Titled Sea Change, we anticipate up to 250 delegates from across the world with an academic and practical interest in sharing solutions about the impact of climate change on coastal heritage. We would like the Yale Scholar 2019 to contribute towards this event, in terms of research, planning and participation.

This scholarship has a number of objectives

- To carry out an archival review of research into climate change and coastal heritage, with particular emphasis on built structures (excluding sea-defences) in urban areas
- To understand how UK and other selected international pier sites are planning for climate change, either in strategic or reactive ways
- To visit selected sites in the UK to understand the impact of climate change on historic piers, and to conduct face-to-face interviews with managers about their plans relating to climate change. Blackpool, Felixstowe, Hastings, Teignmouth and Aberystwyth piers provide a good geographical distribution, and sites that present different architectural styles and periods.
- To summarise the headline issues affecting coastal built heritage and the broad methodological approaches to solutions
- To contribute towards the supporting paperwork for the Sea Change conference
- To contribute an article based on the above, in a planned publication which is anticipated resulting from the Sea Change conference
3. OUTPUTS

The Yale scholar should have produced the following by the end of the program:

- A literature review and gazetteer
- A report on the state of preparedness for climate change for UK and selected international piers
- A think-piece on key issues facing coastal built heritage, with particular reference to historic piers, and analyses of approaches towards solutions
- A presentation to an audience of stakeholders, including WMF, Paul Mellon Centre, the National Piers Society and Blackpool Council

4. SCHEDULE

**June 2019** (New Haven)
Weeks 1-4: Yale Center for British Art

**July-August 2019** (UK)
Week 5-9: WMFB Office (London), Blackpool and various pier locations across the UK

5. FINANCE AND FACILITIES

*Duration:*
9 consecutive weeks (June through early August). Specific dates will be agreed with the candidate.

*Accommodation:*
Bed & Breakfast accommodation will be provided for all parts of the UK trip

*Transport:*
Return flights and connections for travel between the US and UK will be provided. Train travel between UK cities will be provided. The cost of public transport will be covered (Underground, buses).

*Per Diem:*
A per diem of £30 per day will be paid for the UK trip, amounting to a total of £1050 for five weeks.

*Sundries:*
For documents, copies etc., a total of up to £300 will be provided. Additionally, up to £400 will be made available for the printing of materials.

*Presentations:*
The scholar will be asked to give a presentation in the final week of the scholarship to report on their findings. An honorarium of £500 will be paid for this.
Appendix

In September 2019 WMF is hosting a major conference on climate change and coastal heritage in Blackpool on 4-6th September titled Sea Change, we anticipate up to 250 delegates from across the world with an academic and practical interest in sharing solutions about the impact of climate change on coastal heritage. We would like the Yale Scholar 2019 to contribute towards this event, in terms of research, planning and participation.

Call for papers

HOW TO APPLY

Applicants should complete the online application and include a cover letter (not longer than two pages), which identifies the project they wish to apply for as well as their interest in the position; a curriculum vitae; and two confidential letters of recommendation. Each referee should e-mail letters of reference directly to Research (ycba.research@yale.edu) by the application deadline and include the applicant name in the subject line. Closing date for applications is February 28, 2019.
1. HISTORY, DESCRIPTION AND SIGNIFICANCE

Summary

Government House structures and their gardens have existed and disappeared since the 1600s in many picturesque sites across Antigua. Located in central St. John’s, the current surviving property is the official office of the Governor General of Antigua & Barbuda, a post presently held by His Excellency, Sir Rodney Williams, KGN, GCMG, KStJ, MBBS, where he fulfills his role as the representative of Her Majesty, Queen Elizabeth II, the Head of State. Although the exact date of construction has yet to be firmly established, the property has served as the official residence of the Head of State as well as a parsonage since the late 18th c.
In 1799, there was an effort made to find suitable housing for incoming Governor of the Leeward Isles, Ralph Payne, Lord Lavington (1739-1807). A West Indian grandee who was noted for his opulence, this was not an easy task, and many options were exhausted until several properties were pieced together to create the official residence. It is currently thought that at least two of the earlier structures on the properties were adapted into the ambitious building campaign authorized. He resided at the Parsonage nearby during the construction process, working at the Government House during the day until his death in 1807. As a large slave owner, Lavington built quarters on the property, which have miraculously survived. These buildings are thought to be the most extensive buildings of their kind in the Caribbean.

In 1834, Antigua became the only British Caribbean colony to progress from slavery to full emancipation, which was a relatively stable transition. The building survived the St. John's fire of 1841 and the great earthquake of 1843, and was described in 1844: "Situated in a pleasant and open place in the suburbs, the property embraces a wide extent of prospect. It is a genteel West Indian residence, possessing some good apartments and having its stabling and outbuildings upon a respectable scale."

Additions were made in 1860 in preparation for Prince Alfred’s royal visit in 1861. The earliest surviving architectural plans were drafted in 1879 and provide details of how the buildings were organized within a larger landscape plan. From the early 20th c. to the present day, Government House has narrowly escaped demolition on many occasions as it has slipped into disrepair.

The restoration initiative has begun, and work is taking place on the main building and west buildings, as well as the grounds. The building and its historic 2+ acre garden are in the urban centre of Antigua & Barbuda's early 17th-c. capital, St. John's. Government House is surrounded by historic outbuildings formerly serving as carriage houses, stables, laundry, kitchens, servant's quarters, early cisterns, limestone filters, and a masonry perimeter wall, which like Government House itself, are all in dire need of thoughtful restoration.

Miraculously, Government House has managed to survive the ravages of hurricanes, fire, earthquakes, deferred maintenance, and lack of funding. This is a testament to the quality of the workmanship of the many kinds of people, many of whom were enslaved, who built it. Twentieth century upgrades and repairs remain partially unfinished, leaving the entire upper floor uninhabitable. The charming masonry amenity buildings set on the perimeter of the landscape gardens are without roofs and windows, and are unlikely to survive without immediate intervention.

Within the gardens, stately, mature, desirable specimen trees have managed to survive drought and neglect, and help to cool the earth; however, these too will perish without the intervention of knowledgeable gardeners, who are able to implement the sustainable historic landscape masterplan completed in 2016.

**Cultural Significance**

Government House is centrally located in St John’s. Its environs include some of the country’s most deprived areas, where unemployment and poor housing is rife. Until the tenure of Sir Rodney Williams, Government House was seldom open to the public. As a part of his mission to reach out to a broader cross section of the general public with a view to strengthening the bonds of social cohesion, Sir Rodney and his team have undertaken the restoration of this property to provide a legacy to the people of Antigua & Barbuda that fosters a greater appreciation for history and heritage. The project serves as a
positive force, integrating heritage, building and design skills into sustainable outcomes, through education, training and apprenticeships, coupled with employment of local artisans and businesses in a manner designed to enhance the welfare of generations to come.

Of special interest is mentoring society’s most valuable resource - the younger generation. The project provides teaching opportunities, as school children and the public may study the Antiguan traditions of gardening, traditional crafts, art, industry, and medicinal remedies. Several schools, including those with the lowest-income families on the island have already received private funding from the US to support this effort.

The Governor General and his philanthropist wife Lady Williams are committed to actively engaging school children and college students as “Young Ambassadors” to interpret Government House to visitors, thereby serving as an example of a new aesthetic that honours history, heritage, community, accessibility, and sustainability by working with people from diverse backgrounds.
1. CHALLENGES AND OPPORTUNITIES

Challenges

Urgent work is required to stave off the inevitable decay that has begun to spread throughout the building. For example, the electrical and plumbing systems are in a dangerous state; the natural water supply is contaminated; there is rainwater pouring through numerous rooms; most of the sash windows do not function; and timber decay exists throughout all buildings.

Government House and its grounds have suffered from severe weather conditions, including harsh heat and drought, hurricanes, earthquakes, and neglect. Additionally, the property has evolved in a changing urban landscape, complete with the challenges of poverty, unemployment, and crime.

By international standards, Government House is in a state of serious disrepair, and it is owing mainly to the resilience and ingenuity of his staff that the Governor General is able to properly represent the dignity of his office, ensure the health and safety of his team, and entertain dignitaries in such distressed conditions.

Whilst there are significant signs of decay, the Government House building is structurally in reasonable order due to the original quality of craftsmanship. The wooden doors and windows are made of dense old growth mahogany which is of the first quality. The grounds, which have been neglected for decades, feature exquisite surviving mature specimen trees such as West Indian mahogany, red cedar, and lignum vitae, and, though overgrown, will prove relatively simpler to rejuvenate. The main structure and its outbuildings are in urgent need of conservation. If the decay is allowed to continue, the damage will not be repairable and will be even more costly to reinstate.

As there is a large problem with unemployment, the Government House Restoration Initiative provides the opportunity for training programmes for youth, people with disabilities, older people who are unable to find jobs, professionals with an interest in sharing their expertise, teachers, and the incarcerated. As is typical of populations from developing countries, there is a willingness to work with others to bring about positive change in an innovative fashion. We are hoping that this project will not only mentor Antiguans & Barbudans, but also serve as a model of lower cost empowerment preservation for Caribbean nationals and conservation groups throughout the world.

For the stability of Antiguans & Barbudans who believe in the important role of Government House, it is critical that restoration work is carried out now to ensure its continued survival. By including the citizens in the restoration, this serves as a model for future generations.

Opportunities

The Yale Scholar position offers the candidate the opportunity to be an integral part of the project as an international researcher, assisting in carrying out research on the early history of the property, by going through title searches and conducting research in the Colonial Office papers in the National Library at Kew and also in Antigua and Barbuda’s National Archives in St. John’s.

Until the tenure of Sir Rodney Williams, Government House was seldom open to the public. As a part of his mission to reach out to a broader cross section of the general public with a view to strengthening the
bonds of social cohesion, Sir Rodney and his team have undertaken the restoration of this property to provide a legacy to the people of Antigua & Barbuda that fosters a greater appreciation for history and heritage.

The project serves as a positive force, integrating heritage, building and design skills into sustainable outcomes, through education, training and apprenticeships, coupled with employment of local artisans and businesses in a manner designed to enhance the welfare of generations to come. Of special interest is mentoring society’s most valuable resource - the younger generation. The project provides teaching opportunities, as school children and the public may study the Antiguan traditions of gardening, traditional crafts, art, industry, and medicinal remedies. Several schools, including those with the lowest income families on the island have already received private funding from the US to support this effort.

The Governor General and his wife Lady Williams are committed to actively engaging school children and college students as “Young Ambassadors" to interpret Government House to visitors, thereby serving as an example of a new aesthetic that honours history, heritage, community, accessibility, and sustainability by working with people from diverse backgrounds.

3. RESEARCH AIMS AND OBJECTIVES

The overall research aim of this scholarship is to understand more about the history and architecture of Government House and the building’s role through time, which will then be used to inform the restoration and interpretation of Government House. The candidate will be responsible for thorough research into relevant archives in Antigua and the UK. Although enough research has taken place to begin the project, there is a need for more work.

4. OUTPUTS

The researcher will be asked to carry out research on the evolution of the property, reporting findings to the Office of the Governor General and Cultural Envoy Barbara Paca, and World Monuments Fund. He or she will produce a research paper to address the following:

- Architectural analysis of the building
- Social history of Government House and the legacies left by Governor Generals
- Social history of the builders of Government House and also the range of people who worked there

Presentation of findings in an article suitable for publication and 20-minute PowerPoint presentation

5. SCHEDULE

June 2019 (New Haven)
Weeks 1-4: Yale Center for British Art; WMF, 5th Avenue NYC

July-August 2019 (Antigua)
Week 5: Government House, Antigua. Conduct research in the National Archives of Antigua & Barbuda, collaborating with researcher Dr Barbara Paca and a university student based in Antigua

July-August 2019 (UK)
Weeks 6-9: National Archives London, British Library, etc.

6. FINANCE AND FACILITIES

**Duration:**
9 consecutive weeks (June through early August). Specific dates will be agreed with the candidate.

**Accommodation:**
Bed & Breakfast accommodation will be provided for all parts of the UK trip.

**Transport:**
Return flights and connections for travel between the US and UK will be provided. Train travel between UK cities will be provided. The cost of public transport will be covered (Underground, buses).

**Per Diem:**
A per diem of £30 per day will be paid for the UK trip, amounting to a total of £1050 for five weeks.

**Sundries:**
For documents, copies etc., a total of £300 will be provided. Up to a further £400 will be made available for the printing of materials.

**Presentations:**
The scholar will be asked to give a presentation in the final week of the scholarship report on the findings. An honorarium of £500 will be paid for this.

**HOW TO APPLY**

Applicants should complete the [online application](#) and include a cover letter (not longer than two pages), which identifies the project they wish to apply for as well as their interest in the position; a curriculum vitae; and two confidential letters of recommendation. Each referee should e-mail letters of reference directly to Research ([ycba.research@yale.edu](mailto:ycba.research@yale.edu)) by the application deadline and include the applicant name in the subject line. Closing date for applications is February 28, 2019.
Project Option 3

World Monuments Fund Britain,
The Paul Mellon Centre for Studies in British Art, London,
The Yale Center for British Art, New Haven, and
Great Grimsby Ice Factory Trust

The ‘Kasbah’ and Ice Factory, Grimsby
1. HISTORY, DESCRIPTION AND SIGNIFICANCE

Summary

The Grimsby Ice Factory is a unique survivor of the Victorian industrial era. The Grade II* structure is the earliest and largest-known surviving ice factory in the world, and the sole example from this period to retain its machinery. In its heyday, Grimsby was one of the busiest fishing ports in the world, and its ice factory was built with an attention to detail worthy of the best Victorian industrial architecture.

Grimsby’s livelihood was tied to seafaring and trade since its establishment by the Danes in the ninth century, but gradual silting of its harbour led to a period of decline. The modern renaissance of the seaport began in the middle of the nineteenth century, catalysed by the arrival of the railway in 1848 and the opening of the Grimsby Docks in 1852. The Grimsby Ice Factory was created to meet the growing demand for ice to supply merchants and fishing boats.

Built in 1900–03, the ice factory came to produce 1,200 tons of ice per day at its peak.
The surrounding precinct of docks, quays, transportation infrastructure, industrial facilities, and shops became a bustling hub of commercial activity known locally as the ‘Kasbah’. The Kasbah area was created a Conservation Area in 2017 – the supporting document is appended to this brief, and provides a detailed history of the site and its significance.

Grimsby remains a major port today, but the ice factory closed in 1990 due to decreased demand. Following decades of abandonment, community members set up the Great Grimsby Ice Factory Trust (GGIFT) in 2010.

World Monuments Fund placed the Ice factory and Kasbah on the 2014 WMF Watch and have supported the protection and interpretation of the site ever since. GGIFT’s goals were to adaptively reuse the ice factory and promote the revitalization of the Kasbah, which still maintains some traditional businesses and smokehouses, although overall occupancy of the approximately 90 buildings is under 30 per cent. Current proposals recognise the potential of the building complex to offer commercial accommodation to supply chain businesses for the burgeoning offshore wind industry, and establish a creative hub for cultural businesses, while supporting and expanding production capacity for artisanal Grimsby Traditional Smoked Fish. The campaign has energized many stakeholders, but increased public and private support is needed to address the challenges posed by this sort of historic urban redevelopment.
Opportunities

The historic dock area is located at the centre of the old commercial part of Grimsby, which has suffered severe decline since the demise of the fishing industry, being now one of the most deprived wards in England. Other community groups are working hard to bring life to nearby Freeman Street, Riby Square, Cleethorpe Road, and the East Marsh residential area, but the difficulties of attracting outside investors and sustaining regeneration have been overwhelming.

However, recent positive developments have brought new hope. The Town Deal, between North East Lincolnshire Council and central government, promises to bring millions of pounds of public and private investment to Grimsby over the next ten years, and includes a plan to connect Grimsby’s waterways via a heritage trail, ending with the Ice Factory. Historic England has declared a Heritage Action Zone - including the Ice Factory and Kasbah - that will offer grant funding to new tenants taking on buildings within the historic dock area.

While a good deal of work has been done to record the history of the Ice Factory, and the memories of past employees, the Kasbah has received much less attention. There are approximately 90 buildings within the Kasbah, all with a different character and history of use. As a “town within a town”, in addition to the traditional fishing-related uses the area contained pubs, a post office, banks, even a butcher. Many, or most, local people have past family connections to the docks, but as time passes, so the stories fade. It is important to capture the history of the place while it is still accessible, so that future generations can connect to, and take pride in, their heritage.
3. RESEARCH AIMS AND OBJECTIVES

The overall research aim of this scholarship is to understand more about the history and architecture of the Kasbah area of Grimsby’s historic docks, including the Ice Factory, a World Monuments 2014 Watch site, in order to support a variety of interpretation projects. Research would include the history and architecture of the buildings, but also delve into the social history of this area which, within living memory, was a busy and active place.

There are a number of sources to be drawn upon, not least the Associated British Ports (ABP) archive. While extensive, the archive is largely uncatalogued, although Garry Crossland - author of “A History of the Grimsby Ice Factory” - volunteers his time to help organise it and would be available to the scholar for discussion and guidance. David Ornsby at the Grimsby Fishing Heritage Centre is another invaluable local contact for information on the development of the fishing industry. He, and members of the GGIFT, would be able to arrange introductions to people who worked on the docks before the Kasbah became depopulated.

In terms of the social dimension, a strand of particular interest is the role of immigrant communities in the industry. The original Grimsby Pier Railway Station (located near the Dock Tower) was later converted into an “Immigrants Home” to accommodate travelers coming from Eastern Europe from the 1860s onwards. These people often remained in Grimsby, unable to afford the ticket to Liverpool (from where they intended to make their way to the USA via Ellis Island). Some of these immigrants, of course, were Jewish. While Grimsby no longer has a significant Jewish population, it does have a synagogue and Jewish cemetery - the only synagogue in the whole of Lincolnshire - about a mile away from the Kasbah. Again, the GGIFT have useful contacts who can help the scholar to explore this part of Grimsby’s past.
4. OUTPUTS

The Yale scholar should have produced the following by the end of the program:

- Architectural analysis of the Kasbah complex buildings
- A commentary on the historic social dimensions of the Kasbah area
- Review, plan and initial preparation of exhibition and promotional materials which tell the architectural and social history of the Kasbah.
- Summary of findings in a 20-minute PowerPoint presentation
- Two blog posts for publication on WMFB’s website on the experience and findings of the research

5. SCHEDULE

June 2019 (New Haven)
Weeks 1-4: Yale Center for British Art; WMF, 5th Avenue NYC

July-August 2019 (UK)
Weeks 5-9: WMFB in London and in Grimsby, Lincolnshire.

6. FINANCE AND FACILITIES

Duration:
9 consecutive weeks (June through early August). Specific dates will be agreed with the candidate.

Accommodation:
Bed & Breakfast accommodation will be provided for all parts of the UK trip

Transport:
Return flights and connections for travel between the US and UK will be provided. Train travel between UK cities will be provided. The cost of public transport will be covered (Underground, buses).

Per Diem:
A per diem of £30 per day will be paid for the UK trip, amounting to a total of £1050 for five weeks.

Sundries:
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Presentations:
The scholar will be asked to give a presentation in the final week of the scholarship report on the findings. An honorarium of £500 will be paid for this.
HOW TO APPLY

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