



THE STAINED  
GLASS MUSEUM

*inspiring stories in glass, light and colour*

# **STAINED GLASS CONSERVATOR (Fixed-term)**

## **Recruitment Pack**

**V2 (issued 28 January 2026)**





# STAINED GLASS CONSERVATOR (FIXED TERM)

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## Project: Preserving a Stained Glass Legacy

The Stained Glass Museum is seeking a suitably qualified and experienced mid-career stained glass conservator with at least 3 years’ workshop-based experience to lead a major conservation project at The Stained Glass Museum, over a 2-3 year period. All candidates must have the right to work in the UK at the time of application.

This role may be suitable for a freelance conservator or a conservator on a secondment from employment within an existing conservation studio. We envisage appointing one person for the duration of the project but will consider applicants interested in one of the 2-3 phases of the project.

**Contract:** Full-time (fixed-term) for 2 x 6-month periods over 2 years, April-Sep 2026 and April-Sep 2027 (or equivalent – to be discussed with the candidate – see below)

**Salary:** £35,000-£39,100 per annum (pro rata), depending on level of experience

**Location:** The Stained Glass Museum, Ely, Cambs, CB7 4DL, UK.  
(Please note the museum is located on an upper level of the Grade I listed Ely Cathedral in Ely, Cambridgeshire)

**Start date:** April 2026.

**Work must be complete by October 2028.**

# ABOUT THE STAINED GLASS MUSEUM AND ITS COLLECTION

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[The Stained Glass Museum](#) is an independent museum dedicated to the art of stained glass, which hosts a nationally significant collection of stained glass panels, associated designs, cartoons and tools. Taken together our collection illustrates the story of the development of this unique art form from the 13th century to the present day.

In addition to the 150 stained glass panels on display in the museum gallery, a further 500 panels are stored in the museum's onsite collection store. Amongst these are panels that date from the medieval to contemporary period, with the majority dating to the 19<sup>th</sup> or 20<sup>th</sup> centuries. All the stained glass is catalogued, photographed and basic condition assessments have been made, but most have never been cleaned or conserved. Many panels that were rescued by the museum in the 1970s and 1980s are in a dusty, dirty and occasionally broken or fragile state. A Collections Care Audit was carried out in 2022 which has informed this project. A rationalization project is also underway.



# MISSION AND VISION

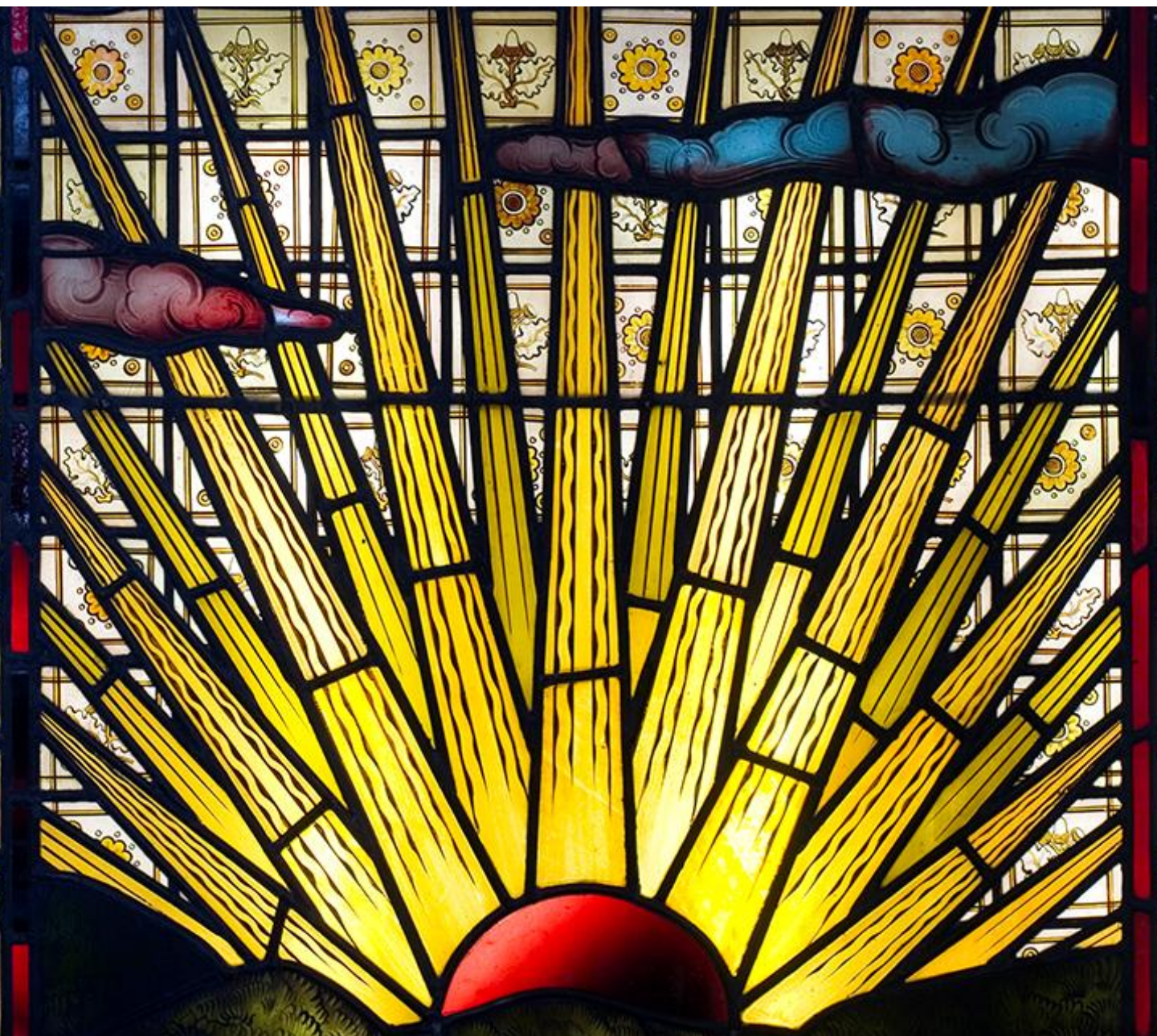
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## Our Vision

To be the national centre for enjoying and understanding stained glass through storytelling, creativity, and research.

## Our Mission

To share with everyone the cultural and artistic importance of stained glass.



## ABOUT THE CONSERVATOR ROLE

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We are looking for an experienced mid-career stained glass conservator to lead a major conservation project on-site at The Stained Glass Museum to conserve, clean and stabilise our stored glass collections. The role may suit an individual freelance conservator, or a conservator on secondment from a larger studio.

We have funding for the equivalent of a full-time role (37.5 hours) / week for a year. The museum environment is not ideal for conservation work in the winter (due to low temperatures), so we envisage work taking place over two fixed-term periods of six months, between April-September 2026 and April-September 2027 during the warmer, lighter months. However, we welcome suggestions from candidates as to how they would like the work to be carried out, as there is some flexibility here, including the possibility of working part-time over a longer period, or splitting into three fixed-term periods (e.g. of four-month durations over three years, 2026-2028).



## ABOUT THE 'PRESERVING A STAINED GLASS LEGACY' PROJECT

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The role is funded by the Julia Rausing Trust as part of a three-year project: 'Preserving a Stained Glass Legacy'. This project will address several pressing collections care issues - specifically concerns about the impact of bats, dust and mould growth on stored stained glass panels - to safeguard the museum's collections, whilst providing opportunities for training and public engagement around the care and conservation of historic stained glass.

## ABOUT THE 'PRESERVING A STAINED GLASS LEGACY' PROJECT

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Following initial assessment, the Conservator will need to work with the museum's Director to produce an overall conservation project plan which the Conservator will be responsible for delivering. The appointed Conservator will then be responsible for the conservation, cleaning and stabilizing of the museum's on-site stored stained glass collections. This project will involve both in-depth condition assessment and preventative, as well as remedial, conservation treatment. A temporary conservation studio will be established onsite and will offer opportunities for training and public engagement around the care and conservation of stained glass. A conservation equipment budget will enable the purchase of essential conservation equipment and supplies for the project.

During the conservation project we anticipate hosting two 12-week postgraduate conservation student placements (one student each summer between May-Aug). The Conservator will be responsible for supervising these students who will be allocated their own panels to conserve as part of the overall project, which will form as part of their portfolio.

This is an opportunity to work with a unique collection in a public-facing organization, and to plan and lead a conservation project from start to finish. Conservation cleaning and stabilisation are key priority areas within the museum's strategic objectives and future planning. We aim to safeguard our collection and ensure that as many stored panels as possible are display-ready.



# CONSERVATOR

## ROLE DESCRIPTION

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### Responsibilities / Accountabilities

- Establishing and running a temporary stained glass conservation studio onsite in the triforium of Ely Cathedral, ensuring conservation is carried out to the standards or best practice, and that health and safety procedures are followed;
- Together with the Museum Director, developing a realistic plan to conserve and stabilise the stored collections, to meet identified targets, with assistance from the museum team;
- Undertaking conservation cleaning and remedial and preventative conservation work on the museum's stained glass collections, occasionally working with visitors viewing work in progress during periodic 'behind-the scenes' tours;
- Documenting (to an agreed level) conservation work undertaken including conservation treatment mapping;
- Hosting up to two postgraduate student conservation placements/internships, identifying and allocating suitable projects to these students, and supporting them working alongside you to fulfil the requirements of their course;
- Delivering at least four public conservation guided tours and Q&As for visitors during the project;
- Being responsible for the financial management of the conservation equipment budget, and keeping expenditure within allocated budget;
- Being responsible for Risk Assessments and Health & Safety procedures relating to the conservation work and adhering to all necessary Health and Safety procedures for that work and within the building;
- Ensuring the stained glass collection within your care remains safe, abiding by museum documentation and collections care standards;
- Working closely with other members of the Stained Glass Museum team to help deliver the targets and outcomes of the 'Preserving a Stained Glass Legacy' project.

# CONSERVATOR ROLE DESCRIPTION

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## Knowledge / Skills / Experience

### Essential

- At least 3 years' workshop-based experience as a stained glass conservator;
- Right to work in the UK at the time of application;
- Proven skills in remedial and preventative conservation of stained glass;
- Ability and willingness to work independently and lead a project;
- Best practice knowledge of conservation principles and ethics and evidence of putting this knowledge into practice both in situ and ex situ;
- Craft skills including setting out, cutting, painting, glazing, leading up;
- Good conservation documentation, treatment mapping, photography and record keeping;
- Experience managing conservation projects onsite and in studios;
- Experience working in historic Grade-I listed buildings and/or places of worship;
- Up-to-date working knowledge of Health and Safety especially COSHH, and practical experience carrying out risk assessments in relation to conservation work;
- Self-motivated and able to work both independently and collaboratively with internal and external contacts and colleagues.

### Desirable

- ICON accreditation. If on the ICON pathway, please outline where you currently are in the process;
- A recognised academic qualification in glass, stained glass, and/or conservation;
- Prior experience training and/or supervising the work of others;
- Experience working with a museum collection or on a heritage site;
- Experience with public engagement, giving public talks and tours;
- Experience researching, documenting, publishing and disseminating research or findings from conservation projects.

## **WORKING PATTERN / PROJECT TIMESCALE**

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Due to the environmental conditions within the museum, conservation treatments cannot be undertaken during the winter months. The project is therefore structured around work taking place only during the warmer, lighter months. Our current expectation is two full-time six-month periods, April to September 2026 and April to September 2027, which together represent the equivalent of one full-time year of conservation work.

However, there is flexibility in how this funded time is delivered. Applicants may propose alternative arrangements, such as part-time work across a longer period, or three fixed-term phases (for example April–July 2026, April–July 2027 and April–July 2028). Please note all work must be completed by October 2028.

## **WORKING ENVIROMENT / PHYSICAL REQUIREMENTS**

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The Stained Glass Museum is located on an upper level of a Grade 1 listed building, accessed only by a flight of 40 steps (no lift).

Due to the physical location of the museum and the nature of the work, the conservator will need to be reasonably fit and able to undertake manual handling of stained glass and equipment.



## HOW TO APPLY

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To apply, please complete an [Application Form](#), and return to us, together with a sample piece of written work and **Equal Opportunities Monitoring Form**:

- By email to [curator@stainedglassmuseum.com](mailto:curator@stainedglassmuseum.com) with 'Conservator' in the subject line;
- Or by post to Jasmine Allen, Director and Curator, The Stained Glass Museum, South Triforium, Ely Cathedral, Ely, Cambs, CB7 4DL in an envelope marked 'CONFIDENTIAL'

**Closing date:** Friday 13 February 2026, midday

**Interviews:** Friday 27 February 2026 (in Ely)

**Start date:** April 2026 or to be determined with the applicant

*For an informal discussion about the role, please contact Jasmine Allen, Director – [curator@stainedglassmuseum.com](mailto:curator@stainedglassmuseum.com)*





## **The Stained Glass Museum**

South Triforium, Ely Cathedral, Ely, CB7 4DL

[www.stainedglassmuseum.com](http://www.stainedglassmuseum.com) | 01353 660347

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