



## INTRODUCTION

2015 saw a further busy year for all involved in research at IWM, and for our growing numbers of partners and collaborators.

Highlights among externally-funded research activities were the AHRC (Arts and Humanities Research Council)-funded International Research Network on the academic potential of the BBC Monitoring transcripts collection; IWM's involvement in two of the AHRC's tenth anniversary events; an excellent conference in which IWM's Collaborative Doctoral Partnership (CDP) students played a prominent role; and further involvement with the HERA (Humanities in the European Research Area) project *Cultural Exchange in a Time of Global Conflict: Colonials, Neutrals and Belligerents during the First World War*.

Across IWM as a whole, our curators, historians and other staff applied themselves vigorously to a wide range of research activity. The First World War Centenary continued to place heavy demands on specialists in this field, who were heard on the radio, published in newspapers and who devised a major travelling exhibition on the First World War for audiences in Australia and New Zealand. IWM Contemporary – an exhibition programme dedicated to photography and art by contemporary practitioners – is now in its third year. The programme aims to build and enhance IWM's reputation as a source of expertise in contemporary conflict and visual culture. It has given opportunities to staff – notably Hilary Roberts, Kathleen Palmer and Sara Bevan – to curate cutting-edge exhibitions, all underpinned by rigorous research. Additionally, in October a new IWM CDP studentship began, focused on contemporary art and conflict and working directly with the IWM Contemporary programme. Toby Haggith's restoration of the 1945 documentary *German Concentration Camps Factual Survey* – a five-year project – gained international recognition when the film was screened to audiences across the world around the seventieth anniversary of the end of the Second World War.

Altogether, another year of growth and increasing interaction with the academic world – enriching IWM's outputs at all levels.

Suzanne Bardgett  
Head of Research and Academic Partnerships

## 1. COLLABORATIVE DOCTORAL PARTNERSHIP

IWM continued to benefit from the presence of several students working as part of Collaborative Doctoral schemes.

### Completed PhDs

Leanne Green submitted her thesis *Advertising War: War Publicity and the First World War* to Manchester Metropolitan University and was awarded her PhD in July 2015. Her AHRC-funded Collaborative Doctoral Award had been supervised by Professor James Aulich, Faculty of Art and Design, in Manchester, and by Richard Slocombe (Senior Curator, Art) at IWM. Leanne subsequently worked at the Museum of Science and Industry in Manchester, and is currently Curatorial Co-ordinator at the Henry Moore Institute in Leeds.

Alys Cundy submitted her thesis *A Century of Reinvention: Display policy and practice at the Imperial War Museum, London 1917-2017* to the University of Bristol and was awarded her PhD in May 2015. Her AHRC-funded Collaborative Doctoral Award had been supervised by Dr Grace Brockington, Department of History of Art, and Professor Tim Cole, Department of History in Bristol, and by Roger Tolson (the late Principal Curator, Transforming IWM London) and Suzanne Bardgett. Alys subsequently worked at the Handel House Museum in London, and is currently Operations Officer for the Holocaust Memorial Day Trust.

James Wallis submitted his thesis *Commemoration, Memory and the Process of Display: Negotiating the Imperial War Museum's First World War Exhibitions, 1964-2014* to the University of Exeter at the end of the year (and was awarded his PhD in January 2016). His AHRC-funded Collaborative Doctoral Award had been supervised by Professor David Harvey and Dr Nicola Thomas at Exeter, and by James Taylor (Assistant Director, Narrative and Content) at IWM. In December 2015, James Wallis received funding from the AHRC's Cultural Engagement Fund to undertake a short-term project with IWM that follows on directly from his doctoral research. This is in addition to his continued role as an Associate Research Fellow in the History Department at Exeter, working with the 'Everyday Lives in War' First World War Engagement Centre (as referenced in the 2014 Research Report).

### Studentships underway

#### ***Noble Frankland and the Reinvention of the Imperial War Museum 1960–1982***

Candidate: Rebecca Coll (2013-2016)

Collaborative partner: Professor David Reynolds, Faculty of History, University of Cambridge

IWM co-supervisor: Roger Smither, Research Associate, Department of Research and Academic Partnerships

#### ***The Scars of War: Ruin, Memory and Loss in Photographs of Second World War London***

Candidate: Jane McArthur (2013–2016)

Collaborative partner: Dr Ella Chmielewska, Cultural and Visual Studies, University of Edinburgh

IWM co-supervisor: Alan Wakefield, Head of Photographs Section

#### ***Colonial Encounters during the First World War***

Candidate: Anna Maguire (2013–2016)

Collaborative partner: Dr Santanu Das, Department of English, King's College London

IWM co-supervisor: Suzanne Bardgett

***The impact of participating in British counterinsurgency campaigns, 1945-1997, on the psyche of British armed forces personnel***

Candidate: Kathryn Butler (2014–2017)

Collaborative partner: Dr Karl Hack and Dr Alex Tickell, Faculty of Arts & Social Sciences, The Open University

IWM co-supervisor: Dr Simon Innes-Robbins, Senior Archivist, Department of Research and Academic Partnerships

***Representation and Resistance: The Representation of Male and Female War Resisters of the First World War***

Candidate: Sabine Grimshaw (2014–2017)

Collaborative partner: Ingrid Sharp and Dr Jessica Meyer, Faculty of Arts, University of Leeds

IWM co-supervisor: Matt Brosnan, Historian, Department of Research and Academic Partnerships

***Voices of the Cold War***

Candidate: Jessica Douthwaite (2014–2017)

Collaborative partner: Professor Arthur McIvor and Dr Emma Newlands, School of Humanities, University of Strathclyde

IWM co-supervisor: Richard McDonough, Curator, Documents and Sound Section

***Contemporary Art and Conflict at IWM***

Candidate: Clare Carolin (2015–2018)

Collaborative partners: Dr Anthony Gardner and Paul Bonaventura, The Ruskin School of Art, University of Oxford

IWM co-supervisor: Sara Bevan, Curator of Contemporary Art, Department of Art

***A review of the worldwide effects and impact of Spanish Influenza, 1918-1919 based on IWM's medical collections***

Candidate: Hannah Mawdsley (2015–2018)

Collaborative partners: Dr Rhodri Hayward and Dr Mark Honigsbaum, School of History, Queen Mary, University of London

IWM co-supervisor: Dr Simon Innes-Robbins, Senior Archivist, Department of Research and Academic Partnerships

## **Studentships for 2016-2019**

A Board to select HEI partners for the fourth round of CDP studentships was held at IWM London on 21 December 2015, chaired by Suzanne Bardgett and attended by Dr Kristian Jensen, Head of Collections and Curation at the British Library, Roger Smither and Emily Peirson-Webber, Research Manager. The Board agreed the following topics and partnerships:

***Soldiers of Stamina and Daring: Exploring the Lives and Legacies of Major General David Lloyd-Owen and Major General Orde Wingate***

Collaborative partners: Dr Max Jones and Dr Aaron Moore, School of Arts, Languages and Cultures, University of Manchester

IWM co-supervisor: Anthony Richards, Head of Documents and Sound

***A review of the impact of women's military or wartime service in the aftermath of the First World War, based on IWM's journal collections***

Collaborative partners: Professor Penny Summerfield and Dr Charlotte Wildman, School of Arts, Languages and Cultures, University of Manchester

IWM co-supervisor: Sarah Paterson, Library and Research Room Librarian

### ***Horace Nicholls: artist-photographer at war***

Collaborative partners: Professor Darren Mark Newbury and Professor Francis Hodgson, College of Arts and Humanities, University of Brighton

IWM co-supervisor: Hilary Roberts, Research Curator of Photography, Department of Research and Academic Partnerships

The current students continue to contribute to research at IWM in a wider context, having responsibility both for running [IWM's Research Blog](#) and for convening its Early Career Researchers' Group.

James Taylor, Sara Bevan, Hilary Roberts, Toby Haggith and Suzanne Bardgett have all contributed to one-day courses on *Challenging Histories* and *The Use of Film and Photographs in Research* provided as part of the prospectus of museum-specific doctoral training offered by the Consortium of CDP holders. Suzanne Bardgett sits on the boards governing Collaborative Doctoral Awards at the British Library, and on Tate's Doctoral Training Board.

### **Other support for PhDs**

Alexandra Walton, who was hosted at IWM in 2012 whilst undertaking PhD research, returned as a staff member in the Department of Art whilst continuing to complete her PhD with the Australian National University, *Imprinted on Memory: The artistic print collections of the Imperial War Museum, London and the Australian War Memorial, Canberra*.

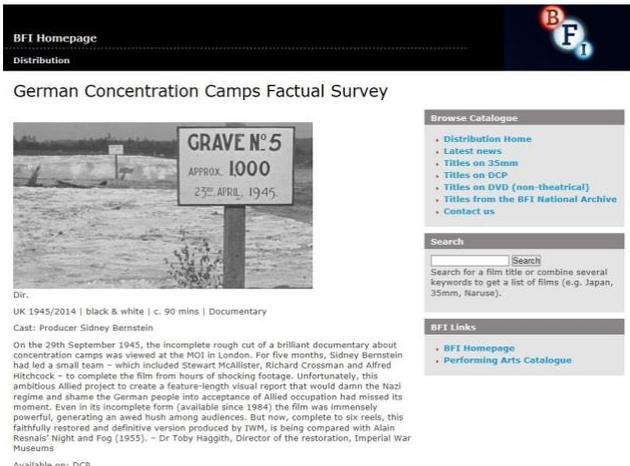
Simon Innes-Robbins was the external examiner for a PhD on British Brigade Commanders at the Battle of Arras 1917 at the University of Birmingham.

## **2 RESEARCH PROJECTS**

### **Restoration of *German Concentration Camps Factual Survey* and international interest**

Considerable international attention continued to surround IWM's project to restore and complete the unfinished 1945 film project *German Concentration Camps Factual Survey (GCCFS)*, following the UK première of the completed film at the 2014 London Film Festival (see 2014 Report).

Toby Haggith, who has led IWM's work on this project, presented the film on several occasions, including trips to Germany, the USA, Denmark, Australia, Israel, Austria and France. Toby has also been involved in cataloguing the rushes for GCCFS, a project, which also assists research into other early forensic use of film in war crimes trials, such as the previously unexplored *Belsen Camp Evidence Film*



The screenshot shows the BFI website interface. At the top left, it says 'BFI Homepage' and 'Distribution'. The main title is 'German Concentration Camps Factual Survey'. Below the title is a photograph of a grave marker with the text 'GRAVE N° 5 APPROX. 1000 23<sup>rd</sup> APRIL, 1945'. To the right of the photo is a 'Browse Catalogue' section with links: 'Distribution Home', 'Latest news', 'Titles on 35mm', 'Titles on DCP', 'Titles on DVD (non-theatrical)', 'Titles from the BFI National Archive', and 'Contact us'. Below that is a 'Search' box with a search button and a description: 'Search for a film title or combine several keywords to get a list of films (e.g. Japan, 35mm, Naruse)'. At the bottom, there is a 'BFI Links' section with 'BFI Homepage' and 'Performing Arts Catalogue'. A detailed description of the film is visible at the bottom of the page, starting with 'On the 29th September 1945, the incomplete rough cut of a brilliant documentary about concentration camps was viewed at the MOI in London. For five months, Sidney Bernstein had led a small team - which included Stewart Freilister, Richard Crossman and Alfred Hitchcock - to complete the film from hours of shocking footage. Unfortunately, this ambitious Allied project to create a feature-length visual report that would damn the Nazi regime and shame the German people into acceptance of allied occupation had missed its moment. Even in its incomplete form (available since 1984) the film was immensely powerful, generating an awed hush among audiences. But now, complete to six reels, this faithfully restored and definitive version produced by IWM, is being compared with Alain Resnais' Night and Fog (1955). - Dr Toby Haggith, Director of the restoration, Imperial War Museums'.

Toby was also extensively engaged in preparing the definitive release version of *GCCFS* for general distribution, overseeing the production of two orientation films required to contextualise the film in situations when there is no prospect of an introduction by an IWM representative, and assisting in the design of a poster and arrangements for press and other special screenings. The film was put into distribution through the BFI, launched with a screening at BFI Southbank on 16 April. *GCCFS* was selected by the Picturehouse cinema chain for their 'Discover Tuesday' strand and IWM staff members David Walsh and Roger Smither introduced screenings and took questions after the film at the Regal Picturehouse, Henley and the East Dulwich Picturehouse respectively.

IWM's *GCCFS* project was honoured with a Special Award in the 2015 FOCAL International Awards which 'recognised producers, directors and other creative media professionals for excellence in the use of stock and archival footage across all genre and platforms of production.' (FOCAL is the Federation of Commercial Audiovisual Libraries – see [www.focalint.org](http://www.focalint.org)).

### **AHRC International Network on the BBC Monitoring Service**

Throughout 2015 Suzanne Bardgett was Principal Investigator on the international research network to investigate the academic potential of the BBC Monitoring transcripts collection. Professor Jean Seaton is Co-Investigator and the project has been supported by an Advisory Group, including several representatives from the BBC.

Three workshops took place in 2015, with a further two scheduled for early 2016.

1. The first was held on 9 June at BBC Monitoring's headquarters at Caversham Park, the building that has housed the operation since 1942. It was led by Professor Hilary Footitt (Reading University) and Dr Laura Johnson (former CDA student, now at the Bodleian Library). Focussing on *Translation and Intelligence*, it welcomed a number of former and current monitors who contributed valuable insights into the mechanics of their work and how BBCM had responded to particular world events. Participants, who included language specialists, thus gained an insight into the internal workings of monitoring: the operation of shifts and rotas; the challenges of poor reception; and the emergence of unfamiliar terms as regimes adopted new ideologies or as industries modernised. Internal technical developments such as the introduction of satellite monitoring of television and the computerisation of the editorial operation were also considered. The monitors took a strong interest in the project and several have contributed blogs about their work.
2. The second workshop, hosted by the University of Westminster on 10 June, looked at *BBC Monitoring as an Institution*, and was led by Professor Jean Seaton, Dr Alban Webb and Dr Rosaleen Hughes. Here the focus was on the wide variety of organisations that have benefited from Monitoring's 'window on the world' and its overall value as a tool of 'soft power'. A number of senior journalists, former diplomats and others were able to comment on the value of BBC Monitoring in offering 'the first glimpse behind the curtain of events'.
3. A third workshop, *BBC Monitoring and the Cold War*, held at IWM London on 15 October, and led by Dr Alban Webb, was the first of two to focus on 20th-century history, foreign policy and international relations, by reflecting on how the open-source intelligence gathered by the BBC was recorded, distributed and used at the time of its collection and how the Transcript Collection could potentially enrich and develop existing historical narratives, and offer new analyses around key events and themes. This workshop considered Cold War examples, and contributing academics, who either visited IWM Duxford to read transcripts in the archive or

accessed a specially-established online repository, were unanimous in seeing the value of the raw transcripts. Among the topics presented in 20-minute papers were the building of the Berlin Wall, the Cuban Missile Crisis and Eastern Bloc reactions to the Soweto Uprising of 1976.

'Listening to the World' – the webpages containing the outputs of the project – feature a series of blog posts, videos and other materials.

### **Curating Contemporary: Art Fund New Collecting Award**

Sara Bevan was one of the first five winners under the above Art Fund scheme, described as a 'landmark £300,000 funding programme, which aims to invest in talented and dedicated curators.'



Sara's project aims, in her words, 'to collect a body of work that explores the theme of war and the digital. Shifts in how we communicate, new means of surveillance and associated challenges to civil liberties, developments in technology and remote weapons, and the advent of cyberwarfare have challenged our perceptions of conflict. I am interested in investigating how artists are exploring these themes through both familiar and less conventional media (eg gaming software, or web-based projects). I hope to build my own technical and conceptual knowledge of this area, building connections with artists and experts. These are crucial themes for IWM, but are also difficult concepts to address in traditional museum displays. Contemporary art is able to promote discussion about these often abstract concepts, in the context of their concrete and appalling consequences.'

Sara Bevan was awarded £80,000 to undertake this work.

### **Special Forces papers in-depth cataloguing funded by Gerry Holdsworth Trust**

Simon Innes-Robbins, Senior Archivist, Department of Research and Academic Partnerships, led on a six-month project to catalogue and preserve 60 Special Forces collections held in IWM's Documents and Sound Section. Work began on listing the pending collections relating to the Chindits, Commandos, SAS and SOE and on the recruitment of an Assistant Curator who would assist in the full cataloguing and improved storage of the larger collections. The project was funded by the Gerry Holdsworth Special Forces Trust, a charitable organisation named after a leading member of Special Operations Executive, which helps preserve and promote the heritage of SOE and related special forces.

## **Consortium of Independent Research Organisations (IROs)**

Suzanne Bardgett continues to serve, with Dr Tim Boon (Head of Research and Public History at Science Museums Group) as co-chair of the Consortium of national museums, galleries and archives with Independent Research Organisation (IRO) status, which held several meetings during the year. This group, and an equivalent grouping of Research Managers (attended by Research Manager Emily Peirson-Webber), look for synergies across the sector, share information on how research is governed and progressed in the different institutions and save effort through sharing best practice and documents of mutual use.

## **Conflict, Crime and Security: advisory group and AHRC call**

Suzanne Bardgett continued to attend meetings of the Strategic Advisory Group for the Partnership for Conflict, Crime and Security Research (formerly RCUK Global Uncertainties Programme) and in December was a member of the panel which judged the responses to the AHRC's related call for applications for Interdisciplinary Innovation Awards relating to Conflict. The call sought to support innovative, interdisciplinary research into the changing nature of conflict, and the implications for current or future policy and practice.

## **Ministry of Information project at School of Advanced Studies, Senate House**

Hilary Roberts continued to liaise with University College London regarding their on-going AHRC-funded research project on the history of the Ministry of Information during the Second World War, run from the building, which housed the Ministry during the Second World War. The programme established a clear understanding of the general historical narrative and completed a series of complementary case studies, concerning the Ministry's relationship with Mass Observation. The project was heavily involved in the 'Being Human' festival of November 2015, led by the School of Advanced Study, University of London in partnership with the AHRC and British Academy. The project's website is proving increasingly popular and a monograph is in preparation.

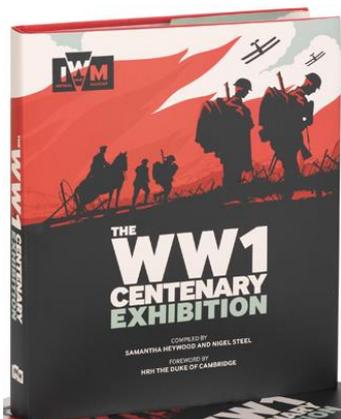
## **Curating the Nation: debate at the British Museum**

This debate, held on 11 June at the British Museum, was introduced by the BM's Director Neil McGregor and jointly organised by the Consortium of IROs as part of the series 'Understanding our changing world', marking the AHRC's tenth anniversary.

The debate featured presentations on contemporary collecting by Rebecca Bailey, Head of Education and Outreach at the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS); Kieran Long, Keeper of the Design, Architecture and Digital Department at the Victoria & Albert Museum; Nick Merriman, Director of the Manchester Museum; Richard Price, Head of Contemporary British Collections at the British Library; and Hilary Roberts, Research Curator of Photography at IWM. The debate was followed by a reception in the British Museum's Great Court. Suzanne Bardgett led on the bid on behalf of the Consortium of IROs (Independent Research Organisations).

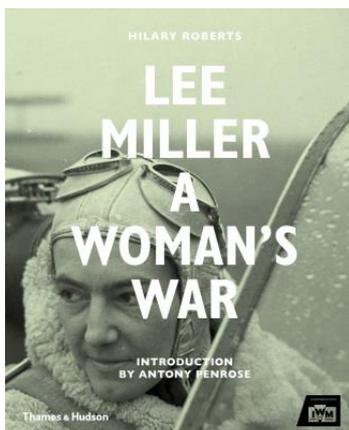
### 3. PUBLICATIONS

#### 3.1 Books and monographs



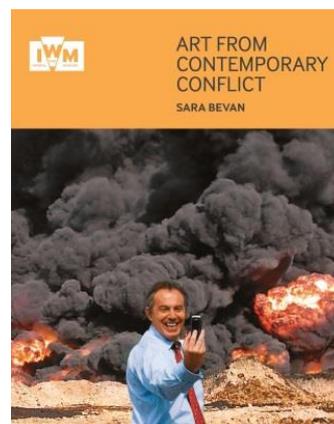
Samantha Heywood and Nigel Steel: *The WW1 Centenary Exhibition* (London: Imperial War Museums, 2015)

- written and published to accompany the IWM exhibition opened in Melbourne, Australia, in April 2015. For additional details, see below.



Hilary Roberts, *Lee Miller: A Woman's War* (London: Thames & Hudson, 1 October 2015)

- listed as one of the best books of 2015 by the *Guardian* (UK) and *American Photography* (US); this book has to date sold over 5,000 copies in the UK, US and elsewhere.



Sara Bevan: *Art from Contemporary Conflict* (London: Imperial War Museums, 2015)

- an introduction to IWM's growing contemporary art collection, showcasing a range of powerful works responding to the changing nature of contemporary warfare.

#### 3.2 Articles, chapters, papers

##### **Samantha Heywood and Nigel Steel: *The WW1 Centenary Exhibition***

This book included eleven essays written by ten individual members of staff together with an opening introduction and essay, as well as considerable material written collectively by IWM staff as object labels, interpretation and historical text. Like the exhibition that it complemented (described in Section 4 of this Report), it was a full IWM team effort and reflected widespread research and expertise across the board.

Individually authored essays were:

- Gael Dundas: 'The Founders' Vision'
- Mark Whitmore: 'The Illusion of Peace'
- Paul Cornish: 'The Arrival of War' and 'The Start of Trench Warfare'
- Sarah Paterson: 'IWM Women's Work Collection'
- Anthony Richards: 'Trench Warfare'
- Bryn Hammond: 'Tanks – From Flers to Hamel'
- Alan Wakefield: 'The Zeebrugge Raid'
- Carl Warner: 'Richthofen and the Aces'
- Matt Brosnan: 'A Hundred Days to Victory'
- Louise Macfarlane: 'Remembering the Dead'

**1914-1918 Online: International Encyclopedia of the First World War**  
[www.1914-1918-online.net](http://www.1914-1918-online.net)

During 2015, two IWM staff members contributed five articles to this 'English-language virtual reference work on the First World War'. Those behind the website report a total of over 1.1 million readers between the encyclopedia going live in October 2014 and July 2016, including visitors from almost every country in the world, although the largest single number (37%) are from the USA, with 12% from the UK.



Articles contributed to the website by IWM staff to date are:

Paul Cornish: four essays, 'Expanding Bullets', 'Flamethrower', 'Machine Gun' and 'Trench Art'  
Hilary Roberts: 'Photography' (published 2014)  
Roger Smither: 'Film/Cinema'

**Churchill-De Gaulle** (Paris, Éditions de La Martinière, 2015)

Two IWM staff members contributed three essays to the catalogue accompanying an exhibition which ran from 10 April to 26 July at the Musée de l'Armée at the Hotel des Invalides, Paris:

Terry Charman: two essays, 'Churchill entre Roosevelt et de Gaulle' (on the wartime relationship between Churchill, Roosevelt and De Gaulle) and 'Les vainqueurs déçus' (on Churchill's fall from power in July 1945 and De Gaulle's in January 1946).

James Taylor: 'La bataille d'Angleterre' (on the Battle of Britain).



Suzanne Bardgett: 'A Mutual Fascination: Indian troops in Brighton during the First World War' in *History Today*, Vol 65 Issue 3 (March 2015) – based on a paper first given at the HERA conference in Ypres, October 2014.

Jenny Cousins: 'Ask Good Questions' in *The Leader*, magazine of the National Social Studies Supervisors Association (Spring 2015) – an article exploring how students can use the American Air Museum website to interrogate sources and contribute their research to IWM's collections.

Bryn Hammond: 'Assault at Cape Helles' in the Gallipoli Centenary issue of *Wartime*, the Australian War Memorial magazine, Issue 70, Autumn (2015).

Toby Haggith: 'The 1945 Documentary *German Concentration Camps Factual Survey* and the 70th Anniversary of the Liberation of the Camps' in *The Holocaust in History and Memory* Vol 7 (2014).

Toby Haggith: 'Restoring and Completing *German Concentration Camps Factual Survey* (1945/2014), Formerly Known as *Memory of the Camps*' in *Journal of Film Preservation*, No 02 (April 2015).

Toby Haggith: an extended interview with Toby by Daniel Kasman on the subject of *GCCFS* appeared in the influential US film magazine *Cineaste* Vol XL, No 3, Summer (2015).

Toby Haggith: 'How the *German Concentration Camps Factual Survey* (1945/2014) became the world's first Holocaust documentary' in *Archive Zones*, the journal of FOCAL International, in two parts, Part 1 in No 95, Autumn (2015); Part 2 in No 96, Winter (2015).

Alan Jeffreys and Gary Gibbs: *Machine Gun Corps: First World War Flashes and Badges* (Farnham: Military Historical Society, 2015)

Bernice Archer and Alan Jeffreys: 'Embroideries Created by Women Interned in the Far East (1942-1945)' in *Quilt Studies: The Journal of the British Quilt Study Group* Issue 16 (2015).

Anna Maguire, AHRC CDP Student: 'A World at War: Colonial Encounters', in *History Today*, Vol 65, Issue 12 (December 2015). This article examined a number of examples of the way the First World War 'created fresh spaces for colonial encounters and clashes of cultures'.

Hilary Roberts: an article, based on an interview regarding her research into manipulated photography during the First World War, 'Fato e ficção na história da fotografia de guerra: quatro perguntas para Hilary Roberts' [Fact and Fiction in the History of War Photography: four questions for Hilary Roberts], appeared in the leading Brazilian photographic journal [Zum: Revista de Fotografia \(13 February\)](#).

Hilary Roberts: 'Ceremony and Soldiering: Mrs Albert Broom's photography of the Armed Forces in Britain 1904–1939' in Anna Sparham: *Soldiers and Suffragettes: the Photography of Christina Broom* (London: Philip Wilson Publishers for the Museum of London, June 2015).

[Hilary Roberts on the Life of Lee Miller](#) – an 'opinion piece' by Hilary in her capacity as Canon Master – was posted in the 'Interviews' section of the Canon website in October; an [earlier interview](#) introduced Hilary as a member of Canon's Ambassadors Programme.

Roger Smither: 'Malins, Geoffrey Herbert (1886-1940), filmmaker and adventurer' in *The Oxford Dictionary of National Biography*, published as one of a group of entries with the collective title 'A century of British cinema' included in ODNB's May 2015 online update. This entry was one of those later chosen by ODNB for inclusion in its [Soundcloud podcast](#).

Nigel Steel: 'Still Standing: Fred the Fox and Denis Kelly, two RAAF veterans in London' in *Wartime*, the magazine of the Australian War Memorial, issue 69, Summer (January 2015). This described a visit by Australian Bomber Command veterans to IWM London to see the new display of the cockpit section of the Lancaster 'Fred the Fox' and told the story of one of the veterans who flew four operations in the aircraft.

Nigel Steel: 'In the Trenches: the WW1 Centenary Exhibition' in *Insite*, the magazine for Museums Australia (Victoria), (February-April 2015).

Nigel Steel: 'Unprepared for a modern war: the truths revealed by Gallipoli', *Herald Sun* (Australian newspaper), (25 April 2015).

Nigel Steel and Kate Clements: produced in August the final episodes of the podcast series *Voices of the First World War*, adding 'A Total War' and 'Legacy' to complete the full story of 1914–18. All fifty podcasts remain available through the IWM Centenary Partnership, via iTunes and [on the IWM site](#). There have now been over a million downloads of this highly popular series.

Voices of the First World War



Alan Wakefield: '2nd Lieutenant Jesse Spyer and the Forgotten War in Macedonia' in *Cymru'n Cofio/Wales Remembers 1914-1918 Programme 2015* (Wales Government, 2015). This article was based on the two albums of photographs held by IWM covering Spyer's service with the 7th Battalion South Wales Borderers in the Salonika Campaign.

Alan Wakefield with Dr Andrew Shapland (Curator, Greek Bronze Age, British Museum) created a podcast for the British Museum with the title '[The Salonika Campaign: Archaeology in the Trenches](#)'. This provides an overview of the Salonika Campaign, the role and experience of British forces and the archaeological discoveries made whilst digging trenches and other military positions (10 September).

James Wallis, AHRC CDP Student: "Great-grandfather, what did you do in the Great War?" The Phenomenon of Conducting First World War Family History Research', in Bart Ziino, (ed) *Remembering the First World War* (Abingdon: Routledge, 2015).

David Walsh: "Film Forever?" An outline of film preservation policies in archives' in Rajesh Devraj (ed) *From Darkness Into Light: Perspectives on Film Preservation and Restoration* (Mumbai, India: Film Heritage Foundation, 2015).

In addition, staff contributed text on a regular basis to the IWM website, as well as entries for its blogs and articles for *Despatches*, the IWM members' magazine.

### **3.2 Introductions, prefaces, forewords and editorials**

Phil Reed contributed an introduction to Georgina Landemare: *Churchill's Cookbook* (London: Imperial War Museums, 1 May 2015).

Richard Slocombe contributed an introduction to Peter Kennard: *Unofficial War Artist*, an artist's book published to accompany the IWM exhibition *Peter Kennard: Unofficial War Artist*. (London: Imperial War Museums, 1 May 2015).

### **3.3 Tribute**

Suzanne Bardgett's appreciation of the late Professor David Cesarani's contribution to *The Holocaust Exhibition* appeared in *Holocaust Studies*, Vol 21, No 4 (December 2015).

### **3.4 Radio, television and other media**

IWM historians and curators gave a large number of interviews in connection with exhibition openings, film screenings and other public programmes. The continuation of the BBC's major centenary project *World War One at Home* and other broadcasts in connection with the First World War Centenary meant that IWM's subject specialists were regularly on air throughout the year.

IWM historians and curators were also called on as spokespeople for various anniversaries. The centenary of ANZAC Day (25 April) brought widespread coverage. The 70th anniversary of VE-Day saw Terry Charman join commentator Eddie Butler in BBC1's live television coverage of the Whitehall ceremonies, while Ian Kikuchi was a studio guest on a special BBC Radio 5 Live programme and Matt Brosnan was live on ITV lunchtime news.

IWM staff also commented on the 75th anniversary of the Battle of Britain and the Blitz, Armistice Day, and on a wide variety of other topics including the war in the Far East 1937-1945, Nazi propaganda, and the role of German railways during the Holocaust.

### **3.5 Advisory groups**

Suzanne Bardgett was appointed a Fellow and Vice-President of the Royal Historical Society, and in 2015 chaired four meetings of its Research Support Committee, which distributes research funds to early career historians. She also attended a further meeting of the Durham University Faculty of Arts Board.

Hilary Roberts, in her role as a Canon Master (part of Canon's Ambassador Programme, as described in the 2014 Report), attended *Visa pour l'image*, the annual international trade fair for photojournalists and media, in Perpignan, France (2-4 September).

Nigel Steel and Bryn Hammond represented IWM at the annual meeting of the Franco-British Committee for the Thiepval Memorial visitor centre in Authuille, France (30 June).

Simon Innes-Robbins continued to attend the Council meetings of the Army Records Society.

### **3.6 Advice to publishers and authors and other expert assistance**

IWM historians and curators were asked to check content for a large number of projects by IWM and by outside publishers, across a wide range of topics and types of publications.

Staff have advised on a number of commemorative events and activities linked to the First World War. The organisation 14-18 NOW has an office within IWM London and historical advice was provided on a large number of projects. Guided tours of battlefields have also been a part of the First World War Centenary. Prominent among the latter was the battlefield tour of Gallipoli for two IWM Trustees, Lord Ashcroft and Dame Judith Mayhew, led by Nigel Steel, 17–21 September.

## 4. EXHIBITIONS

### Exhibitions at IWM

The temporary exhibitions mounted across IWM's branches in 2015 drew – as always – on extensive research and are listed below:

- *IWM Contemporary: Hew Locke* (Kathleen Palmer): IWM London, opened 19 February, featuring new and existing work by the artist exploring and interrogating naval power. Hew Locke also mounted a major 'artist's intervention', *The Tourists*, on HMS *Belfast* from April.
- *WithDraw* (Claire Wilson), IWM North, opened 21 February, a small display of artworks by George Butler exploring the impact of British and US armed forces leaving Afghanistan in late 2014.
- *Fashion on the Ration: 1940s Street Style* (Laura Clouting): IWM London, opened 5 March, exploring how fashion survived and even flourished under the strict rules of rationing.
- *Visions of War Above and Below* (Claire Brenard): IWM London, opened 2 April, showing a variety of imaginative responses to the development of flight and aerial warfare in the 20th and 21st centuries.
- *Peter Kennard: Unofficial War Artist* (Richard Slocombe): IWM London, opened 14 May, the first major retrospective of arguably Britain's most important political artist.
- *IWM Contemporary: Imogen Stidworthy* (Sara Bevan): IWM London, opened 4 June, featuring a sculptural sound installation developed through dialogue with two former soldiers who suffer from post-traumatic stress disorder and the wife of one of them.
- *Horrible Histories*®: *Blitzed Brits* (Ian Kikuchi): IWM North, opened 11 July, marking the 75th anniversary of the Blitz with narration by *Horrible Histories* author Terry Deary and animations by Martin Brown.
- *IWM Contemporary: Rosalind Nashashibi* (Kathleen Palmer): IWM London, opened 1 October, featuring IWM's most recent art commission, ELECTRICAL GAZA, an 18 minute film compiled from footage collected by Nashashibi during a visit to Gaza in 2014.
- *Lee Miller: A Woman's War* (Hilary Roberts): IWM London, opened 15 October, in collaboration with the Lee Miller Archive, examining the impact of the Second World War on women's lives as portrayed in the photography of Lee Miller.
- *Fighting Extremes: From Ebola to ISIS* (Matt Brosnan): IWM London, opened 18 November, exploring UK forces' response to the Ebola outbreak in Sierra Leone (Operation Gritrock) and their operations against ISIS (Operation Shader).

Historians and curators also commenced or continued research work for exhibitions including:

- *The American Air Museum* (Carl Warner): IWM Duxford, scheduled to re-open in March 2016: a major refurbishment of the museum which tells the story of Anglo-American relations across the 20th century through the stories of the people who built, flew and called into combat the aircraft on display. Work continues in parallel on the AAM website ([www.americanairmuseum.com](http://www.americanairmuseum.com)).
- *Truth and Memory* (Richard Slocombe), a significant reworking of the major exhibition of First World War art for its tour to York Art Gallery in 2016.
- *Real to Reel* (Laura Clouting and Ian Kikuchi) for IWM London, an exhibition exploring a century of war films, scheduled for 2016.
- *The Enemy: The World and Wars of Wyndham Lewis* (Richard Slocombe) for IWM North, scheduled for 2017.
- *Churchill and the Middle East* (Ian Kikuchi) for the Churchill War Rooms, scheduled for 2017.
- *States of Emergency: Contemporary Art and Conflict since 9/11* (Sara Bevan and Kathleen Palmer) for IWM London, scheduled for 2017.
- *People Power: Fighting for Peace* (Matt Brosnan) for IWM London, an exhibition exploring the history of anti-war protest, scheduled for 2017.

- *Fashion on the Ration* (Amanda Mason), a re-purposing of the successful IWM London exhibition for display at IWM North in 2016, including sourcing new loan items.
- *Secret War* gallery at IWM London for which the content of featured Iranian Embassy siege film was updated (Amanda Mason).
- *IWM Contemporary*: Hilary Roberts's work on photographers Nick Danziger, Edward Barber and Edmund Clark and Sergey Ponomarev for inclusion in this strand has continued.

## Other exhibitions

*The World War 1 Centenary Exhibition* is intended to give twenty-first century visitors outside Britain a rich and engaging insight into the events of the First World War as seen across the British Empire. Samantha Heywood and Nigel Steel both attended the exhibition opening on 17 April at the Melbourne Museum in Australia, where it ran until October. The exhibition shows how 1914–18 was the first 'total' war, fought on land, across the sea, beneath the waves and in the sky by 65 million men from 5 continents and 30 countries. The narrative, built around original IWM artefacts and art works, was complemented by a series of short animated films shown on giant screens above the exhibition. In addition, a tie-in book has been written (described elsewhere in this report), and a multi-media guide created to highlight some of the display's most interesting objects, using the voices of the exhibition's curators, Samantha Heywood and Nigel Steel, together with Dr Peter Pedersen, former Head of the Research Centre at the Australian War Memorial.

Alan Wakefield assisted the British Embassy in Athens by developing three text panels on Gallipoli, Salonika and the Western Front for an exhibition on the island of Skyros for the Centenary of the death of poet Rupert Brooke. He also met with the Director of the War Museum of Macedonia in Skopje, regarding FWW Centenary plans in (the Former Yugoslav Republic of) Macedonia.

Hilary Roberts provided assistance to the Defence School of Photography, based at RAF Cosford, in planning its centenary in August. Hilary's timeline formed the foundation of displays in the Centenary Room, the School's new, permanent museum which was formally opened as part of the event, and other aspects of her research have also been made available in an exhibition *Defence Through The Lens – 100 Years of Military Photography* which ran at the Shrewsbury Museum and Art Gallery from October 2015 to January 2016.



**RAF Cosford defence photography school marks centenary**

Hilary also assisted the Army and RAF in the preparation of two memorial panels detailing the work of Second World War and contemporary service photographers and cameramen for installation at

Pinewood Film Studios; she attended the dedication of the new memorial panels at the annual service of remembrance at Pinewood, together with Kay Gladstone and Fiona Kelly from the Film Section.

Ngairé Bushell was invited, on the basis of work she had previously done at the House of European History in Brussels and as part of her MA in War Studies at King's College London, to research and develop a timeline of key moments in the history of commemoration and memorialisation for a major new visitor centre and exhibition space due to open in 2016 at the National Memorial Arboretum.

## 5. CONFERENCES, LECTURES, TALKS

### 5.1 Conferences and seminars organised by IWM

IWM London hosted the ***Beyond Camps and Forced Labour conference*** from 7 to 9 January, with generous support from EVZ (the Stiftung 'Erinnerung, Verantwortung und Zukunft' or Foundation 'Remembrance, Responsibility and Future') and the Austrian Cultural Forum, attended by some 120 international scholars. Suzanne Bardgett chaired the opening plenary session – a talk by Professor Barbara Kirshenblatt-Gimlett, about the Museum of the History of Polish Jews in Warsaw, which opened in late 2014. A further keynote was given by Professor Nik Wachsmann of Birkbeck, University of London, an expert on the pre-war history of Germany's concentration camps. Toby Haggith introduced a screening of the *Belsen Camp Evidence Film* during one of the conference sessions. Practical assistance and social media cover was given by several of IWM's CDP students.

IWM London collaborated with the Centre for Metropolitan History (Institute of Historical Research, School of Advanced Study, University of London) in organising ***London and the First World War***, a two-day conference exploring the ways in which London and its inhabitants were affected by, and involved in, the 1914-18 conflict (20-21 March). Speakers linked to IWM's department of Research and Academic Partnerships were Roderick Bailey, currently Wellcome Trust Research Fellow at the Wellcome Unit for the History of Medicine, University of Oxford, and Anna Maguire, CDP student.

To mark the anniversary of the liberation of the camp, Suzanne Bardgett organised a seminar ***Belsen: Seventy Years On*** held at IWM London in partnership with Royal Holloway, University of London, the University of Sheffield and the University of Warwick (15 April). A report on the seminar by *History Today's* Rhys Griffiths, initially published on the [History Today website](#) was subsequently re-published on the [Time magazine website](#).

Three of IWM's CDP students, Rebecca Coll, Jessica Douthwaite and Anna Maguire, joined forces with five other Collaborative Doctoral Award holders to organise, with AHRC funding, the successful conference: ***What's it Worth? The Value and Potential of the CDA***, at the British Museum on 27 July. The committee presented the findings of the conference at the AHRC's 10th anniversary event on 3 December. Rebecca and Anna were subsequently asked by the AHRC to consult on an information and advice document for prospective collaborative students.



Rachel Donnelly, Learning and Audience Advocate (Holocaust), and Ngaire Bushell, Learning Officer, organised a two-day seminar for 40 European teachers, *The Holocaust by Bullets*, co-hosted with the Centre for Holocaust Education, University of London, and the Paris-based research organisation, Yahad-In Unum, and held at IWM London on 4–5 July. Attendees heard lectures about Yahad-In Unum's research methodology in Europe and more recently in Guatemala, after which Rachel Donnelly and Emma O'Brien, Lecturer in Holocaust and History Education at UCL delivered a pedagogical workshop on teaching about the Holocaust in Eastern Europe.

## 5.2 Individual representation

Roderick Bailey (Research Associate in Research and Academic Partnerships)

- gave a paper 'The men who bombed London: British interrogation of captured Zeppelin aircrew' at the conference *London and the First World War* noted above (21 March).

Suzanne Bardgett

- was a member of a panel discussing South Asia and the First World War at the Bradford Literature Festival (15 June).
- gave the keynote at the AHRC's event in Birmingham to mark the tenth anniversary of the Collaborative Doctoral Award scheme (3 December)
- spoke about the arrival of concentration camp survivors in Cumbria at the seventieth anniversary of that event (August)

Sara Bevan

- chaired an 'In conversation' event with artists Jane and Louise Wilson whose 'Undead Sun' installation featured in an *IWM Contemporary* exhibition at IWM London (10 January).
- gave a talk about her book *Art from Contemporary Conflict* (see above) at the Hay Literary Festival (May).
- chaired an 'In conversation' event with artist Imogen Stidworthy, whose work was featured in the *IWM Contemporary* exhibition which opened on 4 June, at IWM London (4 July).

Terry Charman

- gave a lecture on 'The Continuation and Lapland Wars, 1941–1945' at the Finnish Church, London, to commemorate Finland's Remembrance Day (17 May).
- gave a talk on the history of IWM to 56 pupils and staff of Westminster School, Atlanta, Georgia, USA (4 June).

Rebecca Coll, AHRC CDP Student

- gave a paper: 'A Triumphant Anomaly: the Reinvention of the Imperial War Museum in the 1960s and 1970s', at a seminar of the University of Cambridge Heritage Research Group (3 February).
- gave a paper: 'A Museum that Glorifies War? Negotiating Criticism at the Imperial War Museum, 1960-1982', for the Violence and Conflict Graduate Workshop at the University of Cambridge (25 February).
- gave a paper: 'The Uses and Misuses of History: the Reinvention of the Imperial War Museum, 1960-1982', at the conference *Regeneration and the Uses and Misuses of History* held at the University of St Andrews (3-4 June).
- gave a paper: 'Integrating old and new archives: animating the IWM's official museum records with oral history interviews', at *Using Museum Archives*, an event held at the British Museum under the auspices of the Museums and Galleries History Group and the British Museum Collaborative Research Studentship programme (13 July).

Paul Cornish

- gave a paper: 'Creating IWM London's First World War Galleries', at the conference *Current Archaeology Live*, held at the University of London's Senate House on 28 February.
- Spoke on the same subject at the Museums and Heritage Show at Olympia West, London on 29 April.

Jenny Cousins and Carl Warner

- gave a talk on 'Collections and Crowds: Making the internet work for you', at the Museums and Heritage show at Olympia West, London (29 April)

Jessica Douthwaite, AHRC CDP Student

- was the winner of the first prize for a poster with her postgraduate research poster presentation 'Versions of everyday survival in 1950s Britain: feeling fear without worrying' at the Social History Society Annual Conference, held at the University of Portsmouth (31 March – 2 April).
- gave a paper: '...When one side's got it the other side has to have it... What did 'Cold War' mean in everyday life 1945-62?' at the Modern British History Network conference, held at the University of Strathclyde (16-17 June).
- gave a paper: 'Montage in oral history: listening for emotions through collaged events' at the conference *Myth and Popular Memory*, held at the University of Essex (11-12 September); she gave another version of the same paper to a Scottish Oral History Centre seminar at the University of Strathclyde in November.
- gave a paper 'Ideals and Inheritance: oral histories of female activism and participation in the 1950s' to a Humanities seminar at the University of Strathclyde in November.

Sabine Grimshaw, AHRC CDP Student

- presented a poster on the topic of the representation of female war resisters in the pacifist press during the First World War at the conference *Women in Peace and Conflict* held at Liverpool Hope University for International Women's Day (4 March).

Toby Haggith

- introduced a screening of three films relating to the liberation of the German concentration camps – a *Movietone News* story, the *Belsen Camp Evidence Film*, and *German Concentration Camps Factual Survey* – at the Kinemathek Metropolitan in Hamburg and gave a talk the next day, both as contributions to a conference *Angesichts des Äußersten: Die frühen Filme über die Befreiung der Konzentrationslager und der lange Schatten der Bilder* [In the Face of the Extreme: The early films about the liberation of the concentration camps and the long shadows of the images] held at the University of Hamburg (16-17 January).
- introduced a screening of *German Concentration Camps Factual Survey* (the US première) at the Museum of Tolerance in Los Angeles, California, and, with George Smith from the Film Section, participated in a panel discussion, chaired by Dr Michael Berenbaum, following the film (27 January). Two days later, Toby introduced a further screening of *GCCFS* at the Holocaust Memorial Museum of the Jewish Federation of San Antonio, Texas, again taking part with George Smith in a Q&A session after the film. Interest in this screening was so great that the IWM party was asked to hold an additional screening the following day (29-30 January).
- introduced a screening of *GCCFS* in the Danish Kinemathek as part of the Copenhagen Jewish Film Festival (1 February).
- introduced a selection of First World War films from the IWM collection in Bo'ness, Falkirk, Scotland, as part of the Fifth *Hippodrome Festival of Silent Cinema* (20 March).
- introduced a press screening of *GCCFS* in the Preview Theatre of the BFI in Stephen Street, London (31 March).
- presented a screening of the *Belsen Camp Evidence Film* to the Staff Union at the International Criminal Tribunal for the Former Yugoslavia in the Hague (22 April).

- introduced a screening of *GCCFS* at the Austrian Film Museum in Vienna in the context of a conference with the title *Liberation Footage – Atrocity Pictures* at which he gave two other talks (3-8 May).
- introduced a screening of *GCCFS* at the Mémorial de la Shoah in Paris (17 May).
- introduced a screening of *GCCFS* at the *Il Cinema Ritrovato* film festival in Bologna (2 July); Toby also contributed the entry about the significance and restoration of the film for the [festival catalogue/programme](#).
- gave two presentations at *Another time, Another place? Challenges in Commemorating, Teaching and Researching the Holocaust 70 Years On*, the second annual conference of the British Association for Holocaust Studies, held at the University of Birmingham. The first was a well-received screening of *GCCFS* (20 July) and the second was a special panel/ plenary session with Professor Rainer Schulze, University of Essex, and Dr Jeremy Hicks, Queen Mary, University of London, on the value of film to the study and memory of the Holocaust (22 July).
- introduced a programme of IWM films including coverage of the death of Lord Kitchener and examples of early animation at the *British Silent Film Festival* at the Phoenix Cinema in Leicester (12 September).
- presented a screening of *GCCFS*, followed by a Q&A session, at the Jüdisches Museum (Jewish Museum) in Berlin; the screening formed part of a programme of events surrounding a special exhibition at the museum with the title 'Im fremden Land: Publikationen aus den Lagern für Displaced Persons' (In a Foreign Country. Publications from the Displaced Persons Camps) (23 November).
- introduced a screening of *The Battle of the Somme* to members of the Centenary Partnership at IWM North (26 November).

Simon Innes-Robbins

- gave the Douglas Haig Fellowship Lecture on 'The Commander-in-Chief and his loyal General: Douglas Haig and Sir Henry Horne' at the Royal United Services Institute in Whitehall following the AGM of the Douglas Haig Fellowship, which was also open to all RUSI members (30 January).
- gave a talk 'The experiences of the British soldiers in Italy, 1917–18' at a seminar on *The Experience of Soldiers during the Great War* held at the Italian Cultural Institute, London (4 June).

Alan Jeffreys

- attended and contributed to the King's College London Second World War Research Group seminar at Kellogg College, University of Oxford (5 June).
- gave a paper: 'Education in the Indian Army, 1920-1946', at the *Military Education and Empire 1854-1948* conference at the Royal Military College of Canada (6 November).

Alan Jeffreys with Bernice Archer

- gave a paper: 'The Women's Embroideries of Internment in the Far East 1941-1945', at the *Gender in War Captivity* conference of the Prisoner of War (POW) Network at the Institute for Historical Research (8 May). (Alan is now a member of the POW Network, and gave a talk to Professor Sandra Williams and 12 students from the University of Nebraska-Lincoln on the Far East Civilian Internee embroideries on 14 May.)

Fiona Kelly

- curated and presented a programme of First World War films for *Ecrans Britanniques*, a film festival of British Film, in Nîmes, France (3 March).

Ian Kikuchi

- attended and contributed to a one-day symposium convened by the Centre for the Study of Cultural Memory at Senate House, University of London on: 'The Redesign of the Imperial War Museum (London) – Memory and History Reconsidered' (13 March).

- gave a paper: 'IWM's First World War Galleries and the popular memory of the First World War in Britain', at the conference *Myth and Popular Memory* held at the University of Essex (11-12 September).

Diane Lees

- gave a talk: 'How can museums and galleries best contribute to the long-term sustainability of their organisations?' to the annual convention of the Association for Cultural Enterprises (3 March).
- gave a talk on public funding, new business models, and entrepreneurship, to the 2015 Heritage Forum, Bath Royal Literary and Scientific Institution (6 March).
- made two contributions to Oxford University Museums's Oxford Cultural Leaders programme, a talk: 'Board Governance is a good thing isn't it?' at the Said Business School, and a keynote address: 'All bets are off', on emerging trends on the national / international scene, at Pembroke College in the evening (19 March).
- gave a guest lecture on IWM's commemoration of the First World War at the University of Wolverhampton (20 May).
- was one of the panel in the session 'Inspiring Women Reflect' chaired by Ros Kelly, which formed part of the Australia/New Zealand Festival of Literature and Arts (29 May).
- was the guest speaker, with a talk about leading a national museum, at the Australian Women's Club's International Coffee Morning at the Australian High Commission, London (6 October).
- gave a talk: 'Innovation and Heritage: Allies or Adversaries', exploring the future of the heritage sector in UK, to the Arts Club Heritage Roundtable (19 November).
- gave the keynote address at the REMIX Global Summit on Culture, Technology & Entrepreneurship, in Google's London headquarters's 'Town Hall' (9 December).

Anna Maguire, AHRC CDP Student

- gave a presentation: 'Uncovering Colonial Cultures and Encounters in the Collections of the Imperial War Museum', at the Auckland War Memorial Museum (3 February), during a research Trip to New Zealand, undertaken and facilitated through the CDP programme with funding from IWM and King's College London.
- gave a paper: 'The Journey: Travelling to War with the New Zealanders, South Africans and West Indians', at a meeting of the HERA project, *Making War, Mapping Europe*, held at Swansea University (24 January).
- gave a paper: 'Looking for Home: New Zealanders in London during the First World War' at the conference: *London and the First World War*, noted above (20 March).
- gave a paper: "'It's a long way to Tipperary": Colonial Encounters with Music during the First World War', at the study day: *Taking British Music(s) Abroad: Soundscapes of the Imperial Message*, supported by the Faculty of Arts and Humanities, King's College London and the Royal Musical Association (16 June).
- gave a paper: "'Les Soldats Noirs Aimables" – "The Friendly Black Soldiers": Encounters of the British West Indies Regiment in France', at the conference *Alternate Spaces of War: The First World War to the Present*, held at Plymouth University (6-7 July).
- gave a paper 'Zulu War Dances on French Beaches: Representations of the South African Native Labour Corps in France', at the workshop: *Colonialism, War and Photography*, hosted by King's College London as part of the HERA-funded research project *Cultural Exchange in the Time of Global Conflict* (17 September).
- gave a paper: 'Turning the Inward Outward: Sharing Colonial Stories of the First World War', at the conference: *Observing the First World War: Franco-British Perspectives on the History and Memory of the Centenary*, organised by the Institut Français du Royaume-Uni in collaboration with a number of British and French Universities and held at the Institut Français, London (3 November).

Kathleen Palmer

- was a panellist in the seminar: 'Art and memory: conflict and conflict resolution' at the CSAP (Centre for Science and Policy) annual conference, this year with the theme: *How can Government make better use of expertise and evidence from the humanities?*, organised by Murray Edwards College and Churchill College, University of Cambridge (14 April).
- chaired an 'In conversation' event with artist Hew Locke, whose work was featured in the *IWM Contemporary* exhibition which opened on 19 February, at IWM London (25 April).
- chaired an 'In conversation' event between Jonathan Watkins, Director of Ikon Gallery, and artist Rosalind Nashashibi, whose work was featured in the *IWM Contemporary* exhibition which opened on 1 October, at IWM London (21 November).

Hilary Roberts

- gave a lecture on the photography of Christina Broom and Lee Miller to an audience of MA photography and photojournalism students (including two serving RAF photographers) at the University of Westminster (11 March).
- made the principal presentation at the *Centennial Conference of British Military Photography*, held at RAF Cosford. Other speakers included British press photographer Phil Coburn (who lost both his legs to an improvised explosive device (IED) in Afghanistan in 2010), and Paige Howard, award-winning student documentary film-maker (25-27 March).
- was one of five speakers at a Royal Photographic Society *Symposium on War Photography*, held at the Discovery Centre, Winchester (19 April).
- gave a presentation on the IWM exhibition: *Lee Miller: A Woman's War* to invited guests at Peyton Events' 'Breakfast with a Twentieth Century Icon' (11 June).
- was keynote speaker at the Inaugural Conference of RAF photographers, RAF Halton (16-17 June).
- gave a paper: 'A photographer's view: Don McCullin's images of Victims of War in the 1970s', at the conference *Humanitarianism & the Media, 1900 – 2015* held at the European Studies Centre, St Antony's College, University of Oxford (19-20 June).
- participated in a panel discussion and debate: *News Reporting and Navigating Risk: Is Gender a Factor?*, staged by the Front Line Club, London (24 June).
- attended London & Partner's London Autumn Season event to promote the IWM exhibition *Lee Miller: A Woman's War* (4 August).
- was principal speaker (alongside Air Chief Marshal Sir Stewart Peach, IWM Trustee and Vice Chief of the Defence Staff), at the Gala celebration marking the centenary of the Defence School of Film and Photography at RAF Cosford; the event also saw the opening of the Centenary Room, the School's new museum of military film and photography, for which Hilary has been a consultant as described earlier (20-23 August).
- was a panellist at a University of Westminster symposium: *Interpreting Documentary*, chaired by Ben Edwards, course leader for the University's MA in Photojournalism. Other speakers included photographers Lisa Barnard, Edmund Clark and Mark Neville (29 August).
- gave a presentation, together with Antony Penrose, on *Lee Miller: A Woman's War* and participated in a book signing event facilitated by publishers Thames & Hudson at the Charleston *Small Wonder* literary festival (23 September).
- gave a talk about Vogue magazine during the Second World War for staff of Barclays Bank, Canary Wharf (2 December).

Richard Slocombe

- gave a paper: 'CRW Nevinson: Artistic Rebel/State Propagandist', at a Colloquium *British Art & War 1914-18* at the Barber Institute of Fine Arts, University of Birmingham, accompanying the exhibition *Rebel Visions* to which IWM lent artworks (January 17).
- gave a paper to the William Roberts Society: 'This Existence Beats Me: William Roberts and the First World War' (11 April).

Roger Smither

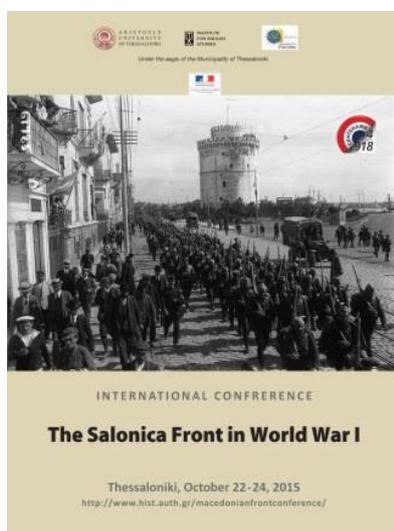
- gave an 'author's talk' describing the genesis of his 2002 book: *This Film is Dangerous: A Celebration of Nitrate Film*, at the *Nitrate Picture Show* film festival at George Eastman House, Rochester, New York (1-3 May).
- introduced a screening of *German Concentration Camps Factual Survey* at the East Dulwich Picturehouse (5 May).

Nigel Steel

- gave a paper: 'The Tragedy of Gallipoli' at the National Museum of the Royal Navy in Portsmouth, on the 100<sup>th</sup> anniversary of the Suvla Bay landings at Gallipoli, as part of the programme to mark the public unveiling of the newly restored monitor HMS *M33* (6 August).

Alan Wakefield

- took part in a roundtable discussion on the theme: 'Remembering Small Wars', with recent war veterans, artists and curators, at the Pelz Gallery, Birkbeck, University of London. The event was linked to the art exhibition: 'Artist's Impressions – Mangled Metal', by John Timberlake and Dr Gabriel Koureas, exploring issues around the representation of the figure of the 'terrorist' in the context of Britain's 'small wars' 1945 – present (3 July).
- took part in an event at Bletchley Park run by the University of Hertfordshire Heritage Hub in its role as one of the five AHRC First World War 'Engagement Centres'. Alan was one of a panel of experts identifying items brought along by members of the public, in an *Antiques Roadshow*-style format (11 September).
- gave a paper: 'The British Way in Warfare – Salonica 1915–1918' at an international conference: *The Salonica Front in World War I*, organised under the aegis of the Municipality of Thessaloniki by the Aristotle University of Thessaloniki, the University of Macedonia and the Institute for Balkan Studies (22-24 October).



James Wallis

- gave a paper: 'Not All Quiet on the Museum Front! Behind the Imperial War Museum's 2014 First World War Galleries', at the International Conference of Historical Geographers, held at the Royal Geographical Society, London (7 July).

James Wallis and Dr Isla Forsyth (University of Nottingham)

- co-organised a day-long fieldtrip to IWM London for twenty delegates from the International Conference of Historical Geographers (see above). This event featured presentations and an interactive discussion session with IWM curatorial staff (8 July).

David Walsh

- devised the curriculum and provided training outlines for the 'preservation' aspects of the *Film Preservation and Restoration School India* held at Films Division, Mumbai (February).
- introduced a screening of *German Concentration Camps Factual Survey* at the Regal Picturehouse, Henley (5 May).
- devised and co-presented a two-day course: *Technical Training for Film Archivists*, in Istanbul, Turkey (February) and at IWM London (October).
- gave a paper: 'Training and Outreach for Film Archives', at the South East Asia and Pacific Audio Visual Archives Association (SEAPAVAA) conference in Singapore (April).
- gave a paper 'What Did We Get Wrong?', at the Association of Moving Image Archivists (AMIA) conference in Portland, Oregon, USA (November).

Western Front Association, Local History Societies, Family History talks, etc

- IWM staff members, notably Peter Hart and Alan Wakefield, regularly speak on their First World War specialisms to local branches of the WFA and other military societies. Research staff at IWM Duxford, principally Carl Warner and Lucy May Maxwell, also regularly give talks to history groups in the east of England about the region's aviation history. Similarly, Sarah Paterson gives frequent talks on family history to groups interested in genealogy, and local history. These talks cumulatively reach an audience of well over a thousand people each year, generate vital publicity for IWM's collecting activities and enhance our reputation for subject expertise.

