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INTRODUCTION

2017 was another busy year for all involved in research at IWM, with a new approach to public programming and the inclusion of much more contemporary history providing new opportunities for our staff and for potential partners. It also saw the first steps taken towards the setting up of the IWM Institute for Public Understanding of War and Conflict.

Our students enrolled under our Collaborative Doctoral Partnership scheme continued to enrich our working lives with their various activities, and we were delighted to see four of them gain their PhDs. Anna Maguire, Sabine Grimshaw, Rebecca Coll and Jessica Douthwaite all received their PhDs during this period. Reading sessions where our students share recent pieces of work have provided a valuable opportunity for discussion of their emerging ideas and to address the challenges of working on what is frequently very distressing subject matter. Our students do a wonderful job of editing the Research Blog, and we value highly their presence within IWM.

Conference activity continued with a total of fifty papers given by staff and CDP students. A particular personal highlight of 2017 was my attendance – together with early career researchers Diya Gupta, Sejal Sutaria and Pragya Dhital - at the Sixth Asian Studies Congress in Paris, at which, among other things, we got to hear keynote speaker Rana Mitter describing the rising interest in China in the history of the Second World War.

IWM London’s principal special exhibition during 2017 – Fighting for Peace - curated by Matthew Brosnan, was the focus of a conference at IWM on 9 and 10 June which saw many members of the peace movement come together for talks by among others the screenwriter Frank Cottrell Boyce.

The Royal Historical Society’s Race and Ethnicity Equality Working Group began its work and Hannah Atkinson, who since January 2017 has supported me across the range of research activity at IWM, produced the excellent questionnaire which will underpin the Group’s findings – to be announced in October 2018.

Finally, Tim Boon, Head of Research at the Science Museum, and I continued to chair the Independent Research Organisations Consortium (IROC). IROC provides a much-valued forum for the exchange of best practice and new approaches to getting research to feed into public programmes across our large and varied sector. We came under the spotlight in June 2017 when the Arts and Humanities Research Council (AHRC) celebrated the tenth anniversary of the introduction of IRO status with a reception at the British Library. The occasion saw the publication of *A Decade of Success*, showing how the IRO opportunity has enriched the public offer of so many national cultural organisations.

Suzanne Bardgett
Head of Research and Academic Partnerships
1. Collaborative Doctoral Partnership

IWM continued to benefit from the presence of several PhD students working as part of our Collaborative Doctoral Partnership. The Arts and Humanities Research Council’s CDP scheme offers the possibility for students to combine academic work leading to a doctorate with the acquisition of practical skills and work experience outside the university context. In 2017, two students successfully completed their theses, and three new students joined us in October.

It has become the practice for students in their second year to take on the running of the IWM’s Research Blog that highlights research activity relating to our collections and subject matter.

1.1 Completed doctorates

Sabine Grimshaw submitted her thesis *Representation and resistance: the representation of male and female war resisters of the First World War*. Her PhD was co-supervised by Drs Ingrid Sharp and Jessica Meyer at the University of Leeds and Matt Brosnan, Senior Curator Historian in First World War and Early 20th Century at IWM.

Sabine’s project looked at the representation of those who actively resisted the First World War in Britain, examining how the representation of anti-war men and women changed and developed at key junctures both during the First World War and in its subsequent remembrance up to the present day. A principal focus of her project was how the press has represented resisters and the role that gender has played within the depiction of those who opposed the war. Her thesis explores how discourses of peace and resistance changed and shifted over the war years, as well as how these discourses have influenced the position of resisters within both the fiftieth anniversary and the centenary commemorations.

Jessica Douthwaite finalised her thesis *Voices of the Cold War*, ready for submission in early 2018. Her PhD was co-supervised by Professor Arthur McIvor and Dr Emma Newlands at the University of Strathclyde and by Richard McDonough, Curator of Cold War and Late 20th Century at IWM.

Jessica’s research investigated the experiences of the Cold War by ordinary British people in the 1950s through oral history testimony. Her thesis interrogates how far fear and anxiety were really experienced in relation to Cold War threats in the everyday lives of 1950s Britons. It focuses particularly on how emotions and everyday experience impact on individual and collective engagement with global issues and international relations. Jessica’s research also explored the applicability of oral history as a methodological approach to investigations of emotions and international histories.
1.2 Studentships under way

**The scars of war: ruin, memory and loss in photographs of Second World War London**
Candidate: Jane McArthur (2013–2018); university co-supervisor: Dr Ella Chmielewska, Cultural and Visual Studies, University of Edinburgh; IWM co-supervisor: Alan Wakefield, Head of First World War and Early 20th Century Conflicts

**Contemporary art and conflict at IWM**
Candidate: Clare Carolin (2015–2018); university co-supervisors: Dr Anthony Gardner, The Ruskin School of Art, University of Oxford; IWM co-supervisor (from November 2017): Hilary Roberts, Senior Curator, Cold War & Late 20th Century Conflicts

**Memory and Malady: Politics of commemoration and the 1918 Spanish flu pandemic**
Candidate: Hannah Mawdsley (2015–2018); university co-supervisors: Dr Rhodri Hayward and Dr Mark Honigsbaum, School of History, Queen Mary, University of London; IWM co-supervisor: Dr Simon Innes-Robbins, Senior Curator, Cold War and Late 20th Century Conflicts

**The impact of participating in British counterinsurgency campaigns, 1945-1997, on the psyche of British armed forces personnel**
Candidate: Thomas Probert (2016-2019); university co-supervisor: Dr Karl Hack and Dr Alex Tickell, Faculty of Arts & Social Sciences, The Open University; IWM co-supervisor: Dr Simon Innes-Robbins, Senior Curator, Cold War and Late 20th Century Conflicts

**The IWM and the public memory of the Second World War**
Candidate: Kasia Tomasiewicz (2016-2019); university co-supervisors: Dr Lucy Noakes and Professor Graham Dawson, University of Brighton; IWM co-supervisor: James Taylor, Assistant Director, Narrative and Content

**Soldiers of stamina and daring: exploring the lives and legacies of Major General David Lloyd-Owen and Major General Orde Wingate**
Candidate: Simon Browne (2016-2019); university co-supervisors: Dr Max Jones and Dr Aaron Moore, School of Arts, Languages and Cultures, University of Manchester; IWM co-supervisor: Anthony Richards, Head of Documents & 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**
Candidate: Jane Clarke (2016-2019); university co-supervisors: Professor Penny Summerfield and Dr Charlotte Wildman, School of Arts, Languages and Cultures, University of Manchester; IWM co-supervisor: Sarah Paterson, Librarian, Library and Research Room Services

**Horace Nicholls: Artist-Photographer at War**
Candidate: Colin Harding (2016-2019); university co-supervisors: Professor Darren Mark Newbury and Professor Francis Hodgson, College of Arts and Humanities, University of Brighton; IWM co-supervisor: Hilary Roberts, Senior Curator, Cold War and Late 20th Century Conflicts

**The cameraman’s experience of the Second World War: a study of the dope sheets compiled by the Army Film and Photographic Unit, 1941-1945**
Candidate: Oliver Carter-Wakefield (2017-2020); university co-supervisor: Professor Jo Fox, Institute of Historical Research, University of London; IWM co-supervisor: Fiona Kelly, Film Curator
British military encounters with Italian civilians, 1943-1946
Candidate: Fabio Simonetti (2017-2020); university co-supervisor: Professor Daniela La Penna and Professor Hilary Footitt, Department of Modern Languages and European Studies, University of Reading, IWM co-supervisor: Suzanne Bardgett, Head of Research and Academic Partnerships

The photographs of families who fell victim to Nazi persecution: building a collection; interrogating its meaning
Candidate: Alice Tofts (2017-2020); university co-supervisors: Professors Maiken Umbach and Elizabeth Harvey, Faculty of Arts, University of Nottingham, IWM co-supervisor: Rachel Donnelly, Holocaust Learning Manager

1.3 Studentships for 2018-2021

A Board to select university partners for the sixth round of CDP studentships was held at IWM, chaired by Suzanne Bardgett and attended by Gill Webber, Executive Director Content & Programmes, and Kristian Jensen, of the British Library. The Board agreed the following topics and partnerships:

The First World War and the Senses
IWM co-supervisor: Paul Cornish, Senior Curator, Second World War and Mid-20th Century
University co-supervisor: Dr Santanu Das, Kings College London

Confronting a masculine military ideal: the experiences of LGBTQ service personnel 1914-now
IWM co-supervisor: Rebecca Newell, Head of Art
University co-supervisor: Dr Matt Cook, Birkbeck, University of London

Surviving modern war: the experience of British armed forces personnel during the Falklands Campaign, 1982
IWM co-supervisor: Dr Simon Innes-Robbins, Senior Curator, Cold War and Late 20th Century
University co-supervisor: Dr Helen Parr, University of Keele

1.4 Research trips

In 2017, our CDP students travelled internationally to conduct research and present their projects to international audiences. Between October and December, Hannah Mawdsley undertook research in Hong Kong, Australia and New Zealand, exploring the manifestations of memory of the 1918-1919 ‘Spanish’ influenza pandemic. She writes:

‘Having found the missing Australian accounts at Richard Collier’s house in Surrey in March 2016, I added them to the existing Collier Collection at the IWM archives. The contents of these letters gave more questions than answers, and this research trip allowed me to explore further by facilitating visits to key archives, museums, and historic sites. I was able to examine the quarantine that Australia enacted as well as the pandemic’s public health implications. I was also able to research New Zealand as a comparative example, where the incidence of influenza memorial monuments is far greater than any other country in the
world. The trip gave me the invaluable opportunity to meet and speak with other key academics in the field, who were unfailingly generous with their time and expertise. I’m very grateful for the support from the Imperial War Museum, as well as from the Queen Mary, University of London Postgraduate Research Fund and the Royal Historical Society, which enabled me to conduct this research.’

Fabio Simonetti, whose thesis will explore the cultural encounters that took place between soldiers and Italian civilians, visited Italy at the end of 2017 to conduct oral history interviews.

On 22 January 1944, British and American forces landed on the Anzio-Nettuno beaches in an attempt to cut the back of the German forces fighting in Cassino and accelerate the liberation of Rome.

Fabio Simonetti interviewed Italians who remember this event about their experiences of encountering foreign troops, mining this rich seam of social history for new understandings of encounter in time of war.

The North Head Quarantine site in Sydney (Hannah Mawdsley). During the ‘Spanish’ influenza pandemic it was used to quarantine both military and civilian vessels and personnel. While held here, many passengers engaged in an activity that had been happening at this site for decades; they marked their time and presence there by inscribing on the sandstone cliffs.

The Anzio War Cemetery (Fabio Simonetti)
Alexandra Walton submitted her doctoral thesis to the Australian National University. Her thesis examined the development and significance of the IWM artist print collection and the equivalent collection at the Australian War Memorial.

The PhD analyses the IWM print collection (containing over 1,500 works) and the AWM print collection, with 50 illustrations of IWM collection objects. It makes extensive use of IWM war artist archive records and interviews with current and former staff. Alexandra was an embedded researcher at IWM from September 2012 to January 2013, hosted by the Art Section.
2. Research Projects

Film projects

German Concentration Camps Factual Survey (1945/2014)

Toby Haggith oversaw the production of the Blu-ray/DVD BFI/IWM publication of German Concentration Camps Factual Survey (1945/2014). This included an 80-page booklet, to which Toby contributed one essay and co-wrote another. While cataloguing the rushes for the film, Toby discovered some little-known interviews conducted with prisoners liberated from concentration camps 1944/45, not included in the final cut of the film. 17 mini-biographies based on these interviews are included in the DVD and accompanying booklet, co-edited by Toby Haggith and Fiona Kelly. The disc was formally published on 17 April to coincide with the anniversary of the liberation of Bergen-Belsen. More information about the research undertaken in advance of the DVD release can be found in the 2016 Research Report.

Battle of the Somme (1916) and Battle of the Ancre and Advance of the Tanks (1917)

Toby Haggith continued to research the Somme campaign films Battle of the Somme (1916) and Battle of the Ancre and Advance of the Tanks (1917) – investigating their shooting, production and reception.

Lieutenant Geoffrey H Malins, who shot much of the footage for Battle of the Somme and Battle of the Ancre and the Advance of the Tanks. IWM (HU 64119)
In commemoration of the 100th anniversary of its release, *Battle of the Ancre and Advance of the Tanks* was screened widely across the UK and beyond.

Toby Haggith organised and introduced a screening of the digitally-restored film at the British Film Institute in November to mark the launch of IWM’s Blu-ray/DVD version of the film. He also wrote the introduction to the accompanying booklet and, with David Walsh, co-wrote the essay on the film’s preservation. He wrote a third essay on the work to revive and record the 1917 musical medley.

**Other film projects**

Toby Haggith has been researching the production, distribution and reception of the film *Peace on the Western Front* (1930) to support the restoration of the film.

**Independent Research Organisations Consortium (IROC)**

Suzanne Bardgett continued to co-chair, with Dr Tim Boon (Head of Research and Public History at Science Museums Group) the Consortium of national museums, galleries and archives with Independent Research Organisation (IRO) status. This group, and an equivalent grouping of Research Managers (attended by Research Coordinator Hannah Atkinson), look for synergies across the sector, share information on how research is governed and progressed in the different institutions and share best practice and documents of mutual use.

On 28 June at the AHRC held an event at the British Library to mark the launch of *A Decade of Success*, which highlights some of the major AHRC-funded projects undertaken by museums, galleries and heritage organizations since 2007.

Hannah Atkinson, Research Coordinator, represented IWM at...
meetings of the Consortium of Collaborative Doctoral Training Partnership holders.

3. Publications

3.1 Books and monographs


### 3.2 Articles, chapters, papers

Claire Brenard and Alexandra Walton contributed chapters to *The Palgrave Handbook of Artistic and Cultural Responses to War – Volume 1: Australasia, the British Isles and the United States* (Palgrave MacMillan) on ‘The Weather in Our Souls: curating a national collection of Second World War art at the Imperial War Museum’ and ‘The Imagined Memorial Gallery: Britain’s aspiration to commemorate the Great War through art’, respectively.

Colin Harding contributed to *1001 Photographs You Must See Before You Die*, ed. Paul Lowe (Cassell, 2017), including entries on Talbot's *Latticed Window* (1835), Hugh Welch Diamond's asylum portraits (1855), Rejlander's *The Two Ways of Life* (1857) and Lewis Carroll's *The Beggar Maid* (1858).


Bryn Hammond’s article ‘No wonder weapon’, about the first tanks, was published in *Wartime: Magazine of the Australian War Memorial*, 80, 24-31.

Toby Haggith wrote a piece on ’Memory of the Camps’ for the *Journal of the Association of Jewish Refugees*, Vol. 17, No. 7.


Jessica Douthwaite co-authored a chapter with Jonathan Hogg on ‘Memory’ in *Using Primary Sources*, University of Liverpool e-textbook, ed. Jonathan Hogg (2017)

### 3.3 Introductions, prefaces, forewords and editorials


Hilary Roberts wrote the introduction for *Rebuilding Lives in Kashmir, Lebanon & Iraq 2003 – 2017* by Angus Beaton (Senior Photographer, Amar Foundation)

Matt Brosnan wrote the introduction for *Protect and Survive* (IWM, 2017), a reprint of the public information booklet issued by the British Government in the late 1970s and early 1980s.

### 3.4 Advice, consultancy and other expert assistance

Rebecca Newell provided advice and assistance to the Brazilian Embassy for the development of a project about Brazilian Modernists in the Second World War. She explored collaborative research areas with Ben Roberts, Director of the Artists’ Research Centre, and lectured on First World War art collections and artists at an Art Fund network meeting in Sussex. She also supported Google Arts and Culture in the development of a panel event on contemporary art and conflict, which she curated.

Hilary Roberts provided advice and assistance on aspects of war photography to: Aisha Al-Misnad (artist and doctoral student, University of Leicester); Martina Droth (Deputy Director of Research, Yale Center for British Art); Harriet Logan and Tristan Lund (owner and curator of The Incite Project); Chi Yin Sim (VII Agency photographer, journalist and researcher, China); and Anastasia Taylor-Lind (photographer and 2016 Harvard-Nieman Fellow).

Alexandra Walton provided written advice and research to 14-18 NOW in connection with the move to bring to New York audiences a similar experience of First World War Dazzle ships to those experienced in Liverpool, Edinburgh and London. American artist Tauba Auerbach subsequently transformed the decommissioned fireboat, the historic John J. Harvey, into a floating artwork.

Alan Jeffreys advised the Foreign and Commonwealth Office with regards to new captions for displays at the El Alamein Museum in Egypt, ahead of 75th anniversary commemorations there.

Simon Innes-Robbins provided advice on the manuscript of the biography of General Sir Henry Rawlinson by Rodney Atwood: *General Lord Rawlinson: From Tragedy to Triumph* (Bloomsbury, August 2018).

Emily Dodd, David Walsh and Emma Schmuecker organised a seminar for King’s College London MA Arts & Cultural Management students, on the topic ‘Collecting challenges and how to face them’.

The Care and Conservation Section supported students from the MA in Conservation at Camberwell College of Arts by welcoming student placements to work hands-on with IWM paper collections.

The Department of Collections Management shared details of our collections review processes, collections management procedures, staff structures and sealed bid processes
with colleagues from the Science Museum, RAF Museum, the Museum of Transport and Technology, Auckland, the University of Leeds, Royal Museums Greenwich, the British Museum and others.

Visual Resources and the Systems team hosted a visit from the National Museum of Modern Art Tokyo to discuss our methodology for 2D digitisation and to view Adlib.

The Conservation team hosted the Assistant Conservator from the Kyoto Costume Institute, Japan to learn about examples of plastics with IWM Collections and share knowledge.

Paper Conservator, Tina Kelly, and our Digital Preservation Consultant, David Walsh, organised training sessions and shared their knowledge and expertise at the week-long Film Preservation and Restoration Workshop, in Chennai, India.

Duxford Collections and Curatorial staff gave guided tours of the American Air Museum to members of the London Museum Development group, SHARE Museums East and the National Maritime Museum. They also hosted visits from academics and students from the University of Cambridge, University of York, Stanford University, and Professor Donald L Miller of LaFayette College.
4. Exhibitions

The temporary exhibitions mounted across IWM’s branches in 2017 drew – as always – on extensive research. Six exhibitions opened during the year:

**People Power: Fighting for Peace** (curated by Matt Brosnan) looked at the history of pacifist movements and how peace movements have influenced perceptions of war and conflict. In addition to IWM’s own collections, Matt Brosnan researched archives at the Peace Museum, the Special Collections at Bradford University Library, LSE Archives and Friends Library.

To coincide with the exhibition, IWM hosted a debate ‘Where are we marching?’, looking at the future of protest in the UK and globally. Curator Matt Brosnan was joined on a panel by comedian and political satirist Mark Thomas, Jim Waterson (Political Editor, *Buzzfeed*) and leading peace protesters, including Kate Hudson (Campaign for Nuclear Disarmament) and former SAS soldier Ben Griffin (Veterans for Peace UK) for a discussion of key issues, from the historical roots of protest to the role of social media in modern anti-war movements.

**Age of Terror: Art Since 9/11** (curated by Sanna Moore) was the UK’s first major exhibition of artists’ responses to war and conflict since the terrorist attacks on 11 September 2001. In researching for the exhibition, Sanna Moore worked with artists nationally and internationally, researching loans from galleries and private lenders. Taking the attack on the World Trade Center as a cultural turning point, the exhibition reflected on the continuing state of emergency we’ve been in and how the world has changed: mass surveillance, civil rights, detentions without trial.
Syria: A Conflict Explored (curated by Louise Skidmore and Dr Chris Phillips, Queen Mary’s University London) examined the origins, escalations and impact of the Syria conflict. The curators researched personal stories, objects for display, and as content an installation film experience. Louise Skidmore and Chris Phillips gave multiple interviews for television, radio and print journalism in connection with the exhibition’s opening.

Sergey Ponomarev: A Lens on Syria (curated by Hilary Roberts) This exhibition by Russian documentary photographer Sergey Ponomarev featured more than 60 photographs selected from two recent award-winning bodies of work. Hilary Roberts gave interviews with various media organizations including Christies, Al Araby and BBC World Service about the exhibition.

Churchill and the Middle East (curated by Ian Kikuchi) opened in the Churchill War Rooms, comprising just over twenty items, including a number of historic flags and a facsimile of the Balfour Declaration, as well as an audio-visual element. Ian Kikuchi was supported in researching the exhibition by former CDP student, Dr Anna Maguire, now at Kings College London. The content offers visitors the historical context to reflect on the impact and influence of Winston Churchill on the modern Middle East.

Wyndham Lewis: Life, Art, War (curated by Richard Slocombe) opened at IWM North to mark the 60th anniversary of Lewis’ death and the centenary of his commission as an official war artist in 1917. The exhibition featured over 160 artworks, books, journals and pamphlets from major public and private, national and international collections.

Wyndham Lewis’ A Battery Shelled, 1919. IWM (Art.IWM ART 2747)
5. Conferences, lectures and talks

5.1 Conferences and seminars organized at IWM

The Holocaust and History: The Work and Legacy of David Cesarani

A conference to remember the late David Cesarani organised by his former colleagues at Royal Holloway University of London was held at Senate House and at IWM London. Among the speakers at the IWM London concluding afternoon were the broadcaster and journalist Jonathan Freedland and Sir Mick Davis, Chairman of the Jewish Leadership Council.

Peace History Conference

The theme of the 2017 Peace History Conference was Protest, Power and Change. Organised by Movement for the Abolition of War in partnership with Imperial War Museums, the programme was opened by children’s novelist and screenwriter, Frank Cottrell Boyce and included talks on topics ‘Fewer Bombs, More Jobs: The Lucas Aerospace Combine Shop Stewards’ Alternative Plan 1976’ and ‘Lysistrata in the Rainforest: the women’s nonviolent campaign which ended the civil war in Liberia’.

Visualising Conflict: Art, Justice and Terror Symposium

Art, Justice and Terror was a day of debate, performances and discussion held at IWM London and curated by the London College of Communication, University of the Arts, London. The symposium considered how art and photography can contribute to our understanding of justice in contemporary conflict and act as a driver for change. Participants included Professors Anthony Downey and Fred Ritchin, Cori Crider, David Birkin, Edmund Clark, Moazzam Begg, Max Houghton, Giles Duley and Hilary Roberts (IWM).

Women and Photography in the First World War: New Focus Group Workshop

In partnership with the Impressions Gallery, Bradford, Hilary Roberts led a one-day workshop on the work of women photographers in the First World War for the New Focus Group, a Heritage Lottery Fund backed group of young volunteers aged 16-25 at IWM London. The was to enable the volunteers, many of whom had never visited London, to learn research skills and experience of working in archives. Following the workshop, New Focus authored, designed and published a book, No Man’s Land: Young People Uncover Women’s Viewpoints on the First World War. The book and a related exhibition and events programme launched at the Impressions Gallery in October before embarking on a tour of the UK.
Digital Asset Management for Museums and Archives (DAMS) Seminar

A successful external-facing DAMS seminar at Duxford sponsored by library systems providers, Axiell, was led by Emily Dodd, Rosie Forrest and Rob Tyler. This brought together collections management and IT colleagues across the heritage sector and helped to publicise the ground-breaking work we have been doing with DAMS development and maintain our reputation as a centre of excellence.

5.2 Individual representation

Richard Ash, Creative Producer – Photography Stills

presented his work on IWM’s Contemporary Conflict Programme, together with Damon Cleary, at the Association of Historical and Fine Art Photographers Conference in Cambridge.

He and Andrew Tunnard (Photographer) also presented a workshop at IWM Duxford on how to photograph large collection items, using the Spitfire as an example.

Suzanne Bardgett, Head of Research and Academic Partnerships

attended the Sixth Asian Studies Congress in Paris from 26th to 27th June, and chaired a session on Representing global war in colonial India: photographic image, spoken text and broadcast word with papers given by Diya Gupta and Sejal Sutaria of Kings College London, and Pragya Dhital of University College London.

attended an event organised by the University of Bristol to bring cultural organisations and members of the GW4 Consortium (Bristol, Bath, Cardiff and Exeter) together to discuss possible projects.

attended an event to launch the V&A’s Research Institute (VARI). Introduced by Tristram Hunt, the event brought together three leading European examples of museum research practice in an expanded field: a national museum (Victoria and Albert Museum, London), a
gave a talk about her work at IWM, and how the arts and culture sector has changed and evolved, at an event at Durham University to mark International Women’s Day.

attended the AESIS (Network for Advancing and Evaluating the Societal Impact of Science) conference in Cardiff and gave a keynote presentation on national museums and research funding in the UK.

Richard Bayford, Head of Visual Resources

attended a conference at the V&A to launch the ReACH (Reproduction of Art and Cultural Heritage) Declaration. The declaration is the outcome of a global consultation exploring how digital technologies are transforming the museum landscape and considers new ways to produce, store and share museum assets.

Andrew Calver, Care Project Manager

presented at the annual meeting of Pest Odyssey UK which communicates, advises and promotes best practice in Integrated Pest Management for cultural heritage.

Clare Carolin, AHRC CDP Student

presented a paper, ‘Flammable Material: Official and Unofficial Images of the ‘The Troubles’” at the conference War Through Other Stuff at the University of Edinburgh

presented a paper, ‘The Inadmissible Image of England’s Ireland: Ken Howard’s Watercolours of the Irish ‘Troubles’” at the conference Decolonising History organised by University College London’s Department of Art History

presented a paper, ‘On Deniability: Ken Howard’s IWM Commission as Official Artist to Northern Ireland’ to the research group seminar Do We Know Our Problems? organised by Goldsmiths College, Department of Visual Sociology

gave a talk to IWM Patrons: ‘From Ken Howard to Willie Doherty: Artists’ responses to Northern Ireland’

Clare also attended the conference The Image of War at the Bonniers Konsthall, the centre for contemporary art in Stockholm; and the openings of the 57th Venice Art Biennale Viva Arte Viva at the invitation of the Filipino Ministry of Culture and of Documenta 14, Kassel.

Jane Clark, AHRC CDP Student

gave a paper, ‘Women’s Old Comrades Associations’ at the Women in the Army: One Hundred Years of Progress? conference at the National Army Museum.

Emma Coburn, Head of Care and Conservation
attended a meeting of the Heads of Conservation and Scientific Research at National Museums, Galleries, Libraries and Archives at the Royal Museums Greenwich store at Kidbrooke.

attended a conference to launch the ReACH (Reproduction of Art and Cultural Heritage) Declaration at the V&A, with Richard Bayford.

Damon Cleary, Creative Producer – Moving Image

presented his work, with Richard Ash, on IWM’s Contemporary Conflict Programme at the Association of Historical and Fine Art Photographers Conference.

Laura Clouting, Senior Curator Historian, First World War and Early 20th Century

worked on the text of A Century of Remembrance, her upcoming book about remembrance of the First World War, due for publication in 2018.

undertook various media appearances to promote IWM’s centenary year, including Channel 4’s Sunday Brunch.

led the curatorial team working on 2018 First World War season exhibition content for IWM North, Lest We Forget? Remembering The First World War, including content research and work on the narrative.

Paul Cornish, Senior Curator, Second World War and Mid-20th Century

gave a paper, ‘Left unsaid in the history books’: Seeking the truth about hand to hand killing in the First World War, at the conference: Body and Soil, Corporeality and Territoriality in Great War Europe (University of Kent).

gave a paper and sat on the panel, An Exhibition is not a Book, at the Annual Conference of the International Federation for Public History (University of Bologna at Ravenna).

Emily Dodd, Head of Collections Development and Information

acted as expert reviewer for the National Army Museum’s review of their collections management system.

Jessica Douthwaite, AHRC CDP Student

gave a talk at the 2017 Peace History Conference: Protest, Power & Change.
gave a talk, together with Jonathan Hogg (Historian of the Nuclear State at the University of Liverpool), on ‘Putting History in its Place: Historic Landscapes and Environments’ at the University of Chester, Royal Historical Society Symposium.

gave a talk, ‘Nuclear Scholarship in the Humanities’ at a multi-disciplinary workshop at the University of Liverpool.

assisted in the University of Liverpool workshop creation and organisation, and acted as panel lead for the ‘Nuclear audiences’ session.

gave a talk at Leeds Beckett University, Social History Seminar Series, on ‘Articulating heritage in oral histories: Britain’s cold war, past and present’

Lindsay Flood, Head of Movement and Storage

facilitated a training and development day at IWM Duxford for the Royal Museums Greenwich storage team. The IWM storage projects and object movement processes were presented and Lucy May Maxwell gave a curatorial tour of the American Air Museum.

Rosie Forrest, Collections Systems Officer

presented Phase 2 of Axiell DAMS at the Axiell European User Conference

Danielle Garcia, Project Manager, Strategy and Planning

gave a paper ‘IF: Volunteering for wellbeing – museum volunteering on prescription?’ at the Heritage Studies: Critical Approaches and New Directions Conference at the British Academy. Her presentation looked at engaging with the health sector to promote heritage as a route to health recovery.

Sabine Grimshaw, AHRC CDP Student

presented a paper, “You are now entering the sanctuary of conscience”: British conscientious objectors and masculinity, 1916-18’ at the Gendering Peace in Europe 1914-1945 conference at the University of Sheffield.

presented a paper ‘For Christ’s sake, in His name, even to the death”: Religion and Conscientious Objection in First World War Britain’ at the Social History Society Conference at University College London.

Toby Haggith, Senior Curator, Second World War and Mid-20th Century

introduced multiple screenings of Battle of the Ancre and Advance of the Tanks (1917), including at the National Archives, Brangwyn Hall, Swansea, and a DVD launch at the British Film Institute.

introduced screenings of German Concentration Camps Factual Survey (1945/2014) at a school in Bergen, Norway, to sixth-form students and at JW3, the arts venue and centre for adult education, where he took part in the post screening Q&A, with Professor Peter Lantos, Professor Rainer Schulze and Trudy Gold.
introduced screenings of *Battle of the Somme* (2016) at: Holmfirth Picturedrome; the University of the Highlands and Islands; Huddersfield Town Hall; St Mary in the Castle, Hastings; Pau, in south-west France; Worcester Cathedral; the Guards Chapel in London; St John’s Hall, Penzance; Abbeydale Picture House, Sheffield and Gloucester Guildhall. Many of these screenings were accompanied by live performances of Laura Rossi’s orchestral score.

was interviewed by the Brazilian television company, Record TV, about *German Concentration Camps Factual Survey* (1945/2014)

gave a talk on women documentary filmmakers of the Second World War era at the BFI Reuben Library and then introduced the public screenings three 1940 films directed by Ruby Grierson of *Choose Cheese, They Also Serve* and the feature film *The Great Way*. These talks were part of a season looking at the work of women filmmakers.

attended a conference at the University of Namur, Belgium on *The Birth of Military Cinemas*, and gave a presentation on ‘The Somme campaign films and the birth of British military cinema’.

gave a talk to a group of students from the National Film and Television Students on ‘special projects with film’ at IWM.

represented IWM and its collections at the *Memory of the Camps* colloquium, organised by the International Colloquium of the History Centre and the Ludwig Boltzmann Institute for History and Society, Vienna. The purpose of the colloquium was to discuss a possible pan-European web-based project on the films of the liberation of the camps and German atrocities.

conducted film research at the Austrian Film Museum and the Austrian Film Archive to identify films for possible use in the new Holocaust/ Second World War galleries.

**Bryn Hammond, Head of Collections & Curatorial Development**

gave two papers (at York and Chester-le-Street) to Western Front Association national conferences on aspects of the 1917 Battle of Cambrai.

gave a paper ‘What was Cambrai?’ for the University of Wolverhampton First World War Study Day on ‘The Battle of Cambrai 1917’.

**Colin Harding, AHRC CDP Student**


received the Royal Photographic Society’s [Fenton Medal](#) and Honorary Life Membership.

**Alan Jeffreys, Senior Curator, Second World War and Mid-20th Century**

attended and chaired a panel on ‘Repatriations’ at the Second World War Research Group conference - *When East meets West: The Second World War in Global Perspective* held at King’s College London

was a panel member in the Q&A session at the *Heritage, the now and the future of embroidery* conference held by Hand & Lock at Bishopsgate Institute

attended the *Information and its Communication in Wartime* conference at Senate House

attended *Exhibiting the Fall: Remembering and Representing War and its Aftermath in Asia* conference at the National Museum of Singapore. Gave a paper: ‘Far East civilian internee embroideries from Singapore and Hong Kong’.

was a panel member on the ‘Military History’, the ‘Role of Indian Armed Forces in World War II’ and ‘India and World War I’ panels at the inaugural *Military Literature Festival* in Chandigarh, India.

**Fiona Kelly, Film Curator**

was involved in the research, discussions and planning of a curated film season at the BFI Southbank *Girls Like Us*. This season was linked to the release of the 2017 feature film *Their Finest* (starring Bill Nighy and Gemma Arterton) about the Ministry of Information Film Unit, and featured the work of actual Second World War women screenwriters and film-makers. She also gave a talk at the BFI on Women and the Second World War on Film and appeared on a BFI panel discussion with film producer Stephen Woolley and film historians.

researched and transcribed an interview with actress/playwright/screenwriter Diana Morgan for the BECTU (Broadcasting, Entertainment, Communications and Theatre Union) History Project.

**Chris Knapp, Head of Industrial & Large Object Conservation**

attended the National Historic Ships Association annual conference in Charleston, South Carolina representing *HMS Belfast*.

**Hannah Mawdsley, AHRC CDP Student**

presented a paper ‘Richard Collier and the Personal Politics of Disease Commemoration’ at the *Postgraduate Medical Humanities Conference* at the University of Exeter.

**Lucy May Maxwell**
presented to London Museums of Health and Medicine on co-curation using digital platforms and crowdsourcing.

attended a one day conference at the British Museum on ‘Making meaning in museums: (How) Is community participation research?’

Jane McArthur, AHRC CDP Student

delivered a workshop for PhD architecture students at the University of Edinburgh, ‘Fragments. An experiment in dismantling and re-showing’, and a related lecture ‘Fragment, Montage, Possibilities. Reading a photographic archive’, for a lecture as part of the Prokalo series of evening lectures, also at the University of Edinburgh.

participated in the colloquium Kosmos at the Humboldt University, Berlin where she gave a paper ‘Making visible. Writing with photographs of London in the Second World War’.


participated in an AHRC CDP conference at the National Archives, which explored the different experiences of working in archives. As part of this she gave a paper ‘Making Connections: Researching a photographic archive of bomb damaged London’.

Rebecca Newell, Head of Art

represented IWM at the Queer Lives Past and present: Interrogating the Legal conference as part of the Queer Localities week-long programme, with papers given by Craig Griffiths, Manchester Metropolitan University, and Justin Bengry, Goldsmiths, University of London, among others, investigating the legal, ethical and museological frameworks of queer history since 1967.

gave interviews to a number of news and media outlets around themes related to Age of Terror: Art Since 9/11.

Sarah Paterson, Librarian, Library & Research Room Services


gave a paper ‘The children of Operation Union: Setting up the initial infrastructure for British families in Germany, 1946-1949’ at the British in Westphalia (1945 until today) Conference at the University of Paderborn, Germany.

gave a paper ‘Pantomimes, Postcards and Periodicals: a Historical Review marking the centenary of the Imperial War Museum’s Library’ at the History of Libraries Seminar at the Institute of Historical Research
spoke on ‘First World War nursing as seen through the Women’s Work Collection at the Imperial War Museums’ at the ‘Women and Medicine during the First World War’ conference at the Public Record Office of Northern Ireland, and also introduced ‘Imperial War Museums WomensWork100 – Nursing and Medicine on Film’

**Fergus Read, Head of Registry Collections**

spoke to curators from across East Anglia, as part of a forum on the theme of ‘National Partnerships’, organised by SHARE Museums East and held at IWM Duxford. The IWM approach to lending was explained, with a view to both widening participation and improving the preparedness of applicants.

**Anthony Richards, Head of Documents & Sound**

provided historical advice and filmed an interview segment for the BBC 2’s *Artsnight* documentary on the centenary of the Imperial War Museum.

undertook associated media interviews for the IWM Centenary, including many BBC local radio interviews.

assisted with research and text for two new audio-visual displays in the Churchill War Rooms concerning ‘The Big Three’ and ‘Stricken World’.

**Hilary Roberts, Senior Curator Historian, Cold War and Late 20th Century**

delivered a paper: ‘John Deakin and the Army Film and Photographic Unit’, at *John Deakin – Before Bacon, Beyond Soho British Art Network Seminar* (part of Tate Britain’s Queer British Art season)

received the Royal Photographic Society’s 2017 Award for Curatorship. The award, instituted in 2016, recognises excellence over a period of time in the field of photographic curatorship through exhibitions, associated events and publications.

attended the *Fast Forward: Women in Photography (Lithuanian Edition) Conference* and the *Oracle Photocurator Conference*, both in Lithuania

delivered a paper ‘Women and Photography in the First World War’, at *Beyond the Battlefields: Women and Photography in WW1 Symposium* at Birmingham Library and provided a film interview at Birmingham Art Gallery’s exhibition of Kathe Buchle’s First World War photographs, part of the AHRC’s 2017 *Being Human Festival of the Humanities*.

attended the UK premiere of *The Last Animals*, a feature-length documentary film about the illegal ivory trade and its links with contemporary conflict by Kate Brooks. Hilary provided historical advice and other support to this project over the five years of its production.

**Louise Skidmore, Head of Contemporary Conflict**

with Gill Webber and Chris Phillips (QMUL) attended the *Protracted Conflict Conference* in London, where they presented on the Syria season at IWM. Louise also took part in the
panel ‘Contending with the Past’ where she discussed the challenges of making and using narratives around recent conflicts for museum audiences internationally

Susie Thornberry, Assistant Director Public Engagement and Learning

gave a talk ‘Imperial War Museums Now: Responding to Current Events’, at the International Council of Museums’ 2017 Relevance Conference

gave a paper 'Challenging facts, bias and personal fictions with interactive experiences in a museum setting', at Museum Computer Group’s Museums & Tech 2017

gave a paper ‘What are the neighbours doing? How museum learning can borrow from, steal from, and build on other disciplines’, at the GEM Conference 2017, with Camilla Thomas

Kasia Tomasiewicz, AHRC CDP Student

gave a talk ‘The Imperial War Museum: 100 Years of Change’ at the Present Past: Time, Memory and the Negotiation of Historical Justice conference at Columbia University, New York

Andrew Tunnard, Photographer, Visual Resources

with Richard Ash, delivered a programme of photography of large objects in situ, demonstrated with IWM’s Spitfire at Duxford. This was attended by representatives from many of the national museums, the University of Glasgow and the Wellcome Foundation.

Alan Wakefield, Head of First World War and Early 20th Century


gave a paper, 'The Brotherhood of the Balkans - Veterans of Salonika: Comradeship and Remembrance' at the conference What Tommy Did Next – Veterans Organisations of the First World War hosted by Edinburgh University.

gave a talk ‘Soldier photographers of the First World War’ at: the Essex Branch of the Western Front Association; the conference Views of an Antique Land – Imaging Egypt and Palestine in the First World War hosted by Cardiff University; and at the Annan Museum, Dumfries.

gave a lecture in the Museum of the Macedonian Struggle in Thessaloniki, Greece, on ‘Mountains, Mules and Malaria – Soldiering with the British Salonika Force 1915-1918’.

David Walsh, Head of Digital Collections, Film Care Access and Digitisation

presented a paper at a symposium in Ljubliana, Slovenia, attended by film archive representatives from the Balkan region on Restoration Rules!

attended the International Federation of Film Archives (FIAF) Congress in Los Angeles, and presented a short report on frame rates in digital cinema as part of the FIAF Technical Commission workshop.
presented a paper on mass digitisation of videotape at a workshop organised by the audio-visual specialists Memnon in Brussels.

Alexandra Walton, Curator, First World War and Early 20th Century

presented a poster at the War Through Other Stuff conference held at the University of Edinburgh.