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FOREWORD

2018 started with the sixth Beyond Camps and Forced Labour conference, held at Birkbeck, University of London and the Wiener Library. IWM was one of the founders of this conference and continues to play an active role in its running. A highlight was the keynote by Professor Tim Cole of Bristol University, who spoke about integrating histories and geographies of the Holocaust and Holocaust memory.

The creation of the IWM Institute for the Public Understanding of War and Conflict has been a major preoccupation this year, with Research and Academic Partnerships contributing ideas and contacts to the project team. Several research bids supporting the public programme were developed in the course of this year, with the Institute now providing a focus for our effort and for public outcomes.

Meetings of the Independent Research Organisations Consortium (IROC) took place at the Royal Botanic Gardens in Edinburgh and at the headquarters of Historic England. Valerie Johnson, Director of Research and Collections, has now replaced Tim Boon of the Science Museum as Co-Chair of IROC. In June, a number of heads of IROs made presentations about their work to the then newly appointed Chair of UKRI (UK Research and Innovation) Sir John Kingman. We gave Sir John a very full, illustrated briefing at the National Gallery of the many different ways in which research council funding has supported activities in museums, galleries and libraries, and what future developments might bring.

Research and Academic Partnerships also contributed very substantially to the work carried out by the Royal Historical Society in its investigation of why history is not more widely studied by BME students/students of colour, and what kind of experience those that do enter the profession go on to have. The RHS Report drew extensively on a questionnaire devised by Hannah Atkinson, Research Manager at IWM.

Our Collaborative Doctoral students continued to enrich our working lives with their various projects, and we were delighted to see in particular Hannah Mawdsley’s research into the Influenza Pandemic of 1918-1919 reach very wide audiences on the centenary of that calamitous event.

Finally, a personal highlight was my attendance at the conference on Motherhood and Loss in the First World War, expertly organised by Dr Edward Madigan of Royal Holloway, University of London. I chaired a session which turned out to be notably IWM-focussed, with illuminating papers from two former IWM staff members, Catherine Long and Bridget Keown. A third paper looked at the tireless quest by Angela Mond, wife of our Founder, Sir Alfred Mond, to memorialise her deceased son, Francis – given by the V&A’s Holly Trusted.

Suzanne Bardgett
Head of Research and Academic Partnerships
1. IWM Institute

In June 2018, Imperial War Museums launched the pilot phase of the IWM Institute for the Public Understanding of War and Conflict. Covering 20th and 21st century conflict, the IWM Institute is a hub to explore and experiment with new ways of deepening public understanding of war and conflict through research, public programming and digital innovation.

The Institute aims to strengthen IWM’s relationship with academic and research communities – increasing our capacity for collaborative and interdisciplinary working. Working closely with partners from related sectors, the Institute will cover a range of activity, from research and data-gathering, to public programming, academic partnerships and bespoke digital content.

Over the course of the pilot period, the Institute will engage the public through a number of unique partnerships and challenging themes. The Institute is responsible for the museum’s research programme, including the Collaborative Doctoral Partnership PhD scheme and other activity detailed in this report.

From left to right: Rana Mitter, Neil Bartlett, Mark Urban, Lina Khatib and Jonathan Cohen

IWM Institute Associates

IWM Associates are experts drawn from a range of fields including arts and culture, media, academia, policy and the NGO sector. They are at the core of the IWM Institute and will use
their own unique perspectives from their respective fields to support the development of fresh and creative approaches to public engagement with war and conflict. Over the course of the pilot year, the IWM Institute recruited eighteen Associates to assist with its mission: Professor Christine Chinkin (London School of Economics); Jonathan Cohen (Conciliation Resources); Professor Tim Cole (University of Bristol); Dr Lina Khatib (Chatham House); Professor David Galbreath (University of Bath); Dr James Wallis (University of Exeter); Sir Hew Strachan (University of St Andrews); Dr Chris Phillips (Queen Mary’s University of London); Dr Heather Jones (London School of Economics); Professor Catriona Pennell (University of Exeter); Patrick Vernon (Every Generation Media); Charlie Winter (King’s College London); Professor Joanna Bourke (Birkbeck, University of London); Professor Rana Mitter (University of Oxford); Professor Jean Seaton (University of Westminster); Shona Illingworth (artist); Neil Bartlett (author and playwright); and David Loyn (journalist).

Launch event

The launch of the pilot phase of the Institute was held at IWM London on 12 June 2018. The event featured a panel discussion on the topic of *Why public understanding matters and how can we achieve it?* chaired by Mark Urban, Diplomatic Editor of Newsnight, and a four-strong panel of IWM Associates used insights from their fields of art and culture, policy, academia and the charity sector to contribute to the discussion:

- **Dr Lina Khatib** – Head of the Middle East and North Africa Programme at Chatham House, formerly Director of the Carnegie Middle East Centre in Beirut.
- **Neil Bartlett** – author and theatre director whose published works include the novels *Ready to Catch Him Should He Fall* and *The Disappearance Boy*.
- **Professor Rana Mitter** - Professor of History and Politics of Modern China at University of Oxford. Rana specialises on the emergence of nationalism in modern China, both in the early twentieth century and in the present era, and is currently Director of the Oxford University China Centre.
- **Jonathan Cohen** - Executive Director of Conciliation Resources, an independent international organisation working with people in conflict to prevent violence, resolve conflicts and promote peaceful societies.
IWM continued to benefit from the presence of several PhD students working as part of the museum’s Collaborative Doctoral Partnership scheme. Three new students joined us in October 2018.

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

December 2018 saw the launch of a CDP network, which will foster a closer relationship between current students and alumni as well as other Early Career Researchers working with IWM collections, offering networking and professional development opportunities.
CDP students and alumni at the network launch, December 2018.
Studentships under way

The scars of war: ruin, memory and loss in photographs of Second World War London
Candidate: Jane McArthur (2013–2019); 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 (2015–2019); 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

The ‘Never-to-be-Forgotten Scourge’?: Politics of Commemoration and the 1918 Spanish Flu Pandemic
Candidate: Hannah Mawdsley (2015–2019); 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, Library and Research Room Librarian

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, Curator

British military encounters with Italian civilians, 1943-1946
Candidate: Fabio Simonetti (2017-2020); University co-supervisor: Professor Daniela La Penna, 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

The First World War and the Senses
Candidate: Chloe Nahum (2018-2021); University co-supervisor: Dr Santanu Das, Kings College London, IWM co-supervisor: Paul Comish, Senior Curator, Second World War and Mid-20th Century

Confronting a masculine military ideal: the experiences of LGBTQ service personnel 1914-now
Candidate: Lee Arnott (2018-2021); University co-supervisor: Dr Matt Cook, Birkbeck, University of London, IWM co-supervisor: Rebecca Newell, Head of Art

Surviving modern war: the experience of British armed forces personnel during the Falklands Campaign, 1982
Candidate: John Beales (2018-2021); University co-supervisor: Dr Helen Parr, University of Keele, IWM co-supervisor: Dr Simon Innes-Robbins, Senior Curator, Cold War and Late 20th Century

Studentships for 2019-2022

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

- Berlin: British Cold War City, 1945-1994. IWM co-supervisor: Sarah Paterson; University co-supervisors: Dr Grace Huxford and Professor Josie McLellan, University of Bristol
• The influence of contemporary culture on young combatants during and after the civil conflicts in West Africa (1991 – 2005); explored through the archives of ‘trans-media’ journalist Tim Hetherington. IWM co-supervisor: Greg Brockett; University co-supervisor: Dr Kieran Mitton, King’s College London
• Encounters with Empire, 1939-1945. IWM co-supervisor: Alan Jeffreys University co-supervisor: Ashley Jackson, King’s College London

Training

On 22 February, IWM hosted a training day for the CDP Consortium on Digital Humanities. This was part of a two-day course run in coordination with the National Archives, offering sessions on Text and Data Mining, Georeferencing, Machine Learning, Data Visualisation and Crowdsourcing.

Nora McGregor of the British Library hosting a session on Digital Humanities 101

A launch event was held for all new CDP students at the Royal Geographical Society in October.
Research trips

Fabio Simonetti travelled to Italy in June and October in order to research first-hand accounts of the encounter between British soldiers and Italian civilians during the Second World War. During his trip to Rome and Naples, he recorded interviews with two Italian former partisans and witnesses of these events. He also researched at both local archives and oral history institutions and presented two different papers at international conferences.

Alice Tofts spent a month in Berlin undertaking an intensive German language course, funded by the AHRC’s Student Development Fund.

Colin Harding made a research visit to the Zuid-Afrika Huis archive in Amsterdam to look at photographs taken by Horace Nicholls in the 1890s, when he had a studio in Johannesburg. He was able to assist them with their cataloguing and identify several unattributed images.

Centenary of the Spanish Influenza Epidemic

CDP Student Hannah Mawdsley had an extremely busy year in 2018 as her PhD topic, The ‘Never-to-be-Forgotten Scourge’: Politics of Commemoration and the 1918 Spanish Flu Pandemic, attracted considerable attention in light of centenary activity.

She was widely sought after for appearances on both local and national television and radio broadcasts, appearing on the BBC and Sky, among others. She gave several public talks throughout the UK and was consulted as an historical expert for numerous productions. Her research featured in press outlets including The Telegraph and the BBC, and she also wrote content for IWM’s own website.
With generous funding from the Wellcome Trust, Hannah and her Queen Mary, University of London supervisor, Mark Honigsbaum, released a podcast, *Going Viral: The Mother of all Pandemics*, exploring the experience of the Spanish Flu and how we would cope with a similar pandemic today.

Hannah Mawdsley also co-curated an exhibition at the Florence Nightingale Museum, London, entitled ‘Spanish Flu: Nursing During History's Deadliest Pandemic’. Again funded by the Wellcome Trust, the exhibition explored the role of nursing during this pandemic and involved original research by Hannah into personal experience of the pandemic, inspired in part by the IWM's Collier Collection of eyewitness accounts. It opened in September 2018 and will run until January 2020. It will also tour in Worcester, Aberdeen, Liverpool, and in Derbyshire during 2019.

Further details of her engagement activity can be found throughout this report.

**Other IWM-based doctoral studies**

**James Bulgin:**

James Bulgin is due to complete his PhD in 2020. His thesis is entitled 'The Holocaust and the apocalyptic cultural imagination of the Cold War'. Through this research he seeks to identify the ways in which the Holocaust encoded modes of thinking that were apocalyptic in nature, and that became used to conceptualise the possibility of a nuclear Armageddon. His approach is based around both ways of thinking – with particular reference to Arendt’s formulation of the ‘banality of evil’ – and around modes of representation, largely in popular culture.
Katharine Alston:

Katherine Alston submitted her PhD entitled ‘Family learning and Museum Interpretation’. Learning in museums is not merely a process of the assimilation of knowledge but one of meaning making in which both the museum and the visitor play a part. She looked at how meanings are constructed as a process of co-creation in the museum by family learners, looking critically at how self-guided family visitors learn in museums in free-choice learning settings.

Undertaking an ethnographic, naturalist enquiry, Katherine sought to understand family learning in museums through a series of case studies in different cultural institutions such as the Horniman museum and HMS Belfast. She established how family learning happens, in terms of meaning making, and how museums best enable it to happen with a particular focus on museum interpretation.

Throughout her research, Katherine’s thinking and professional experience developed as she moved from being a family visitor, to volunteering, to work as a museum educator. This emic perspective served to create a framework for heuristic practice around which she developed her ideas.

Katherine put forward that museum interpretation can equip families to learn, scaffolding the experience, creating conditions for learning. She suggested that museum interpretation, as well as being a means by which information is presented to visitors, could also attend to visitor skills, facilitating engagement, providing opportunities and entry points for visitors to access objects.

Alex Walton:

Alex Walton graduated with a PhD from the Australian National University (ANU) in December. Her doctoral thesis is titled, *Bold Impressions: A Comparative Analysis of Artist Prints and Print Collecting at the Imperial War Museum and Australian War Memorial*. It is available through the ANU Library’s open access theses repository.

The thesis examines the historical development of the artist print collections of the IWM and AWM, and analyses the relationship of these collections to their institutions. It argues that print acquisitions, championed by specialist art curators, broadly reflected the aims of the institutions at different times, but on occasion they introduced challenging and divergent narratives into the war museums. The thesis is interdisciplinary in the way it uses a history methodology and museum studies framework.

Alex began her research at IWM in 2012, when she visited for four months as a guest researcher in the Art Section. This research trip was funded with an ANU Vice-Chancellor’s Travel Award. During this time, she viewed a significant proportion of IWM’s collection of artist prints, gathered information about the curatorial rationale behind acquisition decisions related to this collection, and interviewed a number of people who were then current or former members of IWM staff.
3. Research Projects

Film projects

Toby Haggith has continued to research and write on British atrocity filming, especially in connection with the Holocaust, and to explore the links between film and the memorialisation of the First World War.

The second focus of his research has been particularly connected with the film *Battle of the Ancre* (1917), the ‘Roll of Honour’ genre and the British anti-war film *Peace on the Western Front* (1930). He will be presenting the findings of all this research in essays and some lectures in 2019, and in the script that he is creating to accompany forthcoming screenings of *Peace on the Western Front* (1930).

Social Media and Conflict

In June 2018, IWM received funding from King’s Cultural Institute for a collaborative research project with Charlie Winter from the International Centre for the Study of Radicalisation at King’s College and also an IWM Institute Associate. The project will aim to explore how social media has impacted on the conflict environment and how it can practically be collected for use in research, display and public programme activities in a museum context.

To initiate the project, and to establish what research methodologies will be employed, a series of workshops are planned with a range of interdisciplinary participants. As well as academics from a number of institutions, participants will also include representatives from the Ministry of Defence, Home Office, RICU, Facebook and Google. Each workshop will generate ideas for avenues of investigation, identify gaps in existing knowledge and enquiry, suggest ideas for interactive and participatory events for generating data and make recommendations for how the museum might best collect social media.

Royal Historical Society Race Report

Throughout 2018, Suzanne Bardgett, Head of Research and Academic Partnerships, and Hannah Atkinson, Research Manager, were actively involved in the Royal Historical Society’s Working Group on Race, Ethnicity and Equality.

In October 2018, to coincide with Black History Month, the group published a report highlighting racial and ethnic inequalities in the teaching and practice of History in the UK. The report draws attention to the underrepresentation of Black and Minority Ethnic (BME) students and staff in university History programmes, the substantial levels of race-based bias.
and discrimination experienced by BME historians in UK universities, and the negative impact of narrow school and university curriculums on diversity and inclusion. The report was based in part on a survey, designed by the working group, which was responded to by over 700 researchers and academics working or studying at Higher Education Institutions across the UK.

Left: Royal Historical Society President Margot Finn speaking at the report launch in October

Membership of professional networks

Suzanne Bardgett continued to co-chair, with Valerie Johnson of the National Archives, the Independent Research Organisation Consortium. The heads of research of several national heritage organisations with IRO status meet quarterly to discuss common challenges and share best practice.

Left: Emily Pringle of Tate examines a bust at the National Maritime Museum, which hosted an IROC meeting in October 2018.
David Walsh continued his work as Training and Outreach Coordinator for FIAF (International Federation of Film Archives), providing training and expert assistance to those responsible for the preservation of film heritage around the globe. His work included a visit to Sri Lanka in March to assess the dire condition of the country’s film heritage, where he helped to devise a strategy for the recovery and preservation of what film material still survives in the region's tropical climate. In November he co-organised, with the Film Heritage Foundation of India, a week-long training workshop on film preservation for 50 participants from the subcontinent, the fourth in a series of five.

Hilary Roberts continued to work with various professional networks. As a member of the VII Foundation’s Board of Advisors, in April she attended a meeting of the Board in Boston, United States, which discussed current projects of documentary photography and the establishment of a training academy. The Board toured the potential site of this in Perpignan in September.

As a Canon Master, Roberts moderated a panel discussion in September with the award-winning photojournalist Paulo Pellegrin and journalist Scott Anderson on the impact of their pioneering 2016 New York Times Magazine feature Fractured Lands: How the Arab Lands Came Apart. The event was attended by an invited audience of 150 international journalists from Europe, Africa and the Middle East. In this capacity, Roberts also attended Visa pour l’Image International Festival of Photojournalism, Perpignan, France in September.

As a member of L'association des Amis du Musée Albert-Kahn, Paris, France, Roberts was appointed a Friend of the Musée Albert-Kahn, Paris in September. She was subsequently invited to serve on the jury for the 2019 Albert Kahn Award. This new award will support a photographer engaged in a work combining photography and the humanities, in accordance with the humanistic values embodied by Albert Kahn. In November, she participated in a review of portfolios submitted by potential candidates for the award.

As a member of the Oracle Photocurator Network, Roberts hosted a meeting of an international working group in Farnham in May, the purpose of which was to review and develop an international oversight of: a) ongoing scholarly initiatives relating to past and present contributions of women in the fields of international photography and photographic curatorship, and b) issues which continue to impact directly on women's ability to contribute to photography in various capacities throughout the world. Following further international research, the group presented a summary its findings at the annual Oracle Conference of International Photocurators in Luxembourg in November. The conference endorsed its findings and agreed that different levels of support were needed by photographers, curators and editors, according to the regions of the world in which they were working. The network and its working group will continue to raise awareness of gender and ethnic diversity issues in photography and photocuratorship.
4. Publications

Books and monographs


London was a city on the front line in the Second World War. It suffered hits from nearly 19,000 tons of bombs, with nearly 30,000 civilians killed by enemy action. The Blitz changed the landscape of the city. Many famous landmarks were hit, including Buckingham Palace, the Houses of Parliament and the Tower of London. Areas such as Stepney were so badly damaged that they had to be almost entirely rebuilt after the war. But it wasn’t just the city’s physical landscape that was transformed by the conflict. Londoners’ lives were conditioned by the circumstances and everyday details of war, from rationing to the blackout, from evacuation to sheltering in the Underground. The arrival of large numbers of Commonwealth and overseas service personnel also changed society and London became much more cosmopolitan as a result, while divisions between the upper and lower classes came sharply into focus. This book tells the story of these momentous years in London’s history through IWM’s unique collections. From the famous ‘Blitz Spirit’ to the horror of the V2s, using first-hand accounts and rarely published images it gives an up-close and revealing insight into those turbulent years in the capital, experienced by those who were there.
The First World War was the first conflict to be extensively photographed. Advances in technology meant that cameras became pocket-sized and the introduction of roll film meant there was no longer the need for a dark room. Photography went mainstream and soldiers were ready to capture their experiences in war first hand. At the same time, warring nations were realising how effective a tool photography could be for propaganda purposes, as well as how detrimental to morale the publication of certain photographs may be. Showcasing 100 rare and unseen photographs from the IWM archive, The First World War in Focus presents iconic events, such as the historic Christmas truce of 1914 and the devastating Battle of the Somme, from lesser-known angles. Many of these were taken by military personnel using their personal cameras and have never before been published. From the home front to Samoa and China, this collection shows the true extent of the First World War by bringing unusual aspects of the conflict to light.

*The War on Paper* tells the story of the Second World War through twenty key documents, each one making a significant difference to the course of the conflict. Military orders and political agreements determined the nature of fighting between the Allies and Axis, while more personal records would have a direct impact on the fate of individuals and extend, in some cases, even to society itself. Traditional historical narratives tend to use the content of written records as evidence while almost disregarding the documents themselves, yet in this book Anthony Richards was keen to represent the written record as an important object in its own right by exploring its creation, context and implications. This historiographical approach has allowed IWM to draw public attention to its important documents archive, which remains one of the core resources for all students of twentieth-century warfare.

The scale and nature of the First World War, and the manner in which the dead were treated, created conditions in which a very particular language of grief and remembrance of the war dead flourished in Britain. *A Century of Remembrance* explores the deeply personal ways in which people mourned their loved ones, and memorialised them, and examines the cornerstones of national-scale remembrance that took hold in Britain throughout the 1920s, from the poppy to the cenotaph. Featuring approximately 150 images of objects from the IWM collections, including photographs, film stills, posters and paintings, this highly illustrated book was published to accompany the Making a New World season at IWM London and IWM North in 2018, and coincided with the centenary of the end of the First World War.

**Articles, chapters, papers**


Alan Jeffreys, (Editor and contributor) *The Indian Army in the First World War: New Perspectives* (Solihull: Helion, 2018)

Alan Jeffreys, ‘Far East Civilian Internee Signature Embroideries from Singapore and Hong Kong’ in Daniel Schumacher & Stephanie Yeo (editors), *Exhibiting the Fall of Singapore* (Singapore: National Museum of Singapore, 2018)


Alan Wakefield, ‘Comradeship and Remembrance’ in Laura Clouting (editor), A Century of Remembrance, 147-155 (Imperial War Museums, 2018)


Alexandra Walton, ‘Official Memorial Art’ in Laura Clouting (editor), A Century of Remembrance, 216-226 (Imperial War Museums, 2018)

Book reviews


Hilary Roberts reviewed Paolo Pellegrin’s Un’Antologia, a major exhibition and book, for the Magnum Photos website, November 2018

Introductions, prefaces, forewords and editorials

Laura Clouting wrote the introduction to A Vicarage Family by Noel Streatfield (Penguin in association with IWM, 2018)

Paul Cornish, Series Editor ‘Material Culture and Modern Conflict’ (Routledge)

Richard Hughes wrote the introduction to Stay Where You Are and Then Leave by John Boyne (Penguin in association with IWM, 2018)

Sarah Paterson wrote the introduction to Remembrance by Theresa Breslin (Penguin in association with IWM, 2018)

James Wallis co-edited Commemorative Spaces of the First World War: Historical Geographies at the Centenary (Routledge, 2017)

Carl Warner wrote the introduction, notes on the text and image captions for Life and Death in the Battle of Britain (IWM, 2018)
Advisory groups

Alan Jeffreys attended Army Records Society Council meetings on behalf of IWM.

Rebecca Newell served as a member of UKRI GCRF Gender, Justice and Security Hub Advisory board on behalf of IWM.

Advice, consultancy and other expert assistance

CDP student Hannah Mawdsley acted as a historical adviser for TV - BBC2’s ‘The Flu That Killed 50 Million’, aired 25 September 2018, and BBC English Regions regional television for Spanish Flu content, August - September 2018. She also acted as historical adviser for radio, including BBC English Regions local radio for Spanish Flu content (August – September 2018), BBC Radio 4’s ‘The Last Enemy’ (aired 05 September 2018), and via Made in Manchester (an independent production company) for BBC Scotland, Wales, and World Service.

Hannah Mawdsley also acted as historical adviser and artist selection panellist for the Wellcome Trust Digital Art Commission, 1918 flu memorial, March 2018. The memorial launched in November 2018.

Rebecca Newell, Alan Jeffreys, Iris Veysey and Toby Haggith met with Steve McQueen and his production team to discuss an early film idea in relation to the IWM collection.

Rebecca Newell contributed to the Art Fund Collections 2030 paper.
5. Exhibitions

Exhibitions at IWM

Making A New World season

Taking place at IWM North and IWM London, Making A New World explored how the First World War has shaped the society we live in today through a programme of free exhibitions, alongside immersive live music, performance and public debates.

Lest We Forget? (IWM North)

Opening the season, Lest We Forget? at IWM North (27 July 2018 –24 February 2019) explored how commemoration of the First World War began, endured and at times sparked controversy.

Curators from the First World War and Early 20th Century team undertook extensive research for the exhibition. This research overlapped with curator Laura Clouting’s work on the IWM book A Century of Remembrance which explored very similar themes. Both projects made use of cross-collection research, showcasing the riches of IWM’s diverse holdings. Highlights included the display of ‘Hall of Remembrance’ official art works including John Singer Sargent’s Gassed, as well as a multitude of personal letters, diaries and commemorative items – from poppies to community war memorial plaques. Curators also researched a number of external archives and agreed loans, most notably from the Commonwealth War Graves Commission and the author Sebastian Faulks. Film, photograph and sound research became vital components of a number of audiovisuals in Lest We Forget? Curators also interviewed members of the public for a film containing diverse views about commemoration of the First World War and its relevance today.

Mightier Than War (Big Picture Show – IWM North)

Especially commissioned by IWM, acclaimed Mancunian poet Tony Walsh wrote and recorded a poem for IWM North’s Big Picture Show. The new poem, Mightier Than War, explored the triumph of the human spirit in times of conflict through Walsh’s unique and enthralling storytelling.

The Big Picture Show is an immersive surround sound and 360 degree projection that brings personal experiences of conflict to life. Tony’s words were accompanied by historic film footage and photographs projected onto the 27-foot-high walls of IWM North’s Main Exhibition Space, immersing visitors in a moving, cinematic experience.
Renewal: Life after the First World War in Photographs (IWM London)

In the years after the First World War, countries, cities and individuals had to regenerate and rebuild themselves on an extraordinary scale. From the devastation and loss, a new world emerged. Through a rich collection of photographs, documents, and objects, this exhibition revealed the innovation and resourcefulness that shaped the rebuilding and regeneration of the world post-war, revealing resilience and creativity in times of great change.

Renewal made extensive use of IWM’s photograph collections. Much of the research that went into the exhibition involved examining collections and unpicking the stories and details found within existing photo object descriptions. Curator Geoff Spender conducted off-site research in Barking and Dagenham Archives, examining material relating to the construction of Becontree Estate for the exhibition’s section on new housing. This section also featured extracts from an interview with the 94 year old Violet Kentsbeer about her childhood living on the estate, selected by curator Maria Anthony. Maria also conducted research for the exhibition’s section on repairing the body, and examined the work of Captain Francis Derwent Wood using sources from the War Artists Archive and Queen Mary’s Hospital, Roehampton. For the section on re-joining society, Maria’s research included investigations into the schemes to help disabled soldiers return to work, including the Lord Roberts Memorial Workshops, during which she was able to identify the product being made in one photograph as a houseboat - part of a series of doll’s houses produced by the workshop. Martin Anthony conducted research into prisoners of war, housing problems, unemployment and the occupation of defeated countries for the exhibition, using a range of online sources.

I Was There: Room of Voices (IWM London)

At 11am on 11 November 1918, an Armistice was declared and the First World War came to an end. The ceasefire marked a pivotal moment for an entire generation, but people experienced and reacted to it in many different ways. In this immersive sound installation, 32 people who fought and lived through the First World War shared their personal stories of the Armistice.

Using recordings from the IWM Sound Archive that had never been exhibited before, this was a chance to explore the moment that marks the boundary between war and peace and its immediate aftermath. It brought together personal testimonies from people who in 1918 were soldiers, civilians or children, and who all had different reactions to the end of the First World War.

Mimesis: African Soldier

John Akomfrah’s multimedia installation remembered the millions of Africans and people of colour from across the globe who fought and took part in the First World War. The First
World War was waged between empires that were global in their ambitions and reach. Between 1914 and 1918, millions of African and colonial soldiers served in long campaigns that spanned the whole of the African and European continents, contributing to victories throughout the First World War. These soldiers from British and French African territories were brought to Europe’s western front, where thousands lost their lives alongside unknown, unheralded and undocumented African labourers and carriers. *Mimesis: African Soldier* sought to commemorate these Africans and colonial soldiers who fought, served and died during the First World War.

*Mimesis: African Soldier* saw Akomfrah combine historic film, including material from IWM’s extensive archive, newly created film shot by Akomfrah in locations around the world, and a powerful sound score. The work was co-commissioned by New Art Exchange, Nottingham, Smoking Dogs Films and 14-18 NOW, the UK’s arts programme for the First World War centenary, with additional support from Sharjah Art Foundation.

**Moments of Silence (IWM London)**

*Moments of Silence* was an innovative and immersive installation exploring the origins, history and future of remembrance rituals, and was commissioned by IWM and created by the Tony and Olivier Award-winning artists 59 Productions. As the First World War drew to a close, there was an intention in Britain to create a national memorial to war – the ‘Hall of Remembrance’ – which would house commissioned artworks by some of the most prominent twentieth century war artists, including Paul Nash, Stanley Spencer and John Singer Sargent. The Hall itself was never realised, but a number of now familiar national remembrance rituals took its place, from the two minute silence to the roll call of the dead.

*Moments of Silence* used these rituals as its starting point, combining animation, light projection, sound and space to question the significance of collective and more intimate forms of remembrance in new and experiential ways. Central to the installation were a series of twelve atmospheric ‘silences’, a number of which were recorded at 11am on 11 November 2017. Predominantly collected from around the UK, the recordings included a wide-ranging variety of two minute silences, from the first ever recorded silence at the 1929 Cenotaph Remembrance Service to present-day silences at Everest Base Camp and HMS Ambush, an Astute Class Submarine.

IWM research for *Moments of Silence* included research into Britain’s proposed ‘Hall of Remembrance’, and work across the collections which explored individual assets from IWM’s art collection and museum archive. Research activity also including building and enriching current curatorial knowledge around silences and remembrance practices. The light and projection space that formed a key part of the installation, which drew extensively on vast archives of data from both IWM and the Commonwealth War Graves Commission, was supported by research into historical and contemporary datasets, alongside cross-referenced external sources.
Yemen: Inside a Crisis

Louise Skidmore and Chris Cooper, along with academics, journalists, humanitarians and other stakeholders, developed an exhibition narrative which explores how conflict has tipped the fragile nation of Yemen into the world’s worst humanitarian crisis. Exploring concepts of food and water insecurity and the impact on health and children, the narrative illustrates the devastating personal impact the crisis is having on the people of Yemen.

Exhibitions outside IWM

Hilary Roberts curated a well-received exhibition at the Visa pour l’Image International Festival of Photojournalism, Perpignan, France. It featured the work of 28 female Canon Ambassadors and was displayed at the entrance to the Festival.
6. Conferences, lectures and talks

Conferences and seminars organized at IWM

Curating the Great War, 13-14 September 2018

Keynote speaker Jay Winter opening the Curating the Great War Conference, September 2018.

This conference, was organised by Professor Nick Saunders of the University of Bristol and Paul Cornish of Imperial War Museums. It was the sixth in a series of IWM-based conferences organised by the two on the Material Culture of conflict and the first event to bear the branding of the IWM Institute.

The conference explored how the First World War has been represented and interpreted in museums across the world, and also contemporary curatorial engagements with the war, particularly with regard to modern developments in Conflict Archaeology. Speakers from across Europe gave papers looking at the establishment of First World War and memorial sites; an unpredictable and unsystematic process, materially, politically and temporally.

The Keynote address was given by Professor Jay Winter, looking at trends in the commercialisation of conflict commemoration and exploring topics such as re-enactment, and the implications for offering the ‘experience’ of conflict without the jeopardy.

Former CDP student and current IWM Associate James Wallis gave the final paper, discussing the renovation of IWM’s own FWW galleries in 2014, and the processes and decisions that lead to its creation.
James Wallis presenting the final paper at *Curating the Great War*, September 2018.

A volume of papers given is due to be published by Routledge in due course in 2020, as part of a series edited by the two conference convenors.

**Other conferences**

Beyond Camps and Forced Labour: international research into survivors of Nazi persecution

IWM was involved in the delivery of the sixth iteration of this conference, co-organised by Birkbeck and the Pears Institute, and held at Birkbeck and Senate House on 10-12 January 2018.

Three IWM staff gave presentations; including Lauren Willmott and Toby Haggith.

Suzanne Bardgett contributed to the opening session with a tribute to David Cesarani, who had been a lead contributor to the organisation of earlier conferences.
Individual representation

Suzanne Bardgett, Head of Research and Academic Partnerships

participated in the closing public round-table of ‘Marginalised Histories of the Second World War’, the second event of the Teaching and Researching War Network, led by Catriona Pennell of Exeter University. The panel looked at ‘lessons learned’ from the First World War centenary as we approach the major anniversaries of the Second World War. Other panellists included: Lucy Noakes (Essex), Santanu Das (KCL), Simon Young (BBC History Commissioner), Rob Attar (BBC History Magazine), and Paul Kiern (History Teachers’ Association of Australia). The roundtable was chaired by Helen Weinstein, Creative Director of History Works.

chaired a session at the conference Motherhood and Loss organised by Edward Madigan of Royal Holloway, University of London.

Greg Brockett, Curator, Contemporary Conflict

gave a talk at Photo London about the Tim Hetherington Archive. Part of a 90 minute presentation providing an overview of Tim Hetherington’s life and work in an historical context and his continuing influence on contemporary documentary practice.

Jane Clarke, AHRC CDP Student

made a school visit in Liverpool where she spoke to A Level students about her research to complement their course on British History in the 20th century, February 2018.


was interviewed on BBC Radio Wales about her research to commemorate the centenary of the end of the First World War in November 2018.


Emma Coburn, Head of Care and Conservation

with Peak RPA (Radiation Protection Advisors), organised and hosted a workshop for all IWM Duxford partner organisations on Ionising Radiation Regulations 2017 (IRR 17) in November 2018. The aim was to support each organisation to understand the process of
registering with the Health and Safety Executive (HSE) and then prepare the relevant documentation for each organisations to ensure compliance with IRR 17.

hosted the Heads of Conservation and Scientific Research at IWM London - all national museums are represented within this group. A site visit of IWMs new passiv-haus store Building 104A, the new conservation facilities in Building 6 and Conservation Engineering facilities Hangar 5 was provided followed by the formal meeting (the group meets twice a year).

with Gael Dundas and Jon White hosted the Cambridge University Materials Science Department at IWM Duxford and at the Battle of Britain Air Show.

with Peak RPA (Radiation Protection Advisors), hosted Gavin Gillmore, Kingston University and Robin Crockett, Northampton University at IWM London, following recently published research into radioactive materials and specifically radon gas.

presented at the Warsaw Rising Museum, Conservators Conference on Developing a preservation strategy for the Map Room at IWM Churchill War Rooms in April 2018.

with Emma Schmuecker attended the ICON Collections Care Group, conference on sustainability, where Emma Schmuecker presented on Sustainable Storage Development for the Imperial War Museums.

Laura Clouting, Senior Curator Historian, First World War and Early 20th Century
authored a major IWM publication A Century of Remembrance.

was lead curator for the exhibition Lest We Forget? at IWM North.

was media spokesperson for IWM, including significant live broadcast coverage on major channels from the Amiens Cathedral service for the centenary of the Battles of Amiens in August.

wrote the introduction to A Vicarage Family in association with Penguin.

Emily Dodd, Head of Collections Development and Information
advised Glenbow Museums on systems procurement.

with Emma Coburn, advised the Atomic Weapons Establishment on data management for high risk collections.

with Stephen Whitehouse, participated as expert external reviewers for the Science Museum Group’s collections review activity.

Jane Fish, Senior Curator, Film, Media Sales and Licensing
presented a paper on the early colour films of Rosie Newman at the British Women Amateur Filmmaker & Colour Films symposium, University of East Anglia, Norwich 27 April 2018.
Rosie Forrest, Collections Systems Officer

The Collections Systems team presented at the Axiell European Conference in May 2018, showcasing new developments to our Adlib system and our 8 years of using barcode supported movement.

The team attended a technical skills sharing event with the BFI to improve the systems capabilities of both institutions in managing data relating to moving image collections.

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

at the 2018 Beyond Camps and Forced Labour conference (Birkbeck and Wiener Library), gave a presentation entitled ‘Spoken accounts of the Nazi terror: 1945 sound recordings of interviews with survivors, perpetrators and liberators.’ This led to an invitation to give a version of this talk, ‘Verbal Reports of Nazi Terror’ at the Massuah Institute in Israel, at The Power of Words conference, 26 March 2018. He also gave a version of this talk at Clare Hall College, Cambridge University.

introduced a screening of German Concentration Camps Factual Survey (1945/2014) at Anglia Ruskin University, as part of the Cambridge Holocaust Memorial Day programme.

gave an illustrated overview of the history of British military filming, with an emphasis on the role of the British Army’s Film and Photographic Unit, at an event at IWM attended by veterans of the Unit, family members and interested parties.

attended the Cinema Ritrovato Festival in Bologna, where he received an award on behalf of IWM, for the disc version (co-published with the BFI) of the film German Concentration Camps Factual Survey (1945/2014), whose restoration and completion he had led.

introduced a screening of Battle of the Ancre and Advance of the Tanks (1917), accompanied by a live performance of Laura Rossi’s special score, at several venues, including: St. Mary’s Church, Walthamstow Village; the Musical Museum, Brentford; and Square Chapel Arts Centre, Halifax.

introduced a screening of First World War archive films and All Quiet on the Western Front (1931) at the Flea Pit Cinema, Westerham.

introduced a screening of They Shall Not Grow Old (2018), where he explored the issues of historical accuracy and archival ethics that were raised during the making of this film. This presentation was part of the Archive Screening Day, organised by the Independent Cinema Office, BFI. He also introduced a public screening of They Shall Not Grow Old (2018) and took questions after, at the Deptford Cinema.

Bryn Hammond, Head of Collections & Curatorial

acted as a Trustee of the Tank Museum and, in this capacity, advised on the first stages of redevelopment of the museum’s Second World War galleries.

represented IWM as a member of the Comité consultatif franco-britannique du Centre d'accueil et d'interprétation de Thiepval, Somme département.
Colin Harding, AHRC CDP Student

presented a paper on the popular representation of Victorian photographic studios at the National Photography Symposium, hosted by the University of Salford, in November 2018.

Vikki Hawkins, Curator, Second World War Galleries

presented a paper ‘Creative Responses to Gas Warfare’ at the Wounded: Conflict, Casualties and Care Symposium at the Science Museum.

presented a paper ‘Mannequins: Representing the body in IWM’s new Second World War Galleries’ at The Human Body and World War II conference at the University of Oxford.

presented a paper ‘The Imperial War Museum’s Second World War Gallery Regeneration Project - Marginalised Histories of China’ at the Marginalised Histories of the Second World War conference at King’s College London.

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


presented one of four keynote addresses ‘The Expansion of the Indian Army Officer Corps in both World Wars’ at The First World War: Indian Context international seminar at St Aloysius College, Mangalore, India on 5 January 2018.

gave two papers for the British Museum’s ‘Money & Medal Network’ at museums in Liverpool & Belfast on ‘A Guide to twentieth century British military medals’ on 31 October & 30 November 2018 respectively.

Fiona Kelly, Film Curator

gave a talk on Women and Film in the First World War as part of the Women, Work and the First World War conference organised by the Centenary Partnership under the Women’s Work 100 initiative at the Highland Archive Centre and University of the Highlands and Islands, Inverness. Fiona also chaired a panel discussion at the same event with Dr Emma Hanna and film producer Kate Valentine.

Amanda Mason, Senior Curator, Contemporary Conflict

presented a paper at the Museums and Galleries History Group conference focussing on contemporary collecting from the war in Afghanistan.

Charlie Marriott, Conservation Manager


attended the ICON Book and Paper Conference in October 2018 on Unexpected fame: Conservation approaches to the preparatory object.
Hannah Mawdsley, AHRC CDP Student

presented and researched a new podcast series ‘Going Viral: The Mother of All Pandemics’, funded by the Wellcome Trust.


appeared on radio for Spanish Flu content for BBC Radio 4’s ‘The Last Enemy’ (aired 05 September 2018), BBC Radio 5 Live (13 January 2018), BBC Local Radio (Cornwall, Cumbria, Humberside, Lancashire, Manchester, Nottingham, Sheffield - all 20 September 2018), BBC Radio Scotland (20 September 2018), BBC Johnny L’Anson Show (20 September 2018), and LBC London News (21 September 2018).

appeared in print in articles on BBC News Online (20 September 2018), the Telegraph (20 September 2018), and the Yorkshire Post (20 Sept 2018).


gave a paper at the Globalising and Localising the Great War seminar, University of Oxford, January 2018, on Spanish flu, Australia, and nationhood.

gave a talk at The National Archives in February 2018, about the Spanish Flu.

gave a talk at Derby Museum for the Royal College of Nursing in May 2018, about the Spanish Flu.

gave a talk at the Arts and Humanities Research Council Event ‘Research 2030: Future of Research in IROs’ at the National Gallery in June 2018.

gave a paper at the Society for the Social History of Medicine (SSHM) Conference at the University of Liverpool in July 2018.

cchaired a talk between choreographer Shobana Jeyasingh and virologist Professor John Oxford at Manchester Science Festival, October 2018.

gave a talk at Torquay Museum in October 2018, about the Spanish Flu.

spoke at the Arts and Humanities Research Council seminar in Swindon in November 2018 about the Spanish Flu and the First World War Armistice.
spoke at the *Empire, Armistice, and Aftermath: The British Empire at the ‘End’ of the Great War* conference in Singapore in December 2018, about the Spanish flu, Australia, and Armistice.

**Chloe Mills, Paper Conservator**

attended the ICON Book and Paper Conference in October 2018 on *Unexpected fame: Conservation approaches to the preparatory object.*

**Elena Nepoti, Preservation Manager**

shall lead IWM as an Affiliated Archive in the *Save That Knowledge, Creative Europe* initiative. Elena attended the *No Time to Wait Conference* at the BFI in October 2018.

**Rebecca Newell, Head of Art**

delivered a talk at the *Reflections of the Great War, by the artists and writers of the day* Art Fund Sussex event as part of centenary related activity.

presented a paper about the IWM First World War art collection at Southwark Cathedral at a day of talks entitled *Art of the First World War*.

participated in a roundtable discussion on HENI digital *Art Talks*.

attended the international *Thinking Sex After the Great War* conference, Brussels Royal Library, in October 2018.

participated in the CAS Sackler scheme for professional CPD.

**Sarah Paterson, Library & Research Room Librarian**

delivered three WomensWork100 workshops at IWM about *Researching First World War women at Imperial War Museums, highlighting the Women’s Work Collection* on 16 and 23 February and 2 March 2018.

spoke about the Women’s Work Collection at the all-day *Mummy what did you do in the war? Family History Workshop* at the Royal College of Nursing on 10 February 2018.

spoke on ‘First World War Nursing as seen through the Women’s Work Collection at Imperial War Museums’ at the *Women and Medicine during the First World War* conference at the Public Record Office of Northern Ireland (PRONI) in Belfast on 6 March 2018.

presented an introduction to the *WomensWork100 Nursing and Medicine on Film* event on the afternoon of 6 March 2018 at PRONI.

spoke at the Gateways to the First World War *Accessing Archives: A Study Day for First World War Community Heritage Researchers* at the Institute of Historical Research on 21 September 2018.

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

delivered broadcast interviews to BFBS Radio, Forces TV and BBC GNS which was syndicated to six regional BBC radio stations, all throughout September – October 2018, in connection with his book *The War on Paper: 20 Documents That Defined the Second World War*.

was interviewed for the October 2018 edition of ‘History of War’ magazine, concerning his book *The War on Paper*.

delivered numerous broadcast interviews to worldwide media following the visit by the Duchess of Cambridge to IWM on 31 October 2018, in connection with the First World War letters of her three great-uncles.

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

chaired a panel discussion ‘In Search of Balance: Women in Photojournalism’ at Visa pour l’Image International Festival of Photojournalism, Perpignan, France.

spoke at IWM London to IWM members and patrons on 11 April 2018, talk entitled ‘1918 Remembered’.


gave a keynote at *The Allied Army of the Orient in Thessaloniki 1915-1918: The City and its Representations Conference*, Museum of Byzantine Culture, Thessaloniki, in Greece in September – October 2018. She was invited as a consequence of her book *The Great War: A Photographic Narrative* and her essay on First World War photography for the 1914-1918 Online Encyclopedia. Roberts’ paper explored the individual contributions of Allied professional photographers such as Ariel Varges to public understanding of the war in Salonica.

gave a talk entitled ‘1918 Remembered’ at The Athenaeum in October 2018.

attended the Oracle International Photocurator Conference, Luxembourg in November 2018.

gave a keynote at the *Women in Focus Conference*, Ned Hotel, City of London in November 2018. Her talk was about First World War women photographers at this international conference which highlighted the contribution of women in photojournalism.

published a review of Paolo Pellegrin’s retrospective exhibition at the MAXII Gallery in Rome in December 2018 (published by the Magnum Photo Agency).
examined South Wales PhD candidate George Petrie on his thesis about the work of Vietnam War photographer Philip Jones Griffiths, together with Professor Paul Seawright (University of Belfast).

**Fabio Simonetti, AHRC CDP Student**


presented a paper titled: ‘Researching Testimonial Objects: The Postmemory of the Allied Occupation of Italy through the Imperial War Museum’s Collection’ at the conference Past (Im)Perfect Continuous. Trans-Cultural Articulations of the Postmemory of WWII, at ‘Sapienza’ – University of Rome (Italy), on 26-28 June 2018.

presented a paper titled: ‘Shaping Each Other: British and Italian Depiction of the Enemy, 1935-1943’, at the conference Fascism and anti-Fascism in Interwar Britain, at the University of London, SOAS, on 26 November 2018.

**Susie Thornberry, Assistant Director Public Engagement and Learning**

has been part of the Speakers for Schools network, through which influential figures across business, arts, politics and more donate their time to state schools free of charge, to deliver inspiring school talks and work experience placements.

**Kasia Tomasiewicz, AHRC CDP Student**


gave a paper titled ‘Attract or Dazzle: Displaying ‘the Large’ at the Imperial War Museum’ Art, Materiality, and Representation The Royal Anthropological Institute Annual Conference, June 2018.

co-organised, ran and gave a paper for the annual Centre for Memory, Narrative and Histories (CMNH) postgraduate conference: Time, Memory and Conflict: critical approaches June 2018.


gave a paper titled ‘Eclipsed by ‘the large’: telling ‘people stories’ in the Imperial War Museum’ RGS-IBG August 2018.


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

gave a talk ‘From the Good Soldier to the Emperor – the Austro-Hungarian Army 1914-1918’ at: Cambridgeshire Branch of the Western Front Association, 7 February 2018.

presented a paper ‘Cameras with the British Salonika Force’ at a conference: Macedonian Front 1915-1918 – Politics, Society & Culture in Time of War, organised by the Aristotle University of Thessaloniki, 10-13 May 2018.

took part in a discussion panel on the subject of ‘Different Approaches to Remembering the First World War’ as part of the 7th European Remembrance Symposium – ‘After the Great War: Challenges for Europe 1918-2018’, held in Bucharest, 15-17 May 2018.

gave a talk ‘Twisting the Dragon’s Tail – The Zeebrugge Raid, 23 April 1918’ at: Northamptonshire Branch of the Western Front Association, 8 February 2018; South Cheshire Branch of the Western Front Association, 9 July 2018; Middlesex Branch of the Western Front Association, 10 July 2018; Birmingham Branch of the Western Front Association, 19 August 2018; Thames Valley Branch of the Western Front Association, 25 October 2018.


presented a paper ‘A Most Cosmopolitan Front – Salonika 1915-1918’ as part of a roundtable history discussion at: The Hellenic Centre in London, 17 April 2018; at the Away From The Western Front annual conference, Bristol, 30 October 2018.


gave a talk ‘Soldier Photographers of the First World War’ at: Morley College as part of the ‘Penny Lecture’ series, 23 November 2018.

presented a paper ‘British Strategy and Balkan Victory 1918’ as part of a roundtable history discussion at: The Teloglion Foundation, Thessaloniki, 4 December 2018.

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

attended Colour In Film conference at BFI Southbank 19-21 February 2018.
served on the FOCAL International (Federation of Commercial Audiovisual Libraries) jury for the best restoration in the 2018 FOCAL awards April.

attended the FIAF (International Federation of Film Archives) annual congress in Prague 23-27 April 2018, and presented a paper on the global neglect of proper film conservation.

attended the No Time To Wait symposium at BFI Southbank on the subject of open source tools for audiovisual archives 25-26 October 2018.

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

attended the Black Artists and Modernism: Working With Public Collections study day at Manchester Art Gallery on 25 May 2018.

gave a filmed interview about Alfred Leete and the Kitchener recruitment poster for the South West Heritage Trust on 6 September 2018.

gave a lecture on ‘Women War Artists of the First World War’ at Liverpool Cathedral on 17 September 2018, as an HLF funded event that was jointly organised by the Cathedral and Liverpool University.

wrote and recorded an essay on the artist, Iso Rae, for BBC radio on 22 October, aired on 8 November 2018.

presented a paper on ‘Women War Artists of the First World War’ at the Shrewsbury Bookfest study day, 31 October 2018, organised by members of the Wilfred Owen Association.

chaired an event at the Photographers Gallery on 9 November 2018, entitled ‘Stories of World War I: Turned Red Earth & Changing the Landscape’.

Helen Mavin, Head of Photographs, Jessica Talarico, Curator, The Holocaust Galleries, Lucy May Maxwell, Curator, Second World War and Mid-20th Century

led a workshop on the IWM Photograph Archive, research skills, and use of photographs online and in exhibitions as part of UCL’s Museum Studies MA Collections Curatorship module.

Student Placements

Chloe Mills, Paper Conservator, facilitated a two-week student placement for Christelle Wakefield, who joined the Conservation team at IWM Duxford prior to beginning her MA training in Paper Conservation at Northumbria University. During her time with the department, Christelle focused on conservation of photographs related to Lieutenant Colonel Lonnie LeRoy Moseley’s service in the Second World War and the Korean War. Christelle also assisted with a survey of the paper based collection on display at the American Air
Museum, Duxford and supported the preparation of artwork for display in the exhibition ‘Renewal: Life after the First World War in Photographs’, London.

Rob Candy, Conservation Technician, facilitated a three-week placement for Viktor Klinge, a Swedish student from the Gothenburg University who joined the Conservation section at IWM London. The placement was to learn about and undertake the treatment of metal objects. During his time he focused on conservation treatments to the firearms collection, and a condition survey of the edged weapons collection.

PhD student Phil Deans undertook a 3 month placement with our Cold War team to assist with research for upcoming programming around destruction of cultural property.