



FOR THE PUBLIC UNDERSTANDING  
OF WAR & CONFLICT



# RESEARCH REPORT 2019

# **Research Report 2019**

## Contents

FOREWORD.....	2
1. Collaborative Doctoral Partnerships.....	4
2. Research Projects .....	10
3. Publications .....	20
4. Exhibitions .....	27
5. Conferences, lectures and talks.....	29

# FOREWORD

April 2019 brought two pieces of good news. Firstly we heard that we had been successful with our application for a third AHRC Collaborative Doctoral Partnership, the scheme which allocates cultural organisations a series of regular PhD studentships. The list of PhDs studied at IWM under this scheme, and its predecessor, is really impressive and the students enrich our understanding of our collections and our subject matter. By the time our current students graduate, a total of 32 will have done their doctorates embedded at IWM.

Most of the CDP students go on to have careers in either the cultural or academic sectors and it is always good to hear news of their progress. We were delighted to hear our recently graduated CDP PhD student Hannah Mawdsley fronting her own *Archive on 4* episode on Radio Four. *Our Anniversary Obsession* (12 October 2019) looked at the power of anniversaries and their potentially distorting impact on history.

It was also in April that we heard that Dr Catherine Baker of the University of Hull had been successful in her application – made with us – for an AHRC-supported network exploring the UNTV collection. This collection of approximately 4,000 videos, was acquired from Croatia at the end of the Yugoslav conflict by the former Head of Film Acquisitions, Kay Gladstone, and subsequently assessed and documented by my colleague Lucy Maxwell. Realising that their content was likely to be of interest to Dr Baker, we suggested that she might lead a bid for an AHRC Network, and this she did – with a successful result.

The first of three UNTV workshops took place on 13 September. The session was memorable for bringing to the IWM two ‘veterans’ of the 1990s UNTV project – Roy Head, who oversaw the whole operation, and Henrietta Foster, who, as a young BBC producer, was recruited by UNTV and who made several of the programmes we now own. Jean Seaton, University of Westminster, who worked with us on a previous media-focused project, the BBC Monitoring network, joined our advisory group, and at the first workshop interviewed both Head and Foster – drawing from them their thoughts on how the unit had functioned and what lessons could be learned from what was essentially a rather Utopian experiment, but one which had a positive impact in the war-torn region.

Plans for the IWM Institute for the Public Understanding of War and Conflict progressed apace, and Research and Academic Partnerships contributed further to the shaping of this new entity.

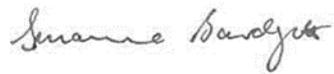
IROC – the Independent Research Organisations Consortium – continued to expand, and held meetings at Royal Botanic Gardens Kew, the National Gallery and Historic Environment Scotland with additional special-focus meetings at the British Museum, Tate and the British Academy. Valerie Johnson at The National Archives and I continued to chair this highly collaborative group.

2019 saw the arrival as Research Manager at IWM of Hannah Wills, who had herself been a CDP PhD student with the Science Museum Group, experience which proved exceptionally valuable as Hannah took charge of the day to day running of the scheme. Hannah is a

member of the CDP Consortium chaired by JD Hill at the British Museum, and works across all our research-related projects.

Engagement with PhD students brought insights into current and emerging trends of scholarship. We were pleased to host a notably creative group of students from CHASE (Consortium for the Humanities and the Arts South-East England) whose student-led training programme considered the researcher's relationship to interdisciplinarity and to the institutions with which they are affiliated. Another PhD student at Kings College London, Diya Gupta, who has studied the Indian experience of the Second World War, gave a talk to our History Group. It was a pleasure to introduce Diya and to hear the extraordinary range of information she has managed to derive from our archives.

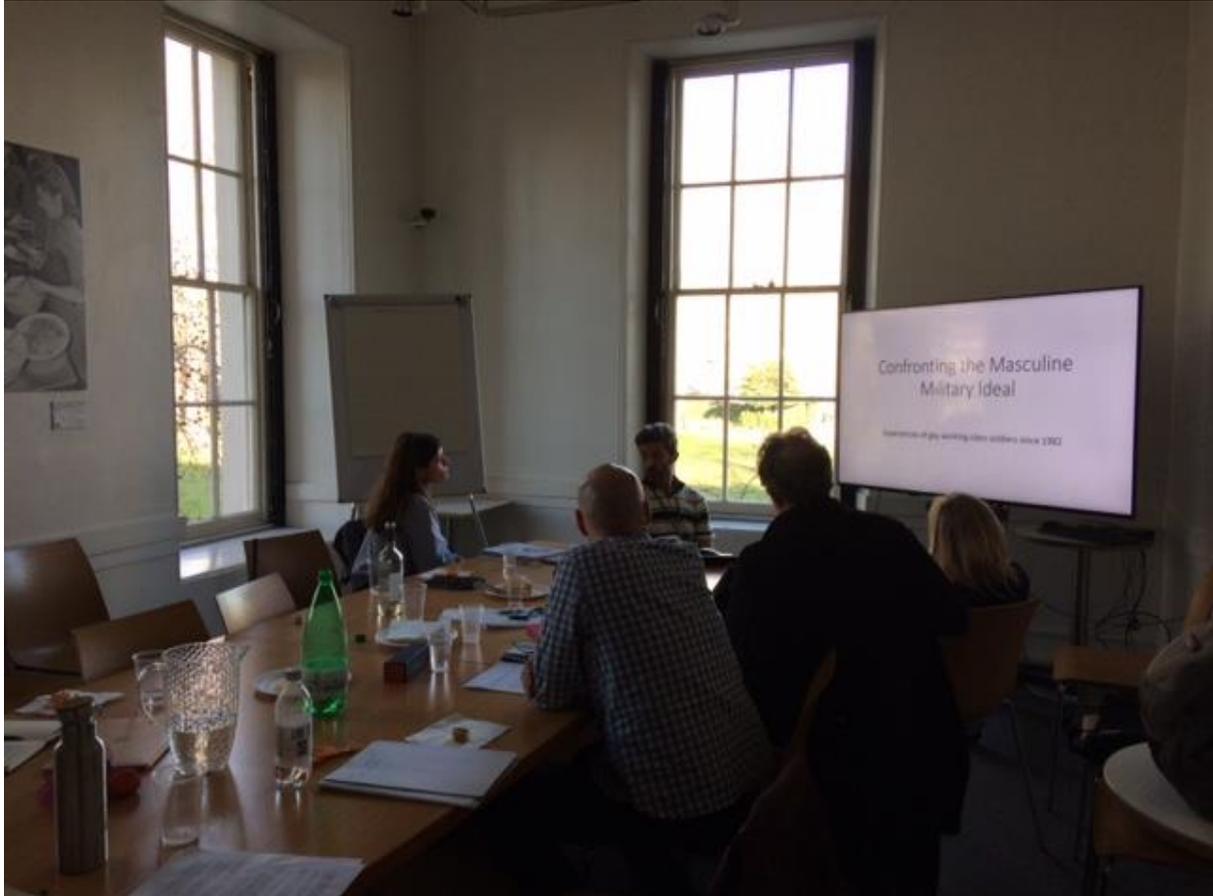
On a personal note, 2019 was busy on account of the editing of the *Proceedings of the sixth Beyond Camps and Forced Labour conference*, due for publication in early 2021. Dan Stone of Royal Holloway, University of London, Christine Schmidt of the Wiener Library and I worked with eighteen academics to facilitate the publication of their research. My own correspondence with authors in Chile, the Czech Republic, Germany and Poland was a reminder of the conference's very wide reach, and the talent and dedication of those who write and publish in a language that is not their first.



Suzanne Bardgett  
Head of Research and Academic Partnerships

# 1. Collaborative Doctoral Partnerships

IWM continued to benefit from the presence of several PhD students working as part of the museum's AHRC Collaborative Doctoral Partnership scheme. Three new students joined us in October 2019.



IWM's current CDP students discussing their work at a work-sharing seminar in March 2019.

## 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

### **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

### **The IWM and the public memory of the Second World War**

Candidate: Kasia Tomaszewicz (2016-2019); university co-supervisors: Professor Lucy Noakes, University of Essex 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, 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

**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, 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

**'To dream as I have never dreamed before': Dreaming and the First World War**

Candidate: Chloe Nahum (2018-2021); university co-supervisor: Professor Santanu Das, University of Oxford, IWM co-supervisor: Paul Cornish, Senior Curator, Second World War and Mid-20<sup>th</sup> 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

**Encounters with Empire, 1939-1945**

Candidate: Rachel Way (2019-2022); university co-supervisor: Professor Ashley Jackson, King's College London, IWM co-supervisor: Alan Jeffreys, Senior Curator, Second World War and Mid-20<sup>th</sup> Century

**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**

Candidate: Katy Thornton (2019-2022); university co-supervisor: Dr Kieran Mitton, King's College London, IWM co-supervisor: Greg Brockett, Curator, Contemporary Conflict

**Berlin: British Cold War City, 1945-1994**

Candidate: Ellis Keeber (2019-2022); university co-supervisor: Dr Grace Huxford and Professor Josie McLellan, University of Bristol, IWM co-supervisor: Sarah Paterson, Research Room Librarian



IWM CDP student Colin Harding (left) shares the results of his research on First World War photographer Horace Nicholls with Nicholl's grandson, actor David Mallinson, London, May 2019.

## Studentships for 2020-2024

A Board to select university partners for the next round of CDP studentships was held at IWM, chaired by Suzanne Bardgett and attended by Ellie Head, Head of the IWM Institute, Dr Kristian Jensen, Head of Collections and Curation at the British Library and Hannah Wills, Research Manager. The Board approved the following topics and partnerships:

- Diversifying and decolonising conflict photography: an exploration of how accompanying textual information can influence the reading and understanding of photographs. IWM co-supervisor: Helen Mavin; university co-supervisors: Dr Tom Allbeson and Professor Claire Gorrara, Cardiff University
- 'The Body as a Battlefield': An exploration of available material culture that highlights narratives of sexual violence in conflict. IWM co-supervisor: Vikki Hawkins; university co-supervisors: Professor Tarak Barkawi, Dr Katherine Millar and Dr Paul Kirby, London School of Economics
- Legacies of insurgency and counterinsurgency: Activism and politics in Central Kenya, 1956-1975. IWM co-supervisor: Dr Simon Innes-Robbins; university co-supervisors: Professor Dan Branch and Professor David Anderson, University of Warwick

## Research trips

**Fabio Simonetti** travelled to Sicily in April 2019 to conduct interviews and visit archives for his research. In Sicily he recorded interviews with several people who recalled the Allied landings of 10 July 1943 and their first encounters with British soldiers. These included Rita Francardo from Catania who shared her childhood memories of the Allied bombing campaign, during which her younger brother was killed, her family home was hit and she was wounded. Fabio also visited the Archivio di Stato of Syracuse to search for references to relations between British soldiers and Italian civilians in the papers of the local police and authorities.



Above right: Rita Francardo in Catania, who shared her memories of the Allied bombing campaign of Sicily with CDP student Fabio Simonetti

In June Fabio visited Orvieto to conduct further research, and Pieve Santo Stefano, Tuscany, to visit the Archivio Diaristico Nazionale.



**Cape Passero, on the south-eastern point of Sicily, one of the British landing beaches in 1943**

## **Other IWM-based doctoral studies**

**Alan Jeffreys, Senior Curator, Second World War and Mid 20<sup>th</sup> Century**, was awarded a PhD by the University of Greenwich in recognition of published work entitled 'Approach to Battle: Training the Indian Army during the Second World War'.

## 2. Research Projects

### **AHRC Research Network: United Nations Television in Croatia and Bosnia-Herzegovina**

In 2019, the Arts and Humanities Research Council (AHRC) awarded funding for an international research network, led by Dr Catherine Baker of the University of Hull, to bring together researchers, museum professionals, journalists, peace-building experts and survivors of displacement to examine the work of United Nations Television and its collection, produced during the Yugoslav War and deposited at IWM in 1996. Suzanne Bardgett, Head of Research and Academic Partnerships is the project's Co-Investigator.

The UNTV collection, saved from disposal by UNTV's Series Producer Roy Head and acquired by IWM's film acquisitions officer, Kay Gladstone, in 1996, contains 200 reports and video letters, over 2000 rushes, and c 700 documents providing detailed insights into UNTV's operations. The collection complements other IWM media-related holdings such as the NATO Collection – 350 hours of 16mm and 35mm film taken between the 1940s and 1990s – deposited with IWM in 1995, which covers the Cold War period in great detail, and the 'dope sheets' compiled by the Army Film and Photographic Unit during the Second World War – currently the subject of a CDP PhD Studentship.

The network's first workshop, UNTV and the Media in Former Yugoslavia: Lessons for Peacebuilders, took place in September 2019, and was attended by academics, former UNTV producers, and IWM curators. A series of presentations and panels explored themes including tensions between local and international approaches to peacebuilding, the role of UNTV footage in documenting everyday life, and reflections on language and gender as explored through the collection.



Principal Investigator on the project, Dr Catherine Baker, delivering her paper at the first UNTV workshop in September 2019.



Roy Head (Head of UNTV from 1994 to 1996), Henrietta Foster (producer and director with UNTV from 1995 to 1996) and Professor Jean Seaton in discussion at the first UNTV workshop in September 2019.

Further workshops are due to take place in 2020 and 2021, and will explore the themes First-Person Narrative on Video: Testimony, Uses and Afterlife, and Europe's Post-Cold-War "Refugee Crisis" in a Postcolonial and Global Context. Outputs and reflections from the network can be found on the [project's website](#).

## **Re-appraising the history of HMS Belfast**

Nigel Steel, Head of Narrative and Content, HMS *Belfast*, was engaged from March 2019 in research into the history of IWM's historic cruiser as background to the development of a new, ten-year Masterplan for the reinvigoration of the ship as a major London visitor attraction. With his colleague Robert Rumble, HMS Belfast's Curator, undertaking parallel archival and collections based research, Nigel focused principally on the material culture of HMS *Belfast*, looking both at key historical events that changed the structure and operation of the ship, such as the German magnetic mine attack in November 1939 and the Cold War refit between 1956 and 1959 that equipped the ship for nuclear and chemical warfare, as well as archive documents recording the preparation and presentation of the ship as a historic site moored in the Pool of London since 1971. Key to the latter investigation into the way

first the HMS Belfast Trust and then IWM itself has interpreted the ship within the context of Britain's history as a global maritime power was a visit to see IWM's former Senior Historian, Professor Peter Simkins. During that visit it emerged that the original plan in 1967 had been to acquire just an example of the kind of 6-inch gun turret mounted in HMS *Belfast*, but on Peter's recommendation the then Director, Dr Noble Frankland, instead bid for the entire ship.

## **Social Media and Conflict**

In June 2018, IWM received funding from King's Cultural Institute for a collaborative research project with Charlie Winter, an IWM Institute Associate based at the International Centre for the Study of Radicalisation at King's College London. The project aims to explore how social media has impacted on the conflict environment and the practicalities surrounding its collection and use in research, display and public programme activities in a museum context, and to lay the ground for future projects.

In 2019, Chris Cooper co-chaired a workshop with Charlie Winter hosting a range of interdisciplinary participants, including a number of academics and representatives from organisations including the Ministry of Defence, the Institute of Strategic Dialogue, the Centre for the Analysis of Social Media, Permanent Joint Head Quarters, 77th Brigade, the Home Office's Research, Information and Communications Unit and Facebook. The discussion was held under Chatham House rules, but identified areas requiring further research, key examples of where social media has been and is being used in the conflict environment and what measures were being taken to mitigate or adopt its use.

A second workshop was held as a 'curatorial lab', chaired by Chris Cooper, with representatives from national museums as well as academics with expertise in digital culture. The lab identified what work was ongoing within the sector and within academia to collect and record instances of social media, what best practice parameters were already in place and where the sector was still developing knowledge and tools for use in collecting, archiving and displaying social media across the full spectrum of public programming.

Findings and research have been shared and discussed by Chris Cooper at the University of Leeds' international conference in October 2019 *Digital Collecting Practices: AI, Social Media and Ethics*, and at sector networking events.

## **NATO film collection digitisation project**

Annabel O'Connor Fenton, Greg Brockett and colleagues organised an event in London on 19 June to showcase the [NATO film collection](#) to an audience of archive researchers and producers - a celebration of the conclusion of an extensive digitisation project commissioned by NATO to mark its 70 year anniversary. Greg Brockett, one of the key people involved in the NATO digitisation project, worked with the film archivists to digitise and catalogue, or disperse, over 18,000 reels of film through a process of research and

technical identification. He also interpreted the films' historic content for online captions and IWM's digital archives.



NATO Archives Officer Nicholas Nguyen addressing the gathering to mark the completion of the NATO digitisation project.

### ***Peace on the Western Front (1930)***

Towards the end of 1930, two veterans one German and the other English, came together to shoot a film pilgrimage of the Western Front battlefields to impress upon the younger generation that war, 'is not a childish game, a glorious adventure', but 'a hideous ugly thing'.

Released in 1931, the film gained a following among the burgeoning peace movement and became an unofficial film for the League of Nations Union. The soundtrack was recorded on discs, now lost. Toby Haggith created a script drawn from the original press brochure, contemporary reviews and accounts of the battlefields and war ravaged towns written at the time.

Toby introduced a screening of *Peace on the Western Front* (1930) at the Hippfest Silent Film Festival, Bo'ness, Falkirk (22 March); the British Silent Film Festival, Phoenix Cinema, Leicester (12 September); and at the Independent Cinema Office's Archive Screening Day at the BFI/National Film Theatre (5 December). In each case Toby read the script that he had compiled and devised, while the pianist Stephen Horne played the accompaniment that he had composed;



More about the film can be read here: <https://www.iwm.org.uk/history/peace-on-the-western-front-britains-first-anti-war-documentary>;

## **Sexual violence: emerging research area**

Rebecca Newell, Head of Art, and Vikki Hawkins, Curator, Second World War galleries, have been active in this area which is expected to develop into a public outcome in the mid 2020s. Underpinning this work is the very useful mutually supportive partnership with the UKRI GCRF Gender, Justice and Security Hub, led by Professor Christine Chinkin of the LSE Centre for Women, Peace and Security. In March 2019, Rebecca and Vikki co-chaired the first Sexual Violence in Conflict steering panel - set up to consider how IWM can best address this subject - which included representatives from academic institutions, cultural organisations and IWM Associates.

Both Rebecca and Vikki visited the Nobel Peace Centre in Oslo to view the exhibition *Body as Battlefield*, about Dr Denis Mukwege, the Congolese surgeon and the Yazidi survivor of sexual violence, Nadia Murad, now author and activist, who were jointly awarded the Nobel Peace Prize in 2018. Rebecca additionally attended an Arts Council Collection working

group session at Southampton City Art Gallery as part of the *Curators' Days* series, exploring diversity in collections: race, class, gender and sexuality and how they intersect.

Vikki Hawkins attended the 'Artist in conversation: Art, Refugees and Sexual Violence' conference at King's College London (May 2019); the Iwan Morgan Prize Lecture: "Too Hard to Think About": American Soldiers and the Politics of Rape in World War II' (June 2019); the 'History of Sexuality' seminar at Birkbeck (November 2019); and the MacDonalld Critchley Lecture 'Sexual Violence Medicine and Psychiatry' at the Worshipful Society of Apothecaries in collaboration with the Wellcome Trust (November 2019);



The Nobel Peace Centre in Oslo, Norway

## Membership of professional networks, advisory groups, and expert assistance

**Lee Arnott, CDP PhD Student**, consulted on a project for a series on queer history for Audible, Amazon's online audio platform, and, drawing on his PhD research on LGBTQ service personnel, contributed his expertise in gay history from the 17<sup>th</sup> to the 20<sup>th</sup> centuries, including the recognition of gay people as a subculture, famous cases and legislation, and societal changes and social reforms.

**Suzanne Bardgett, Head of Research and Academic Partnerships**, 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. Suzanne also continued to serve on the AHRC Peer Review College, as co-organiser of the triennial conference *Beyond Camps and Forced Labour: research into survivors of Nazi persecution* and as a member of the Freud Museum's Board of Trustees.

**Alan Jeffreys, Senior Curator, Second World War and Mid 20<sup>th</sup> Century**, continued to serve on the Council of the Army Records Society. He also joined the Editorial Advisory Board of the *British Journal of Military History*.

**Matt Lee, Head of Film** was elected Vice Chair of Film Archives UK, which brings together archives, archivists, associate organisations and individuals who work for the development of the UK's public sector film archives.

**Helen Mavin, Head of Photographs, Hilary Roberts, Senior Curator Historian, Cold War and Late 20<sup>th</sup> Century, and Carl Warner, Head of Narrative and Curatorial**, worked with Sim Chi Yin, the Singaporean photographer and King's College London doctoral research student to gain further insight into the museum's collection of photography depicting the Malayan Emergency.

**Sarah Paterson, Library and Research Room Librarian**, continued in her role as trustee of the Portsmouth Royal Dockyard Heritage Trust, and advised on their Heritage Lottery Funded *Triangle Girls* project, researching women working in the Dockyard in the First World War.

**Hilary Roberts**, as a member of the VII Foundation's Board of Advisors, contributed articles about IWM's collections of conflict photography and is developing a series of webinars addressing aspects of curatorship for the benefit of photographers from disadvantaged communities.

Hilary has also continued to serve as a Canon Master; as a member of *L'association des Amis du Musée Albert-Kahn*, Paris, France; and, as a member of the Oracle Photocurator Network, attended the Network's annual international conference hosted by the Preuss Museum in Horten, Norway, in November 2019.

Hilary also sat on the panel of judges for the Getty Reportage Photography Awards, which awarded three grants to photographers to research and deliver long-term documentary projects.

Hilary assisted with research for and contributed an interview to the Erica Starling Productions's television documentary *Lee Miller: A Life on the Frontline* (broadcast 2 May 2020 on BBC and on BBC iPlayer thereafter). She also assisted with research for *Picture Stories*, a forthcoming documentary film about the photographers of *Picture Post* magazine produced by Ship of Life Films.

Hilary has assisted a number of postgraduate students with their doctoral research programmes, including Kingston Trinder (New Zealand & University College London) investigating how the British suppression of the Mau Mau Rebellion in Kenya is represented in visual culture, Tamsin Sylvie (Birkbeck College) on the curation of IWM's exhibition *Don McCullin: Shaped by War* and Sarah Tehan (University of Ulster) on the Visualisation of Colonial Soldiers in the Second World War.

**Hilary Roberts and Carl Warner** worked with a team led by Dr Grace Huxford, Senior Lecturer in Modern History at the University of Bristol, with research on largely uncatalogued IWM photographic collections for Dr Huxford's AHRC project *British Military Bases in Germany*.

**James Taylor, Assistant Director Narrative and Content**, convened meetings of the Second World War Galleries Academic Advisory Board.

**Susie Thornberry, Assistant Director, Public Engagement and Learning**, sat on the panel of judges for the AHRC *Research in Film Awards* in November 2019, and was also a judge for the Poetry Society's Timothy Corsellis Prize for poets aged 25 or younger. Corsellis was a young poet and pilot who died in a flying accident aged 20 in 1941. The Prize was set up in his name, with the support of his family, to encourage more people to read the powerful but lesser-known poets of the Second World War.

**Susie Thornberry and Carl Warner** hosted a delegation of senior figures from the fields of music, cultural diplomacy and film from Vietnam as part of the British Council's *Cultural Heritage for Inclusive Growth* programme in December 2019. Their talks considered creative ways of engaging with collections and IWM's approach to further developing its collections.

**Hannah Wills, Research Manager**, joined the CDP (Collaborative Doctoral Partnerships) Consortium working group and continued to serve on the Editorial Board for *Notes and Records: The Royal Society Journal of the History of Science*.

## 3. Publications

### Articles, chapters, papers

Suzanne Bardgett, 'David Cesarani and the Creation of the Imperial War Museum's Holocaust Exhibition', chapter in Rachel Pistol and Larissa Allwork (eds.), *The Jews, The Holocaust and the Public: the Legacies of David Cesarani*, (Palgrave Macmillan, 2019).

Sarah Paterson, 'The children of 'Operation Union': Setting up the initial infrastructure for British families in Germany, 1946-1949', chapter in Peter E Fässler, Andreas Neuwöhner, Florian Staffel (editors), *Briten in Westfalen: Besatzer. Verbündete, Freunde?* (Paderborn: Ferdinand Schöningh, 2019).

Sarah Paterson, 'The role of women in the First World War: The Women's Work Collection at the Imperial War Museum (IWM)', *Familia: Ulster Genealogical Review*, number 34, 2018.

Sarah Paterson, "'An unusual phenomenon": the Women's Work Sub-Committee at the Imperial War Museum and how it recorded what women did during the Great War', *Collections: a Journal for Museums and Archive Professionals*, Volume 14, number 4, Fall 2018.

Alan Wakefield, 'A long way from France and Flanders – Experiences of British Military Personnel in South Russia 1916 – 1920 as reflected in the collections of the Imperial War Museums.' *Proceedings of the International Conference 'Military and Historical aspects of life in the South of Russia in XVII – XXI Centuries'*, 215-222 (State Memorial Museum – Battle of Stalingrad, Russian Federation, 2019).

### Books, monographs and special issues

**Transnational Radio Monitoring, *Media History*, Volume 25, Issue 4 (Taylor and Francis, 2019)**

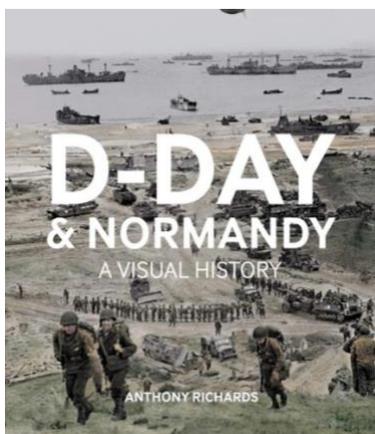
This special issue drew heavily on the AHRC-supported network on BBC Monitoring, for which Suzanne Bardgett was Principal Investigator from 2015-2016, with Professor Jean Seaton, University of Westminster as Co-Investigator. Contributions originating from that project included 'The Raj in radio wars' by Diya Gupta; 'The Battle for neutrality: the listening service of the Dutch Government in Exile during the Second World War' by Vincent Kuitenbrouwer; 'Listening became indispensable for life: strategies and goals of radio monitoring in the Warsaw Ghetto' by Maria Ferenc Piotrowska; 'The Sound of Revolution: BBC Monitoring and the Hungarian Uprising, 1956 by Alban Webb; and 'Comrades at War: Soviet Radio Broadcasting during the 1979 Sino- Vietnamese War.

Co-editors Suzanne Bardgett, Friedericke Kind-Kovacs and Vincent Kuitenbrouwer introduced the special issue with their article 'The act of listening: radio monitoring 1930-1990'.



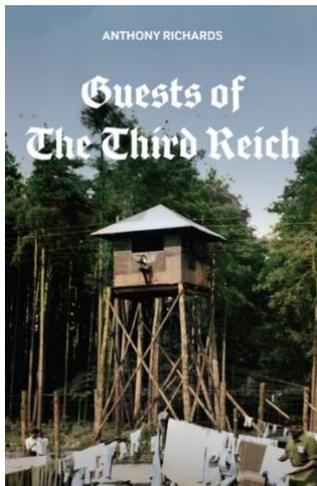
**Ian Carter, *War in the Air: The Second World War in Colour* (IWM, 2019).**

An overview of the Allied air war through a selection of images from the Ministry of Information official colour collection and images from the archive of noted USAAF historian Roger Freeman, now held by the IWM. Colour photography was in its infancy during the Second World War and Kodachrome film was employed only sparingly by the British. The Americans, however, had much greater access, and some of the images reproduced here were taken on actual operational missions. New research was carried out to correct and expand on the very sparse wartime captions, providing detailed information on the fate of individual aircraft and in some cases identifying aircrew, dates and locations for the first time. All the photographs in the book were optimised by the IWM digital team, ensuring that colour fidelity was as accurate as possible.



**Anthony Richards, *D-Day and Normandy: A Visual History* (IWM, 2019).**

Published to mark the seventy-fifth anniversary of D-Day and the beginning of the Normandy campaign, this book provides an account of the invasion and its aftermath. Drawing on the extensive collections of IWM, *D-Day and Normandy: A Visual History* reconstructs the landings and the subsequent battle for a foothold in Normandy through images of exhibits, documents, photography and art. Newly transcribed extracts from oral history interviews, previously unseen first-hand written accounts and film give a vivid account of the experience of those involved. The book was the best-selling D-Day book on Amazon on the anniversary date of 6 June 2019 as well as featuring in the *Sunday Times* Bestseller list for that period.



**Anthony Richards, *Guests of the Third Reich* (IWM, 2019).**

*Guests of the Third Reich* tells the story of the more than 170,000 British prisoners of war that were taken by German and Italian forces during the Second World War. Drawing on IWM's extensive collection of eyewitness accounts, private diary entries and excerpts from recorded interviews, the book provides a vivid picture of the lives of Allied troops forced to surrender and live under enemy surveillance, from their capture and arrival through to their eventual liberation. Told through the words of the men themselves, the book provides an overview of what daily life was like for prisoners, battling to maintain hope and morale in spite of what were sometimes squalid conditions, scarce food, back-breaking labour and heinous treatment. It features the stories of prisoners as they attempted to stave off boredom and depression by tending to allotments, forming sports teams, bootlegging alcohol or plotting audacious escape attempts. *Guests of the Third Reich* has also provided an opportunity to highlight two previously unpublished accounts of attempted escapes from Colditz, as well as fresh retellings of notable events such as the 'Great Escape', the Wooden Horse plan enacted from Stalag Luft III, and the building of the famous Colditz glider.

## Book reviews

Suzanne Bardgett reviewed Santanu Das, *India, Empire and First World War Culture: writings, Images and Songs* (Cambridge, 2019) in *History Today* ('A Passage to India: India's First World War experience as seen through personal archives'), Volume 69, Issue 4, April 2019.

Hilary Roberts reviewed the Tate Britain exhibition, *Don McCullin* (Tate Britain) in *The Burlington Magazine*, Volume 161, No 1393, April 2019.

## Introductions, prefaces, forewords and editorials

Suzanne Bardgett contributed the Foreword to *Life and Love in Nazi Prague: letters from an occupied city* by Kate Ottevanger (Bloomsbury, 2019). The book is based on a collection of letters discovered in the family attic by Kate Ottevanger's son, Jeremy Ottevanger, who worked in IWM's Digital Engagement department for several years.

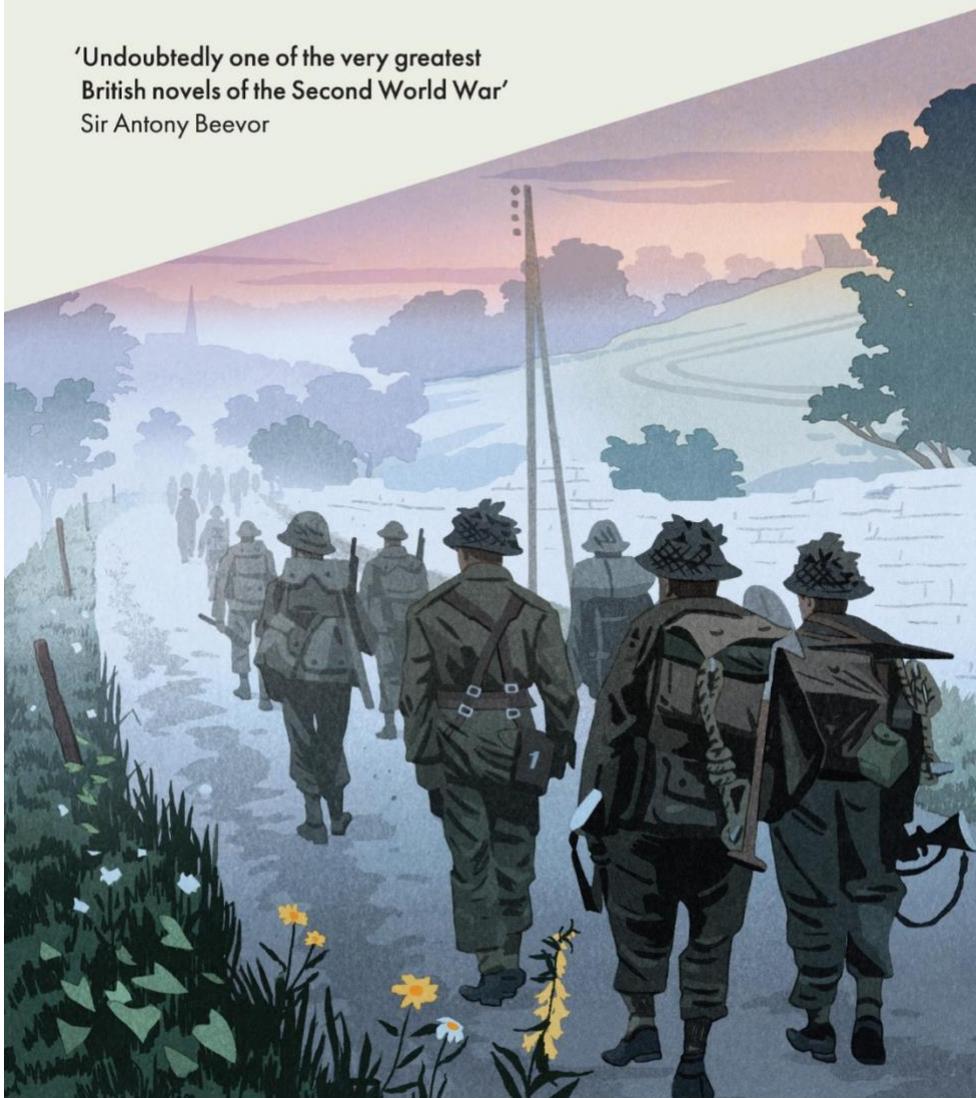
Paul Cornish, as Series Co-Editor with Professor Nicholas Saunders of the series *Material Culture and Modern Conflict* published by Routledge, co-edited Mark Burchell, *Decoding a Royal Marine Commando: The Militarized Body as Artefact* (Routledge, 2018), Gabriel Moshenska, *Material Cultures of Childhood in Second World War Britain* (Routledge, 2019) and Uroš Košir, Matija Črešnar, Dimitrij Mlekuž, *Rediscovering the Great War: Archaeology and Enduring Legacies on the Soča and Eastern Fronts* (Routledge, 2019).

Alan Jeffreys wrote the introductions to four novels republished in the IWM Wartime Classics series: Kathleen Hewitt's *Plenty Under the Counter*, Anthony Quayle's *Eight Hours from England*, Alexander Baron's *From the City, From the Plough* and David Piper's *Trial by Battle* (IWM, 2019). The series was launched in autumn 2019 and has had excellent reviews notably from the novelist William Boyd in *The New Statesman*.

# FROM THE CITY, FROM THE PLOUGH

Alexander Baron

'Undoubtedly one of the very greatest  
British novels of the Second World War'  
Sir Antony Beevor



IMPERIAL WAR MUSEUM WARTIME CLASSICS

# GREEN HANDS

Barbara Whitton

'Witty, warm and hugely endearing... a lovely novel'  
AJ Pearce

'Evokes the highs and lows, joys and  
agonies of being a Land Girl'  
Julie Summers



IMPERIAL WAR MUSEUM WARTIME CLASSICS

## 4. Exhibitions

### Exhibitions at IWM

#### ***Culture Under Attack* season**

Taking place at IWM London, *Culture Under Attack* explored what happens when culture is threatened, targeted or deliberately annihilated, through a programme of free exhibitions, live music, performance and public debates. Curators from all Narrative Teams undertook extensive research to underpin the season.

#### **What Remains (IWM London)**

Curated in partnership with Historic England, the exhibition *What Remains* focussed on the deliberate destruction of cultural places, the objects and stories that bring them to life and the rebuilding of culture that follows. The partnership with Historic England saw some fruitful research partnerships formed with colleagues in their Swindon archives. Collaboration with museums and archives in Belgium led to powerful stories and loaned objects that explained the motivations for and consequences of the burning of Louvain. The team worked closely with academics associated with the Blue Shield organisation and Harvard-based specialist András Riedlmayer on cultural destruction in Bosnia to fully explain the destruction associated with ethnic cleansing in the Balkans, and drew on the research of the Syrian academic and architect Ammar Azzouz to examine the issues associated with post-conflict rebuilding in globally-recognised heritage areas. A digital partnership with Google Arts and Culture also presented cutting edge research into new forms of 'protection by record and re-creation' within the gallery.



Curators Paris Agar (IWM), Tamsin Silvey (Historic England) and Carl Warner (IWM) viewing the exhibition *What Remains* at IWM London.

### **Rebel Sounds (IWM London)**

*Rebel Sounds* was an immersive experience exploring the significance of music in relation to cultural and personal identity. *Rebel Sounds Live*, a series of musical performances and discussions, featured newly-sourced stories, musicians and activists from across the globe who have struggled in times of conflict and oppression to keep their music alive. Key to the experience's success were research trips to Belfast to fully realise the section discussing punk in Northern Ireland.

### **Art in Exile (IWM London)**

*Art In Exile* uncovered how cultural treasures in British museums and galleries were evacuated and protected during the Second World War. This exhibition drew on new research within the museum's own archives, and helped to place IWM's own conflict history within the wider context of the history of how UK museums responded to the Second World War.

### **Yemen: Inside a Crisis**

Louise Skidmore and Chris Cooper, along with academics, journalists, humanitarians and other stakeholders, developed an exhibition narrative which explored 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 illustrated the devastating personal impact the crisis is having on the people of Yemen.

## **Robert Capa: D-Day in 35mm (IWM London)**

The exhibition displayed ten unique photographs taken by Robert Capa, one of just four press photographers permitted to cover the American beaches on D-Day, during the assault on Omaha beach. They were accompanied by personal accounts and newly acquired objects related to Allied servicemen who landed on that fateful day, as well as a soundscape and oral history listening stations. Research for the exhibition involved identifying personal accounts in IWM's collections that could help give context to Capa's photographs and sourcing images of these individuals from families, regimental associations and other museums. Historic and photographic research was also required to ensure that the exhibition did not repeat many of the 'myths' associated with Capa's photographs.

## **5. Conferences, lectures and talks**

### **Conferences and events organized at IWM**

#### ***IWM Annual Remembrance Debate - Culture Under Attack: Who Decides What's Worth Saving?***

In November 2019, the Public Engagement and Learning department hosted the IWM Annual Remembrance Debate in collaboration with BBC Radio 3. The panellists included presenter of BBC Radio 3's *Free Thinking*, Anne McElvoy, international artist and grassroots activist Carrie Riechardt, Chairman of ITV and former Chairman of Arts Council England, Sir Peter Bazalgette, Syrian-born artist and archaeologist Zahed Tajeddin and IWM's Head of Art, Rebecca Newell. The broadcast reached 151,871 people and thousands more when it was released as a *Free Thinking Podcast*.



The 2019 IWM Annual Remembrance Debate with BBC Radio Free Thinking, IWM London.

### **Breaking the Silence, 11 November 2019**

Working in partnership with Serious, producers of the EFG London Jazz Festival, and inspired by IWM's collections and a guest session with renowned jazz artist Soweto Kinch, young people aged 16-25 created a new piece of music exploring what remembrance means to them today, with a special focus on forgotten stories of the First World War.



Soweto Kinch working with a group of young people to create a piece of music inspired by IWM's collections.

## **Individual representation**

### **Paris Agar, Senior Curator, Cold War and Late 20th Century**

presented a paper entitled 'Change Your Life: The Berlin Wall Section at Imperial War Museum London' which focused on research undertaken on graffiti artist INDIANO and the history of IWM's Berlin Wall section on which INDIANO painted the inscription 'Change Your Life', at the conference *Why Remember? Border Poetics and Politics: 1989 and the Fall of the Wall*, Hotel Europe, Sarajevo (9–10 July).

### **Suzanne Bardgett, Head of Research and Academic Partnerships**

co-chaired meetings of IROC (Independent Research Organisations Consortium) at the Royal Botanic Gardens Kew (13 March), the National Gallery (24 June), and Historic Environment Scotland (19 September);



IROC members take turn to host Consortium meetings, and each includes a behind the scenes. Here Marta Melchiorre, scientist at the National Gallery is describing work using macro XRF scanning and reflectance imaging spectroscopy on *The Adoration of the Kings* (NG 592) by Sandro Botticelli and Filippo Lippi in the NG imaging studio



IROC members on a behind the scenes tour as part of their meeting hosted by Historic Environment Scotland Edinburgh in September 2019

contributed to a training session for new Collaborative Doctoral Partnership PhD co-supervisors at the Dana Centre, Science Museum (7 March);

introduced and chaired a talk by Dr Kate Ottevanger about her book based on her grandmother's letters, *Life and Love in Nazi Prague: letters from an occupied city*, marking its publication at the Wiener Library (28 May);

continued to attend meetings of the Freud Museum's Board of Trustees.

#### **John Beales, CDP PhD student**

presented a paper at the *Falklands/Malvina: War, Media and Society—History and Legacy* conference at the University of Manchester entitled '“Putting the record straight”: motivation for testimony and counter-narratives of a contested history in a British veterans' account of the battle of Mount Longdon, 1982' (25-26 April).

presented a paper at the British Commission for Military History's New Researchers' conference *Theatres of War* at Lancaster University's Centre for War and Diplomacy, entitled 'These boots weren't made for walking: the D.M.S. boot and the impact of trench foot in the Falklands Campaign, 1982' (8-9 November).

## Greg Brockett, Curator, Contemporary Conflict

working in collaboration with Dr Katy Parry from the University of Leeds, held two 90-minute public engagement workshops at IWM London. The workshops, funded by Leeds University's 'Ignite' funding programme, presented content from the Tim Hetherington Archive to members of the public to gather information for a related research network bid, which was successful (19 March).

travelled to New York and interviewed author and conflict journalist Sebastian Junger. Junger collaborated with Tim Hetherington on the 2010 documentary film *Restrepo*, a multi-award winning documentary about a platoon of American infantry soldiers fighting an insurgency in the contested Korengal Valley in Eastern Afghanistan (6 November);



Sebastian Junger being interviewed by Greg Brockett, Curator, Contemporary Conflict

conducted an interview with Maya Mumma, editor of *Restrepo* and *Which Way is the Frontline from Here: the life and time of Tim Hetherington* (5 November);

gave a presentation at the North Atlantic Treaty Organisation (NATO) Headquarters in Brussels about an IWM project to digitize, catalogue and interpret the NATO film collection (23 May).

**Chris Cooper, Senior Curator, Contemporary Conflict**

gave a paper entitled 'Social Media in a Conflict Museum' at the University of Leeds' conference *Digital Collecting Practices: AI, Social Media and Ethics* (October).

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

gave a paper and joined a panel discussion at the 'Contested Commemorations' symposium held by the Royal Historical Society at the Open University campus in May, drawing on how IWM had marked the centenary of the First World War through its exhibitions;

gave interviews to the BBC for the D-Day 75<sup>th</sup> anniversary events held at Arromanches.

**Claire Dixon, Business Development Manager, IWM Institute**

attended *Driving Change 2020*, a conference exploring how to make the creative industries more inclusive, at the Roundhouse in March 2020;

attended *Sociology in the Archives: Black and Asian Activism By and For Young People* at the British Library in November 2019;

**Emily Dodd, Head of Collections Development and Information**

organised and led three sessions delivered to King's College London's Arts and Cultural Management MA students, comprising a full-day behind-the-scenes session at IWM Duxford exploring collections management techniques and two seminars: *Managing conflict collections without conflict* and *An Introduction to moving, storing and caring for collections*.

**Jane Fish, Senior Curator, Film, Media Sales and Licensing**

attended 'Calling Blighty', a collaboration between the North West Film Archive at Manchester Metropolitan University, Screen Archive South East at the University of Brighton, and IWM, which saw a number of filmed messages produced by service personnel during the Second World War screened for the first time in more than 70 years (16 June).

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

gave a paper at the Jewish Historical Society, University of Manchester entitled "The hunt for the voice of the "Harangue" at Belsen': the story of the speech delivered by the British to the SS and local *bürgermeisters* at Bergen-Belsen in 1945' (27 February);

introduced a screening of official British films made by Jewish refugee filmmakers at University College London as part of Jewish History Month (18 March);

gave a talk entitled 'Women documentary filmmakers and the British movement for slum clearance and town planning, 1930-1946' at the symposium *British Women Documentary Film-makers 1930-1955*, LSE (5 April);

gave two talks at the British Silent Film Festival Symposium at Kings College, London. The first, an analysis of the Roll of Honour genre, screened in Britain during the First World War, and the second an introduction and screening of *Peace on the Western Front* (see under

Research Projects above). Toby read the script he had compiled, while the pianist Meg Morley played an improvised accompaniment (12 April);

took part in a panel discussion at the Czech Embassy in London, entitled 'Soldiering on: Czech Freedom Fighters in Great Britain 1940 -1945'. Toby discussed official films produced in Britain by Czech filmmakers such as Jiri Weiss (7 May);

introduced a screening of *The True Glory* (1945) at the Royal Naval Museum, Portsmouth. The talk provided an account of Allied combat filming at D-Day and the making of the Oscar-winning Anglo-American feature documentary drawn from this footage (6 June);

gave a talk at *The First World War: Past, Present and Future* conference (First World War Network), Craiglockhart Campus, Edinburgh Napier University, entitled 'The Battle of the Somme, documentary or propaganda? An exploration of audience reception in 1916 and for the ninetieth and centenary anniversaries of the Somme campaign.' The talk was based on observation of some 30 screenings Toby had introduced and audience evaluation forms he had helped to devise (27 June);

was interviewed on Skype by Dr Tom Thorpe of the Western Front Association about the 1916 official film *The Battle of the Somme* (20 November). This is available as a [WFA Podcast](#).

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

attended the conference *India & Pakistan: the Formative Phase* at the Institute of Historical Research (21-22 May);

chaired a panel on 'India and Burma' at *Armageddon: The Second World War in Comparative Perspective* at the University of Wolverhampton (13 June).

### **Fiona Kelly, Film Curator**

attended the Nordic digital conference *DigiKult* in Gothenberg in April at the invitation of 14-18 NOW, and presented a session: 'The archive and the artist – digitisation and creativity in the archives' responding to international interest in the documentary film by Peter Jackson *They Shall Not Grow Old*, created using original footage from the IWM's film archive, and the curatorial ethics of the manipulation of historical film;

attended a symposium at LSE on *British Women Documentary Filmmakers 1930-1955* and gave the opening lecture 'They Also Serve: the role and representation of women in Second World War film', highlighting relevant content held at IWM (April);



Still from the 1942 film *We Serve* (WOY 32), which Fiona Kelly presented on at a symposium at LSE in April 2019. The film features 1940s actors Ann Todd and Celia Johnson (pictured), and was produced as a training film for ATS officers.

gave a talk at Pinewood Studios for the studio's staff, former AFPU members and local residents: 'IWM, the AFPU and Pinewood' on the studio's role as the training headquarters for the Army Film and Photographic Unit during the Second World War and the IWM's holdings of the very extensive film and photographic material the unit produced (November).

### **Matt Lee, Head of Film**

gave the keynote at the Heritage Dot Conference, University of Lincoln, 'Going Over the Top: What does the super-enhancement of First World War footage mean for film archives?' (4 June);

presented at the 75<sup>th</sup> FIAF Symposium at the Cinematheque Suisse, Lausanne with a paper '*They Shall Not Grow Old* – what does it mean for archives?' (9 April);

presented a paper on 'The Power of Film Archives and Cultural Memory' at London Screen Archives, London Metropolitan Archives (30 October);

participated in a round-table discussion as part of the conference *The Afterlives of Protest* at the People's History Museum, Manchester (10 September).

### **Diane Lees, Director-General**

gave a keynote talk on 'Reflections on Leadership' at the International Congress of Maritime Museums on the Stockholm to Mariehamn ferry, Sweden (16-18 September).

gave a talk on 'Making the Case for Museums' at the Museums Association Conference in Brighton (3-5 October).

led a delegation including IWM's Head of Collections and Curatorial and Head of Photographs, Head of Film, and Preservation Manager to ECPAD (*Etablissement de Communication et de Production Audiovisuelle de la Defence*), the audio-visual centre for the French Ministry of Defence in Paris (October 2019). The visit was hosted by the then head of the archive, the *contrôleur general des armées*, Christophe Jacquot, and was intended to establish closer relations between two of the oldest media archives in the world and to seek opportunities for collaboration on future projects.



Director General Diane Lees led the IWM delegation to ECPAD (*Etablissement de Communication et de Production Audiovisuelle de la Defence*) in October 2019.

### **Elena Nepoti, Preservation Manager**

presented the digital preservation activities of the IWM at the *Advanced Digitisation Workshop* organised by the *Visual History of the Holocaust Project* at the United States Holocaust Memorial Museum of Washington DC (March);



attended *Preserving Moving Image & sound: a DPC Briefing Day* organised by the Digital Preservation Coalition at the Coin Street Conference Centre, London (April);

attended the 75<sup>th</sup> FIAF Congress at the *Cinematheque Suisse*, Lausanne (8-9 April);

presented *They Shall Not Grow Old: An in-depth analysis of the digital techniques used in the making of the film* at the festival "ReFILM: Restored, Revisited, Rediscovered" organised by the Jerusalem Cinematheque, Israel Film Archive, Jerusalem (29 June);

**Rebecca Newell, Head of Art**

with colleagues, hosted artist Ai Weiwei for a research and site visit (June);



Ai Weiwei with members of the curatorial and exhibitions teams at IWM London.

hosted and spoke to a Courtauld Summer School cohort looking at themes of culture under attack and restitution (July);

spoke to the press about the themes of *Art in Exile* including an interview with BBC Wales about the use of the caves at Manod in Wales to store collection works of art in the Second World War (July 2019);

with the Contemporary Art Society, participated in the 2019 Frieze Curatorial Summit on the theme of curation and censorship (October);

gave a gallery talk about a recent high-profile acquisition – John Lavery’s *Armistice Day* - to guests at the Art Fund Annual Dinner hosted at IWM (October);



*Armistice Day, November 11<sup>th</sup>, Grosvenor Place, London, 1918*, by John Lavery. © IWM Art.IWM ART 17948

developed and spoke on the panel for the third annual IWM Remembrance Lecture on the theme of '*Culture under Attack: Who Decides What's Worth Saving?*' in partnership with BBC Radio 3 and hosted at IWM (November);

participated in a conference *Stonewall: 50 years on* held at Manchester Metropolitan University together with CDP student Lee Arnott and Birkbeck co-supervisor, Dr Matt Cook (December);

### **Vikki Hawkins**

gave a paper on 'The Imperial War Museums' Second World War Gallery Regeneration Project' at the 'Museums as Agents of Memory and Change' conference in Tallinn, Estonia (below) (April);



was interviewed by 'LOUD!' productions for a film to be used by teachers in classrooms related to inspiring children to think about their future careers in museums and curatorial.

**Chloe Nahum, CDP student, University of Oxford**

spoke at the two-day conference *Dreams and Atrocity* at the University of Sheffield on dreams and the First World War, focussing particularly on the female civilian experience and the dream's relationship to modernism (September).

gave a paper at *Globalising and Localising the Great War* at the University of Oxford introducing her research into the First World War and dreams and was part of the plenary panel in which the future of First World War studies was discussed (June).

### **Sarah Paterson, Library and Research Room Librarian**

attended the *BAME Seafarers in the First World War* workshop at The National Archives (24 January).

spoke at *Accessing Archives: A Study Day for First World War Community Heritage Researchers* organised by the public engagement centre 'Gateways to the First World War' at the Hampshire Record Office (3 May);

was in conversation with children's author Tom Palmer at the Public Engagement and Learning *Sporting Stories London* event, discussing his books *Over the Line*, *Armistice Runner* and *D-Day Dog*. Sarah also provided advice for his forthcoming book *After the War: From Auschwitz to Ambleside* (24-25 August);

led a workshop on Cold War resources available at IWM and how to gain access to them, showing various Library items, at the War and Conflict Subject Specialist Network Cold War Study Visit (12 August);

spoke on 'First World War nursing as seen through the Women's Work Collection at the Imperial War Museums' at the Royal National Orthopaedic Hospital, Stanmore (9 October);

participated in the 'We Were There' event at IWM North, speaking about personal experiences in Berlin from the 1960s onwards and how the city has changed following the Fall of the Berlin Wall in 1989 (9-10 November);

represented the Library and IWM Institute with Jane Rosen and Ellis Keeber at the 2019 Institute of Historical Research *History Day* event at Senate House (19 November).

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

delivered broadcast interviews to CNN and BBC Radio Suffolk in May and June 2019, and gave an illustrated public talk at Duxford in connection with his book *D-Day and Normandy: A Visual History* (4 June).

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

co-organised and presented at a study day on *Ethics in Photojournalism* at Tate Britain alongside Chi Yin Sim (King's College London Doctoral Research student and Magnum photographer) and Anthony Luvera (Course Director MA Photographic Studies, University of Coventry) (March). She also contributed to a second workshop on this theme, organised by

the Royal Photographic Society in Bristol (December), and an article entitled [Three Perspectives on Ethics in Image-Making](#), published online by Magnum;



Hilary Roberts speaking during the workshop on Ethics in Photojournalism at Tate Britain, March 2019.

gave a paper entitled 'A Foreign Perspective: German and British Photography in Greece 1940-1945' at the international conference *The Occupiers' Gaze: Athens in the Photographs of German Soldiers* at the Acropolis Museum, Athens, Greece. The conference was organized by the Byzantine Museum of Greek Culture and the Acropolis Museum with the support of the Greek Ministry of Culture and the German Foreign Office. Hilary's paper was the subject of a [report](#) by the Greek News Agenda, a Greek English language newspaper (12 April);



The Acropolis Museum, Athens, Greece, 2019.

gave an illustrated talk on the work of Edward Steichen based on her 2018 research trip to Luxembourg to staff at IWM London, September 2019.

**Fabio Simonetti, CDP PhD student**

presented a paper at the workshop organised by the CHASE consortium's PhD students, *Researching Conflict in the Humanities. Challenges, Practices and Methods* entitled 'Wartime Encounters with Oral History: My Interdisciplinary Journey into Allied Occupied Italy' (25 April);

co-organised two panels at the Canadian Association for Italian Studies' annual conference in Orvieto, Italy, on 13-16 June 2019, entitled 'Wartime Encounters in the Contact Zone: Italy as Occupier' and 'Italy under Occupation', and presented a paper entitled 'Oral History in the Contact Zone: The Encounter Between Allied Soldiers and Italian Civilians in the Second World War';



Fabio Simonetti presenting at the Canadian Association for Italian Studies annual conference in Orvieto, Italy, in June 2019.

### **Alice Tofts**

presented a paper at the German Historical Institute's PhD Student Conference 'Understanding Jewish Memory Through Oral History and Family Photographs: IWM's Collection of Personal Photographs of Jewish Refugees and Holocaust Survivors' (January);

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

spoke at *Forum for the Promotion of Arts & Cultural Volunteering in Japan - Towards Successful Tokyo Olympic and Paralympics' Cultural Programmes in 2020* curated by the Saitama City Arts Foundation, Japan (March);

spoke as a member of the Speakers for Schools network, through which influential figures across business, arts, politics and more donate their time to state schools to deliver inspiring talks. Susie Thornberry's talk was given at Virgo Fidelis Convent Senior School, Upper Norwood, London (November);

spoke at the Arts Marketing Association's panel discussion for senior arts leaders of colour. Panellists also included senior leaders from The Globe, English National Ballet, Hackney Empire and Brent 2020 (November);

hosted a group of marginalised young people from Arts Emergency to share IWM's work and working in museums as a senior leader of colour;

hosted a Museum Detox Meetup at IWM London to share IWM's work with the museum network for people of colour (December).

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

presented a paper 'A long way from France and Flanders – Experiences of British Military Personnel in South Russia 1916 – 1920 as reflected in the collections of the Imperial War Museums' at a conference *Military and Historical aspects of life in the South of Russia in XVII – XXI Centuries* hosted by the Battle of Stalingrad Museum in Volgograd, Russia (13-16 November);



Alan Wakefield signing the book of remembrance at the Mamayev Kurgan memorial to the Battle of Stalingrad during the *Military and Historical aspects of life in the South of Russia in XVII – XXI Centuries* conference in Volgograd.

recorded an interview about the Salonika Campaign as part of a television history series on the Balkan Wars, First World War and Asia Minor Campaign to be broadcast by Greek TV's documentary channel Cosmote (February);

was filmed for three documentary programmes: talking about various First World War collection objects for a Channel 5 documentary about chocolate in the First World War (29 October); for a Channel 5 documentary on Harrods at Christmas, the subject of the filming being the War Comforts Department set up by the store during the First World War (18 October); and for a personal documentary produced by the company My Family History Film. The subject was the service of an individual soldier with the Army Service Corps in the Salonika Campaign (21 November);

took part in a Q&A panel at the EFG London Jazz Festival at the Royal Festival Hall, on how stories from the IWM collections, especially 'forgotten histories' (in this instance the involvement of Black and Indian soldiers in the First World War) were used as inspiration by young musicians commissioned by IWM to produce a piece of music for 'Breaking the

Silence' performed at IWM on Remembrance Sunday and at the London Jazz Festival (23 November);

gave a talk 'From the Good Soldier to the Emperor – The Austro-Hungarian Army 1914-1918' to the Cheltenham & Gloucester Branch of the Western Front Association (12 March); Suffolk Western Front Association (10 July); and Cardiff Western Front Association on (1 November);

gave a talk 'Twisting the Dragon's Tail – The Zeebrugge Raid, 22-23 April 1918' to the East London Branch of the Western Front Association (18 April) and to Cambridgeshire WFA (6 November);

gave a talk 'First World War Aerial Photography at the IWM' at the Great War Forum Conference in Birmingham (27 April);

gave a talk 'Mountains, Mules and Malaria – Soldiering with the British Salonika Force 1915-1918' to the Yorkshire Western Front Association (14 September);

gave a talk 'Crisis at Kut 3 December 1915 – 29 April 1916' to the Birmingham Western Front Association 19 October);

gave a talk 'Soldier Photographers of the First World War' to the Norfolk Western Front Association (November 2019);

gave the talk 'Christmas in the Trenches 1914 - 1918' to the London Western Front Association (12 December).

### **Helen Mavin, Head of Photographs**

led sessions for MA students from the University of Birmingham and University College London on the development of the IWM Photograph Archive and approaches to use of photography for research and interpretation.

### **Gill Webber, Executive Director Content and Programmes**

spoke about the Institute for the Public Understanding of War and Conflict at the symposium *En(gauging) audience data & research within museums and heritage* at the Tower of London, (26 September). The programme for the event was devised by former IWM CDP student James Wallis.

spoke at the Museums Association Conference in Brighton on 'Conflict Now' (3-5 October).

spoke at the DCDC19 conference in Birmingham on 'Storytelling and Digital Engagement', (12-14 November). DCDC (Discovering Collections Discovering Communities) sees archivists, librarians, heritage professionals and academics exploring ways of cross-sector collaboration.

### **Hannah Wills, Research Manager**

contributed to an introductory session for new CDP students at the CDP Welcome Launch event for new students at the National Maritime Museum (October).