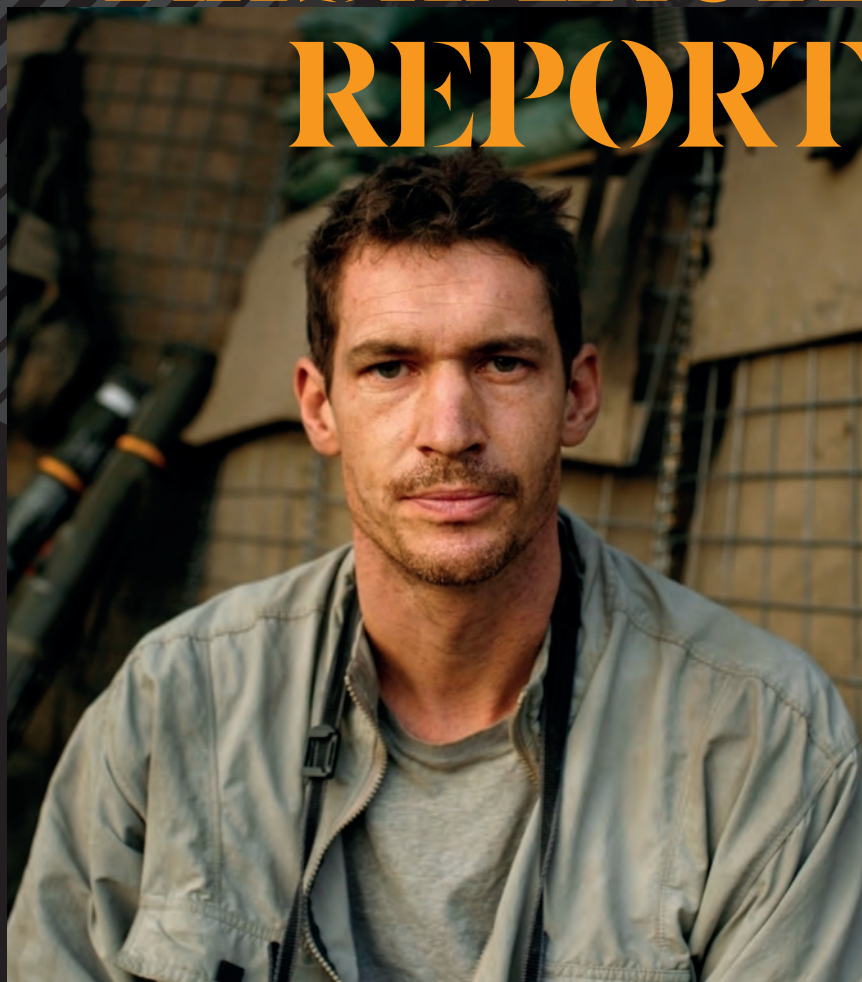




RESEARCH REPORT



2020-2021



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Note: earlier versions of this Report covered Calendar years, but this one covers January 2020 – April 2021. Future reports will cover Financial Years.

FOREWORD

It has been another busy and rewarding year for research at IWM and we have progressed and facilitated a number of projects, although inevitably affected by COVID-19.

The highlights of the year have been the launch of the IWM Institute for the Public Understanding of War and Conflict which gives a new focus for research at IWM (more about this later in the report) and our partnership with the research councils on a major exhibition at IWM London on Refugees. The exhibition – *Refugees: Forced to Flee* – part of the *Refugees* season – was created in partnership with AHRC (Arts and Humanities Research Council) and ESRC (Economic and Social Research Council). This partnership enabled IWM to showcase cutting edge research into both the history of refugees and the contemporary crisis within the museum galleries, allowing our visitors to hear directly from seven academics what they are researching and what impact it is having.

In January 2020 a conference highlighting the very specific research activity undertaken by Independent Research Organisations, *Engaging with the IROs* took place. The initiative of Dr Hana Morel of the AHRC Heritage Priority Area, based at the Institute of Archaeology at University College London, together with AHRC Leadership Fellow Professor Rodney Harrison, the conference, held at the Science Museum's Dana Centre in South Kensington, enabled IROs' heads of research and academics from a range of universities to jointly address how we can expand and improve how we work together.

Just three months later, the arrival of COVID-19 started to produce worrying consequences for the cultural sector, and IROC worked collaboratively to share how each organisation is doing what it can to protect our hard-won research capabilities.

What soon emerged as a full pandemic meant that our nine current CDP students – at different stages of their studies – faced very significant challenges. For those in their third year, writing up has been an even more solitary business than usual. Those in their first and second years have had the difficulty of being unable to access archives for much of the year. The students' IWM Co-supervisors, Research Manager, the staff of the Library and I have done what we can to support them, a particularly helpful measure being twice-weekly meet-ups for an exchange of news, and talks on various topics. As ever it continues to

be fascinating to witness the new avenues that our students are opening up. Lee Arnott's study of the experiences of LGBTQ personnel within the military and Chloe Nahum's work on dreams in the First World War are just two examples of ground-breaking work.

The CDP students continued to show their ambition to travel, although plans for this year have had to be postponed or amended. Fabio Simonetti achieved a place at the CLIO 2020 10th International Conference of Young Scientists and Specialist Scholars conference in Moscow (held online) and John Beales successfully applied for funding from the Shackleton Fund to travel to the Falklands with British veterans, although the trip itself has had to be postponed.

The AHRC *Towards a National Collection* 'Foundational' project led by Tate, Provisional Semantics, got under way, with Helen Mavin, IWM's Head of Photographs, acting as Co-Investigator to Tate's Emily Pringle as Principal Investigator. The project is highlighting challenges faced by cultural organisations in terms of processes, practices, and resources required to accommodate evolving, multi-perspective representations and pilot methodologies that challenge colonial perspectives and language that frame collections.

Towards the end of the year, Research and Academic Partnerships became embedded in the newly-formed Collections Access and Research team – which brings Research and the former Library together as an integrated part of the IWM Institute, with the aim to champion and steer innovative research across IWM and develop the Museum's research services. Maria Castrillo, previously Head of Special Collections and Engagement at Senate House Library, joined IWM in February 2021 to head this new entity.

Finally, December brought the very welcome news that we had been successful in a bid to the AHRC's Capability for Collections fund, securing £448,000 for film preservation and viewing equipment.

The bid was led by Gael Dundas, Assistant Director of Collections Management, and brings much needed modernisation to the processes we offer to film researchers.



Suzanne Bardgett
Head of Research and Academic Partnerships

COLLABORATIONS AND PARTNERSHIPS

The IWM Institute for the Public Understanding of War and Conflict was formally launched in November 2020 after a two-year pilot period. A key concern of the Institute is to bring IWM into dialogue with academics and experts in think-tanks with a view to enriching our public programme. 2020 saw three such partnerships deliver cutting-edge talks, experiences and productions to IWM's audiences.

AHRC and ESRC: *Refugees season*

A partnership with UKRI (UK Research and Innovation) organised by Gill Webber, Executive Director, IWM Institute, allowed IWM to showcase seven related research projects which had been supported by either the Arts and Humanities Research Council or the Economic and Social Research Council in a major exhibition at IWM London, *Refugees: Forced to Flee*. See pages 10-15.

Research content from the exhibition was also used in *Refugee Nights*, a virtual festival produced by the IWM Institute during a period of national lockdown. We explored refugee issues in talks, music, history and food, blending personal stories with political context to create a truly unique online event: documentary-style episodes which aired on YouTube over three evenings in November - December 2020.

The AHRC and ESRC were lead partners on the series, with Episode 2 featuring a segment on '*Constellations*', an artwork included in the exhibition by the Lithuanian artist Indrė Šerpytytė which drew inspiration from '*Crossing the Mediterranean Sea By Boat*', a research project funded by the ESRC. Other partners included: the International Organisation for Migration (IOM, the UN Migration Agency); English PEN and the Disasters Emergency Committee which collaborated with the IWM Institute to create content and promote the event amongst their networks.



Waad Al-Kateab, the Syrian activist and award-winning film-maker, spoke as part of the *Refugee Nights* virtual festival in November 2020.



Conciliation Resources: *Reimagining Victory*

This digital series was developed by the IWM Institute in partnership with the peace-building NGO Conciliation Resources. Marking the 75th anniversary of the end of the Second World War in a new and probing way, the series saw leading journalists, peace-builders, artists and academics discuss the concept of victory, and look at some of the most pressing issues surrounding conflict and peace-building in today's world. Speakers included: Lyse Doucet, the BBC's Chief International Correspondent; Juan Manuel Santos, former President of Colombia and Steven Pinker, psychologist and author.



Chatham House: US strategy event

On Wednesday 14 October, the IWM Institute partnered with Chatham House to stage 'The Isolationist Impulse and the American Experience: Implications for US Grand Strategy'. Speakers included David Miliband, CEO of the International Rescue Committee, Professor Charles A Kupchan of the Council on Foreign Relations, and Leslie Vinjamuri, Director of the US and the Americas programme at Chatham House. The event was organised and hosted by Chatham House, and promoted using the Institute's networks. The connection to Chatham House was formed through the Institute's episode of *Hindsight In 2020* 'America First: U.S. Global Leadership and the 2020 Election' which featured Leslie Vinjamuri.

COLLABORATIVE DOCTORAL PARTNERSHIP

IWM has been successful three times with applications for AHRC Collaborative Doctoral Partnerships, and we are currently mid-way through our third. Each Partnership has delivered a tranche of three doctoral studentships each year. We use these opportunities to bring fresh scholarship to our understanding of our subject matter, usually focussing on aspects of our collections. Each student is supervised by a team comprising one or two co-supervisors based in a university, together with an IWM curator.

Studentships in progress in 2020

The scars of war: ruin, memory and loss in photographs of Second World War London

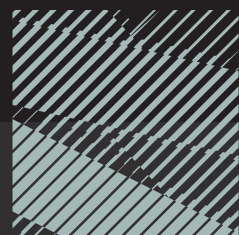
Candidate: Jane McArthur (2013–2020); **university co-supervisor:** Dr Ella Chmielewska, Cultural and Visual Studies, University of Edinburgh; **IWM co-supervisor:** Alan Wakefield, Head of First World War and Early 20th Century Conflicts

Contemporary art and conflict at IWM

Candidate: Clare Carolin (2015–2020); **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

Soldiers of stamina and daring: exploring the lives and legacies of Major General David Lloyd-Owen and Major General Orde Wingate

Candidate: Simon Browne (2016-2020); **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





The *Soldier's Guide to Sicily*, writes Fabio Simonetti, was issued to all Allied soldiers who took part in the invasion of the island. Those who found themselves stationed in occupied towns had the chance to act almost like modern-day tourists – something widely reflected in soldiers' diaries and memoirs.

Horace Nicholls: Artist-Photographer at War

Candidate: Colin Harding (2016-2020); **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 Professor Elizabeth Harvey, Faculty of Arts, University of Nottingham, **IWM co-supervisor:** Rachel Donnelly, Project Manager for the Second World War and Holocaust Partnership Programme

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

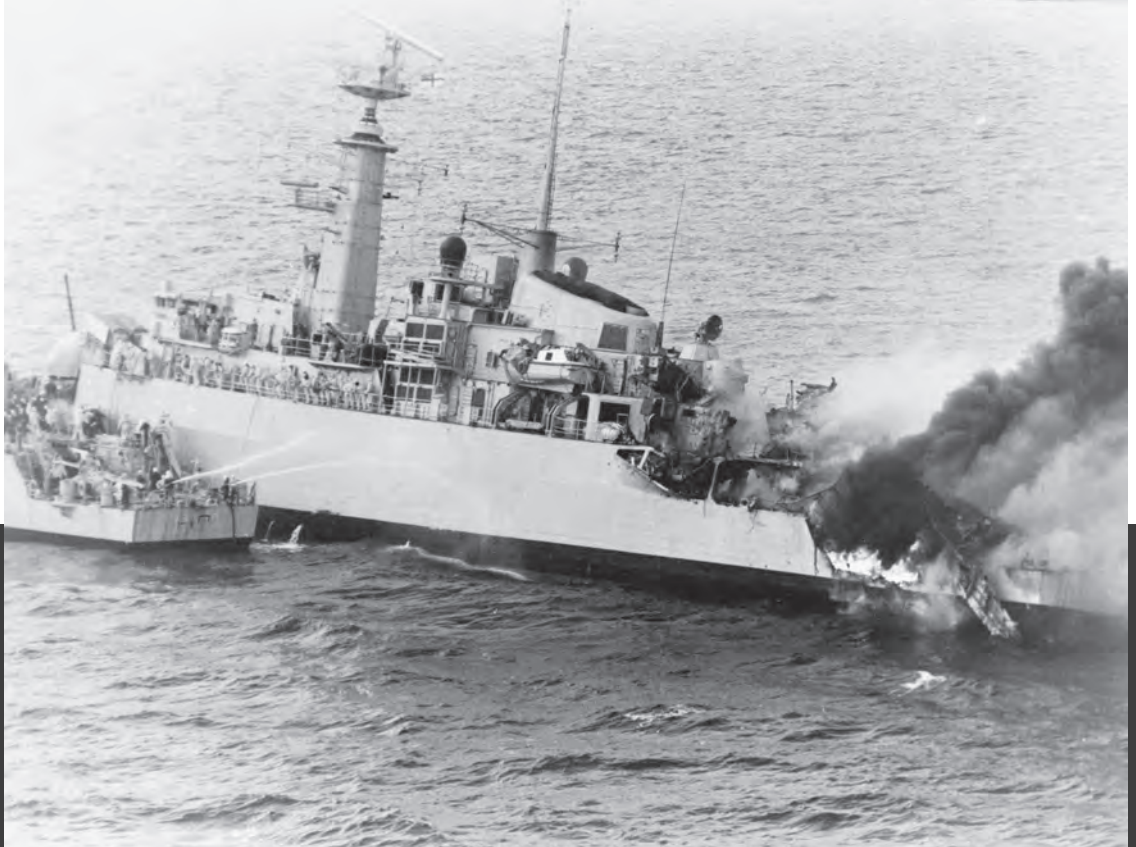
Candidate: Chloe Nahum (2018-2021);
university co-supervisor: Professor Santanu Das, All Souls College, University of Oxford, **IWM co-supervisor:** Paul Cornish, Senior Curator, Second World War and Mid-20th Century Conflicts

'Locating the gay soldier in the military masculine myth: masculinities in the British Army since 1969'

Candidate: Lee Arnott (2018-2021);
university co-supervisor: Dr Matt Cook, Birkbeck, University of London, **IWM co-supervisor:** Rebecca Newell, Head of Art

War Stories: composure and discomposure in British veterans' communication of their experiences of the Falklands War, 1982

Candidate: John Beales (2018-2021);
university co-supervisor: Professor Helen Parr, University of Keele, **IWM co-supervisor:** Dr Simon Innes-Robbins, Senior Curator, Cold War and Late 20th Century Conflicts



HMS Ardent on fire with HMS Yarmouth alongside, 21 May 1982. © IWM FGD 140.

Left: photograph taken by Sergeant Graham Colbeck of 3 Para after the battle of Mount Longdon. *John Beales writes:* The practice of erecting what is called a 'battlefield cross' is believed to have originated in the American Civil War. Since the battle of Mount Longdon was largely fought at night, only images of the aftermath of the battle exist. This image is circulated annually around the anniversary of the battle on the social media site Facebook by former members of 3 Para, not because of what it shows, but what it represents: the selfless sacrifice of one man's life in his attempt to rescue his friend and colleague, already fatally wounded by a sniper. IWM FK2779.

John Beales writes: Ardent formed part of the 'thin grey line' of Royal Navy vessels operating as an anti-aircraft picket to defend the troop carriers during the landing of British forces on the Falklands and was sunk on 21 May 1982. 22 of the crew were killed, and 30 wounded. My research, including interviews with Ardent crew, examines the effect of the public memory of the war on how veterans narrate their experiences and what they do, and do not include in their testimonies. For Royal Navy veterans the public perception of the war as a land-based one leads many to believe their role and experiences have been forgotten.

Encounters with Empire, 1939-1945

Candidate: Rachel Way (2019-2022)
University co-supervisor: Professor Ashley Jackson, King's College London,
IWM co-supervisor: Dr Alan Jeffreys, Senior Curator, Second World War and Mid-20th Century Conflicts

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, Curator, First World War and Early 20th Century Conflicts



Diversifying and decolonising conflict photography: an exploration of how accompanying textual information can influence the reading and understanding of photographs

Candidate: Maria Creech (2020-2024); **university co-supervisors:** Dr Tom Allbeson and Professor Claire Gorrara, Cardiff University, **IWM co-supervisor:** Helen Mavin, Head of Photographs

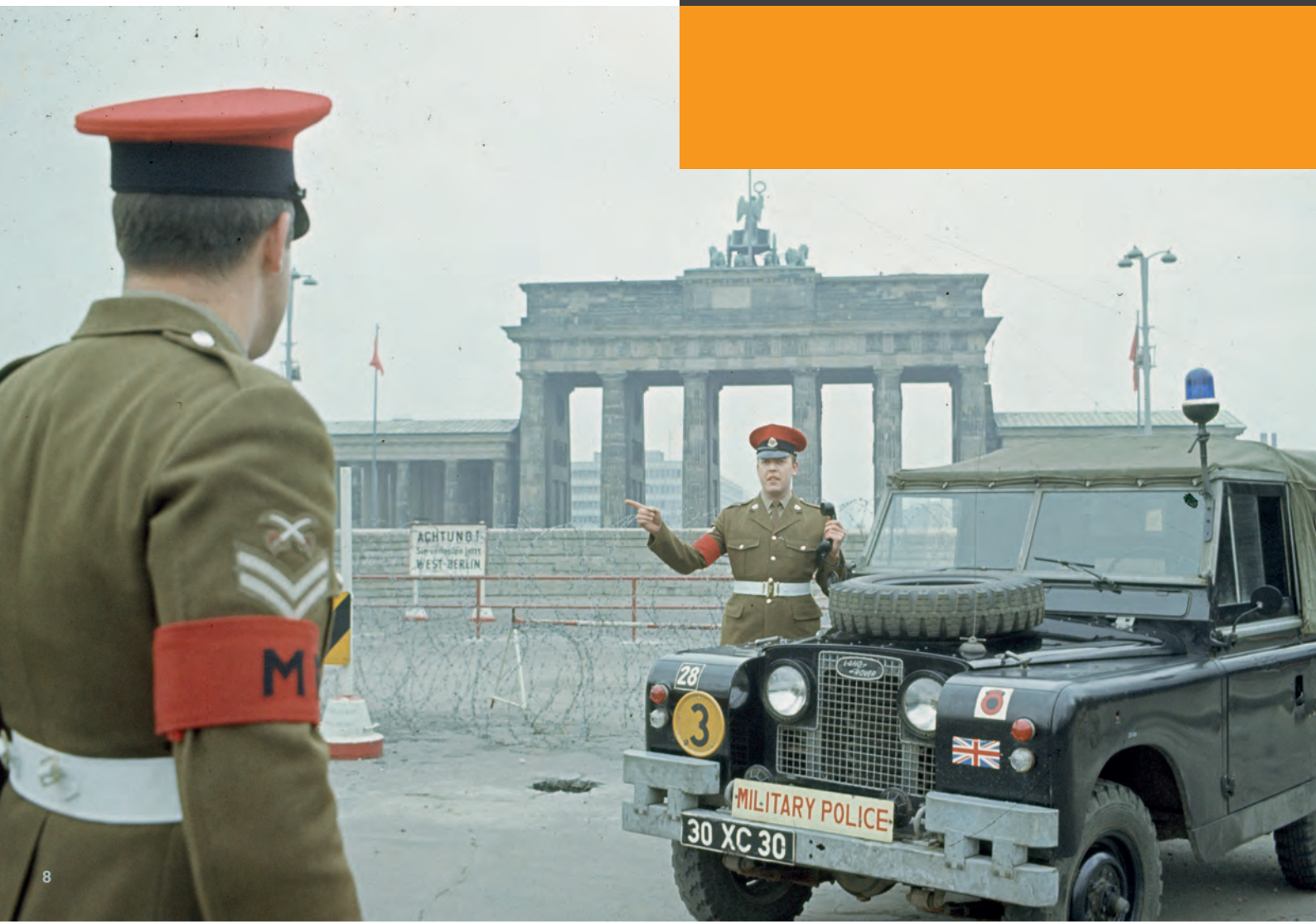
'The Body as a Battlefield': An exploration of available material culture that highlights narratives of sexual violence in conflict

Candidate: Megan O'Mahony (2020-2024); **university co-supervisors:** Professor Tarak Barkawi, Dr Katherine Millar and Dr Paul Kirby, London School of Economics, **IWM co-supervisor:** Vikki Hawkins, Curator Second World War Galleries

Legacies of insurgency and counterinsurgency: Activism and politics in Central Kenya, 1956-1975

Candidate: Niels Boender (2020-2024); **university co-supervisors:** Professor Daniel Branch and Professor David Anderson, University of Warwick, **IWM co-supervisor:** Dr Simon Innes-Robbins, Senior Curator, Cold War and Late 20th Century Conflicts

247 Provost Company, Royal Military Police, on duty with their Landrover at the Brandenburg Gate, Berlin, c 1971, © IWM (TR 37511). *Ellis Keeber writes:* I am researching the evolution of British military identity in Berlin, between 1945 and 1971. Specifically, I am appraising how military authorities and soldiers themselves incorporated the following factors into a sense of military identity: being at a Cold War front line and comparisons to the 'other', being 'ambassadors' for Britain through presentation and good behaviour, and the importance of physical prowess and preparedness to fulfil their protective role.





Megan O'Mahony writes: This photograph was taken at a compound holding captured Japanese soldiers in Rangoon (Yangon), Burma in 1945. It shows a Chinese woman seated on a stretcher as she is questioned by a British soldier. This woman was brought in with captured Japanese soldiers, who had forced her into the system of sexual slavery sometimes known as the 'comfort corps' or the 'comfort women' system. Hundreds of thousands of women and girls were incarcerated in 'comfort stations' at Japanese military bases, purportedly to prevent the spread of venereal diseases and reduce instances of unrestrained rape in Japanese occupied territories. IWM's collections include other photographs and witness accounts of this system of mass rape, but in many cases the captions describe the women as 'prostitutes'. © IWM SE 4523

Suspected Mau Mau terrorists being searched by security forces. These suspects had been rounded up in Nanyuki during Operation Scaramouche.

Tens of thousands of Kenyans were detained by British security forces during the 1950s, often on very limited evidence, and subjected to hard labour and a process of interrogation known as 'screening'. © IWM MAU 865



EXHIBITIONS

at IWM

Refugees Season

Taking place at IWM London and IWM North, as well as across IWM digital platforms, the *Refugees* season explored through personal stories the experiences of refugees and displaced persons and those who work to support them, through a programme of free exhibitions, art commissions, immersive events, and learning activities. Curators from the Second World War and Mid-20th Century Conflict and Contemporary Conflict teams undertook extensive research to inform the season.

Ai Weiwei A History of Bombs (IWM London)

Rebecca Newell led the curatorial research for IWM's first large-scale commission for the Atrium at IWM London. The monumental artwork by the internationally-renowned Chinese contemporary artist and activist comprises full-size renderings of aerial bombs and missiles developed by the USA, Russia, Germany, the UK, Italy and Israel. It addresses the global and pervasive nature of conflict and the impact it has on people. The fifty weapons are arranged according to their potential to destroy and span a century of technological development.

***Refugees: Forced to Flee* (IWM London)**

Simon Offord led the curatorial research and development for this exhibition, with Iris Veysey and Ian Carter. *Refugees: Forced to Flee* looked at the personal experiences of people from the First World War to the present day who, to escape conflict and persecution, took the decision to leave their homes, made dangerous journeys to find safety and faced the challenges of settling in a new country. The exhibition received generous support from the AHRC and ESRC, and key representatives from UKRI, the AHRC and ESRC, were on the exhibition's Advisory Panel, providing invaluable feedback and guidance.

The exhibition featured 135 objects, photographs, films, sound archive interviews, and documents from IWM's archives, many of which have not been seen by the public before, including newly digitised footage from the UNTV collection. Initially over 450 collection items were long-listed for inclusion, as well as hundreds of photographs of refugees and Displaced Persons selected by Ian Carter, that had not yet been digitised. The exhibition also included 40 objects and photographs which were lent by or licensed from NGOs, aid agencies and private individuals. In addition graphics showing statistical information from UNHCR (United Nations High Commission for Refugees) and the Home Office, among others, were researched and created by the curators to show the public how the current situation compares with past events.



Top: Section of the *Forced to Flee* exhibition showing miniatures painted and a rug designed by Shorsh Saleh, who fled his home town in Sharazur, Iraqi Kurdistan.

Middle: Display case in the 'Life Before' section, showing items owned by two refugees from Nazi Europe: Annette Bankier, who came to the UK as a Kindertransport refugee, and Manfred Moses who after a period in Buchenwald concentration camp was able to reach the UK, bringing with him a Tefillin bag and phylacteries.

Right: Still from the bespoke animation using data gathered by the AHRC/ESRC funded project 'Crossing the Mediterranean Sea by Boat'.





Top: Section of *Forced to Flee* showing photographs of refugees from France, Russia, Italy and Poland, returning home or being repatriated during and after the Second World War (1944-1946), and a filmed interview with Rebecca Tipton about the professionalisation of translation services for refugees from the Second World War to the 1980s.

Right: Visitors examine a journal kept by Belgian lawyer and city councillor of Aalst, Eugene-Marie Bosteels, in which he describes fleeing to the UK after the German invasion in 1914.



AHRC funded projects on refugees showcased within the exhibition

As part of the partnership between UKRI and IWM for *Forced to Flee*, Simon Offord oversaw the making of a series of short films in which academics talk about their projects.

From a list of eighty-one projects which might be a good fit with the themes IWM wished to explore a shortlist of seven was drawn up, providing an insight into the very rich and varied research that is taking place both in the UK and conflict zones today. IWM filmed interviews with the Principal Investigators of four of these projects that were ongoing. The projects featured were: *Translating Asylum* looking at the professionalisation of translating services for refugees and asylum seekers in the UK since the Second World War (Manchester, Professor Rebecca Tipton PI); *Tracing the Belgian Refugees* which looked at the 250,000 Belgian Refugees who came to the UK in the First World War (Leeds and Leuven,

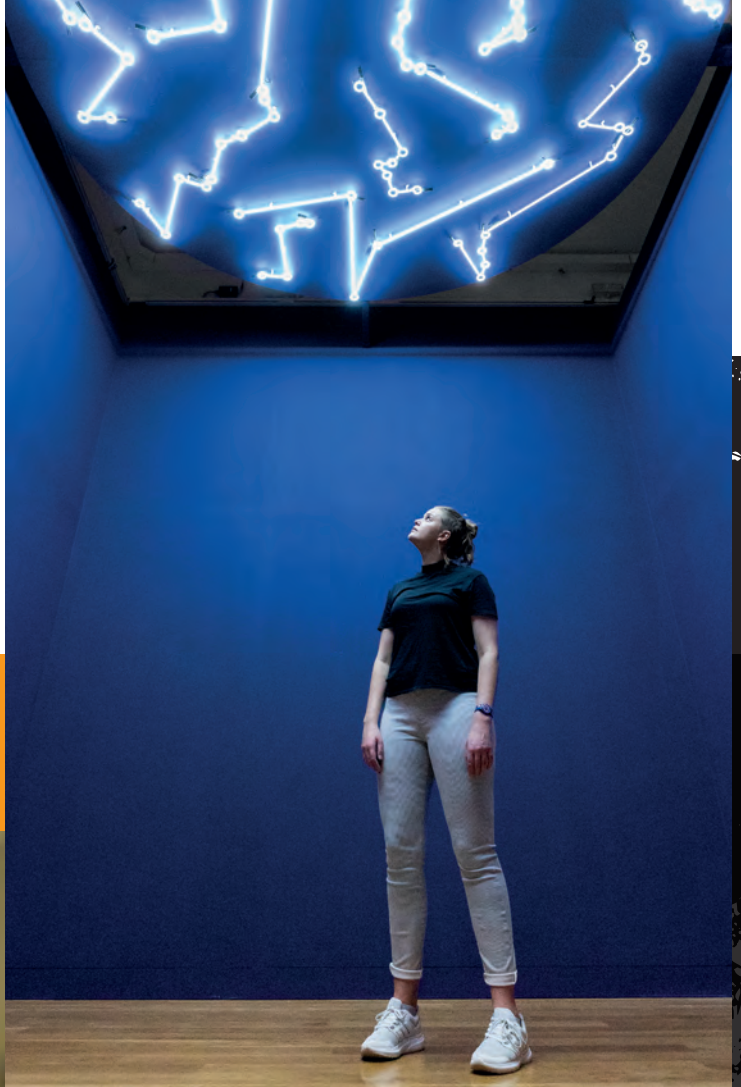
Professor Alison Fell PI); *Refugees Hosts* which looks at existing refugee communities which are hosting more recent movements (University College London, Professor Elena Fiddian-Qasmiyeh PI); and *Reckoning With Refugeeedom* which looked at how refugees from the end of the First World War to the mid-1970s have sought to assert their own rights and status in their own words (Manchester, Professor Peter Gatrell PI). The filmed interviews were conducted and edited by Simon Offord, Iris Veysey, and the IWM Visual Resources team, with scripts written by the PI and researchers.

Those projects already completed were represented by short audio-visual productions within the exhibition, including the *Dear Habib* animation derived from the *Becoming Adult* project which looked at the situation of unaccompanied minors facing deportation once they reach adulthood (University College London, Dr Elaine Chase PI). Another focussed on images of different types



Dr Christophe Declercq
UCL/KU Leuven

of the Belgian refugees in Britain



Above: A visitor viewing Indrė Šerpytytė's installation *Constellations* in the exhibition.

of shelters created for refugees, provided by the *Architectures of Displacement* project (Oxford, Professor Tom Scott-Smith PI). A third production featured four interviews produced as part of the *Crossing the Mediterranean Sea by Boat* project (Warwick, Professor Vicki Squire PI).

Refugees season: Art commissions

Research by Iris Veysey and Rebecca Newell led to a shortlist of artists who were invited to propose an artwork responding to themes of the exhibition. Three artists were appointed: Indrė Šerpytytė, Grace Schwindt, and Shorsh Saleh. Indrė Šerpytytė's installation *Constellations* represents seven refugees' routes across the Mediterranean as neon sculptures. The routes represented by the constellations are all taken from the ESRC funded project *Crossing the Mediterranean Sea by Boat* (Warwick; Vicki Squire PI). Iris Veysey and the PI provided guidance on the selection of routes.

Shorsh Saleh created carpets and paintings reflecting on personal and collective histories of displacement.

As part of his research, Saleh consulted material in IWM's Collections and Library, facilitated by Iris Veysey. Grace Schwindt's installation *Remembering Home* is a series of sculptures and accompanying soundscapes, each based on a conversation with a refugee. These conversations were led by the artist with the support of Iris Veysey, who helped research and identify appropriate candidates for interview, and partners at AHRC and ESRC. Schwindt also consulted material in IWM Collections as part of her research, facilitated by Iris Veysey.

Aid Workers: Ethics Under Fire (IWM North)

Amanda Mason led the curatorial research and development for this exhibition, the first time that IWM has looked in detail at aid work. Research for the exhibition involved numerous meetings and online conversations with practitioners and academics working in the sphere of humanitarian aid. Visitors to the exhibition are asked to participate in a series of scenarios where they face some of the ethical and practical dilemmas frequently faced by aid workers in places where there is conflict. These dilemmas range from weighing up the ethics of whose money to accept to deciding whether it is always right to speak out, even if this might mean losing hard won access to those in need of assistance. By asking our visitors to make what seem like impossible choices, we hope that they gained a unique insight into what it is like to be an aid worker in some of the world's most challenging environments.

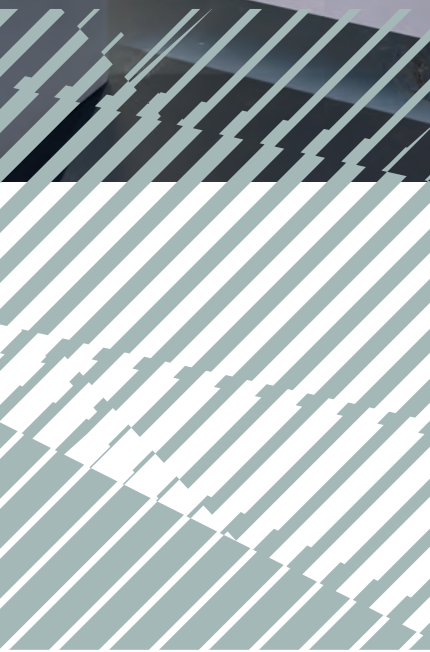
Alongside this experiential aspect is a series of films, compiled from new IWM-created or externally sourced interviews, in which aid workers describe their own real-life experiences of decision making when working with refugees or people displaced by conflict.

The exhibition also includes personal items used by aid workers including a vehicle flag used by the Norwegian Refugee Council in Afghanistan, hand-made sandals worn in South Sudan and a notebook used in Syria. Also on display are two large-scale loan items, a Médecins Sans Frontières Land Cruiser, an iconic vehicle associated with aid work, and a Refugee Housing Unit, produced in a unique collaboration between UNHCR, the IKEA Foundation and social enterprise group Better Shelter. Louise Skidmore took a lead role in developing academic contacts and networks in the field of humanitarian research and practice, building relationships which, in the short term, enabled us to source fresh and unique content for the exhibition and, looking forward, will inform and enrich future Contemporary Conflict collecting activity.

Wartime London: Art of the Blitz (IWM Churchill War Rooms)

Claire Brenard and Rebecca Newell co-curated this exhibition, including artworks collected and commissioned by the official wartime art scheme and reflecting the threat and response to air raids in the Second World War. The exhibition complements Suzanne Bardgett's book, *Wartime London in Paintings*, published in 2020.





View of the Aid Workers: Ethics Under Fire exhibition at IWM North and below, showing a Land Cruiser, an iconic vehicle associated with aid work, on loan from Médecins Sans Frontières

EXHIBITIONS

outside IWM

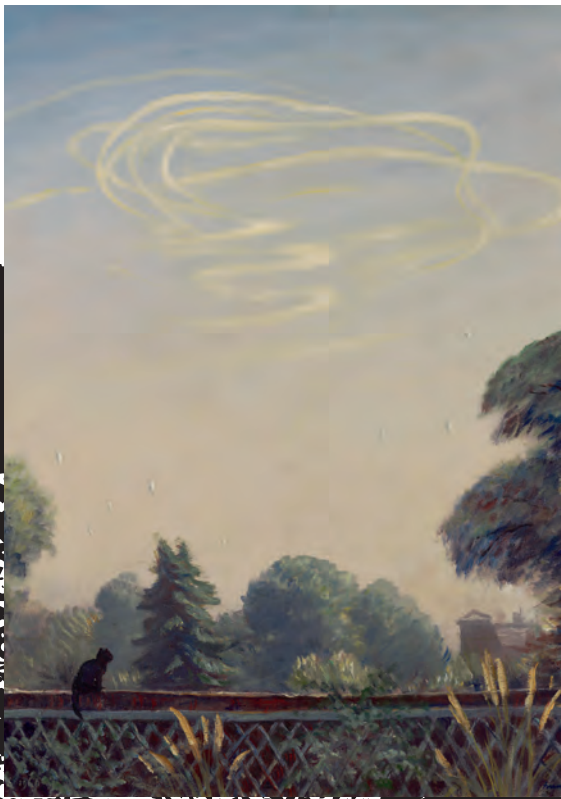
Sea, Land, Air and Home: Art of the Second World War: exhibition at the Russell-Cotes Art Gallery and Museum, Bournemouth

Art of the Second World War: Commemorating the 80th Anniversary of the Battle of Britain: exhibition at The Harris, Preston

Paris Agar contributed to the research for these exhibitions which marked the 80th anniversary of the Battle of Britain. With Art Fund support, IWM loaned three paintings from its rich art collection for the displays: 'An Aerial Battle' by Francis Dodd, 'Squadron Leader G L Denholm, DFC' by Thomas Cantrell Dugdale and 'Untitled' by Eileen Agar. The loans were shown alongside paintings, prints, watercolours and drawings from both the Russell-Cotes Art Gallery and Museum and the Harris' war art collection.



© Russell-Cotes Art Gallery & Museum, Bournemouth



**1940: Les Parisiens dans l'Exode:
exhibition at the Musée de la
Libération de Paris, France**

Hilary Roberts contributed to research for this new museum's inaugural temporary exhibition *The Musée*, co-curated by Sylvie Zaidman, director of the museum, and Professor Hannah Diamond of Cardiff University, and attended the launch of the exhibition in February. The exhibition examined the tragic consequences of the mass evacuation of two million French from Paris in June 1940.



Above: works lent from IWM's art collection to the Russell Cotes Gallery: Francis Dodd, *An Aerial Battle*, 6 September 1940, oil on canvas, © IWM Art.IWM ART LD 485 and Thomas Cantrell Dugdale, *Squadron Leader G L Denholm, DFC*, 1940, oil on canvas, © IWM Art.IWM ART LD 783

RESEARCH PROJECTS

Funded projects

Tim Hetherington and Conflict Imagery (AHRC Network)

The University of Leeds and Imperial War Museums have received Arts and Humanities Research Council funding for a research network to explore the archive and collection of the award-winning conflict photographer Tim Hetherington. The collection was acquired by IWM in 2017, and comprises Hetherington's seminal photography and video work from assignments in Liberia, Afghanistan and Libya, as well as many of his handwritten journals and correspondence, cameras, tear sheets, and publications.

This network, international and interdisciplinary in its scope, aims to enhance knowledge about the practice and ethics of image-making and conflict prompted by the Hetherington collection, and will incorporate research, public engagement, and dissemination, to be achieved through three day-long events combining workshops and networking events including invited presentations and roundtable discussions. The network is being led by Dr Katy Parry of the University of Leeds, with Greg Brockett, Curator, as Co-investigator at IWM.

<https://www.iwm.org.uk/history/tim-hetherington>



Left: Tim Hetherington, the award-winning conflict journalist, at the Restrepo Outpost in the Korengal Valley, Afghanistan, September 2007. Hetherington was later killed while covering the 2011 Libyan civil war. © IWM DC 47747

Below: A group of rebel fighters from the group Liberians United for Reconciliation and Democracy (LURD) progresses toward Monrovia for a planned attack on the capital. A fighter, wounded in an ambush, lies in the back of a pick-up truck beside. IWM DC 64030



Provisional Semantics (AHRC *Towards a National Collection* Foundational project)

In 2020, the Arts and Humanities Research Council awarded funding for *Provisional Semantics: Addressing the challenges of representing multiple perspectives within an evolving digitised national collection*, one of eight Foundational projects funded under the ambitious UKRI Strategic Priorities Fund Programme 'Towards a National Collection: Opening UK Heritage to the World' which is exploring what is needed to create a virtual unified 'national collection'. The project is a collaboration between Tate, The National Trust, Imperial War Museums and the Decolonising Arts Institute at the University of

the Arts London, and is examining how to develop ethical, equitable and transparent readings to support everyone to engage positively with the digitised national collection. Over the 18 months of the project, the team will explore how museums and heritage organisations can engage in decolonising practices to produce search terms, catalogue entries and interpretations.

Our Second World War British official photograph collections present a notably useful case study. In both world wars, Britain relied considerably on the military service, labour and raw materials from the colonies it then governed. This effort was documented widely by the official photographers, film cameramen and war artists commissioned by the wartime governments to document the

war. These collections are extensive but many are framed by historic language that reinforces the racist language and colonial gaze present at the time of production. The methodology adopted for this case study involves consultation and evaluation of the process with three groups: an internal stakeholder group, subject specialists with expertise in the experience of Indian recruits during the Second World War and an external stakeholder group, brought together by a call for participants through the IWM War and Conflict Subject Specialist Network.

Alongside the analysis and reflections on this process undertaken by the CI, IWM colleagues and external participants, the research outcomes will be new object captions to describe the photographs that will be added to the IWM collections management system and published online alongside the historic captions, as well as material presented online to contextualise the collection. The project is being led by Emily Pringle at Tate, with Co-Investigators Helen Mavin, Head of Photographs, IWM, Tate Greenhalgh, National Trust, Anjalie Dalal-Clayton, Decolonising Arts Institute UAL, and Ananda Rutherford, Research Associate at Tate. Royal Museums Greenwich are project partners.

The interim report for the project, produced in December 2020, can be found here: <https://www.nationalcollection.org.uk/sites/default/files/2021-01/Provisional%20Semantics.pdf>



Above: Recruiting for the Army in Northern India © IWM IND 1238

Below: Punjabi volunteers crowding round the gates of an army recruiting office in northern India © IWM IND 1300





United Nations Television in Croatia and Bosnia-Herzegovina (AHRC Network)

This project began in 2019 and will conclude in autumn 2021. Little is known about how the United Nations made its own direct use of television and video technology during the conflict – through an in-house production studio, United Nations Television (UNTV). This unit filmed at and behind the front lines in Croatia and Bosnia to produce films informing refugees and displaced persons in UN High Commission for Refugees (UNHCR) camps about conditions in their home regions, including dozens of video letters between separated family members. The UNTV collection, saved from disposal by UNTV's Series Producer Roy Head and acquired by IWM in 1996, contains 200 reports and video letters, over 2000 rushes, and c. 700 documents providing unparalleled insights into UNTV's operations.

A notable achievement in 2020 was the writing by Principal Investigator, Dr Catherine Baker of an article about the collection 'Peace on the small screen: UNPROFOR's television unit in 1994-95 and the 'media war' in Former Yugoslavia' for the *Historical*

Left: Still from the titles that feature on many of the UNTV films © United Nations UN610A

Above: Stills from UNTV films showing survivors of the July 1995 Srebrenica massacre who had managed to reach the free territory of Tuzla © United Nations UNT 763A

Journal of Film Television and Radio. This drew heavily on the paper archive deposited with IWM at the same time as the videos, and shed light on the challenges faced by UNTV when confronted with the politicised ideologies of some of the post-Yugoslav state broadcasters. In addition, Co-Investigator Suzanne Bardgett interviewed Richard Lynton, formerly of UNTV, for both the project and the IWM's sound archive.



AHRC Capability for Collections Fund: enhanced film preservation

In December 2020 we heard that we had been successful in securing a grant for £448,000 to help preserve our film collection, and make it more easily available to production companies. The funding has covered the purchase of a Lipsner Smith film cleaner, an upgrade from 2K to 4K for our existing scanner, and a Spinner V viewing table. The 'Spinner' is an enhancement of the old Steenbeck viewing table – a fully digital machine which will reduce the risk of damage to film and crucially allow remote access so that film researchers can carry out their explorations from their workplace. It will enable access to 700,000 more items than IWM could digitise without the grant within the next five years.

Alongside our Digital Futures project this means we will digitise 2.2 million items in the next five years. The funding will also be used to upgrade workstations and introduce our first 40 Gig network. In short the funding has allowed IWM to buy state-of-the-art equipment which will enable digital capture to the highest resolution – a major step in ensuring the preservation of our film collection for future generations.

Emerging research areas

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 Associate from the International Centre for the Study of Radicalisation at King's College. The project aims 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.

In 2020 Chris Cooper continued to share findings and research at sector networking events and at national and international conferences. Most notably, he presented a paper at the international conference *Connect to Collect: A Conference about collecting Social Digital Photography in Archives and Museums* hosted by the Nordiska museet in Stockholm, Sweden in October, exploring how the research project has influenced IWM's contemporary collecting work and strategies. Chris Cooper was also a panellist at the informal Contemporary Collecting Group organised by Ellie Miles of the London Transport Museum, discussing ways in which IWM is exploring how social media fits within its remit and collections.

The project will continue into 2021 with an increased focus on how its research and findings can influence acquisitions to the museum's collections and how general narratives can be tested with audiences.

Sexual violence: collections review and addressing public engagement

In 2020, IWM curators continued a research project around the histories and themes of sexual violence in conflict. In early 2020, based on findings from a series of network development and expert panel meetings, Rebecca Newell and Vikki Hawkins further honed the thematic and priority focal points, and primary challenges of the field of study in relation to future IWM research and programming outputs.

IWM has the benefit for this project of a partnership with LSE's Centre for Women, Peace and Security and throughout 2020, IWM Associates Professor Christine Chinkin, the journalist Masuma Ahuja, Professor Joanna Bourke and Professor Catriona Pennell have contributed to emerging discussions. Rebecca continues to be a reciprocal member of the LSE WPS Hub network and advisory board.

Notable achievements in 2020 included addressing of thematic and conflict priorities within IWM's 100 year remit, as well as the role of collections and artists in shaping public discourse and collective memory of sexual and gender violence. Rebecca Newell and Vikki Hawkins began the process of determining where new research would make an impact on IWM good practice, particularly with regards to revisiting and reviewing collections, collecting, representation, documentation, language and display.

Vikki Hawkins started to co-supervise- under the AHRC Collaborative Doctoral Partnership scheme - a student, Megan O'Mahony, who is working on a PhD exploring the material trace of sexual violence in conflict with a focus on the IWM collection. Megan has discussed with IWM's Media Heads how IWM's collections were formed, developed and catalogued; is now building a database of existing and potential new acquisitions related to sexual violence in conflict; and in early 2021 will look to benchmark her findings against other museums and heritage institutions.



An official photograph taken during the liberation of Burma, with the title 'Giving their particulars. Chinese girls forced to serve in Japanese 'Comfort Corps' brought in with prisoners in the Pengewan area.' One of the images held by IWM whose full meaning is better understood today. © IWM SE 4450



Re-appraising the history of HMS Belfast

Throughout 2020, following the completion and approval of the 2019 Masterplan to transform the public presentation and perception of HMS *Belfast*, research has continued both into the history of the ship since its launch in March 1938 and its material culture, including the different ways in which it has been interpreted as a historic site since 1971. This research work has been undertaken principally by Nigel Steel, Head of Narrative and Content for the ship, and Robert Rumble, HMS *Belfast's* curator. Looking at individual episodes in Belfast's history that have often been overlooked or misrepresented, Nigel Steel has been able to write a series of research notes that have provided the basis for engagement with special interest groups. For the journal of the HMS *Belfast* Association, published for veterans who served in the ship, he was able to explain inconsistencies in the background to the two instances where members of the ship's company died during the Korean War – two of Belfast's Royal

Marines who drowned in March 1952 away from the ship while assisting with ROK (Republic of Korean Army) guerrilla operations off the north-western coast of the Korean peninsula and Leading Steward Lau So who died of wounds after a North Korean shell pierced Belfast's upper hull in August 1952. Nigel Steel was also able to give a multi-media presentation, using contemporary film footage, IWM sound interviews and original documents, on the unique final voyage home by HMS *Belfast* between March and June 1962 following 17 years' service in the Far East to a conference held by Royal Museums Greenwich in February 2020.

Working across IWM's wide ranging collections, but particularly the Documents and the Sound archives, Robert Rumble has steadily been locating and assembling characters from Belfast's past who lived through the key episodes in its history. These stories and the light they cast on both the experience of being a member of the ship's



Opposite page: Ng Muk Kah, also known as 'Jenny' and her side party posing with crew from HMS *Belfast*, Hong Kong, 1949. © HU 140476

Above left: Nigel Steel speaking about the HMS *Belfast*'s final voyage home at the Cutty Sark's 150th anniversary conference held at Royal Museums Greenwich in February 2020. The conference provided a forum for interdisciplinary research and new perspectives on the merchant marine and maritime communities from the nineteenth century to the present day.

Above right, middle right and bottom right: Pages from the album kept by Physical Training Instructor Brian Goodge Copper, during his service in HMS *Belfast*, during the Korean War.



company and the historic events in which the ship was involved will be used as the foundations for extensive new interpretation of key areas of the ship including the Sick Bay, the Mess Decks and the Galley. This work is being undertaken in 2020-2021 as part of the 'Refitting the Ship, 2021' project which will provide engaging new displays for the public when Belfast re-opens to visitors in 2021. Robert Rumble has also carried out additional research into the stories of BAME cultures on HMS *Belfast*, in particular photographic and film evidence of Hong Kong Chinese serving in the Royal Navy, or Hong Kong civilians working aboard Royal Navy ships. Also related is his research into HMS *Belfast*'s support of Chinese Nationalist Forces during the Chinese Civil War 1945-1949, specifically the

rescue of Chinese Nationalist civilians from the wrecked transport ship, Cheung Hsai, in October 1949. Through this research across IWM's collections, Robert Rumble has been able to improve the documentation of many items and enrich our understanding of what the Museum holds in relation to its historic ship.

MEMBERSHIP OF PROFESSIONAL NETWORKS, ADVISORY GROUPS, AND EXPERT ASSISTANCE

Paris Agar, Senior Curator became an adviser to the RAF Air Defence Radar Museum which is on the site of the former Royal Air Force radar and control base RAF Neatishead. The museum includes a complete Cold War-era Operations Room from which Britain's air defence was conducted for several decades.

Suzanne Bardgett, Head of Research and Academic Partnerships continued to co-chair, with Valerie Johnson of The National Archives, the Independent Research Organisation Consortium; continued to serve on the AHRC Peer Review College; continued to serve as a member of the Freud Museum's Board of Trustees.

Bryn Hammond, Head of Collections and Curatorial Development was elected a Fellow of the Royal Historical Society.

Alan Jeffreys, Senior Curator continued to serve on the Council of the Army Records Society; continued to serve on the Editorial Advisory Board and for the *British Journal of Military History*.

Toby Haggith, Senior Curator received a credit at the end of the 2020 documentary film *Independent Miss Craigie* about the career of the filmmaker and author Jill Craigie, which makes extensive use of a recorded interview Toby made

with Craigie in 1993. The film was funded as part of the AHRC funded project *Jill Craigie: film pioneer* and was directed by the project's Principal Investigator Lizzie Thynne at the University of Sussex <https://www.jillcraigiefilmpioneer.org/>

Diane Lees, Director General served as Chair of Governors of Lincoln University; served as a member of the Committee of University Chairs; served as a member of the Oxford Cultural and Leaders Faculty.

Elena Nepoti, Preservation Manager was a member of the jury of experts for the FOCAL (Federation of Commercial Audio Visual Libraries) Awards for the 'Restoration and Preservation' category.

Rebecca Newell, Head of Art continued to be part of the British Art Network and Queer British Art sub-group and served as a member of UKRI GCRF Gender, Justice and Security Hub Advisory board on behalf of IWM. Members of the board, based at LSE and led by Professor Christine Chinkin will provide reciprocal support for the Sexual Violence in Conflict research programme.

Charlotte Pearce, Partnerships Manager continued to oversee the IWM War and Conflict Subject Specialist Network. This has so far



Elena Nepoti condition-checking a 16mm film reel at IWM Duxford.

welcomed over 500 organisations and individuals who look at conflict from the First World War to today. The Network builds capacity, connections and confidence in the cultural heritage sector, and welcomes all those who work on not-for-profit activity including museums, societies, local government and academics. It offers free online events and resources, provides opportunities to network, and through a newsletter and a Register of Expertise promotes sharing and collaboration. A highlight of 2020 was its online conference *Looking In, Looking Out: Diversifying Stories of War and Conflict*, which attracted 160 delegates.

Hilary Roberts, Senior Curator Historian as a member of the VII Foundation's Board of Advisors, continued to advise the Foundation

on its various photographic projects for young professional photographers, and contributed articles about IWM's collections of conflict photography to the Foundation's website; as member of the Canon Europe Ambassador's programme, recorded a podcast *What makes an Image Iconic* alongside award-winning photojournalists Finbarr O'Reilly and Ilvy Njiokiktjien for Canon's online *Shutter Stories* series (October 2020); as a member of *L'association des Amis du Musée Albert-Kahn*, Paris, France, reviewed photographers' entries for the annual Albert Kahn Award (November 2020); as a member of the Oracle International Photocurator network, moderated an online debate about the impact of the Covid-19 pandemic on institutions caring for photographic collections worldwide (November 2020).

Jane Rosen, Research Support Librarian served as a trustee of the Marx Memorial Library and the Society for Co-operation in Russian and Soviet Studies.

Gill Webber, Executive Director, Content and Programmes served as a Governor at Leeds Beckett University until July 2020.

Hannah Wills, Research Manager continued to be part of 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*.

Heads of research from the Independent Research Organisations Consortium on a tour of the National Railway Museum, York. In the centre are Tim Boon, Science Museum, Xerxes Mazda, National Museum of Scotland, Valerie Johnson, The National Archives and Oliver Betts, Research Lead at the National Railway Museum, who gave the tour. The heads of research of several national heritage organisations with IRO status meet quarterly to discuss common challenges and share best practice.



PUBLICATIONS

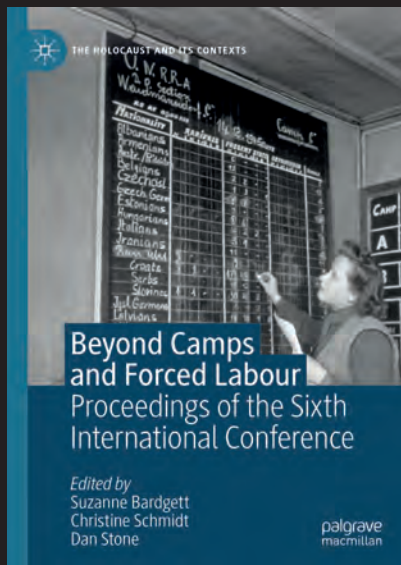
Books and monographs

Suzanne Bardgett, *Wartime London in Paintings* (IWM, 2020)

Suzanne Bardgett's book *Wartime London in Paintings* was published in April 2020. The book uses the War Artists Advisory Committee's archive to tell the story of over forty artists who worked in London, producing a distinctive and wide-ranging record of the wartime city. The WAAC correspondence reveals the diplomatic approach of the Committee – in theory given a free rein to commission as they liked, but acutely aware of the need not to annoy their government colleagues, for whom civilian morale was a constant

concern. Seven of the forty two artists in the book are women – reflecting the fact that a much higher proportion of female artists were given opportunities than had been the case during the First World War. Particularly rewarding aspects were to make contact with the children and grandchildren of former artists, and with the grandsons of E M O'R Dickey, the WAAC's Secretary from 1939 to 1942. The book was the subject of a short news story in *The Daily Telegraph*; reviews appeared in *History Today*, *Art Quarterly*, and on the art information website Artlyst; and a related feature appeared in the US-based magazine *World War II*.





Suzanne Bardgett, Christine Schmidt and Dan Stone (eds), *Proceedings of the Sixth Beyond Camps and Forced Labour conference* (Palgrave Macmillan, 2021)

This volume brings together fourteen essays on different aspects of survivors of Nazi persecution. They were contributed by academics who had all given initial versions of their papers at the 2018 conference *Beyond Camps and Forced Labour: international research into survivors of Nazi Persecution* – the triennial conference in which IWM has been a long-running partner. Contributions came from Austria, Chile, the Czech Republic, Germany, Hungary, Israel, Mexico and the US, as well as the UK.

Anthony Richards, *Wartime Christmas* (IWM, 2020)

From the Christmas Truce of 1914 on the Western Front, to prisoners of war cooking Christmas dinners from whatever ingredients they could obtain in German prisoner of war camps in the 1940s, the privations and difficulties caused by conflict have often been overcome at Christmas. Anthony Richards's book takes a thematic approach to highlight elements such as separation, privation and faith which prove so important when understanding the personal experience of war.



Through new research into the IWM collections and extensive use of personal testimony contained in letters, diaries, memoirs and oral history interviews, *Wartime Christmas* explores the dichotomy apparent in celebrating 'peace to all men' while at the same time continuing to fight. Building on the author's 25-year experience of having researched and developed IWM's archives of personal testimony, this book was published at

an opportune moment, encouraging comparisons in the press to the limited 2020 Christmas that many experienced due to COVID-19. 'This book is excellent ... It is touching and funny as well as very obviously being heavily researched and skilfully compiled' (Books with Belle). Suzanne Bardgett and Anthony Richards were '*In Conversation*' about their two books on 5th December 2020 – a rewarding online event which drew viewers from the US and Canada as well as the UK.

Articles, chapters, papers, editorships, introductions

Suzanne Bardgett became co-editor with Ben Barkow, former Director of the Wiener Library, of the series *The Holocaust and its Contexts* (Palgrave Macmillan), which aims to demonstrate the continuing relevance of the Holocaust and related issues in contemporary society, politics and culture.

Toby Haggith, produced a revised booklet to accompany the October 2020 re-release of BFI/IWM DVD/Blu-ray of *German Concentration Camps Factual Survey* (1945/2014);

Vikki Hawkins wrote 'Displaying marginalised and 'hidden' histories at the Imperial War Museum London: The Second World War gallery regeneration project' for *War and Society*, Volume 39, pp. 210-214, 2020;

Alan Jeffreys wrote 'The End of Empires' for *History of War* No. 82, Scribd, 2020;

Alan Jeffreys wrote 'VJ Day 2020: What a generation of war veterans did with their lives after the Second World War', *Inews*, 15 August 2020;

Alan Jeffreys wrote introductions for Peter Elstob, *Warriors for the Working Day* (IWM, 2020) and Fred Majdalany, *Patrol* (IWM, 2020), both in the IWM Wartime Classics series, and in connection with the series was interviewed about 'The Forgotten Novels of World War Two' for a podcast on *History Hit*;

Chloe Nahum, CDP student, wrote '“Death does not conquer me”': the poetry and painting of Isaac Rosenberg and 'Sandham Memorial Chapel: Stanley Spencer's visions of war' for the Art UK website;

Hilary Roberts contributed an article in French on the work of First World War photographer Olive Edis in *Une Histoire Mondiale des Femmes Photographique*, edited by Luce Lebart and Marie Robert (Editions

Textuel, November 2020);

Jane Rosen contributed a chapter 'Women at the Front and Class Enemies Reconciled: Anachronism in First World War Children's Novels in the Last Four Decades' to *Histories, Memories and Representations of being Young in the First World War* edited by Maggie Andrews, NC Fleming and Marcus Morris (Springer, November 2020);

Fabio Simonetti wrote 'Shaping Each Other: British and Italian Depictions of the Enemy (1935-1943)', for *Fascism and Anti-Fascism in Great Britain*, edited by Tamara Colacicco (Pisa: Pacini ed., 2020), pp. 221-241;

Fabio Simonetti wrote 'Researching Testimonial Objects: The Postmemory of the Allied Occupation of Italy through the Imperial War Museum's Collections', in *Status Quaestionis: Language Text Culture*, 18 (2020), pp. 171-188. Issue title: 'Narrating World War II: Tr'. He also attended the launch of the exhibition in Paris in February.

Book reviews

Alan Jeffreys reviewed Kaushik Roy, *Battle for Malaya: The Indian Army in Defeat, 1941-42* (Bloomington: Indiana University Press, 2019) for *History: Reviews of New Books* Vol. 48, No. 6, 2020;

Hilary Roberts, reviewed Pippa Oldfield, *Photography and War* (Reaktion, 2019) for *Source Magazine*, July 2020;

Hannah Wills reviewed Benjamin Wardhaugh, *Gunpowder and Geometry: The Life of Charles Hutton, Pit Boy, Mathematician and Scientific Rebel for the British Journal for the History of Science*, Vol. 53, No. 1, March 2020.

CONFERENCES, LECTURES AND TALKS

Paris Agar, Senior Curator was interviewed by Yosola Olorunshola for the *Museums Journal* about former President Trump's threat to strike Iranian cultural sites;

delivered a talk 'The Battle of Britain on Canvas' for the Russell-Cotes Art Gallery and Museum, Bournemouth, as part of *IWM's Battle of Britain 80* partnership loans programme (15 September).

Lee Arnott, CDP PhD student gave a talk 'The Gay Soldier in Britain' at the University of Westminster, as part of LGBTQ History Month (25 February 2020).

Suzanne Bardgett, Head of Research and Academic Partnerships gave a talk to the IWM History Group about researching her book *Wartime London in Paintings* and an online talk about the same book to members of the Athenaeum Club (3 July);

gave an online talk about the creation and impact of the current Holocaust Exhibition to members of Edgware Synagogue (August).

John Beales, CDP PhD student was a key player in the *New Voices in the History of War Twitter Conference* (#NVHOW20) which replaced a planned conference, providing an interim opportunity for new research to be communicated: twelve presentations were made via a series of linked tweets (25 September).

Chris Cooper, Senior Curator gave a paper 'Why should social media be incorporated into the Museum's collections?' at the *Connect to Collect: A Conference about collecting Social Digital Photography in Archives and Museums* hosted online by the Nordiska museet, Stockholm (October 2020).

Rachel Donnelly, Project Manager for the Second World War and Holocaust Partnership Programme contributed to the 'Museums of the Future' report commissioned by Nottingham Trent University about audience perceptions of museums,

the advantages and challenges of museum and university partnerships and digital opportunities during the COVID-19 pandemic (June 2020).

Toby Haggith, Senior Curator introduced a screening of Claude Lanzmann's *Shoah* (1985) at a Holocaust Memorial Day event at the Goethe Institute, London and took part in a Q&A afterwards with Professor Rainer Schulze, Essex University;

was a panellist following a public screening of *Night Will Fall* (2014) at the University of York (28 January 2020);

took part in the panel 'Fictionalising the Holocaust' as part of *Jewish Book Week* (2 March 2020).

Vikki Hawkins, Curator travelled to the National Film Archives of Japan in Tokyo to research and view un-digitised film footage of Japanese soldiers and civilians during the Second World War for the new Second World War Galleries. Vikki also visited curators at the Hiroshima Peace Memorial Museum to discuss the planning of the Galleries (February 2020).

Alan Jeffreys, Senior Curator presented a paper 'The Expansion, Recruitment and Training of the Indian Army in both World Wars' at the *Warfare in South Asia from Ancient to Modern Times* conference at Jadavpur University, Kolkata and chaired a panel on the 'Environment and War' (7 January 2020).

Ellis Keeber, CDP PhD student served as student ambassador and member of the organising committee for the *Cold War Voices: Stories, Speech and Sound, 1945-1991* conference, led by Dr Grace Huxford and Dr Joel Morley at the University of Bristol (22-23 January 2020).

co-hosted the monthly Graduate Research Forum for the History Department at the University of Bristol;

co-hosted the conference *Relocating the Past: Space, Place and Scale in History* at the University of Bristol (12 May 2020).

Diane Lees, Director-General spoke as a panellist alongside Tristram Hunt, Director of the V&A and Mark Urban, IWM Institute Associate, at the Aspen UK binar *The Future of Museums* (27 March 2020);

participated in the UKRI AHRC Boundless Creativity Round table on the subject 'retain, reset and reimagine the cultural sector' (8 July 2020);

participated in the Aspen Institute Socrates Program's seminar on 'Becoming an inclusive republic' on the evolution of the constitution of the United States (21 October 2020).

Helen Mavin, Head of Photographs gave a paper 'Working with born digital photographs and film at IWM: The MoD Digital Imagery Project' at the AHRC-supported conference *Archives, Access and AI: Working with Born-Digital and Digitised Archival Collections* (15-17 January 2020);

led a session for University College London's MA class 'Collections Curatorship' on 'The IWM Photograph Archive, its structure, interpretation and research use', with a practical component of collections analysis (3 February 2020).

Rebecca Newell, Head of Art gave a paper on the theme of *Art In Exile* for Westminster Reference Library;

presented a paper on the themes of Wartime London for IWM volunteers network.

Charlotte Pearce, Subject Specialist Network Manager took part in a panel *Perfect Partners: External Perspectives at the "I" Word: Research Impact in the Arts & Humanities*, at the Research Institute for Literature & Cultural History, Liverpool John Moores University (9 January 2020);

gave a paper 'Voices of the wall: a Collaborative Campaign between IWM's War and Conflict Subject Specialist Network and *Cold War Conversations*' at *Cold War Voices: Stories, Speech and Sound, 1945-1991* conference, held at the University of Bristol (22-23 January 2020).

Hilary Roberts, Senior Curator Historian appeared in the television documentary *Lee Miller: A Life on the Front Line*, broadcast by BBC 2 (28 May) and BBC iPlayer (June – July) as part of its season of programmes marking the anniversary of VE Day 2020;

gave two online talks about the photography of Lee Miller to regional photographic associations (May and September 2020).

Fabio Simonetti, CDP PhD student presented a paper 'The landings in Sicily: soldiers' and civilians' perception of a wartime encounter' at the Xth International Conference of Young Scholars and Specialists, CLIO-2020 conference. The conference theme was *Wars in History: Historical Documents and Actual Problems of Archaeography, Archivistcs, Source Studies, Russian and World History of Modern and Recent Times* (18-19 October 2020).

Alice Tofts, CDP PhD student presented a paper 'Adopting a Continuity of Time, Place, and People: The Role of Photography and Place in Holocaust Postmemory Landscapes' at the *Postmemory and the Contemporary World 2nd International Interdisciplinary Conference* (26 February 2021) and presented a shorter version of the same paper at the *1000 Words* series for the Network for Developing Photographic Research (24 March 2021).

Alan Wakefield, Head of First World War gave an online talk 'Carry On Up The Tigris: The Campaign in Mesopotamia 1914-1918' to the Surrey Branch of the Western Front Association (15 July) and 'Crisis at Kut, January – April 1916' as part of the WFA's series of webinars (4 August);

gave a paper 'An education in itself' - The British Military Mission to South Russia, 1918-1920' at the joint British Commission for Military History - Western Front Association conference hosted online by The National Army Museum (23-24 January 2021);

presented 'We marched away into Serbia' - The 10th (Irish) Division and the Action at Kosturino, December 1915' as part of the Western Front Association's national webinar series (15 February 2021);

presented "'Better than no war at all": The 10th (Irish) Division in the Salonika Campaign 1915-1917' to the Dublin Branch of the Western Front Association (20 March 2021).

Gill Webber, Executive Director Content and Programmes contributed as a speaker to the University of Cambridge online course 'Communicating for Influence and Impact' (May 2020).

