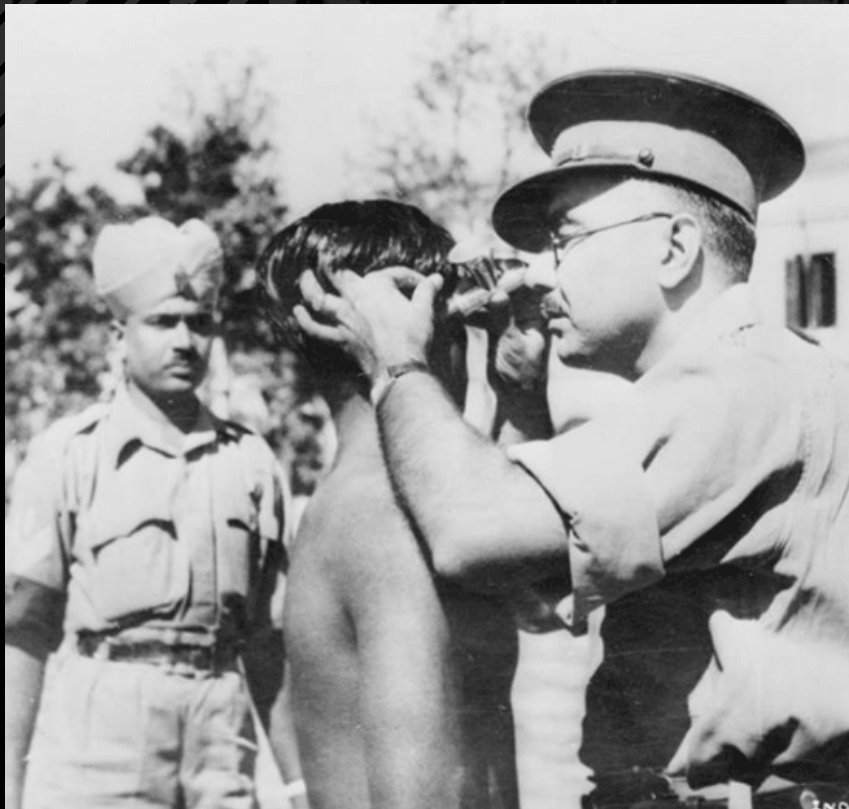




RESEARCH REPORT



2021 – 2022



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Note: This report covers the period 1 April 2021-31 March 2022.

INTRODUCTION

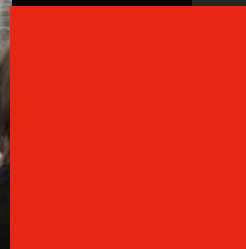
Our Research Strategy aims to support activities across IWM, but in particular those requiring deep thinking about our collections, our past, our practices and how we engage the public in innovative ways to better understand conflict in our time.

Context

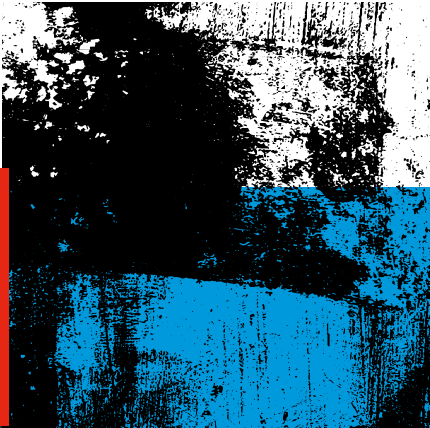

Research is deeply embedded in IWM's culture, and we are keen to guide, encourage and support research of the highest quality which will assist us in the attainment of our long-term goals in the fields of public programming, Public Engagement and Learning, Documentation and Digital Engagement. All our research activity takes place within the context of the IWM Institute, established in 2020. The Institute is IWM's Research and Knowledge Exchange hub,

encouraging the exploration of subjects, themes, and trends within IWM's remit that will influence IWM's activities and programming over the next twenty years.

Our networks of IWM Associates (below), researchers, university partners, students, fellows, artists-in-residence, and IWM staff engage with our subject matter and IWM's world class collections to produce fresh approaches to understanding world conflict.



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Our Independent Research Organisation status

Our Independent Research Organisation (IRO) status, first awarded in 2011, gives us the opportunity to devise and apply for research grants which allow us to direct research effort to our most pressing issues.

Our Research Strategy

Our Research Strategy 2020-2025 places research at the heart of IWM's public outputs.

- **experimentation** with innovative and cutting-edge live and digital public programming, helping IWM research to connect with its audiences in a meaningful way;
- **cultivating our expertise in research grant capture**, so that winning and administering research grants becomes an activity with which all curators are familiar;
- **enhancing IWM's academic reputation** and contributing to the fullest possible understanding of our subject matter and our collections;
- developing our expertise in effective **partnerships and international collaboration**; unlocking access to our collections through programmes and projects which fuse academic insight and digital innovation;
- shaping and nurturing a user-friendly, well-regulated and encouraging **research environment** in which historical, curatorial, public engagement and digital expertise can be developed.

“IWM’s public programme and its curatorial, conservation and digital work all benefit from our Research programme and from the interactions we have with the Higher Education sector. We are committed to investing in our staff’s research capabilities, and to building deep and enriching collaborations between ourselves and the many universities who engage with us.”

Gill Webber
Executive Director, IWM Institute





© IWM CDP students Katherine Moar, Megan Hamilton, Ellis Keeber and Niels Boender at a Research Sharing event at IWM.

Prioritised themes

In the **Research Strategy** we have six prioritised research themes and this year we are reporting our research activity under these. IWM's curatorial staff engage in research across a range of activities – including exhibitions, media and acquisitions work. For the purposes of this Report we have concentrated on their academic-facing work: leading and co-leading research projects; co-supervising PhD students; writing for publication; and attending academic conferences.

Our PhD students

IWM was during this period in receipt of our third **AHRC Collaborative Doctoral Partnership**. This scheme has provided between two and three PhD studentships each year for IWM to allocate, administer and co-supervise, to be applied to topics which assist our strategic priorities.

Our vast collections – encompassing film, documents, artworks, objects, sound recordings and much more – offer a multitude of topics worthy of scholarly



© IWM CDP PhD student Lee Arnott with Dr Fabio Simonetti, CDP alumnus, who completed his PhD at IWM and Reading University in 2021.

attention. We have profited greatly from the presence of the students we have hosted so far, who have provided valuable insights into our archives that would have been difficult to achieve with our own resources.

As well as pursuing their academic studies, our students contribute to the work the IWM is undertaking, including exhibitions, and other public-facing work, and improved understanding and

expansion of our collections. Their work is illustrated in this report and a full list of PhD studentships currently under way at IWM is given in the Appendix.

ACTIVITIES BY RESEARCH THEME

Legacies of Empire

The impact and legacy of Empire on the history we document has been under-researched in the past, and our collections reflect the preoccupations of earlier generations of curators and archivists.

Exploring the role of colonies in manpower and economic support during both world wars is an important priority and our collections support this field of study well. The independence movements that were given added impetus as a result of the two world wars are now coming under closer scrutiny, and are the focus of both improved public understanding and collections-building. The IWM Collections Development Strategy directs that our collections and stories will be 'globally-focused, acknowledging the impact that Britain and the Commonwealth have had on the world, and vice versa, especially acknowledging the way in which conflicts that are superficially unrelated to Britain can have huge domestic impact when explored in depth.'

Our proactive collecting strategy and our efforts to provide regular opportunities through public programming to explore complex narratives is underpinned by a research focus that gives voice and agency to those affected by the changes wrought by Britain and the Commonwealth and its military engagements, just as we have in the past represented and given voice to those who effected those changes. By opening up new channels of academic investigation, we have begun to amplify the many under-represented voices in our collection, especially those from former colonies and countries where Britain has exerted influence. This re-lensing considers Commonwealth and former Empire stories as a vital component of our narratives in their own right.



AHRC-funded research project

Provisional semantics: addressing the challenges of representing multiple perspectives within an evolving digitised national collection

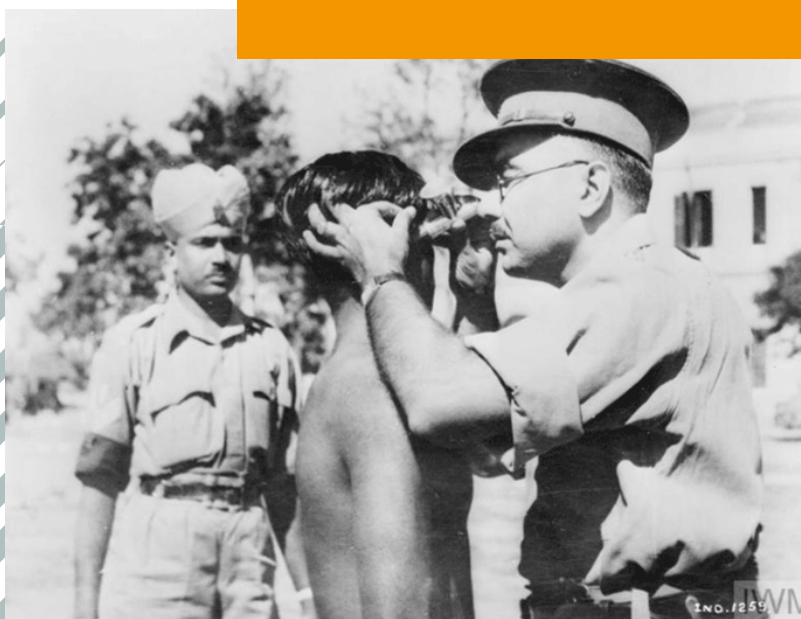
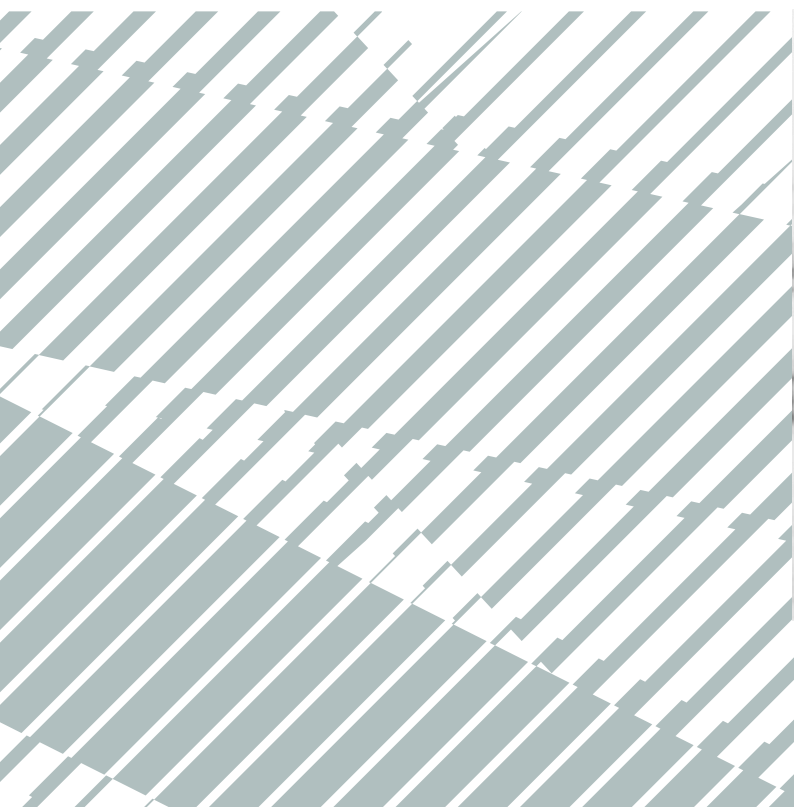
Led by Dr Emily Pringle, Head of Research at Tate, with IWM's Head of Photographs, Helen Mavin as Co-investigator, this was one of eight 'foundation projects' funded under the AHRC Strategic Priorities Fund Programme 'Towards a National Collection: Opening UK Heritage to the World', which is exploring what is needed to create a virtual unified 'national collection'. Other key research team members were Tate Greenhalgh, National Trust, Anjalie Dalal-Clayton, Decolonising Arts Institute UAL, and Ananda Rutherford, Research Associate at Tate.

The project examined how best to develop ethical, equitable and transparent readings to support everyone to engage positively with the digitised

national collection. Over the two-year duration of the project, the team explored how museums and heritage organisations engage in 'decolonising' practices to produce equitable catalogue entries and interpretations. Each institution contributed a case-study to investigate its collections through different methods of collaborative working and co-production.

For its own case-study, IWM commissioned three external academics to work with 53 photographs selected from the museum's Photograph Archive, of approximately 11 million items. They depict the recruitment process for men joining the Indian Army in 1942. Prior to the research project these photographs had been presented online with language used by the British Government during the period of its direct rule of India that categorised Indian men by 'castes' or ethnic group affiliations, homogenising groups by perception of allegiance to Britain or 'military prowess' and utilising the language of the racist, pseudo-scientific 'martial race' theory.

The external academics were Dr Aashique Ahmed Iqbal, Assistant Professor in History at Krea University in India and a historian of South Asia with an interest in aviation, state formation and military history;



© IWM IND 1259

Dr Ghee Bowman, a historian and storyteller based in Exeter and author of *The Indian Contingent: The Forgotten Muslim Soldiers of Dunkirk* (2020); and Dr Diya Gupta, formerly Past & Present Fellow: Race, Ethnicity and Equality in History at the Royal Historical Society and the Institute of Historical Research, a literary and cultural historian interested in the intersections between life-writing, visual and material, and author of the forthcoming book *India in the Second World War: an emotional history*.

Drawing on discussions, new captions were produced for twenty three photographs, six short entries providing historical context for the photographs, and short research essays. They critically engage with the context and content of the production of these images, and address issues of colonial framing, power dynamics and wartime socio-political contexts. By commissioning this new interpretation, and creating multi-vocal explorations of

the photographs' content, the project aimed to facilitate a deeper understanding of these images.

The research was presented to the public at an event organised by Helen Mavin and hosted by the War and Conflict Subject Specialist Network: 'Challenging the imperial gaze: IWM's Second World War Indian photographs' (16 July 2021).

Find further information on the Provisional Semantics project here: <https://zenodo.org/record/6882113#.Y5MVD3bP02w>

© IWM IND 1302.





A Gikuyu family in Murang'a District, two of whom PhD candidate Niels Boender (above and below) interviewed about their experiences during the Kenya Emergency. Niels Boender's visit to Kenya established relations with the Kenyan National Archives and Documentation Services, Nairobi.

AHRC Collaborative Doctoral Partnership students addressing Legacies of Empire

Niels Boender is studying 'Mau Mau's unquiet ghosts: reconciliation and local politics in Central Kenya, 1956-1969'.

Co-supervised by Principal Curator, Narrative, Carl Warner, Niels Boender made a visit to Kenya to work on archives there and to conduct interviews with individuals and families who remember the conflict, or who have lived with its consequences.

© IWM CDP student Niels Boender and in background Asha Hall-Jones, IWM Research Manager.





'Homemade Mau Mau guns captured by the British. The guns used an elastic band to propel the bullet' - a caption given when the guns entered the Museum's collection in the 1950s. © IWM MH 4600.

Niels Boender writes: *This image depicts a set of rudimentary home-made weapons, used by the Mau Mau insurgents during the Kenya Emergency and captured by the British. As part of my placement with the IWM, I have been reviewing the museum's holdings, like these guns, and how their stories can be told. Left without contextualisation, the guns only tell the old colonial story - guerrillas playing at modernity, in a futile struggle with the British Empire. However, looked at differently they can tell a new story. These guns were also legitimising items that cemented the Mau Mau's claim that they were a Kenyan National Army. They tell the story of remarkable ingenuity and organisation that allowed for the artisan production of these items, as well how remarkable it was that the Mau Mau lasted for years in the forest without foreign support.*

Book launch: *Colonial Encounters in a Time of Global Conflict*

On 8 November 2021, the IWM Institute hosted the launch of *Colonial Encounters in a Time of Global Conflict, 1914-1918* (Routledge) edited by Professor Santanu Das (Oxford), Dr Anna Maguire (University College London and former CDP student) and Dr Daniel Steinbach (University of Exeter). Professor Jay Winter (Yale) and Professor Heather Jones (University College London) joined the editors for an online discussion to mark the occasion, which was introduced by Suzanne Bardgett, Head of Research and Academic Partnerships, IWM.

The book draws for its content on the HERA (Humanities in the European Research Area) project led by Professor Das between 2013 and 2016, in which the IWM was an Associate Partner.



Truth and lies in war

This theme allows us to examine how entrenched positions, the need to persuade and demonise and the possibilities of deception all combine to make truth the 'first casualty of war'. There are three strands: propaganda and deception during the two world wars; the broadcast media and how it has portrayed war; and the impact of social media on conflict in the twenty first century.

© IWM Comedian & author Deborah Frances-White joins IWM Principal Curator (Narrative) Carl Warner to discuss the Yugoslav Wars.



Our audiences are confronted with a bewildering array of facts and opinions about the nature of conflict. For IWM to help those audiences understand its causes, course and consequences our stories must confront how the mind itself has become a battlefield: fought over in ways that are ever-more advanced. Recognising this has led to several strands of collecting and programming, underpinned by research.



AHRC Collaborative Doctoral Partnership students working on 'Truth and Lies in war'

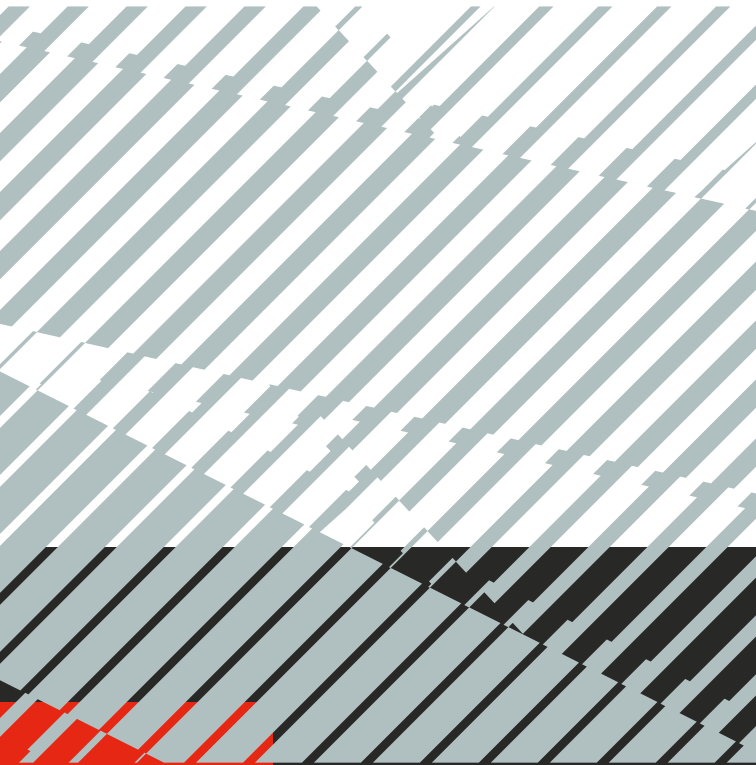
Ella Roberts, PhD candidate with IWM and the University of Westminster, is studying 'The public understanding of the 'Troubles' in Northern Ireland 1968-1997 through history programming on the BBC: creating and accepting conflicting histories, creating and accepting shared facts'.

Ella Roberts writes: *In the context of Northern Ireland, propaganda, misinformation and the weaponization of historical myth all contributed to a radicalisation of the political and sectarian divide. Amidst the fabrications and exaggerations of paramilitaries, security forces and politicians, the BBC strove and struggled to offer honest and objective coverage of the Troubles. To the close-knit communities in Northern Ireland, rumour could prevail over reality and exacerbate the violence.*

Above: © IWM HU 55876
Below: © IWM HU 55869



The BBC had to navigate this crisis and uphold 'impartiality', while at the same time informing the public as comprehensively as it could about the conflict. The Corporation's production of Irish history programmes was one facet of a wider attempt to explain the roots of the conflict and dismantle divisive myths. My research has enabled me to grasp the harmful power that lies can have within a volatile and violent environment, and to understand how challenging it can be to establish a consensus over historical truth.



Hirah Azhar, PhD candidate with IWM and the University of Southampton, is studying 'Manufacturing reality in the war of narratives: Islamic State photo propaganda, British military influence operations, and public perception'

Hirah Azhar (below) writes: *My research examines Ministry of Defence collections and an archive of digital Islamic State material to explore the dynamics between extremist propaganda and government-produced counter extremist information operations in the digital space. Research on terrorism focuses heavily on the production and dissemination of terrorist propaganda and messaging, and increasingly, on government efforts to counter that propaganda. But since social media has increased the public's capacity to become a stakeholder in this information environment, my research will also look at what unintended consequences, or 'blowback', these narratives have on public opinion, impacting both their effectiveness and reliability.*

Hirah Azhar at a Research Sharing event for CDP students at the British Museum.
© Benedict Johnson (on behalf of the CDP Consortium).



Among my preliminary areas of study are social media messaging strategies, the growing adoption of hyper-realism within propaganda – such as the use of video game aesthetics in official IS propaganda - and how social media has created opportunities for an increasing number of non-conflict actors, especially members of the public, to ‘feed’ these narratives.

Ellis Keeber is studying “‘Limelight Soldiering?’ The Cold War and the experience of British military personnel in Berlin, 1945-1971’

Ellis Keeber writes: *Over the course of the past year, my research has evolved to question if and how British military personnel, serving between 1945-1971, framed soldiering in Berlin through the prism of the Cold War: from how they conceptualised threat and danger, through to how they understood their relationships with their allies and adversaries, and how they framed their position ‘in the public eye’. In so doing, I am analysing how British military authorities in Berlin cultivated a specific idea of Cold War soldiering, promoted to their soldiers in military newspapers, and examining its durability amongst (former) soldiers through the medium of oral interviews. As this photograph illustrates, however, the Cold War was not the only factor influencing personnel’s memories: the legacy of the Second World War retained significant power in shaping how soldiers understood their role, particularly in the early years of occupation.*



From his armoured car in front of the ruins of the Reichstag, a military policeman of 247 (Berlin) Provost Company, 2 Regiment, Corps of Royal Military Police monitors Russian military and civilian pedestrians in the British sector of Berlin on May Day 1950.
© IWM BER 50-346-015.



War and the Mind

Wars are ultimately conflicts between minds. This psychological battle defines the character of those conflicts, determines whether reconciliation can be achieved to bring an end to fighting, and why long-term mental scars are war's personal legacy for some - but not others.

This year Senior Curator Historian Laura Clouting has undertaken groundwork research for a future season on this topic. IWM has supported Laura to study for an MSc in Psychology at Glasgow University to enrich her understanding of the subject.

Our curators and students are meanwhile confronting the impact of conflict on mental health in a variety of contexts. Several contributed

to the conference **'Strange Meetings: Enemy Encounters, 1820-2020'**, organised by Professor Holly Furneaux and Dr Matilda Greig of Cardiff University (below), which explored views of enmity and allegiance in modern warfare, showing us something of the innate human desire among combatants to overcome barriers, notwithstanding the pressures of wartime propaganda.



The conference explored views of enmity and allegiance in modern warfare and Professor Furneaux's vision for its content was ambitiously conceived. The planning process brought our curators into dialogue with Prof Furneaux and Dr Greig, and together they considered how the enemy is (and is not) represented in the museum, and how that has been differently mediated over

time. Discussions allowed the team to situate familiar stories such as the Christmas truces of 1914 in a longer and broader history, and to consider which enemies are felt to be 'just like us', and which remain 'other'.

Many of the papers attested to an innate human desire among combatants to overcome barriers, notwithstanding the pressures of wartime propaganda. James Taylor, Principal Curator, Public History, elaborated on these in his opening speech, showing how IWM's collections are rich in material which present the enemy in a deliberately negative light.

The interview by Prof Furneaux with soldier-turned-artist Harry Parker about his experiences of counter-insurgency operations and his empathetic portrayal of the enemy in his novel of post 9/11 conflict, *Anatomy of a Soldier*, gave much food for thought. Discussion of the concept of 'moral injury' highlighted how much valuable therapeutic work could, in theory, be done if this lens for understanding wartime experiences was more deeply embedded within the research community.

Find more information on the 'Enemy Encounters' conference here: <https://www.iwm.org.uk/events/enemy-encounters-online-conference>

Iris Vesey, Art Curator at IWM, David Cotterrell, installation artist and Asma Khalifa, Libyan women's rights and peace activist, addressed enmity and allegiance in Libya at the first session of the conference 'Strange Meetings: Enemy Encounters, 1820-2020'.



Lee Arnott, CDP PhD candidate with IWM and Birkbeck University of London, is studying 'Locating the gay soldier in the military masculine myth: masculinities in the British Army since 1969'.

Lee Arnott (opposite) writes: *'I am struck by the human cost of warfare which still lingers with veterans long after conflict has ended. My research into veterans of the Northern Ireland conflict and how they discuss the conflict online crystallised the issues which can plague those who formerly served. The soldiers who could not have curtains open onto an illuminated room, or the ones who sought solace in alcohol to try to submerge the troubling psychological effects they were still unable to deal with: their experiences humanised the abstract concepts of post-conflict trauma.'*



© IWM

John Beales (opposite), CDP PhD candidate with IWM and the University of Keele, is studying 'Surviving modern war: the experience of British armed forces personnel during the Falklands Campaign, 1982'.



He interviewed twenty-six British veterans of the Falklands War during his PhD research.



John Beales writes: *Acknowledging that the experience of war is far more varied than exposure to combat, I asked veterans about their expectations of war, to reflect on the impact of the war and how it has been represented in the media, and whether the public had any real understanding of 'their war'. I established that the publishing of veterans 'trauma narrative' memoirs in the aftermath of the Falklands War led to the war becoming synonymous with Post Traumatic Stress Disorder (PTSD), and a societal expectation that all military veterans were psychologically disturbed by their experiences.*

An informal 'hierarchy' developed, and some veterans became reluctant to talk because the experience of others 'had been worse'. Some

chose to forefront the experiences of others, rather than their own. Of my interviewees – twenty-five male and one female veteran – one had a formal diagnosis of PTSD arising from a combination of his wartime experiences and post-war employment, while the others all demonstrated a spectrum of normative emotional responses to recounting their experiences. I determined that all my interviewees referenced cultural tropes - the popular culture of war, unit histories, and their training – to frame their experiences, and concluded that these were psychological 'containment' devices that they had employed in the telling and re-telling of their 'stories' over the last forty years.



© IWM BU 8684

Megan O'Mahony, PhD student with IWM and the London School of Economics, is studying 'Representing and remembering conflict-related sexual violence in the Second World War'

Megan O'Mahony (above) writes: *The photograph above was taken in July 1945, just two months after the Fall of Berlin. It pictures German women clearing rubble from a bomb-damaged building. It is estimated that during the Allied occupation of Berlin, at least 860,000 German people were raped by Allied soldiers. Some historians have suggested the number may be higher – up to one million.*

Widespread impunity for soldiers and the stigma sensed by survivors has limited the sources available for historians to tell these stories. Whilst this photograph does not depict the act of rape, we might still look for such narratives in a photograph

depicting the everyday life of women in Berlin, many of whom were faced with rape as an everyday occurrence. Questioning the boundaries of what 'counts' as the material culture of sexual violence is essential to ensure that the most marginalised experiences are not rendered invisible by outdated priorities and assumptions.

Understanding our collections

IWM's collections – comprising art, photographs, film, artefacts, oral history recordings, books, pamphlets, maps and numerous other types of material – provide evidence for thousands of researchers who visit IWM either in person or online. Growing our knowledge of these collections is a key priority.

Research funding allows us to better understand how our collections came into being, how they were acquired and accessioned, and the issues which surround these processes.

Our collections are vast – around 33 million individual items – telling stories of over a hundred years of conflict. By working with academics and other external experts, we can ensure that this hugely significant resource can be expanded to cover contemporary and recent conflicts, and enhance our knowledge of our existing holdings. In so doing, we create new reserves of powerful content that amplify under-represented voices in our collection, not least those from former colonies and other countries where Britain has exerted control and influence.

Our curators have been working with academic advisory panels who have helped shape directed collecting in pursuit of specific public programme goals, such as the planned 2023 exhibition *'Northern Ireland: Living With The Troubles'*. They have been working with international consultants and practitioners to investigate newly-digitised material and reframe the interpretation of late-twentieth-century collections. With this work comes new insights and increasingly sophisticated collecting projects.



AHRC-supported research projects

Tim Hetherington and Conflict Imagery (AHRC International Network)

Led by Dr Katy Parry of the University of Leeds, with IWM's Contemporary Conflict Curator Greg Brockett as Co-investigator, this project explored the archive of the award-winning conflict photographer Tim Hetherington. The network was designed to generate enriched understandings of the archive by engaging with the people who worked with Hetherington – contemporary photojournalists and film-makers, in addition to scholars and interested members of the public. A workshop 'Humanitarian Photography' held on 16 September 2021 at IWM

considered how the photojournalistic industry has responded to the rapidly-changing digital environment and the weaponization of conflict imagery.

The network's final workshop and event, 'Conflict Imagery in the Digital Era', attended by Greg Brockett and CDP student Katy Thornton (see below) were held at the Bronx Documentary Center (BDC) in New York in April 2022. The event brought together experts in photography, film-making, curation, and research, to discuss how the digital era is shaping the professional values and experiences of those producing conflict and post-conflict imagery. Students from the Center were able to reflect on Tim Hetherington's work through photography projects made in their local area.

Later this year IWM plans to launch online access to excerpts from Tim Hetherington's diary.



The Bronx Documentary Center, New York where the project's concluding events took place. Tim Hetherington helped plan this educational space focussing on documentary work before his death in 2011.

Supporting this project, Katy Thornton, PhD candidate with IWM and Kings College London, is studying the Tim Hetherington archive in order to consider the influence of contemporary culture on young combatants during and after the civil conflicts in West Africa (1991–2005)

Katy Thornton writes: *As we further explore how photographs and moving images are created during conflicts we can begin to understand more fully how the meaning or the narrative of the photograph is distorted, blurred, and sometimes fabricated by all those involved in its creation and publication. My research on the civil wars in West Africa and the archive of Tim Hetherington explores the relationship between young combatants and photojournalists. Much has already been said regarding the choices made by photographers and editors and the stories they choose to tell, and how much the audience should be told. This research project goes further and questions the ways in which the person in the image wanted to be seen, regardless of truth, and how truthfully they have been depicted.*

How narratives are constructed and framed is central to our understanding of warfare, especially in the digital age, when the mass dissemination of a particular narrative can take as little as a single tweet. In addition, social media has effectively removed many of the traditional gatekeepers and made the information ecosystem a very competitive space. Opposing actors within the conflict space not only engage with one another online, but also compete for the public's attention, creating carefully tailored narratives that elicit strong emotions, but may also push the parameters of truth.

Filming for Peace: United Nations Television in Croatia and Bosnia-Herzegovina (AHRC International Network)

Led by Dr Catherine Baker of the University of Hull, with Suzanne Bardgett as Co-investigator, this project considered the work and outputs of United Nations Television (UNTV). Part of UNPROFOR, this unit worked in Croatia and Bosnia to produce films informing refugees and displaced persons about conditions in their home regions. The collection includes several dozen video letters sent between separated family members.

On 19 May 2021, 'First person narrative on video: testimony, uses and afterlife' devised and chaired by Suzanne Bardgett, brought together former UNTV producers and journalists, to consider the many ethical issues surrounding the collection and what IWM could learn from other organisations about practice with regards to the dissemination of the testimony. The workshops also addressed the likely interest the collection may have within Croatia and Bosnia and Herzegovina. Among others, Christine Schmidt and Torsten Jugl of the Wiener Library gave illuminating presentations about privacy, the ownership of stories and the sanctioning of their use by the media. Nihad Brankovic of the International Commission for Missing Persons, Sarajevo, considered how the collection might be disseminated within BiH. Emir Suljagić, Director of the Srebrenica Memorial Room, spoke about the impact of testimony there and Jasmina Husanović, Professor of Cultural Studies, University of Tuzla, provided a perspective on how her students engage with the conflict that ended shortly before they were born.

The third and final workshop 'Reflections' (14 September 2021) was devised and led by Professor Jean Seaton (below), Professor of Media Studies at the University of Westminster and an IWM Institute Associate.



UNT 715X © United Nations

The workshop began with a discussion between Rüdiger Rossig, Editor at Deutsche Welle’s Europe Department and Henrietta Foster, former-UNTV producer, and moved on to consider the ‘dangers of neutrality’, with interventions from former BBC special correspondent Allan Little, Professor Mark Thompson, University of East Anglia, and Christopher Gunness, former United Nations Director of Strategic Communications. The day concluded with discussion between David Loyn, former BBC Afghanistan correspondence and IWM Associate and Advocacy in the Middle East and Professor James Gow, King’s College London.

The project’s webpages show the richness of this investigative study. A particularly rewarding development was an approach from Adnan Ahmetašević, who as a young man with a band, had featured in one of the video stories, rehearsing in a makeshift studio in Tuzla in 1995 (below). Contacting IWM film curator Michelle Kirby, the full story of the encounter with the UNTV film crew emerged, and Michelle was able to write up the story as a blog for the webpages.

Find more information on Filming for Peace here: <https://www.iwm.org.uk/research/research-projects/filming-for-peace>

“Whose cultural memory, and who determines access to that memory? IWM is not the best-placed institution to tackle the complex legacy of the war in former Yugoslavia – and by extension the UNTV collection it holds. But this is why the network was set up: to better understand the cultural, social and geopolitical underpinning of the collection, what worked and what didn’t, what is covered and what is not, how it can be more fruitfully appraised, and to create networks with the people closely connected to the issues.”

Matt Lee, Head of Film

Shared Digital Futures: partnership and meaning- making in newly digitised collections (AHRC Capco Follow-On Impact award)

Led by Carl Warner, Principal Curator, Narrative, and Camilla Thomas, Planning and Resources Manager (opposite), this project gave us the opportunity to work with a range of practitioners to examine the first tranches of Cold War and late twentieth-century film digitised with the Lipsner-Smith scanners purchased with the 2020 Capco (Capability in Collections) grant. A key precept of the project was not to pre-judge or lead the practitioners in particular directions, and as a result we stimulated new avenues of enquiry about the films, Britain's changing role in the world, the legacies of the British Empire, the histories of decolonisation, and of the post-independence histories of former colonies, 'dominions' and 'protectorates'.



© Derrick Kakembo



The project's partner was the Delfina Foundation, an organisation dedicated to facilitating artistic exchange and developing creative practice through residencies, partnerships and public programming.

Three consultants, Dr Khairani Barokka, Chao Tayiana Maina and Sofia Gallisa Muriante (opposite and below), helped us improve and diversify the ways in which our films are interpreted and drew on their insights to critique and contribute to our selection and digitisation decisions.



All three consultants have expertise in conflict archives, decolonising collections, or decolonising historic narratives, or have focused on the conflict histories of Britain, the Commonwealth and nations that comprised the British Empire. In addition, they are experienced in engaging community voices in the interrogation and interpretation of archival collections, and the systems and processes which govern their care and use. They are now developing wider engagement projects as part of the second half of the project, whereby they convene groups from their own specialist areas to view and respond to the films.



The team examined what is possible in terms of 'early engagement' with museum selection and prioritisation processes; worked together to select material already digitised by the CapCo-funded scanner that is of most interest to a diverse range of audiences; and through bringing a range of diverse voices into the initial documentation process, exposed the collection to scrutiny and optimisation at the earliest possible stage. The team also developed 'best practice' for future selections of material and discussed possible follow-on engagement projects.

IWM's 8.5 million cans of archive film are stored in low-energy refrigerated storage pending digitisation. The 2020 AHRC Capco grant, allowing the purchase of a state of the art scanner, massively accelerated this programme and gave us the Follow-On Funding opportunity which bore fruit in Shared Digital Futures.



© Erika Rodríguez

“The questions Chao, Sofia and Okka raised, following their self-directed research and engagement activities, provided a multitude of lessons and promising potential for future research and engagement projects. The experimental approach of this project has itself produced valuable learning and a blueprint for future similar work.”

Camilla Thomas
Planning and Resources Manager,
Narrative and Content



Materialising the Cold War (partner in a project led by National Museums Scotland)

Working together with several other institutions, IWM renewed and reinvigorated its focus on how it narrates the second half of the twentieth century for its public. With colleagues from the UK and Europe, including the University of Stirling, the Royal Air Force Museum, the Allied Museum and the Norwegian Aviation Museum, IWM is a founding partner in the Materialising the Cold War project, a

research-based effort led by Dr Sam Alberti, Director of Collections, National Museums Scotland to develop and present collections that relate to this momentous period and to share learning and best-practice. How can we exhibit the dreams and nightmares of the Cold War through material objects? How can the Cold War be exhibited as a whole without focusing on any one element? How relevant is Cold War history and memory today? Curators from IWM have been working with collections-based colleagues and scholars to deepen our understanding of this period and to present the fruits of this research to our audiences.

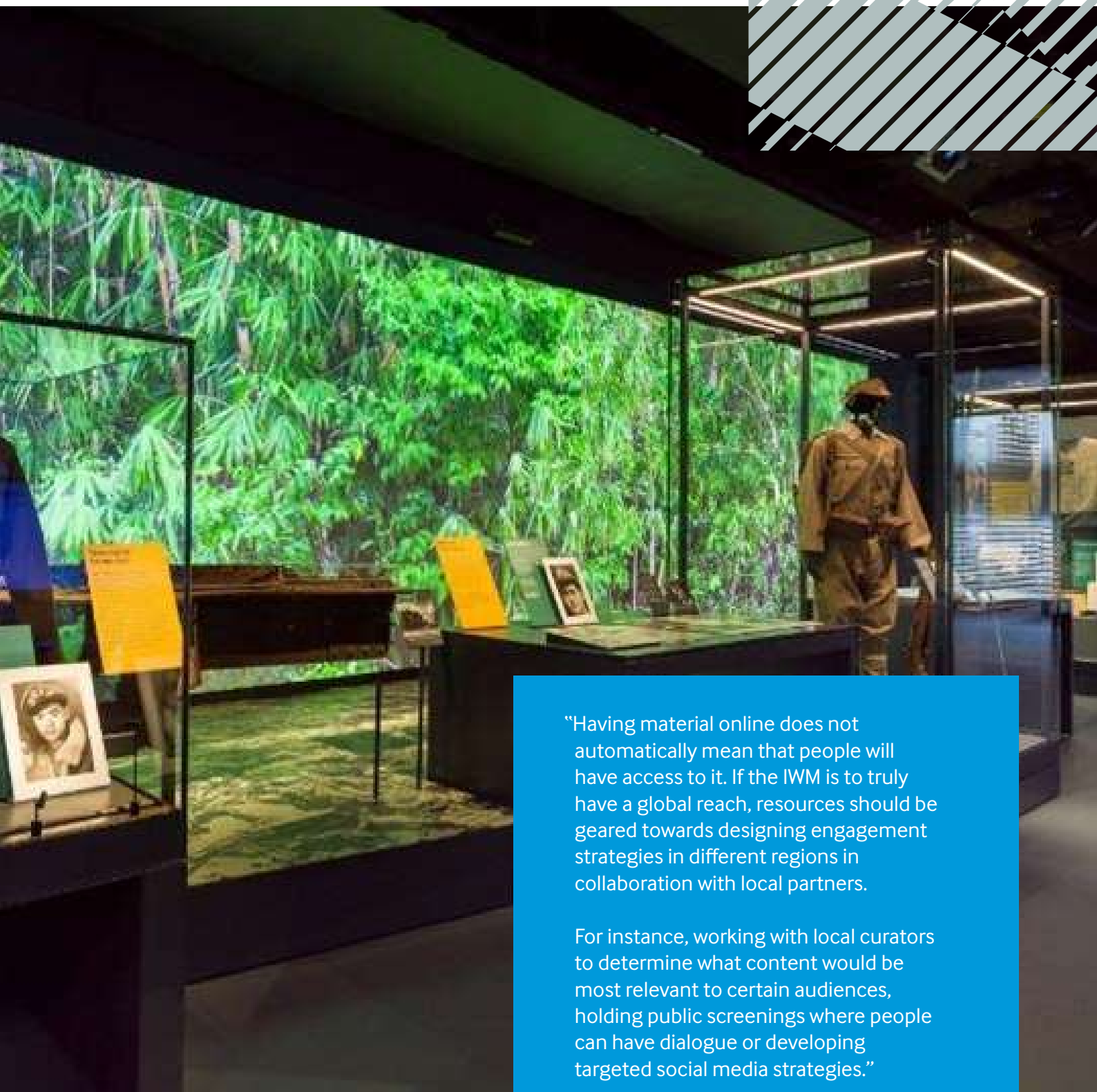
Innovative learning

IWM aims to push back the frontiers of knowledge of how best to educate our audiences about conflict. Academic guidance informed new approaches to the narratives in two new major exhibitions.

In October 2021, new **Second World War Galleries** (below) opened at IWM London – the first time that a permanent gallery on the conflict had been devised since 1989. Since then, understanding and knowledge of the war has developed and expanded, and the curatorial team worked to ensure that the new galleries position IWM's traditional remit of Britain and its Empire within a broader, global context and deliver a new, authoritative narrative that explains how the war continues to shape our modern world.

An Academic Advisory Board provided an invaluable sounding board and gave crucial guidance on the development of the historical narrative. The Board comprised: Professor Sir Hew Strachan (Chair); the late Terry Charman, former Senior Historian at IWM; Professor Yasmin Khan; Professor Lucy Noakes; Professor David Olusoga; Professor Richard Overy; Professor David Reynolds; Professor Daniel Todman. Several academics also provided expert advice on specific areas of content, including Professor Ashley Jackson, Professor Rana Mitter, Dr Diya Gupta, Dr Jean Smith, Keith Lowe and Dr Meera Sabaratnam.





“Having material online does not automatically mean that people will have access to it. If the IWM is to truly have a global reach, resources should be geared towards designing engagement strategies in different regions in collaboration with local partners.

For instance, working with local curators to determine what content would be most relevant to certain audiences, holding public screenings where people can have dialogue or developing targeted social media strategies.”

Chao Tayiana Maina

Consultant, AHRC-supported project
‘Shared Digital Futures’



This input deepened curators' understanding of numerous aspects of the conflict, notably the representation of the role of the British Empire; the wide-ranging impacts of the war in both Europe and east Asia in the years 1945-49 and the role of sexual violence in the conflict. Several strands of recent and emerging scholarship were thereby incorporated into the gallery narratives. These included a more nuanced understanding of the alliance between the 'Big Three', and a recognition that the often uneasy and sometimes fractious relationships between the leaders had more subtle impacts on the evolution of alliance and conflict; the necessity of making clear to our audiences the importance of resources and materiel to the outcome of the war; and the need to deconstruct the many moments of 'myth' or misperception that have developed about the war.



Two separate studies have been written about the new Second World War galleries. Kasia Tomaszewicz completed her CDP PhD 'The Imperial War Museum and British Public Memory of the Second World War', co-supervised by James Taylor and Lucy Noakes. Ben Dickens, a Museum and Heritage Studies student at St Andrews University, wrote his Master's dissertation on 'Stories of Global Individuals': The Second World War Galleries at the Imperial War Museum London'.



Raminder Singh (above) and her bridegroom Parkash Singh held this bright palla (headscarf) during their Sikh wedding ceremony in April 1947. Just four months later, when India was partitioned, they fled their home in the newly created Pakistan. This tawa (cooking pan) was one of the few items they took with them. These objects were acquired for display in the Second World War Galleries.





The new **Holocaust Galleries** (opposite) sought to respond to the many historiographical developments that have occurred since the opening of the previous Holocaust Exhibition in 2000. The Galleries' team, led by James Bulgin, were assisted in this by the academic advisory board, chaired by Professor Dan Stone, and comprising Ben Barkow, Professor Tim Cole, Professor Tony Kushner, Professor Richard Overy, Paul Salmons and Dr Zoe Waxman. The team were also helped by a number of other scholars, including Professor Maiken Umbach, Professor Nik Wachsmann, Professor Philippe Sands, Professor Rainer Schulze, Dr Stefan Hördler, Professor Caroline Sturdy Colls and Lord Justice Lewison.

The input of the academic board and consultants was particularly helpful on questions of Nazi decision-making. This included the complex issue of how the outbreak of mass murder targeting Jews in the Soviet Union from June 1941 evolved into a policy of total European-wide annihilation by the start of the following year. The curatorial team also benefitted from expert advice on recent research about the structure and development of the camp system – both death camps and concentration camps – as well as questions about post-war justice and the role of this process in creating international law.

The Holocaust Learning programme, which supports school visitors to the new galleries, was devised by Senior Producer Fiona Darling and Producer Clare Lawlor, both in our Public Engagement and Learning Department. To produce a state-of-the-art approach to the programme, they engaged with academics with specialisms in the Holocaust and the teaching of difficult history in the museum context. Specifically, Professor Tim Cole, Dr Victoria Walden, Dr Rachel Century, Abdul Mohamud, Caroline Donald, and Brenda Romero all gave advice to this element.



Above: Learning App on iPads which guide students through the Holocaust galleries.



Right: Pupils from Westminster Academy in the Holocaust Galleries

The IWM Institute released its 'Conflict of Interest' podcasts

Conflict of Interest is a series of podcasts, devised by the IWM Institute, which sees celebrities ask questions about complex conflicts. The first series included episodes on Afghanistan, Iraq, Yemen, Libya, Syria, Northern Ireland, as well as on The Yugoslav Wars. Series 2 began in Autumn 2021 and, as well as staff, drew on contributions from IWM experts and CDP students Rio Creech, Niels Boender and John Beales, who commented on respectively the Malayan Emergency, the Mau Mau uprising and the Falklands Conflict.

Heritage, museology and skills development

The IWM Institute is committed to improving and modernising access to our collections, providing services that are truly inclusive and fully engaging with new developments in the archives and library fields.



Maria Castrillo, Head of Collections Access and Research (left), is leading on the creation of a **new Research Centre** at IWM which will aim to expand IWM's research infrastructure and capacity, enable equitable access to all the museum collections and provide a research environment for IWM staff and its networks of academic partners.

EyCon brought together humanities scholars, technical experts, archivists, curators, and other stakeholders to produce innovative research at the juncture of computer science, archival studies, and history. I found it deeply enriching to work with this range of experts to better understand the opportunities which new technologies offer.

Maria Castrillo
Head of Collections Access and Research

EyCon: Visual artificial intelligence and early conflict photography (AHRC and LABEX award)

IWM became a project partner in this project led by **Dr Lise Jaillant** (right), Reader in Digital Humanities at Loughborough University, Dr Julien Schuh (Université Paris Nanterre) and Professor Daniel Foliard (Université Paris Diderot). EyCon focuses on early conflict photography (1890-1918) documenting mass armed violence, from often overlooked colonial campaigns to the First World War.

The project seeks to establish collaborations and build dialogue between British and French researchers around this emerging topic focusing on photographic collections. Other partners in the project include the Musée du Quay Branly/Jacques Chirac, the Wellcome Trust and the French National Archives. IWM's involvement has been led by Maria Castrillo, Head of Collections Access and Research, with Alan Wakefield, Head of First World War and Helen Mavin, Head of Photographs, closely involved in the project. Drawing on advanced technologies such as Artificial Intelligence, EyCon connects, analyses, and comments

on these invaluable resources to increase the discoverability and usability of overlooked and scattered material on colonial, imperial and international armed conflicts up to 1918. EyCon will also provide and apply tools to identify similarities between photographs and printed images in contemporary prints in order to trace the circulation of images.

One of the ultimate objectives of the project will be to make digitised records more accessible to a wider range of users, which will require experimenting with the value of computation to visualise, navigate and analyse large visual holdings. Addressing the ethical, and epistemological issues raised by the application of AI tools to controversial pasts will be central to achieving this objective and to the project as a whole.



Re-sounding the Past: Decolonising Sonic Heritage Spaces

Professor Laudan Nooshin and Associate Professor Maria Mendonça, City University of London, worked with IWM staff on this project (funded by the Higher Education Innovation Fund) which investigates the role of sound in heritage spaces, critiquing how sound can inform and shape visitors' engagement. In particular their project considers ways in which sound can draw attention to marginalised histories, and offer a methodology of decolonisation.

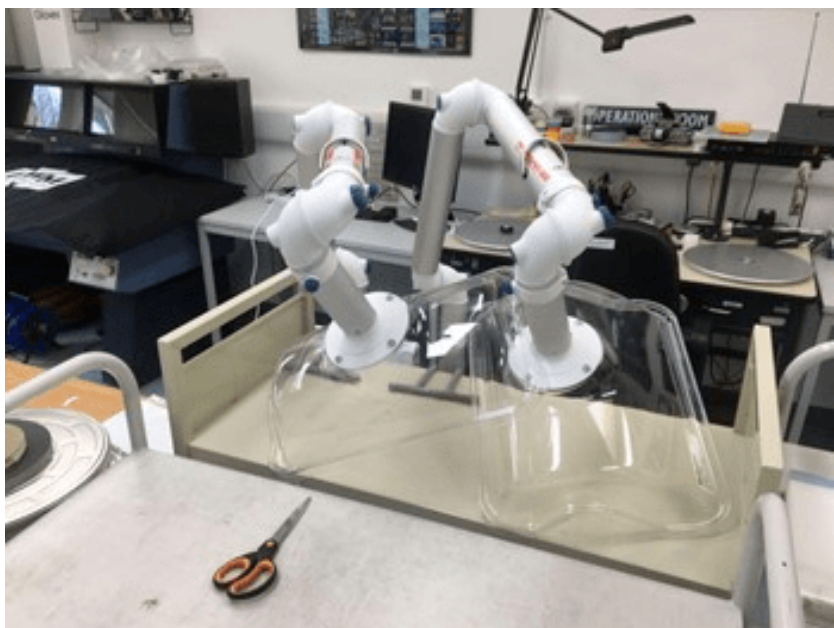
Secondments and placements

The Visual Resources team hosted Angel Radev from the Bulgarian National Film Archive through a funded internship via the **International Federation of Film Archives (FIAF)** for two weeks in March 2022 to learn about our processes of film digitisation.

Institute of Conservation internship

IWM also provides opportunities for professional development. Sarah Baily (below) undertook a 12-month ICON (Institute of Conservation) internship in Photographic Materials Preservation and Conservation generously funded by the Claire Hampson fund.

Sarah Baily's account of her internship can be read here: <https://www.icon.org.uk/resource/icon-internship-imperial-war-museum.html>



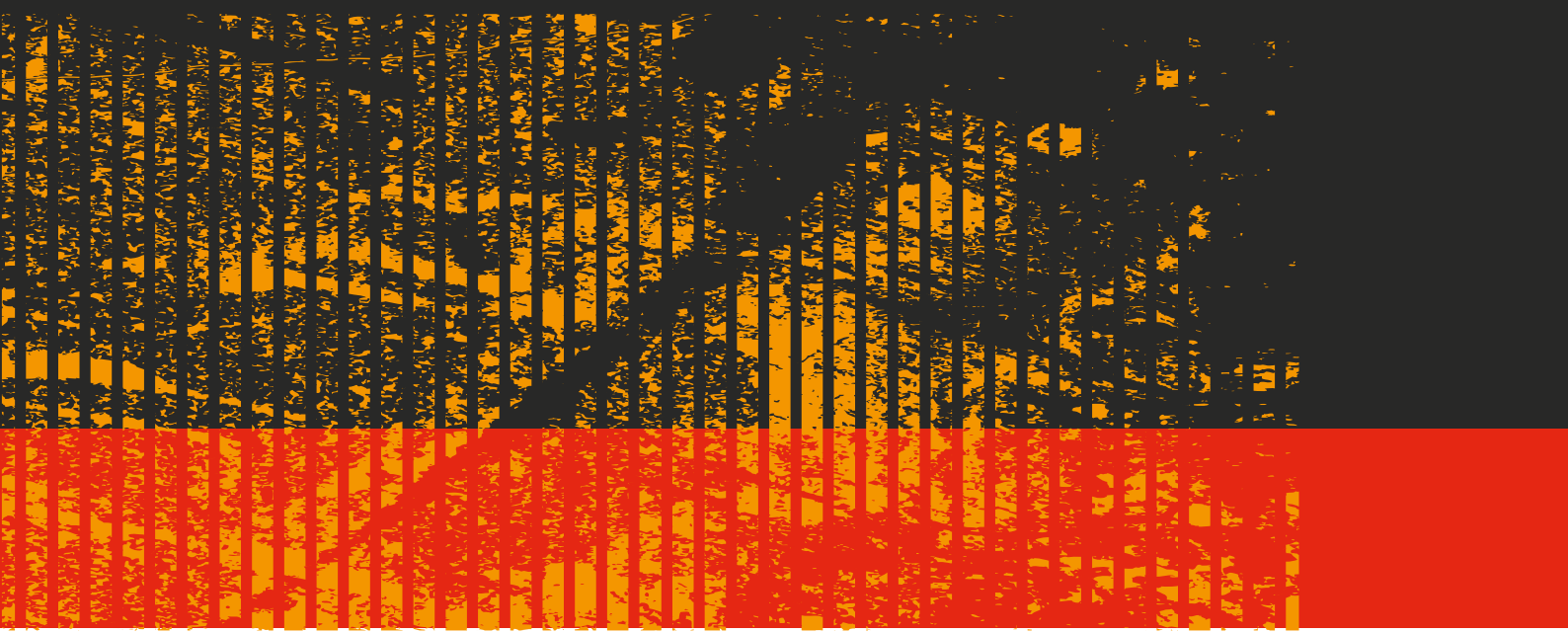
Above: Nederman fume extraction unit used to pull fumes and dust articles out of environments where archive film is stored.

Below: Vacuum-pack bags used for freezing the films.





Glass plate negative showing degradation which is being given remedial conservation treatment.



CDP (Collaborative Doctoral Partnership) placements

Funding from the AHRC has allowed our Collaborative Doctoral Partnership students to undertake a number of placements – both within IWM and externally. These placements enrich their understanding of how different heritage environments work and bring fresh thinking into the IWM.

Rio Creech facilitated and co-produced a temporary exhibition which brought together photographs and memories from former residents of Grove Park Camp (1946-57) in Slough, where Rio was brought up, while at the same time celebrating the rich cultural contribution of Polish people to the town. Grove Park was a resettlement camp set up at the end of the Second World War on the grounds of the country estate in nearby Iwer, to accommodate Polish soldiers and their families. Rio led tours and workshops exploring themes of identity and belonging, highlighting the resilience and strength of Polish refugees who were evicted from their homes after a decade in the camp.

Chloe Nahum undertook a three-month placement at IWM London working with the curatorial team on the Blavatnik Art, Photography and Film Galleries under the supervision of the Galleries Project Lead, Head of Art, Rebecca Newell. As well as aiding in all aspects of thematic and collections research, Chloe drafted a proposed panel of external advisers for the galleries; authored and edited exhibition text, undertook representation reviews and suggested potential practitioners for focus in the new display, researching and writing acquisition statements of significance; helped to plan a programme of talks, as well as aiding in all aspects of thematic and collections research during her time on the project.

John Beales undertook a placement with the IWM War and Conflict Subject Specialist Network and was a member of the Falklands40 project team, producing a 'Falklands 40' digital resource pack and support to curatorial, digital content and commercial staff including reviewing, fact-checking, and editing of scripts for the IWM YouTube series on the Falklands.

Rysiek Nowagiel with his tricycle in front of a Nissen, Grove Park Camp (1946-57): Polish stories of resettlement in Slough.



John also contributed expert advice for a short film *The Falklands Conflict* produced by 'The Box' museum, Plymouth, to mark the Royal Navy's and Royal Marines' role in the Falklands Conflict; contributed to discussions at the Pannett Art Gallery, Whitby, about the display of a 'Peace Rose' produced by an Argentinian artist from battlefield shell casings; wrote fifteen stories to accompany commemorative coins marking the 40th anniversary of the Falklands Conflict produced by the London Mint in association with IWM; and during placements with two tv documentary companies, Testimony Films and Proper Job Films, undertook research for *Surviving Helmand* and *Secret History: The Falklands War*.

Ellis Keeber (below) undertook a three-month placement with the production company History Hit, contributing to the development and production of two films about the Falklands War, *The Falklands: the Last British War* (Parts I and II), and two films about D-Day, *My D-Day: Ken Cooke* and *D-Day-24 Hours in Normandy*. Ellis also scripted a short film commissioned by the Polish Embassy, presented by Dan Snow, about General Władysław Anders.



Ellis Keeber writes: *My placement with History Hit was a real eye-opener to the world of documentary production. I was lucky enough to be involved in most stages of production, and working on-location on the D-Day film was an experience I will never forget. The work was enjoyable and rewarding, the team supportive and welcoming, and I learned a great deal. Thanks to the team at History Hit, this is now a career path I am seriously considering!*

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APPENDICES

Full list of PhD studentships

Collaborative Doctoral Partnership studentships

Jane McArthur *The Scars of War: Ruin, Memory and Loss in Photographs of Second World War London*. Started 2013, due 2023.
IWM supervisor: Alan Wakefield, Head of First World War and Early 20th Century
HEI supervisor: Dr Ella Chmielewska, Edinburgh School of Architecture and Landscape Architecture (ESALA), University of Edinburgh

Alice Tofts *The photographs of families who fell victim to Nazi persecution: building a collection; interrogating its meaning*. Started 2017, due 2022.
IWM supervisor: Rachel Donnelly, Head of Partnerships
HEI supervisors: Professor Maiken Umbach and Professor Elizabeth Harvey, Department of History, University of Nottingham

Chloe Nahum *The First World War and the Senses*. Started 2018, due 2022.
IWM supervisor: Sarah Paterson, Curator, First World War and Early 20th Century
HEI supervisors: Professor Santanu Das and Dr Marina Mackay, Faculty of English Language and Literature, University of Oxford

Lee Arnott *Exploding the myth of the masculine military ideal: British military masculinities, 1960-2020*. Started 2018, due 2022.
IWM supervisor: Rebecca Newell, Head of Art
HEI supervisor: Professor Matt Cook, Department of History, Classics & Archaeology, Birkbeck, University of London

John Beales *War stories: composure and discomposure in British veterans' communication of their experiences of the Falklands War, 1982*. Started 2018, due 2022.
IWM supervisor: Richard McDonough, Curator, Cold War and Late 20th Century
HEI supervisor: Professor Helen Parr, School of Social, Political and Global Studies, Keele University

Oliver Carter-Wakefield, *The Cameraman's Experience of the Second World War: A study of the Army Film and Photographic Unit's 'Dope Sheets', 1939-1943*. Started 2017, due 2023.
IWM supervisor: Fiona Kelly, Film Curator
HEI supervisor: Prof Jo Fox, School of Advanced Studies, University of London

Ellis Keeber *"Limelight Soldiering?" The Cold War and the experience of British military personnel in Berlin, 1945-1971*. Started 2019, due 2022.
IWM supervisor: Sarah Paterson, Curator, First World War and Early 20th Century
HEI supervisors: Dr Grace Huxford and Professor Josie McLellan, Department of History, University of Bristol

Katy Thornton *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*. Started 2019, due 2026.
IWM supervisor: Greg Brockett, Curator, Contemporary Conflict
HEI supervisor: Dr Kieran Mitton, Department of War Studies, Kings College London

Rio Creech *Diversifying and decolonising conflict photography: an exploration of how accompanying textual information can influence the reading and understanding of photographs*. Started 2020, due 2024.
IWM supervisor: Helen Mavin, Head of Photographs
HEI supervisors: Dr Tom Allbeson, School of Journalism, Media and Culture and Professor Claire Gorrara, College of Arts, Humanities and Social Sciences, Cardiff University

Megan O'Mahony *Representing and Remembering Conflict-Related Sexual Violence in the Second World War*. Started 2020, due 2024.
IWM supervisor: Lauren Willmott, Curator, Contemporary Conflict
HEI supervisors: Dr Katharine M Millar, Department of International Relations, Dr Paul Kirby, Centre for Women, Peace and Security, and Professor Tarak Barkawi, Department of International Relations, London School of Economics

Niels Boender *Mau Mau's Unquiet Ghosts: Reconciliation and local politics in Central Kenya, 1956-1969*. Started 2020, due 2024.

IWM supervisor: Carl Warner, Principal Curator, Narrative and Content

HEI supervisors: Professor Daniel Branch and Professor David Anderson, Department of History, University of Warwick

Chloe Storer *The impact of time and mental health on lived experience of conflict of UK Service Personnel who served on Operation HERRICK: an oral history*. Started 2021, due 2025.

IWM supervisor: Louise Skidmore, Head of Contemporary Conflict

HEI supervisors: Professor Sir Simon Wessely, Institute of Psychiatry, Psychology and Neurosciences, Dr Howard Burdett, Department of Psychological Medicine, and Dr Thomas Colley, Department of Defence and International Affairs, King's College London

Hirah Azhar *Manufacturing reality in the war of narratives: Islamic State photo propaganda, British military influence operations, and public perception*. Started 2022, due 2026.

IWM supervisor: Chris Cooper, Head of Second World War and Mid-Twentieth Century Conflict

HEI supervisor: Dr Chris Fuller, Faculty of Arts and Humanities, University of Southampton

Doctoral Training Partnership (Techne) studentship

Ella Roberts *The public understanding of the 'Troubles' in Northern Ireland 1968-1997 through history programming on the BBC: creating and accepting conflicting histories, creating and accepting shared facts*. Due 2025.

IWM supervisor: Craig Murray, Curator, Cold War and Late 20th Century, and content lead on exhibition

'Northern Ireland: Living with the Troubles'
HEI supervisor: Professor Jean Seaton, School of Media and Communication, University of Westminster

Full list of publications by staff and students

Suzanne Bardgett continued to be Series Editor with Ben Barkow, former Director of the Wiener Library, of Palgrave Macmillan's *The Holocaust and its Contexts*.

Suzanne Bardgett, reviewed *The Battle of London 1939-1945: Endurance, Heroism and Frailty under Fire* by Jerry White for *History Today* 72.2 (February 2022)

John Beales with K. **Neil Jenkins**, 'Pilgrimage Respecified: Falklands War Veterans' Accounts of their Returns to the Falkland Islands', *Journal of War and Culture Studies*, 15:3, 2022

Niels Boender, 'Rotting among the tsetse', *History Today*, 71:6 (June 2021)

Niels Boender, 'Colonial Voices: Mau Mau and the IWM's Sound Archive', IWM blog (July 2021)
James Bulgin, *The Holocaust*, Imperial War Museums, 2021

Maria Castrillo continued to serve as a member of the editorial board of *Archives and Records: The Journal of the Archives and Records Association UK & Ireland*

Rio Creech, 'Can We Unlearn Imperialism in Photographic Research?', for Royal Historical Society's *Blog and Online Resources*, as part of the 'Writing Race' series

Rio Creech, 'Bandits, guerrillas, terrorists': The role of the Central Office of Information during the Malayan 'Emergency' (1948-60), for The National Archives blog

Rio Creech, "'All Too Graphic": Leaked photographs of colonial atrocities during the Malayan 'Emergency' shocked postwar Britain', *History Today*, 71:12 (December 2021)

Kate Clements, Paul Cornish and Vikki Hawkins, *Total War: A People's History of the Second World War*, Imperial War Museums, 2021

Anthony Richards, *The True Story of the Christmas Truce*, Greenhill Books, 2021

Anthony Richards, *Words of War: The story of the Second World War revealed in eye-witness letters, speeches and diaries*, *Headline / Imperial War Museums*, 2021

Hilary Roberts, 'Operation Detachment: A Lost Conversation', *Pass It On: Private Stories, Public Histories*, Fotodok & Meteoro Editions, August 2021

Full list of talks given and organized by staff and students

Lee Arnott presented 'The Crucible of Masculinities: the British Army in Northern Ireland' at the *Enemy Encounters* conference, Cardiff University/Imperial War Museum (19-21 July 2021)

Suzanne Bardgett gave a talk to the Society of Antiquaries (4 May 2021) and Camden History Society (16 September 2021) about the research behind her 2020 book *Wartime London in Paintings*

Suzanne Bardgett co-organised and introduced the *Beyond Camps and Forced Labour* conference's online symposium: 'New initiatives and debates around Holocaust memorialisation' hosted by the Wiener Library (5 January 2022)

John Beales presented "'What it shows invokes what is not shown": meaning and memory in a photograph from the Falklands War, 1982', for the Network for Developing Photographic Research's *1000 Words: Short Talks, Powerful Photographs* series (28 April 2021)

Niels Boender presented 'Mau Mau at the Museum: reviewing the Imperial War Museum's Kenya Collection', as part of the *Culture, Things and Empire* virtual seminar series (March 2022)

Niels Boender presented 'A plethora of potentially subversive activity: Wanjohi Mungau, "neo-Mau Mau" and the local politics of Uhuru in Nyeri, 1959-1965', at the University of Nairobi Department of History's *Muted Histories* research seminar (March 2022)

Niels Boender presented 'Swearing at the forest: Colonial encounters with the Mau Mau' at the *Enemy Encounters* conference, Cardiff University/Imperial War Museums (19-21 July 2021)

Niels Boender presented 'Twilight: Insurgent Nationalism between Emergency and Independence in Kenya, 1959-1960' at the World History Graduate Workshop, University of Cambridge (November 2021)

Claire Brenard presented 'For the Record: the origins of the art collection at IWM' for the V&A Academy's course *The Age of Modernity* (24 June 2021)

Greg Brockett contributed to the session 'What can we learn about conflict and post-conflict photography from public engagement workshops?':

Examining the Tim Hetherington Collection' at the 'Rethinking War Conference', University of Pittsburgh's Center for Bioethics and Health Law (18-19 March 2022)

James Bulgin gave a lecture about the new Holocaust Galleries to the British Association of Holocaust Studies (18 November 2021)

James Bulgin gave the David Cesarani Memorial Lecture 'Re-presenting the Holocaust at the Imperial War Museum' at Royal Holloway, University of London (24 January 2022)

James Bulgin gave a lecture about the new Holocaust Galleries to the London School of Jewish Studies (31 January 2022)

James Bulgin presented 'Reframing the Holocaust at IWM' to the Cambridge Heritage Research Centre Seminar Series for Cambridge University (3 March 2022)

Maria Castrillo presented 'Supporting users and researchers when accessing traumatic content in archive collections', as part of the Trauma Informed Archives Community of Practice international network (9 March 2022)

Maria Castrillo organised a session at the IFLA (International Association of Library Associations) World Library and Information Congress on 'Value of Cultural Heritage and Special Collections', which included speakers from South Africa, Australia, Germany and France (August 2021)

Rio Creech presented "'Children Made to Carry Bombs": Staging the 'Emergency' in Malaya (1948-60)' at the *Enemy Encounters* conference (19-21 July 2021)

Ellis Keeber organised and hosted an online one-day conference for the University of Bristol Department of History's PGR community, entitled *History, the Present, and the Future* (5 May 2021)

Ellis Keeber facilitated a War and Society reading group within the Department of History at the University of Bristol

Diane Lees gave a keynote speech on 'Structuring Centennial Exhibitions and Programming For Success' at the online Inaugural WWI Museums and Institutions Convocation, US National WWI Museum and Memorial (28 October 2021)

Diane Lees gave the inaugural Portal Trust Lecture on 'Creating Global Citizens: Museums and their Role in Building a Future' at Bayes Business School, City, University of London (2 November 2021)

Diane Lees gave a keynote speech on 'Leading Change with Authenticity' at the online Oxford Cultural Leaders Conference (14 April 2021) and an updated version at the Oxford Cultural Leaders Residential Conference (27 September 2021)

Diane Lees gave a keynote speech on 'Good Governance in Challenging Times' at the online Oxford Cultural Leaders Alumni Event (9 August 2021)

Helen Mavin was part of a roundtable discussion *Rethinking Histories of Empire: Visual Cultures in/ or the Archive* convened by Cardiff University's School of Modern Languages (8 December 2021)

Sarah Paterson presented "'Their Name Liveth for Evermore": The Scars of War and the Founding of the Imperial War Museum' at the *Religion and the Ending of War* conference at the Defence Academy at Shrivenham (8 July 2021, repeated for the Beckett House Webinar on 17 November 2021)

Sarah Paterson presented 'Tracing Prisoners of War and Internees in the First and Second World Wars' at the *Guild of One-Name Studies* (23 October 2021)

Hilary Roberts presented 'Women Reporting in World War II' at the *14th International Conference on World War II*, US National War Museum in New Orleans (19-21 October 2021) and participated in the online discussion 'How Important Are Museums? Narrative and National Memory' as part of *Memory Wars: World War II at 75 and Beyond* organised by the same museum (24-26 March 2022)

Rob Rumble presented 'Hunters and hunted: the sinking of the SS *Arandora Star* within the wider context of the Battle of the Atlantic 1939-1940' at *'The Arandora Star Remembered'* conference, Italian Cultural Institute (30 November 2021)

Rob Rumble presented "'The worst journey in the world": HMS Belfast and the Arctic Convoys' at the *Shared History: Arctic Convoys*, the online museum conference, National Council Russia (8 February 2022)

Fabio Simonetti presented 'British Soldiers' First Encounter with Italian Civilians: A New Historical and Social Perspective on the Invasion of Sicily' at the Society for Army Historical Research (SAHR) *Centenary Research Conference*, National Army Museum (22 April 2021)

Fabio Simonetti presented "'Show the Italians that the German Way Isn't the Only Way of Occupying a Country": The British Depiction of the WWII Allied Occupation of Italy' at the *Cultures of Occupation: New Paradigms, Models and Comparisons* conference, University of Nottingham (23-25 April 2021)

Chloe Storer presented 'The impact of time and mental health on service personnel who served on operation HERRICK: an oral history' at the *Veterans' Mental Health Conference*, Royal College of Psychiatrists, London (March 2022)

Katy Thornton presented 'Youth culture and warsapes: research through images' at Kings College London's *Africa Week 22* (3-9 March 2022)

Katy Thornton presented 'What can we learn about conflict and post-conflict photography from public engagement workshops? Examining the Tim Hetherington Collection' at the *Rethinking War* Conference, University of Pittsburgh's Center for Bioethics and Health Law (18-19 March 2022)

Alan Wakefield presented 'Far from France and Flanders: the experiences of British military personnel in South Russia 1916-1920' to the Hertfordshire Police Great War Society (2 February 2022)

Alan Wakefield presented 'Mountains, Mules and Malaria: Soldiering with the British Salonika Force 1915-1918' to the Wessex Branch of the Western Front Association (4 September 2021)

Expert assistance and representation on boards and panels

Suzanne Bardgett continued to attend meetings of the Independent Research Organisations (IROs) Consortium.

Claire Brenard continued to be a part of the British Art Network, the Understanding British Portraits Network and the Contemporary Art Society CPD network.

Claire Brenard was invited by Historic England, on behalf of the Secretary of State for Digital, Culture, Media and Sport, to make observations and comment on their consultation report on the future of the Roman Catholic Church of the Holy Rosary in Oldham which contains an important mural by the Hungarian émigré artist George Mayer-Marton.

Claire Brenard advised the V&A Purchase Grant Fund over a funding application from Salisbury Museum for three Second World War drawings by Henry Lamb, on the strength of which the V&A PGF part-funded purchase of the drawings.

Maria Castrillo was appointed a member of the AHRC Peer Review College in January 2021 and will serve from 2022 to 2025.

Maria Castrillo continued to serve as member of the Rare Book and Special Collections Executive Committee of the International Federation of Library Associations.

Maria Castrillo continued to serve as Trustee and Board member of the Archives and Records Association UK & Ireland.

Asha Hall-Jones continued to serve on the Collaborative Doctoral Partnerships Consortium.

Diane Lees continued to sit on the Athenaeum Works of Art Committee and during 2021 was a member of an Athenaeum Topical Discussion Group, organising online talks on topical issues for members.

Diane Lees continued to be a member of the Holocaust Memorial Day Trust's Experts' Reference Group, the University of Oxford Humanities External Advisory Board and of Oxford Cultural Leaders.

Diane Lees participated in a panel discussion led by Lorenzo Corelli with Matt Lee and Professor Sir Hew Strachan at the screening of the Film Festival Prize winner *They Shall Not Grow Old* at the *èStoria* Festival in Gorizia (2 October 2021).

Megan O'Mahony chaired a panel 'Narrating and Commemorating Wars' at the Millennium Journal of International Studies conference, *(Re)Writing the International: Interrogating Histories, Imagining Futurities* (October 2021).

Rebecca Newell continued to be a member of several art-historical research networks including British Art Network, British Portraiture Network, Contemporary Art Society, ART UK and Art Fund.

Rebecca Newell in partnership with the Philip Mould Gallery brought research on a newly rediscovered wartime Churchill portrait to audiences at Churchill War Rooms (February 2022).

Rebecca Newell developed a new online 'Curation' on the IWM collection for Art UK, and presented a talk about the collection for its *Art Unlocked* online series (October 2021).

Rebecca Newell appeared as a panellist for Kings College London's 'Why does art matter in war?' as part of KCL's *War Studies at 60 Seminar Series* (10 November 2021).

Sarah Paterson contributed to the online *Creative Café: Empire and Conflict* event run by the War and Conflict Subject Specialist Network (9 February 2022).

Hilary Roberts continued to contribute to the Oracle International Network of Photocurators.

Hilary Roberts attended a number of online meetings in her capacity as a Canon Ambassador and an advisor to the VII Foundation and its associated academy, now based in Arles, France.

Alan Wakefield took part in a discussion on the subject of 'Christmas in the Trenches' as part of The House of European History's 'Through the Lens of Historians' series. The hybrid event featuring a live audience in Brussels and an online audience via the House of European History's YouTube channel (19 February 2022).

This report was written and compiled by Suzanne Bardgett, Head of Research and Academic Partnerships.

Some job titles have changed since the events described and for clarity, current job titles are given.



Image on front page: © IWM IND 1259 'The Recruiting Medical Officer in Bangalore examining an Indian Army candidate, 1942'. One of several photographs with historic captions scrutinised as part of the AHRC-supported Provisional Semantics project.