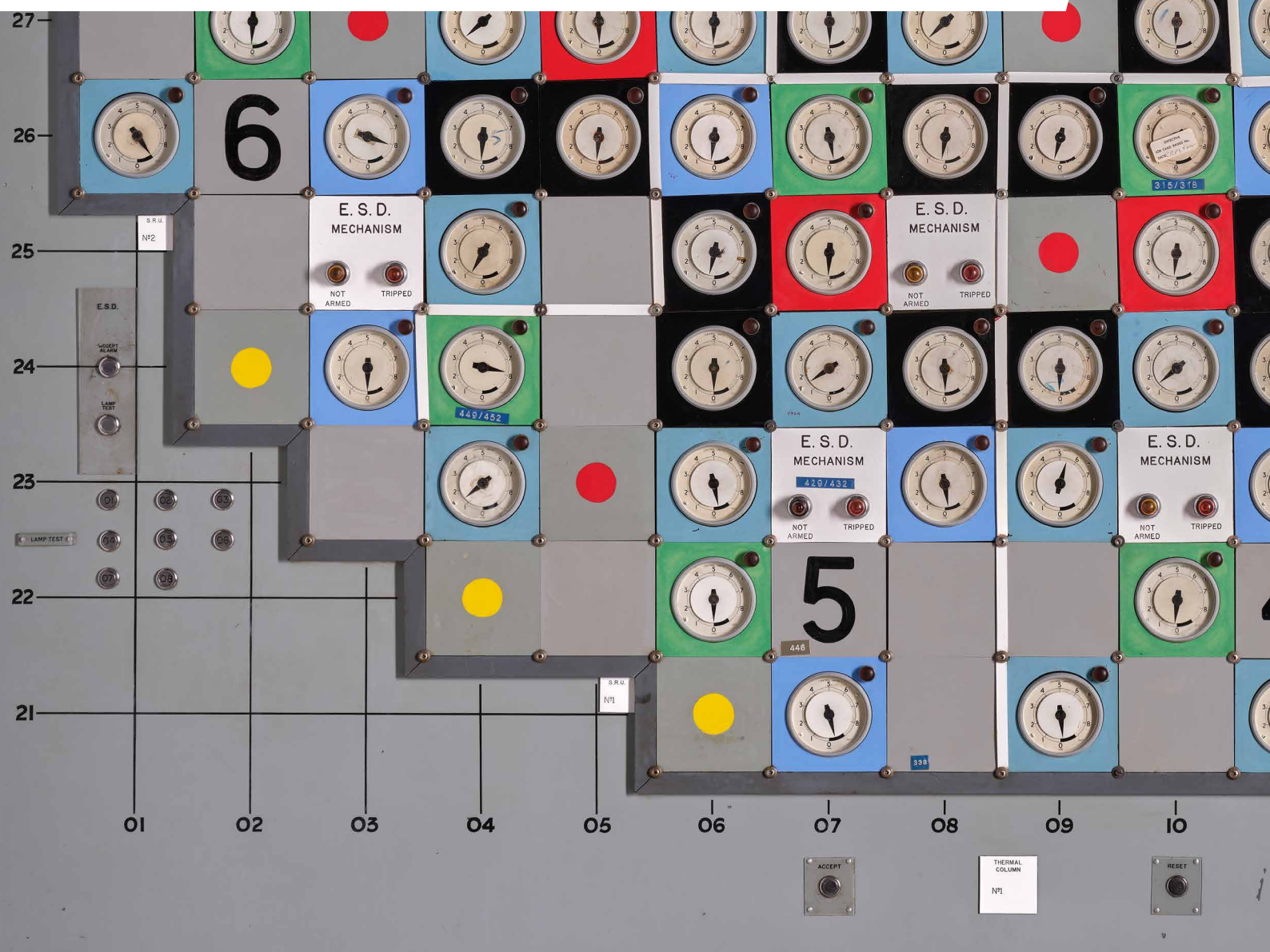


Materialising the Cold War

Project Report



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Contents

Introduction	3
Background/context	3
Team and network	4
Research questions and objectives	5
Key findings	6
Cold War collected	6
Cold War displayed	8
Cold War consumed	9
Key outcomes and impact	11
Trans-disciplinary approach	11
Co-production	11
Heritage practice	12
Lessons learned	13
Project management	13
Audience engagement	13
Legacy	14
Data	14
Skills	14
Scope	14
Networks	15
Output summary	16
Public	16
Professional	16
Academic	16
Published outputs	17

Introduction

The Materialising the Cold War project [MCW], which ran from 1 October 2021 until 31 January 2025, was a partnership between the University of Stirling (UoS) and National Museums Scotland (NMS) that explored how the Cold War featured in museums. It achieved this in two ways: first, by evaluating existing collections and displays together with key partners in the UK, in Germany and in Norway; and second, by generating new content and evaluating visitor responses. It leaves a legacy in practice, publications and other resources, engagement activities including a schools programme, and an exhibition. It was funded by a major grant from the Arts and Humanities Research Council (Project Reference: AH/V001078/1).



Marmalade cat figurine souvenir from Eileen Crowford's holiday to St Petersburg in the 1970s

Background/context

Three decades after the fall of the Berlin Wall, in a climate of international tension, the Cold War is more relevant than ever. And yet a generation now has no experience of it, and its public history is uneven. The Cold War's character as an 'imaginary war' in the Global North – fought in the imagination rather than on the battlefield – poses special challenges for public engagement, especially for exhibiting material objects in museums.

There had been active research work in heritage studies on the Cold War, but little we observed specifically considered the Cold War in museums. Synthesising previously disconnected approaches from material culture studies and Cold War history, critical heritage studies and museum practice, our project analysed these challenges and proposed a new framework for a Cold War museology. We focussed on the process we call 'materialising the Cold War': the transformation of artefacts from the immaterial context of the Cold War to material culture in a museum setting.

In February 2022, early in the funded period of the project, its relevance was accentuated by the Russian invasion of Ukraine. While claims that this was a 'new Cold War' were problematic, this contemporary context did heighten interest in and sensitivities around our work, and it changed the political context in which we operated. We also introduced a new research question into the project.

Team and network

MCW was led by Sam Alberti (NMS) as Principal Investigator and Holger Nehring (UoS) as Co-Investigator. Three researchers were employed: Jessica Douthwaite (UoS, 2021–2025); Jim Gledhill (NMS, 2021–2023) and Sarah Harper (NMS, 2024–2025). Two fractional administrators at NMS, Marianne Spence (2021–2023) and Linden Williamson (2023–2025), supported the project. We worked alongside Andrea Cop, Research and Academic Liaison Manager, and Meredith Greiling, Principal Curator technology (who led on the exhibition). The team were joined at different points by two PhD student placements: Sarah Harper for three months in 2021–22 (who was completing a PhD with the PI and Co-I, and who then went on to secure the Researcher position) and at the end of the project, Grace Docherty, whose placement was funded by the Scottish Graduate School of Arts and Humanities (SGSAH).

The project started with four formal institutional partners: Royal Air Force Museums, Imperial War Museums [IWM], the Norwegian Luftfartsmuseum in Bodø (NLM), and the Allied Museum in Berlin. An Advisory Board comprising colleagues from these partners as well as other experts provided advice and oversight. Over the course of the project, we also made new and unanticipated connections with other organisations/networks (see below).

Peter Johnston, Director Narrative and Content at Imperial War Museums, emphasised the ways in which our project encouraged collaborative working and network building between museums and higher education institutions: 'MCW brought truly exemplary vision and engagement for how academic museums and museum professionals could collaborate and create something meaningful and enduring.'

Our approach established ways of practice and working that highlighted the role of museums as sites for research, exploration and innovation for HEIs and researchers; and of research carried out at HEIs for museums to enhance interpretation, collection and curation.



Materialising Cold War project team at launch of the Cold War Scotland exhibition July 2024: Sarah Harper, Linden Williamson, Sam Alberti, Holger Nehring and Jessica Douthwaite.

Research questions and objectives

Our project sought to address three research questions and (initially) four specific objectives.

- A. **Cold War collected:** what sorts of object have been identified with the Cold War, and which potentially relevant objects have not? From bombs to badges, we addressed how and why military, civil, protest materials from this period were collected; where they came from and therefore how they may link different places; and the role such items have played in collections (as objects of technology or of culture, or otherwise).
- B. **Cold War displayed:** how has the Cold War been exhibited in UK museums, compared to other conflicts? We set out to understand the narratives woven around the objects, to unpick stories of technical triumph or of contested heritage, and to discern the construction of Cold War iconography using artefacts, image and text.
- C. **Cold War consumed:** who visits explicit Cold War collections, why, and what meanings do they afford the material on display and in stores? Across different military, technical and social history museums we teased out differences in responses between audience communities: schools, family groups, enthusiasts and researchers.

Our **objectives** were:

1. To conceptualise the manifestations and representations of an imagined conflict in museums, to find how the characteristics of the Cold War find fixed representations with and around objects, and how these have been negotiated (especially compared to the World Wars).
2. To analyse the relationship between museum objects related to the Cold War and visitors' experiences, especially in relation to 'fearsome heritage'. In particular we were interested in any difference in engagement between those who remember the Cold War and those who have no experience of it.
3. To develop a trans-disciplinary approach to the theory and practice of Cold War heritage in the context of museology and museum practice by drawing on, combining, and in turn enriching strands of research that have so far remained separate from each other. This involved considering how objects can reveal the relationship between society, technology, and the military.
4. To apply co-productive museum methodologies involving curators, academics and user communities, thereby enhancing links between heritage practice and the heritage studies research community and furthering the AHRC's Heritage Priority.
5. After the Russian invasion of Ukraine in 2022, we also added an intention to explore the impact of that present war on Cold War heritage practice in the UK.

Key findings

Cold War collected

[RQ(A)/Ob1]

We found that the material culture of the Cold War was distributed across different kinds of collections, at National Museums Scotland and other museums. In most cases, these artefacts were not collected as Cold War objects *per se*, but normally in the context of specific collection policies related to the technological or military significance of the artefacts. Often, the material was taken in because it was offered by governmental agencies, such as the Post Office or the Ministry of Defence, with little systematic thought as to why they were collected. Objects that were not related to military technology were often found classified as ephemera or as art, again mostly without reflection on their Cold War connections.

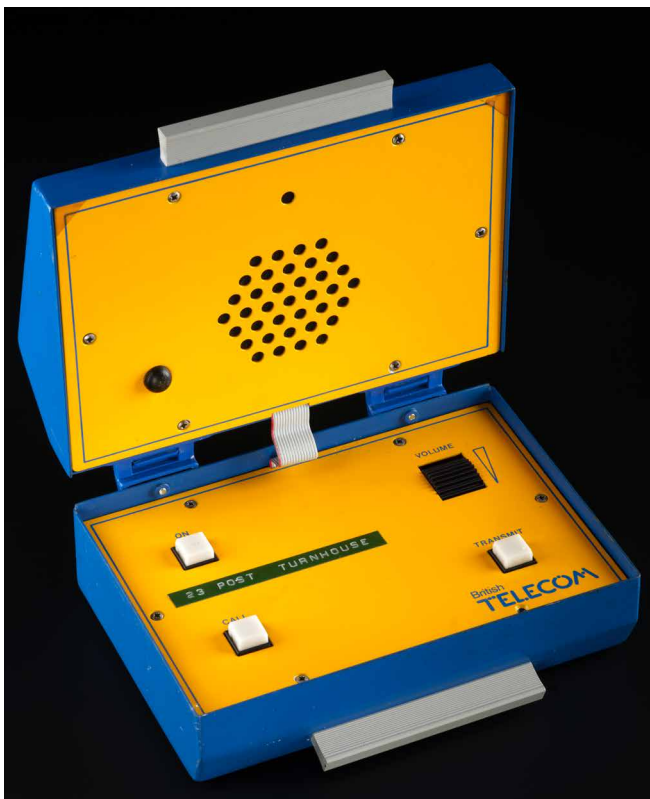
Interestingly, smaller, independently- and volunteer-run museums, for example in former government or civil defence installations, were more open towards engaging with the full range of objects relating to the Cold War, from full tracking arrays to toilet rolls. As far as museums are concerned, in terms of curatorial

practice, we found such an approach to recreate some form of authenticity through collecting practice only at IWM's HMS Belfast, where the ship itself is at once a museum and a museum object.

While the Cold War offered a common theme across collections, we also found that the Cold War manifested itself differently across different types of artefacts – different meanings might even adhere to the same type of artefact. The connections were perhaps clearest and most settled with military objects in the narrow sense, such as rockets, missiles, tanks, and nuclear bombers – but even with these, we found that collection practices often prioritise their use or technological function before linking them to the Cold War thematically. They were collected during (or representing) the Cold War historical period, but not as essentially Cold War objects.

A similar ambivalence can be observed with regard to artefacts that relate to nuclear power: although the rise of civilian nuclear power and military uses were tightly linked in Cold War Britain, collections tend to separate these two functions neatly. Such ambivalence becomes even more pronounced when it comes to objects without direct military implications, such as computing or telecoms equipment, household items such as razors or lamps or curtains.

As well as analysing collecting practices the project also impacted active collection development. Using the Cold War as a key category enabled National Museums Scotland to acquire the blast doors from the East Kilbride Anti-Aircraft Operations Rooms that are now on display in the *Cold War Scotland* exhibition. It would have been difficult to make a case for acquisition in terms of the doors' significance and value without reference to the Cold War as a key theme – as the door is neither technologically nor in its design or location unique.



Tele-Talk loudspeaker telephone used by the Royal Observer Corps to communicate

Johannes-Geert Hagmann, Acting Director of Research, Deutsches Museum Munich said: 'I believe that your proposal to apply the prism of the Cold War to reinterpret museum collections and exhibitions has been a truly rewarding experience to all of us. Most curators are used to the opposite, standard model of approaching artefacts in a scientific, subject related perspective first, placing them in a wider cultural and political context second. Your initiative has motivated us to think upside down and to reverse the order. ... I am convinced that this truly beneficial experience will continue to impact the way we approach museum collections in other future projects.'

Our approach meant that we challenged established museum orthodoxies of how the Cold War is collected – we encouraged a move away from pure focus on technology towards collecting Cold War artefacts more broadly, and to see the Cold War as a way of connecting different artefacts with each other and with museum audiences.

Blast doors from East Kilbride Regional Seat of Government bunker on display in the Cold War Scotland exhibition.





Cold War Scotland exhibition at the National Museum of Scotland.

Cold War displayed

[RQ(B)/Ob1]

We found that the narratives relating to Cold War in the UK and Northern Europe were predominantly technophilic, focusing on the aura of large-scale objects, especially aircraft. We also discovered that the geographical specificity of the Cold War with regard to the artefacts was only rarely addressed directly and explicitly: in the UK, planes or weapons are represented mainly as the product of British engineering prowess. A good way to overcome the neglect of geography for Cold War display is the civilian section of the Norwegian Aviation Museum in Bodø: here, the objects on display are clearly related to the specifically Norwegian history of flight, in particular with regard to the role of both civilian and military aviation for the social and economic history of Norway, and here especially northern Norway.

Our own work established connections between artefacts and geographical location in three ways: first, by illuminating provenance, that is, the ways in which objects had travelled to the museum; second, by highlighting the way in which an object's user experienced different geographical locations often, as in the case with soldiers, on a global scale. Finally, we highlighted how artefacts related to specific locations within Scotland. In the *Cold War Scotland* exhibition, a map illustrates the ways in which Cold War installations – and in turn – some events came to be connected to the Scottish landscape, for example when protest marches by anti-nuclear weapons campaigners traversed the whole country.

Throughout, we sought to highlight the emotions evoked by Cold War experiences and memories. But rather than focusing solely on dramatic emotions such as fear, we emphasised the diversity of emotions that might adhere to any one object. So, while for some a personal dosimeter for measuring radiation symbolises Cold War fears, for others it encapsulated the hopes of the nuclear age and the ability to control and manage the risks associated with the use of nuclear energy.



Former Royal Observer Corps Chief Observer Kim Foden who was interviewed for the *Cold War Scotland* exhibition.

In the context of emotions, we recognised the value of connecting objects with stories, often using interviews or film. Unlike with the museum displays on the world

wars, these stories rarely focus on the heroism of service personnel, whether male or, female. Instead, they focus on the ways in which people used the technological objects, often also in the context of everyday routines. Many museums use volunteers for guided tours who have direct experience with using at least some of the objects. This is especially the case for smaller, privately-run museums such as Yorkshire Air Museum, but can also be found on HMS *Belfast* and RAF Museums.

We also found that artefacts on display can be a way of engaging communities with direct memories of the time period with our research findings – and thus obtain significant insights into how individuals come to attribute value and significance to museum displays ([see more below on audiences](#)).

On the basis of these findings, the exhibition that the project informed, *Cold War Scotland*, addressed this issue by placing recorded interviews and historical film footage next to the artefacts. We also recorded a series of three educational films on Cold War Scotland that visitors to the exhibition can watch before or after their visit. The films provide a mixture of historical analysis, original film footage and interviews with key protagonists.

Cold War consumed

[RQ(C)/Ob2/Ob5]

Cold War displays – and visitors’ responses to them – were the main way in which we assessed how the Cold War was consumed in museum contexts. Our project started when some restrictions relating to the Covid pandemic were still in place, so that our initial concern was the risk that our plans for this key plank for our research would not take place. The reflection on such project-related risks was itself an important research finding early on that helped us address a number of issues that emerged over the course of our project: the consumption of museum objects is dependent on factors that museums are unable to fully control.

Just as it had become clear that the Covid restrictions would be phased out, Russia’s full-scale invasion of Ukraine in February 2022 changed the entire political, and social context in which our research and plans for

an exhibition would take place. Early commentary on the war highlighted the ways in which Russia’s military campaign was the beginning of a new Cold War. Moreover, questions of freedom, peace, democracy and dictatorship – key parameters of Cold War debates – began to frame domestic political discussions in the UK and beyond. While we had planned the project in the context of the memories of the Cold War, we were now in a situation of a hot war on Europe’s border.

While we did not change our general approach to our project, we began considering specific resonances our project might have for groups affected directly by the war as well as debate the ways in which Russia’s war of aggression itself changed the ways in which our exhibition might be perceived among curators, academics and general audiences.

Our focus on highlighting both fear and hope as emotional connections to the Cold War moved beyond concepts such as wars as ‘fearsome heritage’. While some feedback suggested that the result was a bland grey that did not evoke any excitement, we found some strong audience reactions during guided tours especially noteworthy: some visitors to the exhibition were clearly upset by some of the display related to the development of nuclear energy in *Cold War Scotland* – against the grain of our interpretation of this being an element of hope, they saw, because of their personal experiences, the artefacts as symbolising fears of death or illness.

We suggest future museological research on museum audiences and the ways in which they feel emotions and ascribe value might take account of the diversity of reactions even within the same social group or community. We found using the assumptions of perceived homogeneous social groups for the assessment of real and potential audience reactions to be problematic.

Building on this conceptual approach, we also conducted over 100 audience interviews, including at our partner museums. The majority of visitors interviewed were British, with a diverse adult age range, and roughly equal gender balance. The interviews provided us with some fascinating insights on the general awareness of and knowledge about the

Cold War among exhibition visitors – and the ways in which direct reminiscences, experiences and memories have framed the perception of our exhibition. A significant proportion of visitors connected their exhibition experience with present day geopolitics, and some made explicit connections with Russia's war against Ukraine.

These findings emphasise a more general insight of our project: the way in which history relates to heritage in the museum context and how the past relates to the present is not straightforward and often works in unexpected ways. The thematic approach proposed by our project might be especially appropriate for taking account of these findings, as it enables diverse audiences to approach the topic of the Cold War and experience Cold War displays in a museum as spaces of open-ended rather than confined and restricted discovery and reflection.

A specific audience we engaged with systematically was pupils who covered the Cold War as part of their S2 curriculum. The NMS Learning & Engagement team organised a series of sessions with sample objects relating to the Cold War and short lectures and interventions by curatorial experts and members from the project team. Feedback suggests that the use of artefacts to give meaning to the more abstract ideological and geopolitical questions of the Cold War that characterises the treatment of the topic in Scottish schools was especially welcome and enhanced learning experiences as well as curricular planning. The project team also reflected on ways in which the programme for schools on offer by National Museums Scotland and other museums might be enhanced even further by including a fuller engagement with material objects as sources of discovery and learning.



'Ice breakers' section of the Cold War Scotland exhibition highlighting connections between East and West during the Cold War.

Key outcomes and impact

Trans-disciplinary approach

[Ob3]

We developed a trans-disciplinary approach to the theory and practice of Cold War heritage in the context of museology and museum practice by drawing on, combining, and in turn enriching strands of research that have so far remained separate from each other.

We brought together different methodologies, disciplines and practices into a coherent analytical framework. Whereas museum practice is driven by specific collection priorities, we championed a thematic approach that encouraged working across different disciplines and departments.

Moreover, while some curators might be inclined to start from the object, our project encouraged thinking about the broader political and cultural context. Conversely, our project highlighted how Cold War historians can gain from working in and with museums: first by moving beyond established concerns around questions of material culture to looking at how certain themes are woven into object itineraries; second, by highlighting how objects themselves are and can become sources of historical discovery. In doing so, we also highlighted the ways in which history and heritage are connected – and how heritage is made out of history. The network of scholars and practitioners that emerged around MCW during the duration of our project highlights the ways in which such working across disciplines found resonance in the field and encouraged many colleagues to discover the Cold War in their collections.

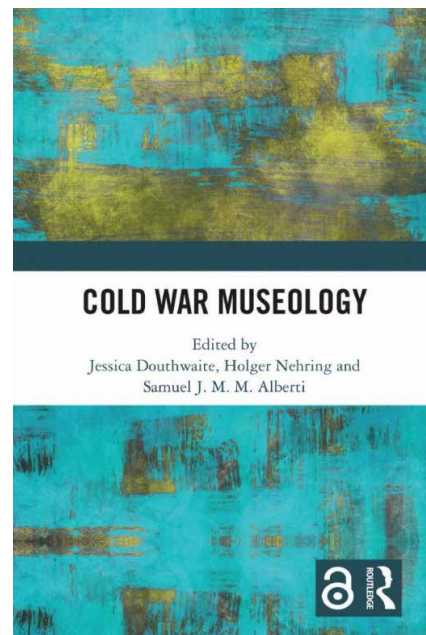
Co-production

[Ob4]

Key for the success of our trans-disciplinary working was that we applied co-productive museum methodologies involving curators, academics and user communities. This enhanced the links between heritage practice and the heritage studies research community by overcoming the artificial separation between research on the one hand and impact of our research on the other. Instead, we found synergies between these two fields that led to the co-production

of new knowledge, for example in collection practices, interpretation and audience engagement.

More generally, we raised awareness within and across the HEI and heritage sectors, and we advocated co-production of knowledge between historians/HEIs and museum professionals. We highlighted museums as places of research – how academics can use them and the importance of academic/ subject knowledge to improve collections, interpretation and visitor experiences. In particular, our landmark volume Cold War Museology showcases the way in which we blend history, theory and practice.



Cold War Museology

Engagement with our audiences as well as museum volunteers was also crucial for the success in this approach. We included the voices of witnesses and participants in the exhibition and films, and we ran reminiscence sessions with some of our partners that gave a voice to Cold War experiences that would otherwise not have been heard. These voices highlight the role of more general audiences in the making of heritage from history.

One point for further research is the question of how to engage more diverse groups with the Cold War, both in

terms of thinking by the curatorial and display teams and in terms of interpretation. This could be linked to the question of the global nature of the Cold War.

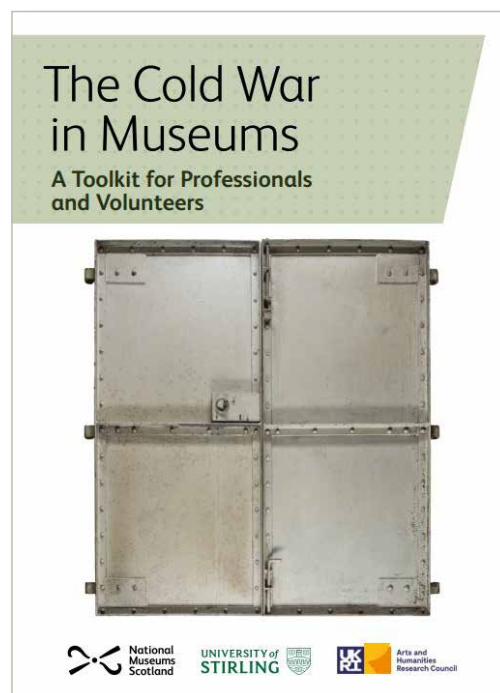
Heritage practice

[Ob4]

Specifically, our co-productive approach enabled us to change heritage practice. In particular, we changed the National Museums Scotland collection, in the way the organisation collects, and how material is categorised within the collection. There is now a 'Cold War' category in the collection management system.

Building on our own experiences, we encouraged and stimulated reflective practice in our own and other organisations within the network. Our *Cold War in Museums: A Toolkit for Professionals and Volunteers*, based on our research and co-authored by the project researchers at NMS and UoS, provides guidance to the sector on how to reflect on collecting, interpreting and displaying Cold War artefacts. The toolkit also contains case studies from our project partners.

Torggrim Guttormsen, research professor at the Norwegian Institute for Cultural Heritage (NIKU) reflected, 'the impact of your project on NIKU is that it has significantly increased our awareness of Cold War heritage in the Nordic region and its relevance to our research on (contentious) memory and heritage studies'.



The Cold War in Museums: A Toolkit for Professionals and Volunteers

We also generated significant data through our audience research which will be valuable to the sector as they give a snapshot of knowledge about and expectations for the Cold War in exhibitions. We have already heard how our work has informed or will inform gallery development and interpretation at the National Museum of Flight (NMS), Imperial War Museums and at the National Cold War exhibition at RAF Museum Midlands (Advisory Board on 24/1/25). Co-production could also be broadened further by including engagement with more diverse communities.



Delegates from the Materialising the Cold War conference examining anti-nuclear material at the National Museums Collection Centre, Edinburgh.

Lessons learned

The lessons learned during the project will impact the future research and practice of the organisations and individuals involved.

Project management

The project structure generally worked well, but we needed to adapt work packages according to the skill set and location of the researchers. The proposal was written before the Covid pandemic, and we amended delivery and research models to include more hybrid working – for example, our regular research team meetings were routinely held online, and we included digital visitor evaluation. The administrative support built into the project was crucial in keeping the project on-time and effective. Regular (at least fortnightly) team meetings, with frequent catch-ups between PI and Co-I and within the teams at NMS and UoS were essential for enabling us to produce our outputs – and more – on time and on budget.

We were especially fortunate to have such an engaged and engaging advisory board – its members not only helped us by contributing ideas, but also fed into the way in which we were able to manage the project proactively. The Board provided an extra level of oversight for the workplan and, especially, risk register. Advisory board members were key in providing access to their collections and for enabling research.

The project design and its structure proved to be viable overall. However, we noticed that the placing of our main outputs (edited volume, popular book and toolkit) in the final year meant a significant rise in workload in that period in order to meet the publication targets during the project period.

One area in which in-project administrative support was especially helpful was in maintaining shared records of publications, media reporting, contacts we had had and any impact associated with the project. This enabled us to manage the project proactively across a number of stakeholders both within and outside our project.

Audience engagement

Our division of Scottish focus for public engagement on the one hand and wider (UK/European) geographic scope for professional and academic outputs worked well: it provided a necessary focus for our activities and enhanced the quality of our engagement activities.

We have not generated impact on the School Curriculum so far, as we anticipated, nor did we engage teachers as much as we had planned. The Scottish Association of Teachers of History conference was not held during the time of the project (although we did place a piece in their *Yearbook*, see below), and it was challenging to enrol teachers for evaluation. We noted that the school curriculum and resources do not, unfortunately, seem to enable schools to engage fully with what museums like NMS have on offer.

We did not build in a feedback mechanism for the toolkit, although the Co-I will follow this up. This sequencing was partly due to the structure of the project, whereby the toolkit has been envisaged as the culmination of MCW's research and practice. When we designed the project, we had also expected follow-on funding for grants to be still available, which would have allowed us to deepen some of our audience research as well as the toolkit. Unfortunately, the scheme was withdrawn by the AHRC.

We had some interesting feedback on the resonance of our project and exhibition with East European and, especially, Ukrainian communities, stimulated by an NMS blog unrelated to the project.

While NMS approached the exhibition design with careful attention to visitor sensitivity, in hindsight the project could have been more pro-active in seeking to engage more directly with relevant communities. In general, the communications and media approach between bodies worked well, with the NMS Communications team leading.

Legacy

Data

We have created a significant repository of data, open for everyone to use. As well as images, and fieldwork reports, these will include around 60 transcripts of interviews with curatorial professionals in the UK, Germany and Norway and transcripts of interviews with more than 120 members of the audience of our exhibition and reminiscence groups. This will, we hope, encourage more research beyond the duration of our project and beyond the project team. We have also created connections between curators in different museums who would not have been in contact before.

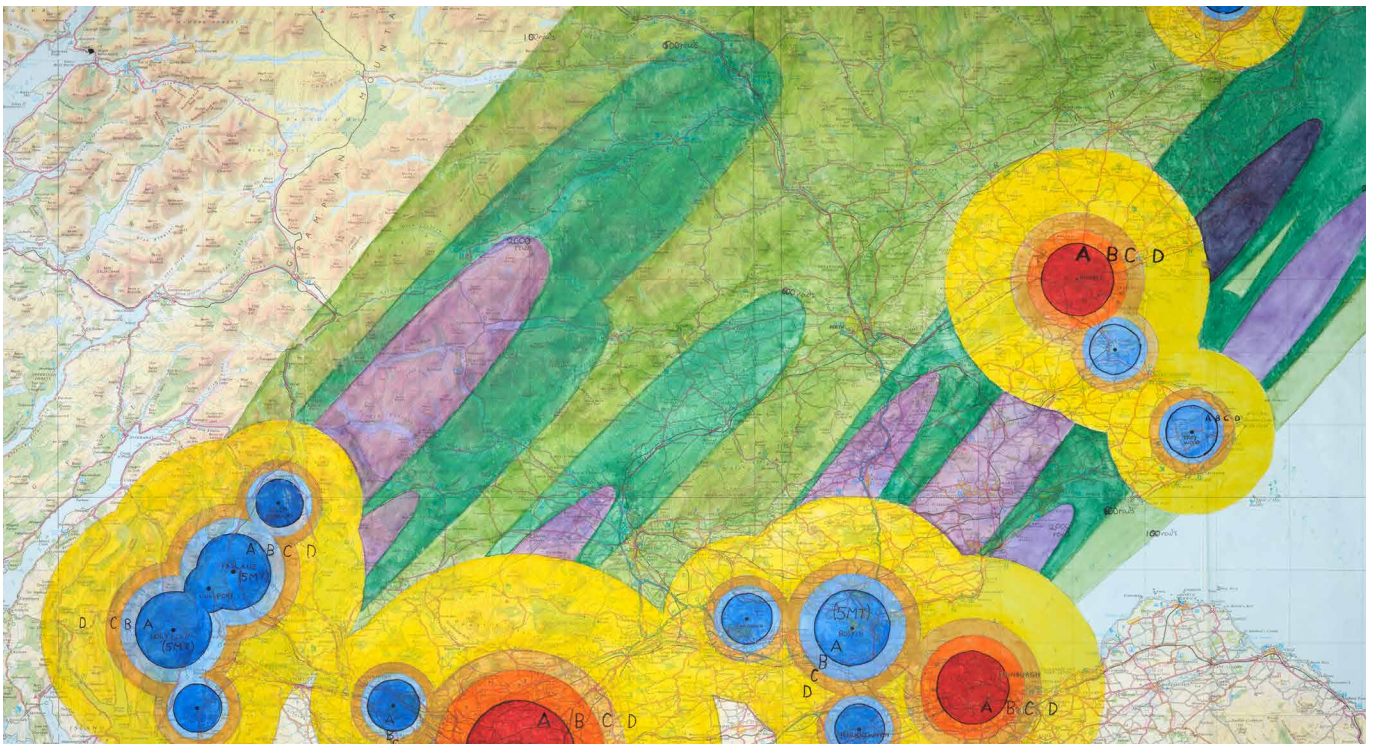
Skills

Our project has also left a significant legacy that goes beyond the direct outputs. We have developed skills within the team: the PI and Co-I have learned from working with each other productively and across very different organisational settings; two seconded PhD students developed new techniques and networks

(one then secured a post-doctoral role in the project); and we have endowed three postdoctoral researchers with significant skills in both academic research and curatorial work, as well as reflective practice. The PI and Co-I expect to publish more, specifically on the question of audience engagement and the connections between geopolitics and museums. Two researchers secured curatorial roles in cognate areas. The project has also inspired discussions about collection practices and interpretation as well as our partner museums and beyond.

Scope

Widening the geographic scope towards a more global perspective of Materialising the Cold War will be a key task and challenge for future research. We have already begun working with the National Cold War Center (NCWC) in Blytheville, Arkansas, USA, sharing the results of our research project in a public discussion as the NCWC is moving towards becoming a fully-fledged museum.



Central Scotland nuclear blast map, c.1980s

Another aspect of our work concerns the ways in which our findings relate to the different setting of Cold War in Latin America, Africa and Asia: unlike in Europe and the north Atlantic, materialising the Cold War in these areas needs to account for the ways in which this process involved physical violence, often on a mass scale. Probing the relationship between what John Gaddis has called the 'long peace' of the Cold War in Europe and the 'killing fields' (Paul Chamberlin) of the global Cold War will be an important next step, not least because it relates to a number of important museological work in areas beyond Europe.

A related research challenge in connection with the global context of the Cold War is to connect objects kept in museums to locations beyond the museum: this can be done through analysing and displaying object itineraries, but it can also be done by placing museum objects – through accompanying audio-visual material or digital simulations – in their specific environmental context. In short, a Cold War museology raises the question of the relationship between moveable and immoveable objects especially acutely, in particular when it comes to the issue of how artefacts come to be seen as authentic representations of a particular period, location or experience.



Atomic power station toy made by Wilhelm Schröder and Co, 1965, West Germany

Networks

The networks around our project have led to new connections:

- We collaborated with the University of Kingston-led European project 'Nuclear Spaces: Communities, Materialities and Locations of Nuclear Cultural Heritage'; an NMS curator was an active participant in the project events and shared learning with MCW.
- The international conference 'Cold War Museology' (June 2023) attracted not only existing partners but also new participants, several of whom then contributed to the collection of essays and the toolkit, for example English Heritage.
- We worked alongside a project based at Leeds Beckett University, 'Remembering The Cold War: Nostalgia and Experiences of Cold War Tourism'; this has then developed into the Cold War Network, involving academics, curators, heritage professionals and amateurs from across the UK, and is now a limited company.
- Via knowledge transfer with the European Joint Programming Initiative on Cultural Heritage and Global Change (JPI CH) project, 'Destructive Exploitation and Care of Cultural Objects and Professional/Public Education for Sustainable Heritage Management' (DECOPE).
- 'Stories from Cold War Hotspots', led by our Norwegian project partner NLM, involved reminiscence capture across five European Museums, including the NMS site the National Museum of Flight.
- We developed close ties with the Norwegian cultural heritage research institute NIKU, and the MCW second workshop in Stirling was co-organised with them. NIKU have initiated a new network around Cold War heritage in the High North.
- A project around the former the former Danish government bunker REGAN Vest, for which the PI sits on the advisory board.

Published outputs

The following additional publications derived from the work of the project have been published to date (with at least two more in the pipeline):

Alberti, Samuel J.M.M. 2022. '13-inch lunar globe, by R  th, East German, c. 1961 / 13.5-inch lunar globe, by Lipsky, Russian, 1967', in *Materials for the History of Science*, ed. Joshua Nall, James Hyslop and Boris Jardine. Cambridge: Whipple Museum, 74-75.

Alberti, Samuel J.M.M and Holger Nehring with Jessica Douthwaite and Sarah Harper. 2024. *Cold War Scotland*. Edinburgh: National Museums Scotland.

Douthwaite, Jessica. 2022. "Is Radioactive Iodine Present Equally in the Cream on Milk as in the Milk Itself?": Lonely Sources and the Gendered history of Cold War Britain'. *Gender & History* 34(3): 827–837.

Douthwaite, Jessica. 2022. 'New world order' [letter to the editor]. *New Statesman* 151(5664): 17.

Douthwaite, Jessica. 2022. 'Where does one era end and the other begin? Teaching the Cold War through a Second World War context'. *Scottish Association for Teachers of History Yearbook*: 42–47.

Douthwaite, Jessica. 2024. 'Covering the "Scottish position adequately": Planning Civil Defence in Post-war Scotland, 1948–59'. *Modern British History*, 35(3): 278–293.

Douthwaite, Jessica, and Sarah A. Harper. 2024. *The Cold War in Museums: A Toolkit for Professionals and Volunteers*. Edinburgh: National Museums Scotland.

Douthwaite, Jessica, Samuel J. M. M. Alberti, Holger Nehring, eds. 2024. *Cold War Museology* London: Routledge:

Holger Nehring, Samuel J.M.M. Alberti and Jessica Douthwaite, 'Making and unmaking the Cold War in Museums', 1–23

Sarah Harper, 'Readiness for Red Alert: Engaging with the Material Culture of the Royal Observer Corps', 27–40

Holger Nehring, 'Anchoring museum objects in the Cold War: The hidden meanings of a Transatlantic telephone cable', 41–60

Johannes-Geert Hagman, 'Beyond Janus-faced

narratives: object lessons from the travelling-wave maser', 61–75

Samuel J.M.M. Alberti, 'The Vulcan's voice: Multiple meanings of a Cold War artefact', 76–91

Jim Gledhill, 'Cold War through the looking glass: Espionage objects, authenticity and multiperspectivity', 95–110

Rosanna Farb  l, 'Bunkers Revisited: Co-producing Memory, Meaning and Materiality in Danish Cold War Museums', 111–128

Ulla Varnke Sand Egeskov & Bodil Frandsen, 'Creating a new Cold War museum: Curatorial reflections', 129–145

Peter Johnston, 'A War That Never Was: Locating, collecting, and exhibiting the experiences of British forces in Cold War West Germany', 146–163

Grace Huxford, 'There can't be any Berlin Wall left: oral history, 'domestic museums' and the search for a British Cold War', 164–182

Adam R. Seipp, 'Looking out from Point Alpha: Entangled histories in a Cold War borderland', 183–197

Cecilia   se, Mattias Frihammar, Fredrik Krohn Andersson and Maria Wendt, 'Cold War time: Contemporary military heritage in Sweden', 201–217

Karl L. Kleve, 'How the U-2 became a museum object – local identities and museum collections at the Norwegian Aviation Museum in Bod  ', 218–235

Peter Robinson and Milka Ivanova, 'Competing for authenticity, nostalgia, and visitor revenue in Cold War Museums', 236–254

Jessica Douthwaite, 'What Colour was the Cold War?' 255–272

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'Badge commemorating Yuri Gagarin's achievements in space



Anti-nuclear power badge



Royal Observer Corps crest



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