

The Cold War in Museums

A Toolkit for Professionals and Volunteers



Cover image: Blast doors from
East Kilbride Regional Seat of
Government bunker.

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

Contents

Introduction	3
About the toolkit	4
Defining the Cold War	5
Cold War Heritage in the UK	6
Cold War Collections	8
Cold War Interpretation	15
Cold War Display	18
Top Tips	21
Reflections	22
Case Study 1	24
Formalising an unwieldy collection at Dover Castle, English Heritage	
Case Study 2	26
Creative Interventions at York Cold War Bunker, English Heritage	
Case Study 3	28
Oral histories of the English Electric Lightning aircraft, Royal Air Force Museum	
Case Study 4	30
Cold War Scotland: Audiences, knowledge-levels and Ukraine	
Case Study 5	32
The Science Museum and Cold War display	
Further Reading	34
The Team	36
Acknowledgements	37

Introduction

The Cold War is an important and evolving topic. As we move further away from the end of the conflict, we are learning more about what connects us with the period. Official archival histories are declassified, oral testimonies are captured, and evidence is brought to light that illuminates and magnifies the relevance of the Cold War today.

There is a particular challenge for museums in conveying this complex history in a way which is understandable for a range of visitors. Research surrounding Cold War heritage has mostly focused on existing Cold War sites and their physical remains. However, if we look closely within our museum collections, there may be Cold War objects and stories waiting to be discovered.

The way in which we conceive Cold War heritage in museum settings is itself an act of heritage construction. Considering the parameters of the Cold War – whether as a category, a memory or a popular perception – is a significant act of interpretation and engagement. As public-facing organisations, museums have a duty to educate and inform their audiences

using the collections and expertise available to them. Museums are leaders in the shaping of heritage, not just the representation of it. Making sure that the Cold War is a topic for museum audiences and professionals will ensure that this heritage is not lost.

This toolkit is an informative guide for museum and heritage professionals on how to approach or enhance collecting, interpreting, and displaying Cold War history. We offer practical advice based on experiences shared by those who have worked closely with Cold War collections in a range of situations.

About the toolkit

This toolkit is for all museums and heritage organisations developing or re-imagining Cold War exhibitions and collections. We recognise that the size of an organisation will dictate the extent that this guidance is relevant, but we have made the recommendations in the toolkit as widely appropriate and accessible as possible. Toolkit users may already work with Cold War history or may be completely new to this topic: whether your organisation is just starting out on a Cold War collecting journey or has been familiar with these practices and concepts for decades, this toolkit is intended to provoke exploration of difficult issues and support practical solutions to specific challenges.

There are three closely connected areas of museum development that we address: collections, interpretation and display. Holding and acquiring military material is not a prerequisite for a museum that wishes to recognise Cold War history in its collections, and this is why we emphasise re-thinking existing collections alongside acquiring Cold War objects. From military equipment to fashion garments, Cold War history pertains to many categories of object from the mid- to late-twentieth century. Similarly, displays and exhibits can present Cold War history from many different angles, curatorial techniques,

This toolkit:

- Addresses the challenges specific to heritage and museum professionals working with Cold War collections, interpretation and displays.
- Proposes 10 tips for developing Cold War representation in museums.
- Illustrates how other heritage settings are approaching Cold War collections through five case studies.

material artefacts and intangible media. This is where interpretation is key to the contents of this toolkit: it is the basis for engaging with, and understanding, collections and resultant museum narratives – in categorisation, curation and audience appeal. We discuss interpretations and how these alter museums practice throughout.

This toolkit is the product of a three-year collaborative research project, funded by a major grant from the Arts and Humanities Research Council, conducted by National Museums Scotland and the University of Stirling. 'Materialising the Cold War' explores how Cold War heritage is represented in museums and how museums can adapt to tell this story in future (AHRC AH/V001078/1).

Defining the Cold War

Over time, historians have moved away from defining the Cold War only as an ideological-military conflict between the United States and the Soviet Union. Rather, there has been a shift to recognising not only differences in geographical experience, but also viewing the long duration of the Cold War as a period involving a series of violent territorial and ideological conflicts.* The Cold War is difficult to pin down in museums and heritage because of the distances it covered, and length of time it endured, coupled with debates about its reach in cultural and social realms. Contemporary geopolitical events also reframe interpretations of Cold War history, adding another dimension to the work of museum professionals addressing the topic. Moreover, in Britain there is a lack of a shared collective memory of the period, particularly in comparison to other conflicts such as the First and Second World Wars. Cold War heritage in the United Kingdom (UK) has focused predominantly on its military and technological legacy.

These challenges present more, not less, of a reason to define the Cold War in heritage. The Cold War goes far beyond the superpower rivalry with which it is most associated. On a local, national and global level, the conflict influenced cultures, politics and emotions. Collecting, displaying and interpreting the Cold War can assist efforts to represent twentieth century citizenship and identity, imperial and colonial histories and the post-war era from new perspectives. Reframing these themes through a Cold War lens also offers an opportunity to understand societies in the post-Cold War world and present-day life: opportunities for audience engagement

that could be profoundly impactful. Definitions of the Cold War will vary, but by considering new angles and terms to define it heritage and museums professionals will signal the value of understanding this historical period for all. As audiences become increasingly critical of the presentation of conflict, imperialism and identity in institutional settings the Cold War provides an important topic for reflection.

We define the Cold War as:

An ideological and military confrontation between the United States of America (USA) and the Union of Soviet Socialist Republics (USSR) based on nuclear deterrence. The two sides fought over territory, resources and ideas with the support and assistance of regional allies from 1945 to 1991. The conflict had a profound impact on the social and emotional experiences of societies around the world and was represented in popular culture.

*Odd Arne Westad, *The Global Cold War: Third World Interventions and the Making of Our Times*, (Cambridge: Cambridge University Press, 2007).

Cold War Heritage in the UK

The Cold War in Britain can be viewed as an ‘imaginary war’ because the UK did not actually go to war against the Soviet Union, but many people imagined what nuclear destruction would be like.* Still, the abundant remains of Cold War objects and buildings across the country are material evidence of the conflict and physical reminders of Britain’s prominent Cold War military presence. What makes something Cold War heritage is a point of contention. When it comes to architecture and the built landscape, scholars have argued that appointing heritage status based on national significance does not account for the importance of transnational networks and global relationships between and across these sites.** In effect, it is important to incorporate interpretations not simply of value to the nation, but value to the global Cold War more broadly, when designating material with the title ‘Cold War’. In doing so, the heritage of an object or place is instantly connected with other Cold War locations and its significance extended beyond the boundaries of the UK. This is crucial to interpretations of the Cold War in museums, where often the imagined aspects and geographical reach of the conflict pose specific problems to display and collection.

Museum professionals and visitors may recognise the radar stations, monitoring posts, nuclear bunkers, submarine depots and other Cold War architecture in local landscapes. Some of these sites have been preserved for heritage purposes and listed by [Historic England](#) or [Historic Environment Scotland](#). Several of these locations have become museum and heritage sites that welcome visitors to see behind the walls of once secretive places including many former underground bunkers such as [28 Group Observed and Skelmorlie Secret Bunker](#). Other sites have been left to decay, with some of their contents



RAF Saxa Vord, Unst, Shetland
© Roxane Parmer and Susan Timmins.

* Matthew Grant and Benjamin Ziemann (eds), *Understanding the Imaginary War: Culture, Thought and Nuclear Conflict* (Manchester: Manchester University Press, 2016).

** John Schofield, Wayne Cocroft and Marina Dobronovskaya, “Cold War: A Transnational Approach to a Global Heritage,” *Post-Medieval Archaeology*, 55:1 (2021), 39–58.



Inverbervie Radar Station
© Roxane Parmer and Susan Timmins.

instead preserved by heritage organisations or amateur enthusiasts, for example objects from Chapelcross nuclear power station are held at the [Devil's Porridge Museum](#). In permanent and temporary displays and through heritage preservation projects, professionals have developed site-specific interpretations of Cold War history.

There has been a shift away from focusing solely on military history towards incorporating the social, political and cultural impact of the Cold War on civilian lives in museum collections. For some predominantly military museums such as the [Imperial War Museums](#) and the [Royal Air Force Museum](#), attempts have been made to

represent civilian life in displays that are dominated by a wide range of technological artefacts such as military vehicles, aircraft, and weapons. There are also examples of the move to include 'ordinary' experiences of the Cold War in temporary exhibitions such as the National Archives' [Britain's Cold War Revealed](#), the V&A's [Cold War Modern](#) and National Museums Scotland's [Cold War Scotland](#). By highlighting non-military histories such as civil defence, espionage, art and design, activism, and diplomacy, these exhibitions have successfully proven the value of a broader Cold War perspective in public display. The appeal of such exhibitions and an increasing popular interest in Cold War culture has highlighted the need for heritage organisations to reconsider existing holdings.



Portable Dose Ratemeter from Dounreay Nuclear Power Station.



Colourful anti-nuclear badges.

Cold War Collections

A definition can establish how and where the Cold War fits into the museum's remit.

Define the Cold War

The first step towards improving the visibility of the Cold War in museums is to identify objects that have already been collected and that might be related to the Cold War. Many museums that would not normally apply the term 'Cold War' to collections, often do house objects related to this era. So how do we retrieve those objects from obscurity? How Cold War objects are categorised depends on the policies and infrastructure of your organisation.

Having an agreed shared definition of 'Cold War' is a helpful way of organising work processes around the theme, whether working in small or larger organisations. A definition can give individuals a focus on which to base research and it can unite colleagues across disciplines. A definition can also establish how and where the Cold War fits into the museum's remit. Agreeing on what the Cold War was, will serve as a reminder of why it is important to include this history within the museum's activities. This will also support the induction of new personnel and could be used as a basis for continuing professional development on the Cold War. Having a clear definition will also influence how you draft Cold War collections and research policies. If 'Cold War' does not exist in the collections management system as a search term and a descriptive tag, then it could be added. However, even when expanding the deployment of the term Cold War, be cautious about over-using it. Not all twentieth-century material is necessarily linked to the Cold War.

Raise the profile of the Cold War through collaboration

Museum and heritage professionals and volunteers will play a crucial role in raising the profile of the Cold War within the museum. Whether objects are being re-tagged retrospectively or staff are unearthing uncatalogued items, having a clear approach that galvanizes personnel will ensure that the Cold War becomes visible within the organisation. This might include whole-museum training, knowledge exchange days, and internal news on the Cold War.

Formal and informal connections with heritage organisations working with Cold War history are a useful source of support and potential partnership. Smaller museums could develop partnerships with organisations in a similar position to share knowledge, research and best practice. This could result in a network of individual employees with contacts on a wider range of Cold War expertise. Larger museums might engage in collaborative projects that focus on grouping together specialists within and without the museum to research new themes, interpretations and methods.



Brochure from Soviet travel agent *Intourist*.

Use records

Similarly, understanding how the organisation and its staff have (or have not) applied the term 'Cold War' in the past is a useful frame of reference. How and when objects have been acquired has influenced, to some extent, their categorisation. If they exist, it is worth using object acquisition and provenance records to assist the identification of Cold War objects and link them with Cold War histories more broadly. However, many objects will have been collected during the Cold War without reference to the conflict, while others, having been actively collected in its aftermath, are typical of specific ideas of what was important to preserve in the post-Cold War period. Furthermore, the process of considering Cold War priorities within the museum will itself raise questions about what a 'Cold War' category encompasses and represents (Case Study 1).



Bomb Power Indicator used in Royal Observer Corps underground monitoring posts.

Through examining the biography of an object we can consider its creation, use life and museum life to understand how Cold War meanings have become attached to it. These biographies can highlight the connections between the object and various people, places, ideas and perspectives it encountered throughout its life. Through this method, new connections between objects and the Cold War might be discovered. Moreover, where donors are known, museums could acquire the stories and memories that bring an object to life so that experience becomes as much a part of the collection as its material.

In the diagram on the following pages we show how the question 'Is it a Cold War Object?' can be broken down to analyse and identify the degree to which an object might be deemed 'Cold War'. An object that has direct and obvious links to the Cold War we term 'first-degree', one that has aesthetic or secondary connections to the Cold War is 'second-degree' and one that has a broad or tertiary relationship to the Cold War is 'third-degree'. A combination of these degrees of relevance can elevate interpretation and display by adding levels of depth and analysis, as well as variety, of material.

Is It A Cold War Object?

	Transatlantic cable: STC LTD TAT 1 deep sea type	'Orbit' pattern earthenware	Braun AG Electric coffee grinder
Is it from the Cold War period?	Yes – this was made in 1955 and launched in 1956. Planning for the transatlantic cable began in the early 1950s.	Yes – designed and manufactured circa 1957.	Yes – designed and manufactured circa 1970.
Where was the object made/used?	Oban, Scotland Newfoundland, Canada Nova Scotia, Canada USA.	Manufactured in Stoke-On-Trent, UK. Predominantly sold in the UK but may have had further reach.	Made in Frankfurt, West Germany. Sold in Western nations, mainly Europe.
What is the material composition?	Copper, polythene, steel wire, jute yarn, cotton cloth, conductors and repeaters.	Ceramic.	Plastic.
What was the purpose of the object?	Telephone line laid undersea between America and Europe, necessary for military defence communications, not just civilian communications.	Serving dishes for dining: jam dish, spoon, compartmented platter, side plate; decorative items; collectible sets.	A kitchen time-saving device for grinding coffee beans electrically. Due to expensive production costs the coffee grinder was not very commercially successful for Braun. However, as an aspirational item it epitomised Braun's branding, design and identity for a manufacturer that became a household name.
Who made the object?	The American Telephone & Telegraph Company The General Post Office, UK Canadian Overseas Telecommunications Corporations Submarine Cables Limited Telegraph Construction and Maintenance Company British Foreign Office American State Department.	Motif designed by Peter Foster. Ceramics manufactured by Carlton Ware Limited.	Reinhold Weiss – designer. Braun – manufacturer and producer.
Who used/interacted with the object?	Paul Robeson John F Kennedy Nikita Khrushchev Telephone operators Wider public/civilians NATO officials.	Bought and used by consumers.	Affluent consumers.
Who donated the object?	BT Group Archives.	Private donor.	Private donor.

Is It A Cold War Object?

Transatlantic cable: STC LTD TAT 1 deep sea type

This is a first-degree Cold War object: its purpose is directly linked to Cold War events, groups and people.

A line of strategic, defence and security communications between NATO allies.

Enabled the telephone hotline between Washington DC and Moscow, on which Cold War crisis talks and negotiations took place (even if this was more of a PR tool).



'Orbit' pattern earthenware

This is a second-degree Cold War object: its design was influenced by Cold War events.

The 'Orbit' pattern reproduced on these dining sets reflects the excitement of the Space Age that captured popular imagination in the 1950s and 60s. Space motifs became a major feature in design, including for domestic furnishings and household items.

The 'Space Race' was the name given to the competitive exploration of space by the USA and Soviet Union. Their rivalry led to the development of technologies to be the first to land a man on the moon.



Braun AG Electric coffee grinder

This is a third-degree Cold War object: it emanated from Cold War ideologies and lifestyles and was designed and produced by groups and people with Cold War experiences.

Influenced by industrial developments in the Second World War and the Cold War space race, Braun innovated plastics technology for domestic products. In this sense military uses were repurposed for application in household contexts.

Plastic manufacturing was popular in Eastern and Western European Cold War era design but in the West it had particular appeal because it could be varied on mass to suit purchasing behaviour – for example, the colourway of a product could be diversified to suit a wider group (this coffee grinder comes in other colours, for example).



Identifying Cold War Objects

The guidance below offers step-by-step advice on how to identify Cold War objects within your museum's collection and offers suggestions on how to find out more information about these objects.

1 Context

- Conduct initial research to enhance your understanding of the Cold War generally, while thinking of potential relevant themes to your organisation.
- Agree on, and write, a definition of the Cold War.
- Select Cold War related themes you would like to explore.

2 Scoping

- Go to your collection store to physically look for objects, this might spark inspiration.
- Consult your collections database – preliminary check with key words and dates eg. Cold War, nuclear.
- Speak to staff – they might be able to offer suggestions or have memories of object acquisitions.

3 Identify

After identifying a potential Cold War object, consider the questions below:

- Is it from the Cold War period, is it related to a specific Cold War event or date?
- Where is it from, where was it manufactured, where was it used: are these places connected to the Cold War?
- Is the object connected to a Cold War organisation, institution or business?
- Which people, groups and communities used, made, interacted with or donated the object?
- What was the purpose of the object and how did it function in the Cold War context?

4 Deep-dive

Now that you've found a Cold War object, what more can you learn about it from its physical and archival footprint? Consider:

- Does the object have associated files such as information about the acquisition source, correspondence with the donor or associated archival material?
- Are there archival sources available at other museums, libraries or archives that you can consult?
- Do you have a contact with the original donor or staff who acquired the object? You could approach them to organise an interview for further information.
- Are there relevant online forums or interest groups you could appeal to for information?



A Vogue pattern dress made from Samarkand silk.

Spot gaps

As the category of Cold War is embedded in museums policy and collections management, physical and historical gaps in the collection will arise. Appealing to other heritage organisations to loan or transfer objects is one way to overcome gaps. There may be opportunities to ask the public for specific donations, or, if there are resources available, for the organisation to purchase objects. There may be events, people and locations that are not represented by collections material, similarly, the size or hazardous state of objects might prohibit their entry into the museum. In this case, seeking inspiration from heritage organisations that have already tackled these issues could produce solutions, for example, by taking professional advice from museums that have collected hazardous Cold War objects such as decommissioned weapons.

In many cases (through, for example, cost, size and transportation) it will not be possible to acquire an object, but identifying images and film that depict it can offer a version of representation within the museum space. If gaps in the collection cannot be filled with objects, then this might also be an opportunity to reframe the collection through artistic and creative interpretation. This will be especially helpful for those organisations wishing to offer new perspectives on Cold War history without relevant material. For example, some museums have commissioned artists, filmmakers and writers to respond to specific events, others have produced immersive events in Cold War locations (Case Study 2).

Oral history

Cold War heritage is tangible and intangible – the voices of those who remember it, whether their memories are linked to museum collections or not, can enrich our understanding of the Cold War. Oral testimony can enhance Cold War collections in three ways: by contributing to the biographies of existing objects; filling gaps about objects that cannot be acquired; and providing context to events, ideas, people and places that are otherwise difficult to represent in the museum space (Case Study 3).

Some communities are more visible than others in Cold War heritage. To acknowledge those groups who are underrepresented, even where objects and sites cannot reflect their experiences, oral history provides an important approach. Oral history collections are often used to fill gaps in the historical narrative from the perspectives of individuals and groups that may have been ignored for being alternative, dissonant, minorities and 'ordinary'. Collecting such diversity of voice and opinion can generate conflict, introduce sensitive content into museum collections and affect participants in unexpected ways. Any museum intending to cover Cold War topics in oral history collections must adhere to the standard guidance and training offered by national and international bodies like the Oral History Association and Oral History Society.

Depending on the museum, there are several approaches that will enhance oral testimony collection – for instance collecting testimony from donors when items are donated (for example, when Kristin Barrett donated her collection of anti-nuclear material, National Museums Scotland also interviewed her about her memories of campaigning) or a strategic project that aims to create a collective memory (for example, Stories from Cold War Hotspots was an international collaboration that collected interviews and memories about the Cold War from museum visitors in Norway, Estonia, Scotland, Germany, and Denmark). In many cases, oral testimony gathering can also lead to the acquisition or potential to loan objects from the interviewee that are relevant to their story. It may also suit your collecting strategy to interview volunteers in relevant Cold War locations or while handling objects associated with their stories.



Conquest of Space record of Yuri Gagarin speeches and favourite songs.



This rattle bottle was gifted to National Museums Scotland by Kristin Barrett during an oral testimony recording in which she recalled memories of the Peace March Scotland, 1982. The bottle was adorned with stickers showing the iconic CND logo and the campaign slogan, 'Stop Trident'.

Cold War Interpretation

Understanding audiences

Audience understandings of the Cold War depend on personal and generational experiences, collective memory and popular culture, levels of education and local community awareness. Cold War exhibitions face several challenges when interpreting information for public display. This is especially the case where generations who did not witness the end of the Cold War are concerned. These visitors may not hold the same emotional attachment to particular objects and events (the Berlin Wall, for example). Often these audiences might be informed by the Cold War in popular culture – the book, television series and film *Tinker, Tailor, Soldier, Spy*, for example, or HBO's series *Chernobyl*. In these cases, you can try to invest audiences with a sense of contemporary collective emotion and a sufficient impression of Cold War history to engage with periodisation, themes and material.

Audiences who do remember the Cold War will have a varied relationship with its history – some might look back with a sense of nostalgia, others might recall the fear and anxiety inspired by the threat harboured by nuclear weapons. Depending on the physical site of the museum display, some visitors may be aware of the Cold War installations that contextualise displays and the presence of military and industrial personnel in the local area.



Royal Observer Corps Post,
Skelmorlie, Ayrshire © Sarah Harper.

When producing a new Cold War display or exhibition, decide how to frame the history and therefore the requisite visitor knowledge therein. Is a basic understanding of superpower tensions a given? Will objects shock, sensitise or enthuse some visitors? How will the overall narrative, captions, labels, imagery, sound and other sensory strategies be used to contribute to visitor engagement and knowledge?

While judging the knowledge of audiences, it is also important to identify what they expect of Cold War display. Some visitors will want to learn the mechanical and technical detail of objects, others will want to see how ordinary people lived through this period. Some will reminisce about events; others will want to know whether the Cold War affected their local area. Thinking about the range of responses created both by lived Cold War experiences, post-Cold War myth-making, popular culture on the Cold War and contemporary geopolitics will enrich a nuanced, multivalent and accessible interpretation (Case Study 5).

Inside replica Royal Observer Corps post above ground at Skelmorlie © Sarah Harper.

Accessibility and inclusivity are also important considerations especially where Cold War sites or interactive displays are involved. Visitors to places like underground bunkers will have to negotiate physical barriers to entry. However, there are potential alternatives such as virtual reality experiences or accurate recreations of the space that offer full accessibility. This is something that restorers at the Skelmorlie Secret Bunker recognised as they used their extensive collection to recreate a Royal Observer Corps monitoring post on ground level to allow all visitors to experience a bunker without descending ladders or entering narrow spaces.

It is also important to face up to controversial and sensitive topics, especially Russia's invasion of Ukraine in 2022 (following the annexation of Crimea in 2014). Events like this may cloud visitors' perceptions of Cold War display and so it makes sense to acknowledge post-Cold War interpretation. In this case, audiences may have connections with Ukraine and other East European nations: recognising those personal experiences in display is a sensitive and ethical way to be inclusive of diverse audiences. Consider the language used in labels and descriptions and be mindful of how these might be read by people with lived experiences of warfare and conflict.

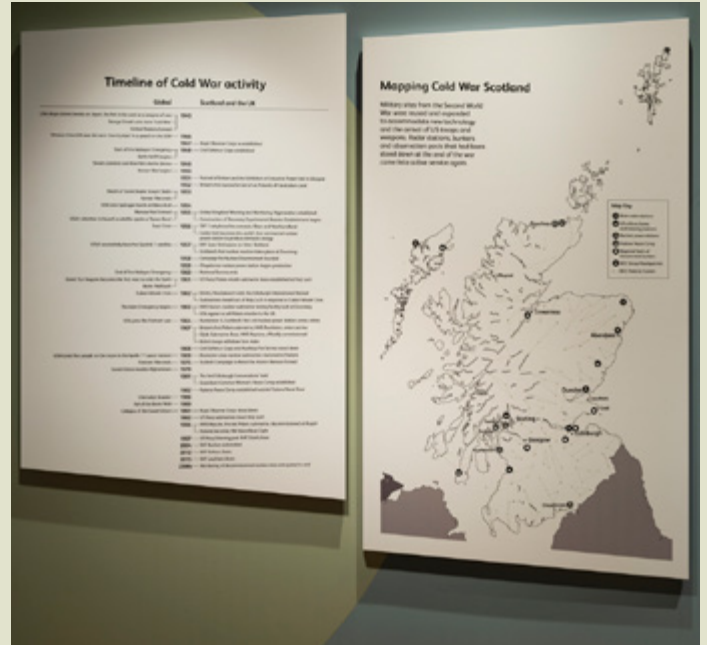




Cold War Display

The Cold War is difficult to convey through objects. The global nature of the conflict, its long duration, and the complex ideological and political tensions upon which it rested create specific challenges for museum professionals using objects to tell its story. The most successful Cold War exhibitions do not try to tell the entire history of the Cold War but do recognise the grand narrative as a scaffold and a scene-setting device. Those displays that do not take sides also tend to illustrate the complexity of Cold War global conflict more successfully. Some interpretations use stories of good and evil, winners and losers, and heroes and victims; but these displays neglect a more nuanced discussion about the reality of the Cold War and risk misleading audiences. Well-established narrative aids like timelines and maps remain useful in visualising the concepts and contexts surrounding objects.

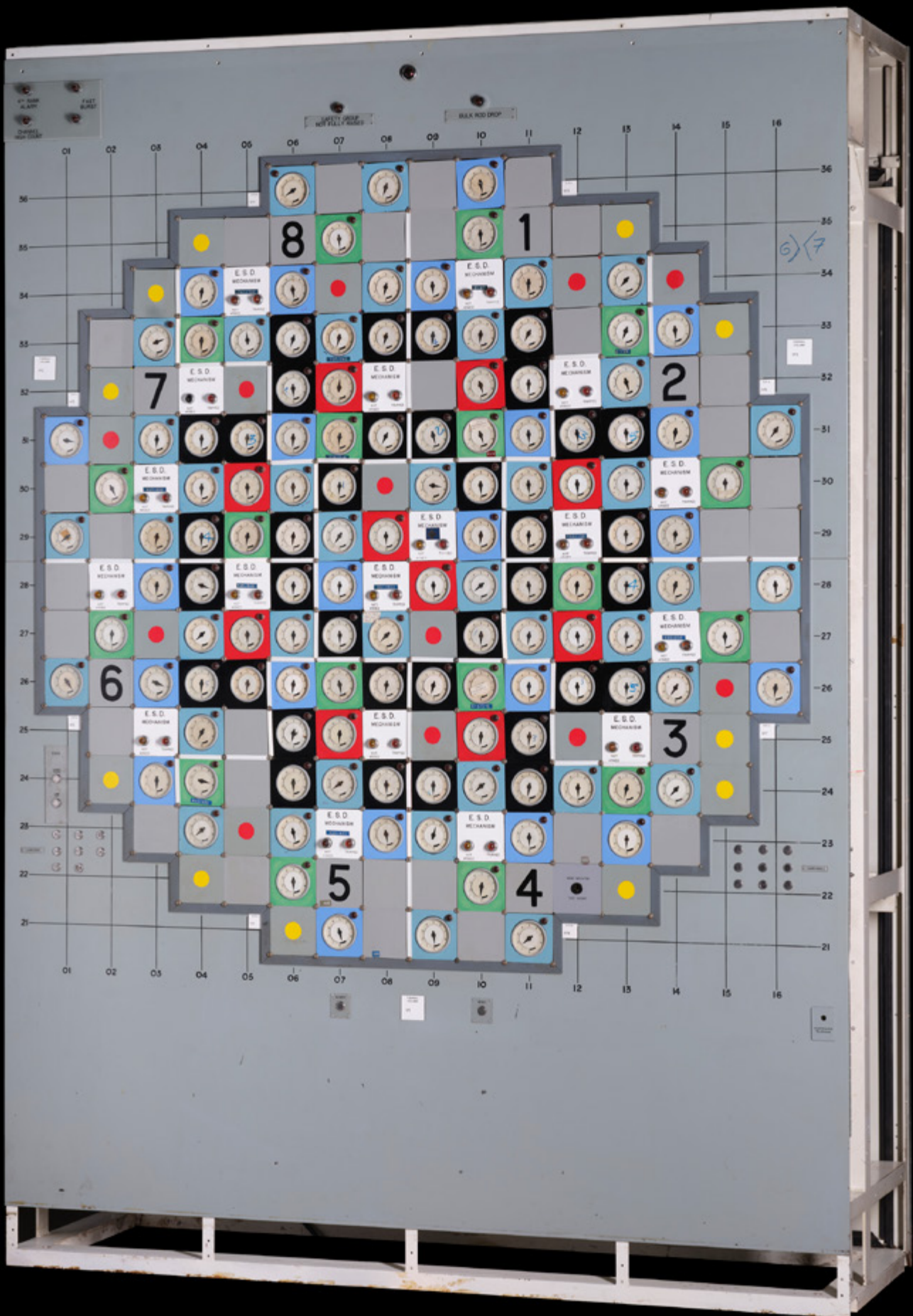
Emphasising the many facets of the Cold War in the act of narrowing it down to one theme, event or place is in itself an important means to engage audiences with its full remit – a suggestion of the other Cold War histories a visitor might wish to explore. Museum websites provide forums in which to explain displays, highlight the research underpinning collections and narrative, and present the broad historical background for audiences seeking further information on objects and their histories.



Timeline and map graphic in the Cold War Scotland exhibition at the National Museum of Scotland.

Some Cold War exhibits use large, striking objects as the focal point for visitor engagement – aircraft, weaponry and machinery, for instance. Whether a display has access to these showstoppers or not, an increased attention to objects that harbour subtle connections to the Cold War will allow museums to draw on a wider range of narratives. Often the size and weight of Cold War objects can be prohibitive in terms of transporting them safely or fitting them inside exhibition spaces. It is also useful to consider these logistical factors when choosing display objects and any associated conservation, display-build and human resources required for set-up.

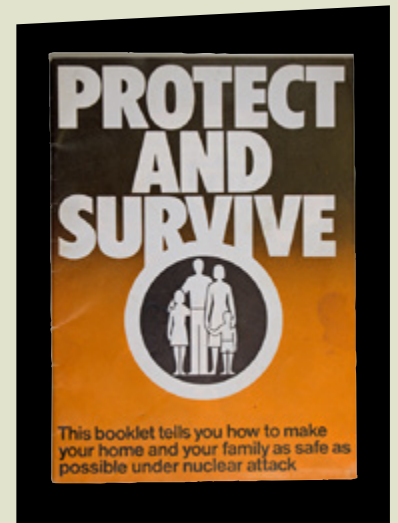
By highlighting less obvious objects alongside the more iconic and expected material of the Cold War, less well-known histories will be revealed, offering audiences new and alternative perspectives. Furthermore, varying the types of objects on display creates an opportunity to include both official and unofficial narratives of Cold War history within one interpretation. For example, the official discourse of nuclear survival evoked by civil defence policy, versus the unofficial debunking of survivalism voiced by satirists, activists and the media. As perspectives on the Cold War diversify to include questions of empire, gender and the environment, the way in which museums choose objects for display plays an important role in what histories will be included.



Despite being a significant object in the planning of the *Cold War Scotland* exhibition at the National Museum of Scotland, the Hunterston panel could not be included for size and mounting reasons. Instead, a high-quality wall graphic image of the panel was used in its absence.



Model of Royal Observer Corps monitoring post.



Protect and Survive booklet.

Importantly, the Cold War intersects with other grand historical narratives of the twentieth century. As museums are held to account for their representations of twentieth-century history, particularly conflict and militarisation, the role of the Cold War as an interpretative category becomes increasingly valuable. From twentieth-century nationalisms, for example, to modernist design, the Cold War is a linking device that will assist museum interpretation and in being prioritised, offer visitors a chance to connect existing knowledge in new ways and augment the appreciation of past and present. This does not mean centralising the Cold War at the loss of other histories, but adding connections, interactions, causation and consequence between and across twentieth-century histories to enhance and deepen those interpretations (Case Study 4).

By actively collecting testimony, museums can cater to audiences' interests in the spoken word and everyday experience, while also gathering recordings that could be used to create original digital content and exhibition display. As with any museum collection, sufficient resources are needed to ensure management of digital audio files, software, hardware and future-proofing of sound data. Indeed, historical oral history collections may also need digitising and securely transferring to new databases. Similarly, museum archives may house film and photography related to the Cold War. Whether digitised or in their original formats, these sources may have connections to historical events and object biographies. In the interests of museum staff and researchers, ensuring that digital archives are catalogued according to Cold War themes will mean that digital

media can be employed in future interpretation. Cold War audio has reached mainstream listeners through podcast series like *Cold War Conversations* and *Wind of Change*. Digitisation can also help reach wider audiences with Cold War material – via websites, social media and broadcasting. For example, *Greenham Women Digital* is an interactive archival website that uses digital technology and *digital archives* to preserve and communicate the experience of protesting at Greenham Common Women's Peace camp.

Equally, the context in which objects are displayed shapes how viewers interpret narrative. Museums can incorporate text-based displays and engagement with non-verbal interactives drawing on visitors' emotions, imagination and the sensory experience. Finding ways to acknowledge the aspects of the Cold War that *cannot* be materialised is as important as finding objects to exhibit. For example, how will the light, sound, colour and interactive design of a display encourage visitors to engage with novel and unusual Cold War histories? In accounting for the senses, and adapting display through object choices and curatorial techniques, museums will offer a broader range of perspectives on the Cold War and a more meaningful visitor experience.

Top Tips

These tips are not exhaustive, but they can provide a useful set of processes and talking points when curating Cold War themes.

Collections

1. Write a definition of the Cold War for your museum to underpin organisational policies, staff training materials and collections criteria.
2. Use object biographies and records to identify and categorise existing Cold War objects and identify collections gaps.
3. Collaborate with other heritage organisations and artists to fill gaps in collections – both physically and creatively.
4. Acquire objects associated with an explicit Cold War event, memory or person, which will resonate with audiences.
5. Use oral testimony (existing and new) to enrich knowledge about collections and Cold War history.

Interpretation

6. Try to appeal to multi-generational audiences, including those with no living memory of the Cold War. Use multimedia, if possible, to augment their experience of display.
7. Face up to controversial, sensitive topics, like contemporary conflict, acknowledging that these will impact visitor understandings of Cold War display.

Display

8. Draw on a wider range of interpretations by balancing 'showstopper' objects with those that harbour more subtle connections to the Cold War.
9. Highlight multiple and novel perspectives on the Cold War, including 'official' and 'unofficial' narratives through object choices and positioning.
10. Create unexpected engagements with objects through sensory, interactive, digital and other curatorial techniques.

Reflections

The Cold War has not always been prioritised or valued in heritage collecting practices. Its history also rests on intangible themes, like human experience and the imagination. There are often practical, physical gaps and conceptual gaps in collections that have created and continue to create barriers to Cold War interpretation in museums. Simultaneously, public expectations of, and understandings of Cold War heritage are patchy – there are generational differences in audiences that alter how this history is approached; variations in knowledge that makes it difficult to address the complexity of Cold War interpretations; and, there is a barrier of motivation, where the content matter of this topic is prohibitive or off-putting to some. Yet, the Cold War is also an undeniably important period of history in museums that deal with any aspect of the contemporary world – militarily, politically, socially, culturally and geographically.

In this toolkit, we have touched on the key considerations for any museum developing and expanding its Cold War ambitions. Our contributors have highlighted how the absence of Cold War material in museums might be filled through re-categorisation, active and passive collection, loans, creative response, audio and digital media. We have also learnt how and why museums have worked on Cold War themes, from the impetus to integrate social and cultural histories into a predominantly military collection, to the task of acquiring an entire, resource-burdened site. Undoubtedly, there will be other reasons for

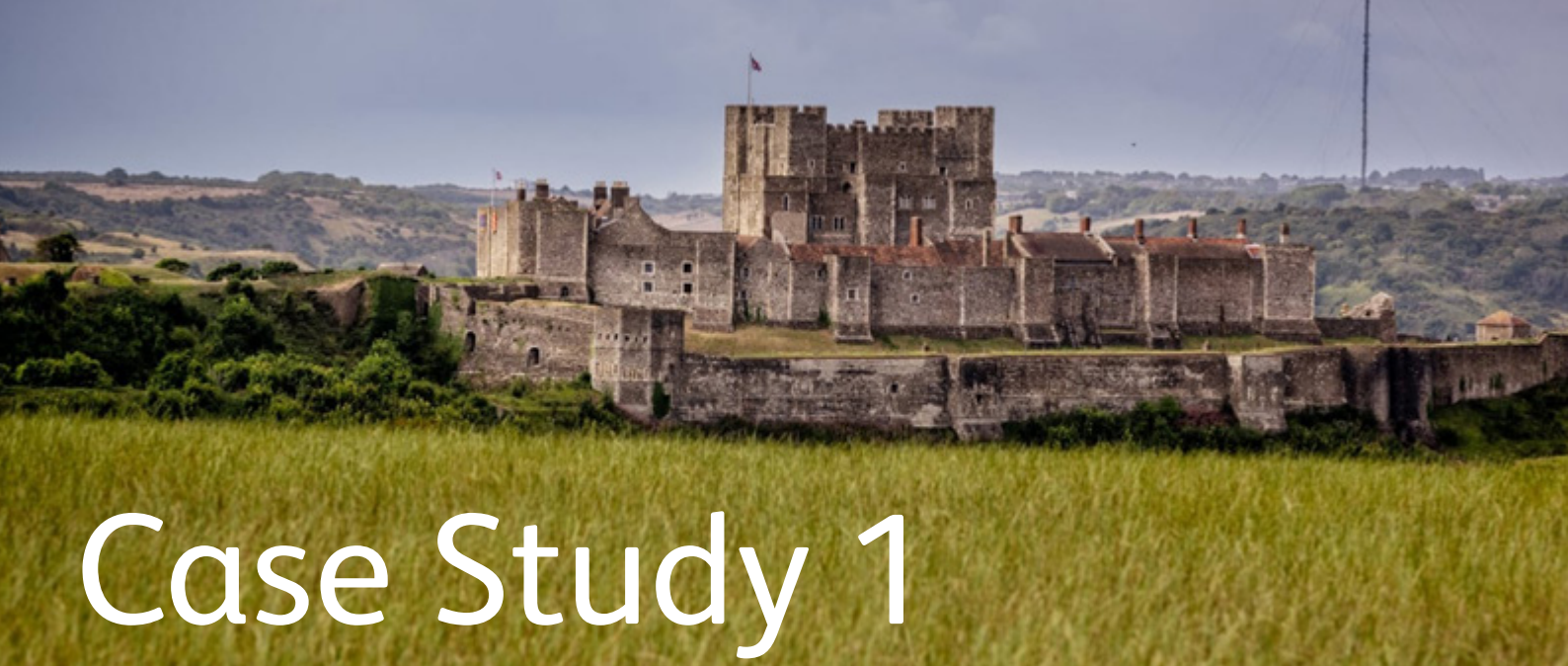
reconsidering the Cold War within a museum context and there will be other ways of doing it to those highlighted in this toolkit.

The significance of the Cold War remains the same though. To fully realise the potential of twentieth-century collections – tangible and intangible – museums must bring parity and recognition to interpretations of the Cold War. The Cold War provides an essential context for post-1945 global history; it connects issues of race, empire, gender, and globalisation; and it provides a historical background to interpreting our own present in ways that are not as simple as contemporary commentators might suggest. Analogies that contemporary commentators draw with the Cold War are as much arguments about the past as they are about the present and an imagined future.* Museums are in a position to reflect on the similarities and differences between now and then, and to refocus public perceptions, inform and educate, and engage audiences with new ways of experiencing conflict.

* Round Table: The New Cold War." Labour History Review, Vol. 87, No. 3 (2022): 277- 312.



Air Attack Panel console
from RAF Leuchars.



Case Study 1

Dover Castle © English Heritage.

Formalising an unwieldy collection at Dover Castle, English Heritage

Kathryn Bedford, Curator of Collections and Interiors

Dover Castle has a long history as a defensive structure ranging from the Iron Age through to the twentieth century. A tunnels complex in the cliffs below the Castle were the proposed Regional Seat of Government for the Southeast (RSG12) and remained in military hands until long after the rest of the site was being managed by English Heritage. The tunnels were transferred to English Heritage with little indigenous collection. Curators at the time realised the potential of the Cold War story and turned to donations and to other sites being decommissioned for suitable material.

There was no formal collecting strategy, and the staff were not experts in Cold War technology or history. Often, they had minimal time to get in and remove what they could on the understanding that what was not taken was likely to be sold or destroyed. This has resulted in a collection that is highly variable in quality and significance. A highlight was the opportunity to acquire the entirety of Easingwold Civil Defence College's own museum, which contains rare and nationally significant objects. However, overall, there is considerable repetition, and some donated

items are now believed to be entirely unconnected to the Cold War. Most of the collection is now in storage without appropriate documentation and many objects contain hazardous materials such as asbestos, cadmium and radiation. As the collection is stored within the tunnels complex, there are additional safety issues which limit how staff and researchers can access and use the material.



Cold War collection in the store at
Dover Castle © English Heritage.

At present, there are two display cases which discuss the Cold War within an exhibition on the history of the tunnels complex. However the Cold War has lower marketability than the Middle Ages or World War Two. As the tunnel complex was used during the Dunkirk operation, there is little appetite to replace the existing display on that topic with the Cold War. Additionally, fire safety restrictions mean that any future Cold War display would not be situated in a Cold War era location. There is also little opportunity for English Heritage staff to become subject specialists on topics like the Cold War as their staff are regional, covering multiple sites at once.

English Heritage staff aim to understand their collection better, in order to make sensible conservation and rationalisation decisions. Staff have begun to record collections hazards and have actioned remediation when required to ensure staff and volunteer safety when working on the Cold War collection. Alongside this, a project has started to document and photograph objects to a high standard, and they have secured funding for a dedicated PhD student to work on this material. These efforts are the foundations to the creation of a Cold War exhibition in the future.



Bhangmeter, a device used to detect atmospheric nuclear radiation, in storage at Dover Castle
© English Heritage.

Case Study 2

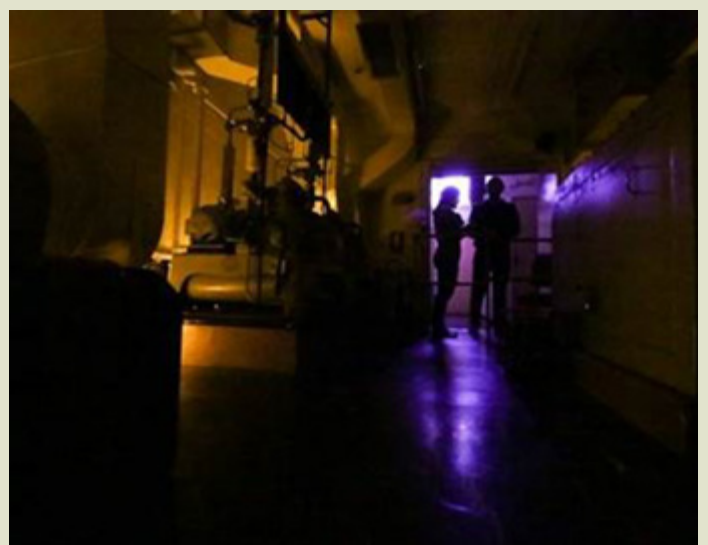
Creative Interventions at York Cold War Bunker, English Heritage

Kevin Booth, Senior Curator

Since opening to the public in 2007 English Heritage has staged a series of creative interventions at the Royal Observer Corps (ROC) group control in York, known now as York's Cold War Bunker. The bunker has hosted a number of creative events prompted both by English Heritage's curatorial team and in response to approaches from external practitioners. This has included staging live music performances, gallery installations, digital and virtual experiences, film projection and re-imagined public tours. Broadly the aims behind all the interventions have been to reframe audience perceptions of the site and period, challenging assumed narratives around the built environment and developing perceptions of the collections and historic interiors.

A number of responses have revolved around the immersive qualities of the bunker's interiors, manipulating the very experience of being within the spaces. Immersion has been delivered through lighting design and the use of sound, and in one example blurring the boundary between reality and the imagined through the use of virtual reality headsets. Such changed spaces confront the audience and can discomfort them. In questioning the relationship to their surroundings, the distorted reality questions an understanding of the building, of the collections and of the period.

Installations have impacted the dynamic of the interiors and collections in differing ways. Some have used static pieces, introduced amongst the interiors, to create conversations between the historic collection and artwork. Other examples have used the interiors as a contextual auditorium, lending atmosphere and the sense of place to help develop inspiration and imagination.



Two visitors engage with the virtual reality experience inside York's Cold War Bunker ©English Heritage.



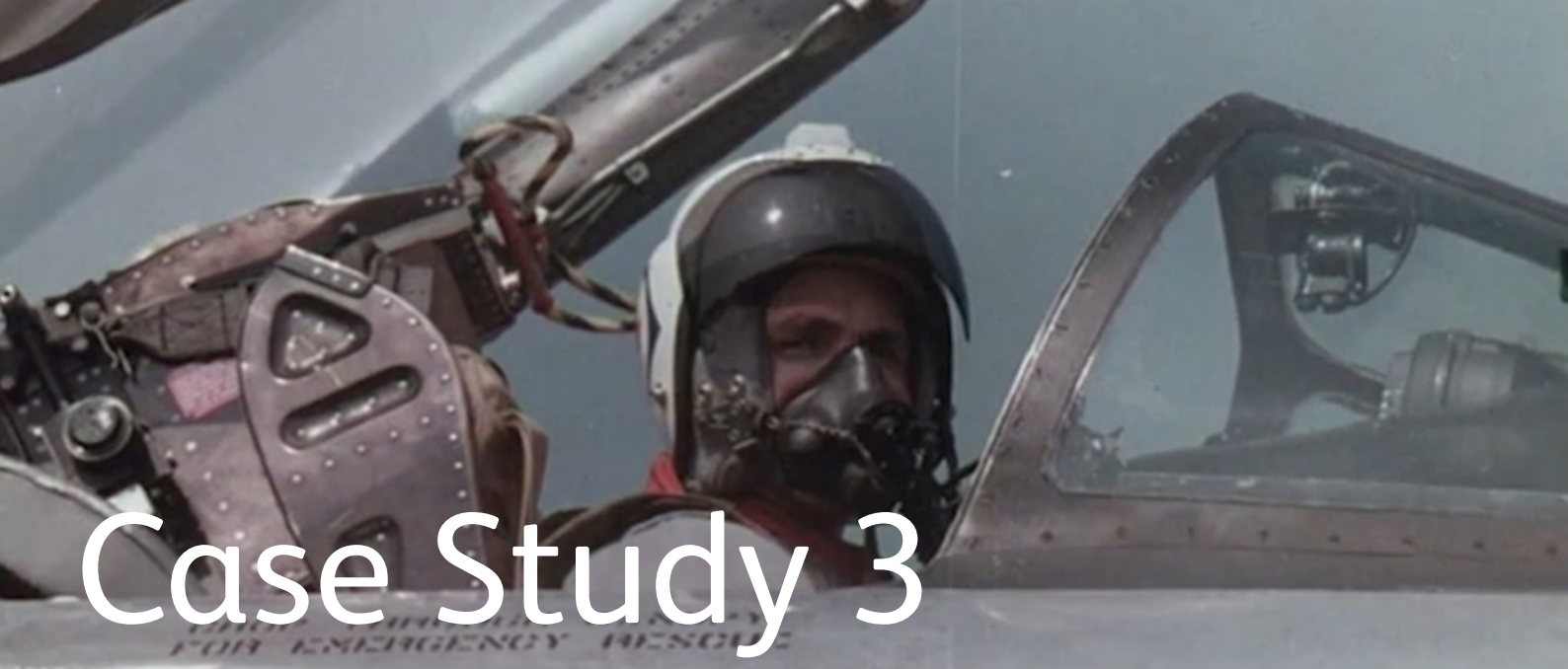
Image taken from artist Michael Mulvihill's exhibition 'Stand by for the New Stone Age', which was displayed among existing artefacts of York's Cold War Bunker © English Heritage.

A panoramic view of the operations room in York, captured as part of a 360 degrees virtual reality project. ©English Heritage.



All interventions must work within the sensitivities of the place. The interiors at York bunker have remained largely unchanged since the building was stood down in 1991 and much of the in-situ collection has never moved. The constricted nature of the spaces means audience members are part of the story, placed within the display rather than looking in from behind a stanchion. Striking the balance between such intimate access and our conservation principles is a delicate negotiation, but when in balance that intimate access is the perfect catalyst to making meaning and deepening experience.

ROC members we have worked with have been hugely supportive. They have attended creative installations as ordinary audience members, they have gifted time to work with practitioners, and they have even starred in virtual reality films. York bunker will continue to host these creative events as opportunities arise as well as organising events around the 100th anniversary of the Royal Observer Corps and will include some knowledge from the creative program to revitalise the public tour on offer.



RAF pilot in the cockpit of a Lightning at RAF Leconfield, 1964
© RAF Museum.

Oral histories of the English Electric Lightning aircraft, Royal Air Force Museum

Ewan Burnet, Curator of Film and Sound

In 2014 the RAF Museum recorded a series of oral history interviews with veterans of the English Electric Lightning fighter aircraft, used by the RAF from 1960 to 1988. During this time the aircraft operated from the UK, Germany, Cyprus and Singapore, and its role developed over time in response to changing Cold War strategy. The RAF Museum has an example of the Lightning at each of its public sites.

The Cold War is an under-represented subject in some areas of the museum's collections, while also being a large and highly significant part of RAF history. This project was initiated with the intention of addressing this deficiency, and of recording the memories of veterans while this is still practical. The interviews were originally intended

to document human experience, across as much of the Lightning's chronological and geographical scope as possible. They were meant for long-term preservation in the RAF Museum's archive and for use wherever possible as part of the museum's exhibitions and educational work. Although it was not originally anticipated, further in-depth academic research has also arisen from the project.

The Lightning originated under the Cold War doctrine of massive retaliation and was intended to shoot down Soviet bombers as they approached the UK. With the move to flexible response, expectations of fighters changed also, and this is reflected in veterans' memories of operations. Many speak of intercepting and escorting suspect aircraft and the deterrent provided by their high level of readiness.

Lightning pilots illustrate the range of experience contained within the Cold War. The interviews show that flying a Lightning in the 1960s was not the same as flying one in the 1980s; flying a Lightning in Germany was not the same as flying in the UK, or Cyprus, or in Singapore; even flying in Scotland could be a contrast to flying from southern English bases. Talking to any one person cannot, therefore, give a complete picture and in planning a series of interviews it is important to look at how much variation there might be in perspective and experience just within the designated scope of the project.



Lightning on display at the RAF Museum, Hendon
© RAF Museum.

Culture is a further interesting and useful area of discussion. Fighter pilots are often outwardly confident, talkative people and in this sense can be good interviewees, but this also presents challenges for the interviewer and the collection overall. Favourite stories may well have been honed through re-telling over the years, quite possibly at the expense of strict accuracy. Confident people, happy to push themselves forward, may lead to less-confident individuals, and different perspectives, being overlooked. Cultural taboos over areas such as trauma and emotion may also influence interviews. Although the Lightning never engaged in combat, it was known for its high accident rate. The potential to inadvertently encounter a traumatic memory is therefore always present in any interview, although this did not occur during this interview series.

The Lightning left service before the RAF allowed women to train as pilots and is described by some of its veterans as a 'man's aircraft'. This could be seen to encapsulate a particular mindset around it, reflecting wider societal attitudes towards masculinity at the time and pointing to another interesting line of research.

In conclusion, personal accounts, particularly when combined, can highlight variation in the Cold War landscape over time and space and in relation to collections-based material. They can reflect changing Cold War thinking and strategy and different requirements in different locations. Fighter pilot culture, and RAF culture more widely, is interesting on a more personal level: though interviewing has its pitfalls, the cultural considerations of areas such as trauma and gender norms are equally important in the museum and oral history contexts.

Lightning on the ground at RAF Leconfield, 1964 © RAF Museum.



Case Study 4

Cold War Scotland: Audiences, knowledge-levels and Ukraine

Meredith Greiling, Principal Curator of Technology & Sarah Harper, Researcher

Cold War Scotland (2024–2025) at the National Museum of Scotland is a unique exhibition which explores the impact of the Cold War on Scotland and how Scottish people both mobilised in response and made connections with people from the East and West. With over 190 objects, many on display for the first time, this exhibition forms a substantial output of the AHRC funded project Materialising the Cold War.

During the planning stage of the exhibition in 2022, Russia invaded Ukraine, bringing into focus potential ethical and sensitivity issues of exhibiting material and narratives around war, and especially from the Cold War period. Through discussions within a dedicated working group at National Museums Scotland, we agreed that the exhibition would be significantly reduced in size to a smaller exhibition space. This had implications on the practicalities surrounding which objects could be displayed as some of the large objects would no longer fit in the new exhibition gallery. Furthermore, staff developed a dedicated sensitivity strategy which looked at the use of language around Ukraine, violence and war as well as images used in the exhibition. The result of this was an Operations and Maintenance Manual which the Visitor Experience team have as a resource to refer to if visitors were to ask about Ukraine or modern warfare.

Following this, the exhibition team, made up of cross-departmental curators and exhibitions officers, worked with the core Materialising the Cold War project team to discuss initial ideas and visited other relevant museums and archives to help inform the narrative and inspire object selection.

One challenge was identifying relevant objects within the collection. As 'Cold War' as a searchable term on the National Museums Scotland collections database is a new field, most objects were already known and chosen based previous knowledge and research, with further research conducted within the National Museums Scotland collection to source other relevant objects. In some cases, objects were happened-upon through working in collections stores or talking informally with colleagues across departments. Other organisations like Shetland Museum & Archives and Historic Environment Scotland loaned objects to help convey key themes to fill gaps within the National Museums Scotland collection. Logistics were also taken into consideration when selecting objects such as size and weight, transportation, loans documentation, as well as potential hazards and conservation requirements.




Cold War Scotland exhibition at the National Museum of Scotland.

By focussing the narrative on Scotland, the exhibition shows how the Cold War was lived in Scotland from a social history perspective by putting people's stories at the forefront. The exhibition team were careful to balance content away from a purely technical or military display and chose to introduce human stories and voices that may not have been heard previously, particularly from female perspectives. Furthermore, the team were conscious of the varying knowledge levels of potential visitors and the difficulty of explaining complex Cold War history. This exhibition begins by situating the visitor with a scene setting film which introduces the key themes of the exhibition, followed by panels showing a timeline of events and a map of Cold War locations in Scotland.

This exhibition has brought increased attention to Scotland and Scottish people's role during the Cold War which emphasises its unique position from the rest of the UK and Europe in terms experiences and impact. The exhibition will leave a legacy of knowledge about National Museums Scotland's Cold War objects, connections with stakeholders for future collaboration, and inform a new permanent display at the National Museum of Flight.



Nuclear, biological, and chemical (NBC) protective suit with respirator used by British armed forces 1966–86.



Case Study 5

The Science Museum and Cold War display

Doug Millard, Deputy Keeper, Technologies & Engineering

The Defiant Modernism display in the 'Making the Modern World' gallery of the Science Museum, 2000. © Science Museum Group.

The Science Museum (and Group) does not normally engage overtly, through its displays and activities, with the Cold War as an organising concept. Rather, it would draw on objects associated with the Cold War or the Cold War period only if they were relevant to the particular project being delivered.

Three examples to illustrate this: the *Defiant Modernism* section of the 'Making the Modern World' gallery; the *Dan Dare and the Birth of High Tech Britain* exhibition; the *Cosmonauts: Birth of the Space Age* exhibition. The one exception (not included here) is the *Cold War: Hot Science* exhibition (and book) of the mid 1990s when a

small number of Research and Development objects were displayed from the recently acquired museum collection of the Royal Aircraft Establishment.

Defiant Modernism (2000)

This section of the 'Making the Modern World' gallery (2000) considers the implied overreach of the UK in the post war years when the country spent heavily on both defence and the national health system. Objects displayed include the radar assembly of a *Lightening* fighter jet, scale models of operational and proposed jet bombers and a dentistry drill.



A Bloodhound surface-to-air missile overlooks depictions of Dan Dare, while nearby sit three examples of contemporary domestic appliances. © Science Museum Group.

Dan Dare and the Birth of High Tech Britain (2008)

This exhibition was aimed consciously at an adult audience and not least those ‘Baby Boomers’ who had grown up in the 1950s reading ‘The Eagle’ comic with the fictional strip cartoon *Dan Dare – Pilot of the Future*. The display was arranged across three galleries: one dealing with ‘Big Science’ and defence, another with the consumer society and the third (the linking conceit) featuring Dan Dare.

Cosmonauts: Birth of the Space Age exhibition (2015)

This ‘blockbuster’ exhibition considered Russia’s relationship with space from the nineteenth century through to the present. A sizeable part dealt with its achievements (as the Soviet Union) during the Cold War period and included flown spacecraft. The exhibition script ran to some 12,000 words but ‘Cold War’ appeared on three occasions only. The exhibition was an active attempt to move beyond the situating of Russia’s space exploration within the well-rehearsed Cold War milieu and to present instead the innovative technologies employed in a broader cultural setting. Objects ranged from Valentina Tereshkova’s spacecraft, loaned by the Energia company, to Konstantin Yuon’s *New Planet* painting from the Tretyakov Gallery.



Yuon's *New Planet* sits beneath an RD-108 rocket engine.
© Science Museum Group.

Further Reading

Collections

Cento Bull, Anna, and Chris Reynolds. "Uses of Oral History in Museums: A Tool for Agonism and Dissonance or Promoting a Linear Narrative?" *Museum and Society* 19, no. 3 (2021): 283–300.

Appadurai, Arjun (ed). *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge: Cambridge University Press, 1988.

Bauer, Alexander A., "Itinerant Objects". *Annual Review of Anthropology*, Vol. 48, (2019): 335-352.

Interpretation

Berger, Stefan, and Wulf Kansteiner. *Agonistic Memory and the Legacy of 20th Century Wars in Europe*. Cham: Palgrave Macmillan, 2021.

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

Jones, Siân. "Experiencing Authenticity at Heritage Sites: Some Implications for Heritage Management and Conservation." *Conservation Management of Archaeological Sites* 11, no. 2 (2009): 133-47.

"Round Table: The New Cold War." *Labour History Review*, Vol. 87, No. 3 (2022): 277-312.

Uzzell, David, L. "The Hot Interpretation of War and Conflict." In *Heritage Interpretation*, Vol. I: The Natural and Built Environment. London: Belhaven Press, 1989. 33-47.

Display

Luke, Timothy W. *Museum Politics: Power Plays at the Exhibition*. Minneapolis: University of Minnesota Press, 2002.

Mason, Rhiannon & Joanne Sayner. "Bringing museal silence into focus: eight ways of thinking about silence in museums." *International Journal of Heritage Studies*, 25:1 (2019): 5-20.

Muchitsch, Wolfgang. *Does War Belong in Museums? : The Representation of Violence in Exhibitions*. Bielefeld: transcript Verlag, 2014.

Cold War links in the UK

General

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

Alberti, Samuel J. M. M. and Holger Nehring. "The Cold War in European Museums – Filling the Empty Battlefield." *International Journal of Heritage Studies* 28, no. 2 (2022): 180-99.

Cocroft, W. D. and R. J. C. Thomas (eds). 2003. *Cold War: Building for Nuclear Confrontation 1946–1989*. Swindon: Historic England.

Crowley, David and Jane Pavitt (eds). *Cold War Modern: Design 1945–1970*. London: V&A, 2008.

Grant, Matthew, and Benjamin Ziemann (eds). 2016. *Understanding the Imaginary War: Culture, Thought and Nuclear Conflict, 1945–1990*. Manchester: Manchester University Press.

Harper, Sarah A. *Bombers, Bunkers, and Badges. The Cold War Materialised in National Museums Scotland*. PhD thesis, University of Stirling, 2022.

Jaraus, Konrad Hugo, Christian F. Ostermann, and Andreas Etges (eds). *The Cold War: historiography, memory, representation*. Berlin, Germany: De Gruyter, 2017.

Malvern, Sue. "War, Memory and Museums: Art and Artefact in the Imperial War Museum." *History Workshop Journal* 49, no. 1 (2000): 177-203.

[Materialising the Cold War](#) – National Museums of Scotland

[Materialising the Cold War](#) – University of Stirling

[National Cold War Exhibition](#) – Royal Air Force Museum, Midlands

[War and Conflict Subject Specialist Network](#) – Imperial War Museum

[The Heritage of the Cold War](#) – Historic England

[Cold War Designations](#) – Historic Environment Scotland

The Team

Sam Alberti – Principal Investigator, Materialising the Cold War



Sam is Director of Collections at National Museums Scotland, and an Honorary Professor in Heritage Studies at the University of Stirling. For twenty years he has worked at the intersection of museums and universities. His books include

Curious Devices and Mighty Machines: Exploring Science Museums. His recent practice has focussed on the role of museums in the climate emergency and Cold War museology.

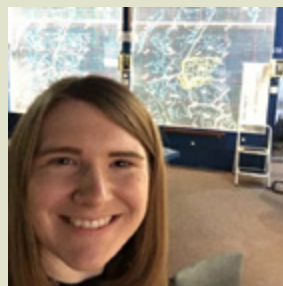
Holger Nehring – Co-Investigator, Materialising the Cold War



Holger is Professor of Contemporary European History at the University of Stirling. He has written widely on the transnational history of social movements, especially peace movements, during the Cold War and has now begun work

on a project on the environmental history of Cold War military infrastructure in central northern Europe. He is the Co-Director of the Centre for Policy, Conflict and Co-Operation Research and a member of the Centre for Environment, Heritage and Policy, both at the University of Stirling. He has held visiting positions at the Hamburg Institute for Social Research, EHESS (Paris), the Ohio State University, University of Michigan and Stanford University.

Sarah Harper – Research Fellow, Materialising the Cold War



Sarah completed an AHRC Collaborative Doctoral Partnership PhD in 2022. She worked with the University of Stirling and National Museums Scotland on her project 'Bombers, Bunkers and Badges: The Cold War Materialised in

National Museums Scotland.' This research utilised the collections of National Museums Scotland to examine how 'Cold War' meanings have become attached to artefacts in the museum and how influential people and place are in ascribing these meanings. Prior to her PhD, Sarah was Collections and Research Manager at The Devil's Porridge Museum and has a master's degree in Preventive Conservation.

Jessica Douthwaite – Postdoctoral Research Fellow, Materialising the Cold War



Jessica is based at the University of Stirling, researching how the Cold War has been materialised in museums through ethnographic approaches and research of material cultures. Jessica's Collaborative Doctoral Partnership PhD based at IWM,

London and University of Strathclyde was titled 'Voices of the Cold War in Britain, 1945–1962' and awarded in 2018. She is currently writing a monograph which explores how the national and international landscapes of post-war Britain contextualised and influenced civilian experiences of Cold War security. She specialises in oral history methodology, gender studies and Cold War international relations.

Acknowledgements

In 2023 the project brought together professionals from museums and heritage who already work with Cold War material culture to discuss the future of Cold War interpretation in the UK. This toolkit is based on the expertise and knowledge gained from our research and that shared at the workshop.

With thanks to colleagues from:

English Heritage

Imperial War Museums

National Museums Scotland

National Museum of the Royal Navy

Royal Air Force Museums

Science Museum Group

Umeå University

University of Stirling



The Cold War in Museums: A Toolkit for Professionals and Volunteers © 2024 by National Museums Scotland and the University of Stirling is licensed under Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International. To view a copy of this license, visit the website [here](#)

All images are copyright of National Museums Scotland unless stated otherwise.

This is the second, revised edition, 10/12/2024

Suggested citation: Douthwaite, J. and S. Harper. (2024) *The Cold War in Museums: A Toolkit for Professionals and Volunteers*, 2nd ed. Edinburgh: National Museums Scotland.