Freedom of Information request: 2018/0222

Thank you for your Freedom of Information request received on 23rd November 2018 in which you requested the following:

Your Request:

I would like to obtain the following information for the period running between 2002 and 2018 (inclusive):

1. Number of funding applications related to the First World War; using the following keywords: First World War; WWI; Great War

2. Number of funded projects related to the First World War; using the following keywords: First World War; WWI; Great War

3. Breakdown of these figures by funding schemes

4. Titles of funding applications with abstract, list of keywords, and requested funding

5. Titles of funded project with and abstract, list of keywords, and allocated funding

Our response:

I can confirm UK Research and Innovation hold information relevant to your request.

Please find the information you have requested in the attached document, “FOI 2018.0222 ESRC AHRC Data Set”.

For ESRC I can confirm that we hold data as far back as 2012, and for AHRC we hold data as far back as 2011. The key word search was applied to the title and summary fields for research grants and fellowships. Aggregate figures are provided for applications and funded projects, but award details are only provided for funded projects.

UKRI does not release detailed information related to unsuccessful applications or unfunded projects as this information has been provided to UKRI in confidence and therefore cannot be released. Section 41 of the Freedom of Information (FOI) Act sets out an exemption from the right to know where the information was provided to the public authority in confidence. Release of this information would amount to a breach...
of confidence. Section 41 is an absolute exemption and does not require UKRI to undertake a Public Interest Test.

If you have any queries about this response please contact me, or if you are unhappy with the service you have received in relation to your request and wish to request a review of our decision, please write to:

Complaints Officer
UK Research and Innovation
Polaris House
North Star Avenue
Swindon
SN2 1FL
Email: foi@ukri.org

Please quote the reference number above in any future communications.

If you are still not content with the outcome of the review, you may apply to refer the matter to the Information Commissioner for a decision. Generally, the ICO cannot make a decision unless you have exhausted the review procedure provided by UKRI. The Information Commissioner can be contacted at:

Information Commissioner
Wycliffe House,
Water Lane
Wilmslow
Cheshire
SK9 5AF

Enquiry/Information Line: Between 9am and 5pm Monday to Friday 0303 123 1113 or 01625 545745
Further information about the Office of the Information Commissioner can be found at
http://www.ico.gov.uk/

Yours sincerely,

UK Research and Innovation, Information Governance Team
Email: foi@ukri.org
<table>
<thead>
<tr>
<th>Scheme</th>
<th>Funding applications related to the First World War (2012 -2018)</th>
<th>Funded projects related to the First World War (2012 - 2018)</th>
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The leadership programme proposes a focus on concepts of religion as a pivot for bringing together wider issues in the ideologies and Beliefs strand of Global Uncertainties (GULF), and in related AHRC and ESRC programmes. Since 9/11 religious issues have been prominent both in popular and journalistic perceptions of security and in academic enquiry, but informed synthesis regarding the importance of religion relative to other factors remains in short supply. The leadership activities will seek to integrate key insights from relevant projects, exploring both the various understandings of religion and quasi-religion (in relation to ideologies such as nationalism and fundamentalism), and weighing their importance against other non-religious factors. The programme will achieve an authoritative pooling of substantial and diverse expertise, distilled and presented in an accessible and engaged manner to users in religious leadership, public and NGO policy and practice and the media.

Work will proceed in three phases. First, there will be telephone interviews with researchers designed to highlight key insights from their work and to elucidate complementary and contrasting perspectives. The outcomes from these interviews will be summarised in an initial working paper. Second, the working paper will be disseminated; user responses gathered through two seminars and the project website; and selected researchers will attend a symposium intended to distil insights and implications for users and to present them in an accessible form. Third, a widely-circulated hardcopy summary of the outcomes together with online video resources will be made available to users, who will be invited to attend one of a series of seminars to be held at various locations around the UK at which the implications of the work will be further discussed and developed.

Second, there will be a series of semi-structured interviews with political and religious activists, carried out in partnership with the Institute for Conflict Research in Belfast, in four contrasting locations in Britain and Ireland - Belfast, Bradford, Dublin and London. They will explore contemporary perceptions of historic ‘martyrdom’ events in the run up to the centenaries of 1914 and 1916; recollections of the early 1980s; and responses to present-day suicide attacks, sectarian murders in Northern Ireland, and casualties in Afghanistan.

The outcomes will feed into the programme of leadership activities outlined above, and will be published through the website and discussed in the programme seminars. They will also result in journal articles, an academic monograph, and articles contributing to public debate. The centenary of the outbreak of the First World War (4 August 2014) will occur in the final months of the project and offer particular opportunities for dissemination and media interest.

The programme will be guided by an advisory group which will offer wide experience of public engagement and strong networks for securing non-academic impact.

The research project will examine the development of the concept of martyrdom and sacrificial death in Britain and Ireland since the outbreak of the First World War. Such an enquiry will help to balance the preoccupation of researchers since 9/11 in 2001 with Islamic views of martyrdom/suicide attacks by a focus on the Christian and culturally Christian context, which remains under-researched in this period.

There will be two main methods. First, there will be archival, library, and web-based research on historic sources, including books and pamphlets, newspapers and online databases, supplemented as necessary by site visits. Particular focal points will be the First World War, including the 1918 Easter Rising in Dublin, and the 1932 internment of the Unknown Warrior at Westminster Abbey; the Second World War, including Nazi persecution of European Christians, and the early 1980s, including the IRA hunger strikes and the Falklands War.

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What does the relationship between a mixed public space of leisure and the people who use it reveal about social dynamics in the contemporary city? European leaders such as David Cameron and Angela Merkel have proclaimed multiculturalism dead. However, this does little to account for either the everyday ways that people ‘rub along’ (Watson, 2009) in diverse spaces, or the historical, economic and migration contexts that continue to create spaces of ‘super-diversity’ (Vertovec, 2007).

This research starts with a seemingly ordinary place, a bowling alley, used by a diverse population in terms of age, class and ethnicity and standing on a busy crossroads in a fast changing neighbourhood at the intersection of three London boroughs. While the current interior design borrows the chrome and neon of Americana, the diverse collection of bowlers who use it reflect contemporary London. Through an in-depth examination of who uses the space and how, the research seeks to find out what kinds of intersections, tensions, strategies of avoidance and of negotiation, does the space engender? What are the limits to the sharing of space and how do tensions outside the bowling alley play out within (forms of territoriality among young people, for example)?

As well as examining space sharing and exchanges in the bowling alley, the research also seeks to examine the relationship between social relations inside the bowling alley and the wider and complex world of the local area. Firstly, the research will uncover how the changing uses of this site reflect the social-historical processes (including economic processes and migration histories) that have shaped the area; the bowling alley is one of the most recent incarnations of this building which has been a tram depot, a roller rink that never opened, a cinema (notorious during the First World War for ‘gambling, prostitution and ‘serious soldiers loitering with loose women’ (Harper, 2011), a dance hall and a bingo hall. Second, the neighbourhood is set to undergo major redevelopment and so the bowling alley and the time period of this research will provide a prime location for investigating these processes of change and debates about what constitutes valuable urban space, what stays and what goes, how processes of change are co-opted, resisted or celebrated by both customers at the bowling alley and by other local stakeholders. Furthermore, the research will explore how this space of diversity enacts how the neighbourhood is connected to the wider world through patterns and histories of migration.

In order to answer these questions, the project uses a variety of methods including interviews with bowlers and local stakeholders, participant observation and the use of photography and video. Research participants will be asked to share photos and video taken of their activities within the bowling alley. In addition, new documentary footage will be shot, using everyday technologies (iphone) to mirror that used by the participants. The project will produce not only written reports and academic journal articles but also a short documentary and an interactive website that will be accessible, and actively promoted, to the general public.

Overall, this research seeks to analyse how a diverse population co-exist and interact through the study of one site and the transnational, socioeconomic forces that connect it in through the practices of people.
Many academics, journalists and senior officers have claimed that the Iraq and Afghan campaigns were characterized by flawed military command at the strategic and operational levels. The armed forces have themselves recognized the issue and are currently reviewing command structures to overcome the problems experienced on recent operations. Specifically, western armed forces, led by the United States and supported by the UK and France, are re-investing in and reforming command at the divisional level (a formation of some 20,000 soldiers) which they have identified as decisive for future campaigns. This research aims to analyse and assess the information of military command at the divisional level in the 21st century.

Emerging during the first World War and enduring for most of the 20th century, the modern 'combined armed' division was a large but simple organization designed primarily for conventional inter-state land warfare. It consisted of combat troops supported by artillery and typically defended or attacked a small front of some ten miles against a similar opponent. The twenty-first century division is different. It is a multi-functional organization commanding diverse land, air and informational assets against hybrid enemies over a huge area. While the division remains the decisive tactical formation, it has expanded and diversified. It has consequently required a radical reformulation of command.

Analysing this transformation of divisional command, the proposed project distinctively focuses not on commanders as charismatic individuals but on the social institutions of command, which it locates in the relations between commanders and their staff within the headquarters, influenced by the wider chain of command. The research will show how command is collectively constituted by commanders and their staff. Specifically, the research aims to identify how decisions are made and executed by commanders and their staff together.

The research explores and tests a thesis that command has become 'post-heroic'. Precisely because divisional operations are now so complex involving multiple functions over large tracts of space and time, divisional commanders can no longer direct or lead operations personally, as they did - sometimes heroically - in the twentieth century. No single individual can coordinate this intricate organization and its functions. Divisional command has been distributed and shared so that in place of a single commander making rapid individual decisions, command boards consisting of senior officers, who advise the commander, have emerged. Decisions have become collective and even bureaucratised; staff procedures channel and structure the commander's authority. In order to unite the increasingly complex division, generalship is increasingly becoming 'post-heroic'.

The commander is still vital to a division, of course. Precisely because its functions are so complex, there must be a single and ultimate point of authority. Here, personality remains essential to a divisional command but it takes a quite different form from the 20th century. It is no longer directed so much at sustaining the morale of troops as generating partnerships with other agencies and organizations, many of which are not military. Generals are no longer simply warriors but facilitators.

The research will test this thesis for a post-heroic era in military command and demonstrate its implications for the leadership of modern divisional commanders. In this way, the research aims to contribute not only to inter-disciplinary debates in the social and political science about defence, the armed forces, war, organizations and leadership but also to contribute to policy discussions about military reform and to assist practitioners in understanding generalship today.

Electoral violence plagued the modern world, but it is not a new phenomenon. Violence and intimidation were a common part of early elections in many new established democracies. This project will use new detailed data to examine electoral violence in England and Wales from the peak after the Great Reform Act (1832) until it disappeared before the Great War (1914). Based on the exceptionally detailed historical records available for Britain (1832–1914), we will provide new answers to some of the most challenging questions about what leads to electoral violence, and about its effects. Our findings will be useful not just to historians but contemporary scholars of electoral violence and practitioners seeking to tackle this problem.

Most existing research focuses on modern day emerging democracies. So why study an historical case to learn about what drives electoral violence? First, electoral violence was successfully eliminated in Britain. This allows us to examine the factors that led to its demise, which is not possible in contemporary cases where electoral violence tends to persist. Second, we are able to look at a period of nearly one century and 20 general elections. In contrast to contemporary studies - which have time spans of about twenty to thirty years - this enables us to disentangle short-, medium- and long-term trends in electoral violence. Finally, the available data on election violence and other variables of interest in England and Wales during this time period is exceptionally good, especially when compared to contemporary cases. This will allow us to implement cutting-edge research designs by tracing a large number of individuals' voting histories over multiple elections and correlate this with incidents of violence, along with various background characteristics (e.g., age, education, income, employment etc.) to study the micro-dynamics of electoral violence and see how violence affects voting behaviour over time and across multiple elections.

Our project will also revise existing historical understandings of nineteenth century Britain. We will provide a new contextual account of election violence, providing a much more careful and geographically specific periodisation of election violence. We will address major historical debates about the adequacy of cultural explanations of election violence by examining whether such violence was primarily used strategically by politicians, or whether, as most contemporary historians have argued, that it was an unfortunate part of the carnival atmosphere of elections in the Victorian period.

This analysis will be made possible by creating new data sets on electoral violence in England and Wales for all 20 general elections between 1832 and 1914, based on newspaper archives, government and police records. We will link this information to cleaned-up versions of existing political, economic, social, geographic, and non-election related violence databases including individual-level data from Rate and Poll books. We will also collect and analyse a wide range of qualitative evidence, independent of our analysis of them, this linked quantitative and qualitative datasets will be a significant resource for other scholars. Taken together we will write a monograph which will provide a new historical account of English and Welsh election violence in the period based on more complete and systematic data. We will also write a series of articles which will address specific claims about election violence, looking at the perpetrators and targets, economic causes, the relationship to the rise of welfare parties, and the short, medium- and long-term consequences of election violence.

Our findings will be of interest to practitioners who seek to address contemporary election violence because we will make robust causal inferences about long-term effects in a case where the problem was solved, and over a period of nearly a century.
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<th>Funded projects related to the First World War (2012 - 2018)</th>
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11174/1
Research Leave PRE-FEC
The Rise and Decline of the Scottish Radical Tradition from the 1880s to the 1930s
The project investigated the emergence of a distinctive brand of political radicalism in Scotland, between the late 1880s and mid 1930s and considered it precipitous decline by the early 1930s. This involved an examination of the growing militancy of Scottish workers, their involvement in the leadership of the trade union and labour movement in Scotland, and sought to explain why Scottish radicals were so prominent in the leadership of the trade union and labour movement and in the intellectual vanguard of radical-left labour and revolutionary politics in Scotland. Britain and the Empire. The result of the project will be a book produced and published by Edinburgh University Press (EUP) sometime in the winter of 2007.
12/03/11

11181/1
Research Leave PRE-FEC
War, Masculinity and the Maternal Relation in Britain, 1900-1930
This study investigates the relationship between mothers and sons in the First World War. It is concerned with both side of the relationship: with the significance of mothers for sons facing the physical and emotional stresses of life on the Western Front; and with mother’s experience of having a son away at the war and of trying to support him. For men born in the 1890s who constituted around half of all soldiers in the British Army, the bond with mothers remained the most intimate emotional connection in their lives. Some, particularly middle-class sons, were their principle correspondents. The study reveals the important of ‘mothering’ during the war in two principal ways. It looks at the emotional and practical support offered by mothers, but also investigates aspects of mothering among men, in, for example, the relationships that governed such aspects of trench life as food, warmth and shelter.
12/03/11

11264/1
Research Leave PRE-FEC
Soldiers of Democracy: The Great War and the Culture of the New Negro
The project examines the impact of the Great War on African American Culture in the 1920s and after. The cultural importance of the transatlantic movement of 1900-2000 black servicemen, their contact with the French people, culture and language, mass testing, and new ideas about representing the body are discussed, as are the strategies and forms used by black Americans to remember and commemorate the conflict. In doing so the book examines the tension between nationalism and transnationalism, patriotic pride and national betrayal, ideas of masculinity and ideas of race, and remembering and forgetting which marked the African American cultural response to WW1.
12/03/11

11276/1
Research Leave PRE-FEC
Still Bravely Singing: 'In Flanders Fields,' Composers, and American culture during the Great War
In the decade following 1915, John McCrae’s celebrated poem ‘In Flanders Fields’ became an icon of the Great War in the US and Canada. Widely reprinted, it inspired Remembrance Day and appeared in over fifty-eight musical settings by composers ranging from the famous (John Philip Sousa) to the obscure (Edith Neumann). This study examines the poem, the compositions, the composers and the social and political context of their music. It finds differences and resemblances not only in the responses to the poem but in the pieces themselves and in their reception in America’s multivocal musical community.
12/03/11

11282/1
Research Leave PRE-FEC
Legacies of the ‘Sacriﬁce’ of Abraham’s Beloved Son Volume 1: Modernity
The ‘sacriﬁce’ of Abraham’s son appears with unexpected frequency in modern philosophy and politics and what is loosely called culture of the arts. It becomes a debating chamber for discussing responsibility, freedom, war, sacriﬁce, democracy and authority, as well as a template for reﬂecting on (for example) the First World War, the Holocaust, the ‘war on terror’ and the nature of the modern Israeli state. This study investigates the persistence of this striking biblical moment in the modern (secular?) world. Responses to the sacriﬁces act as keystone in major moments and questions in the histories of Europe, Israel, Palestine and the United States.
12/03/11

11280/1
Research Leave PRE-FEC
Czech and Slovak Avant-garde Fiction of the 1920s and 1930s
My research will explore the themes, strategies and preoccupations of the generation of Czech and Slovak Avant-garde fiction writers that emerged following the Great War and Czechoslovak independence in 1918. Though representing disparate ideological positions, these writers were united in a search for a new language with which to express new ideas. I shall examine various manifestations of this search in a detailed survey chapter, and in chapters devoted to two of the best-known, most productive and popular members of this generation, the pro-revolutionary Vancura and the Catholic Durych.
12/03/11

11156/1
Research Leave PRE-FEC
Vice in American Cities, 1890-1933
In the late 1890s, elite reformers across the United States sought to reduce political corruption and popular immunity by consolidating vice into tolerated red-light districts. Over the next twenty years, progressive reformers, machine politicians, police officials, and participants in commercial leisure contested the place of vice in American cities. The districts thrived by flouting the law but their existence set legal precedents that restricted civil liberties. Reformers closed the districts with assistance of the federal government during the First World War but the prohibition undermined pre-war war strategies for regulating vice and fundamentally altered the organisation of crime.
12/03/11

11189/1
Research Leave PRE-FEC
‘Skin of the Day’: Women, subjectivity and everyday lives in London between the wars
‘Skin of the Day’ traces the mental health and historical landscapes of women after the Great War, whose lives and dreams changed the future. Women’s new worlds, shaped by suffrage, the assembly line, cinemas and the ‘birth-strike’ where built in the shadow of death and uncertainty. ‘Ours is the most sexually conscious age’ (Virginia Wolf, 1929), a conscientious which ‘universally repudiated’ the feminine (Freud 1937). These tensions, the conditions which gave rise to them, are explored through the intimate and political relations of Londoners, throwing new light on the often changes and discontinuities in the emergence of modern Britain.
12/03/11

12484/1
Research Grants (Std) PRE_FEC
Iolo Morganwg and the Welsh Romantic Tradition
On completion of the project will be the publication of five substantial volumes offering an authoritatives and accessible commentary on the life and works of Iolo Morganwg (1747-1826) and the extraordinary influence he exercised over the historical literature of Wales over the period up to the Great War. -48
12/03/11

15969/1
Research Leave PRE-FEC
Legacies of the ‘Sacriﬁce’ of Abraham’s Beloved Son Volume 1: Modernity
The ‘sacriﬁce’ of Abraham’s son appears with unexpected frequency in modern philosophy and politics and what is loosely called culture of the arts. It becomes a debating chamber for discussing responsibility, freedom, war, sacriﬁce, democracy and authority, as well as a template for reﬂecting on (for example) the First World War, the Holocaust, the ‘war on terror’ and the nature of the modern Israeli state. This study investigates the persistence of this striking biblical moment in the modern (secular?) world. Responses to the sacriﬁces act as keystone in major moments and questions in the histories of Europe, Israel, Palestine and the United States.
12/03/11

18635/1
Research Leave PRE-FEC
L’Afrique belge et sa-fiction ethnographique (1918-1940)
The end of the First World War coincides with the demise of evolutionary principles. This era is needed marked by a fascination, in the arts and literature, for so-called primitive cultures. In this aesthetic process the adjective ‘primitive’ becomes a norma concept through Western culture in general, and Belgian literature in particular, reasseses less deterministically its internal paradigms. This study focuses on narratives by 1 representatives Belgian novelists (Herman Gregoire, Henri Drum and George Simenon) of the inter-war period and examines how ethnography undermined the fictional representation of colonial Central Africa.
12/03/11

19017/1
Research Leave PRE-FEC
Uneven regional development in Britain, 1900-1939: causes and long-term consequences
Uneven regional development in Britain, 1900-1939; causes and long-term consequences
12/03/11
The book will provide a history of the Czechoslovak state from its creation at the end of the First World War until its dissolution on January 1, 1993. It will be written simply, for the general reader; but should also interest specialists, since it will use Czech and Slovak archival material (including the entire post-war Czechoslovak secret police archive) which has not been consulted before, and which points to radical reinterpretations of even such well-known topics as the Munich Crisis and Prague Spring. Drawing on a wide range of sources, the book will seek to avoid Czech-centeredness, balancing the often sharply differing perceptions of the peoples who made up Czechoslovakia. As a close study of a state which, although it lasted only 74 years, experienced democracy, fascism and communism, The Czechoslovak Experiment, 1918-1992 should offer a valuable corrective to the great-power perspectives which underlie current reinterpretations of twentieth-century Europe.

English Modernism, National Identity and the Germans, 1890-1950 is the first theoretically-informed monograph that systematically examines the construction of 'Germanness' in this period. I primarily focus on strictly literary texts by canonical as well as under-discussed authors (such as Conrad, Buchan, von Arnim, Saki, Ford, Woolf, Forster, Lawrence, Isherwood, Smith, Bowen), but also take into account other sources for contextualisation (propaganda material, magazine literature, guide books, journalism, caricatures). English Modernism appears to witness a transition in the view of Germans from the learned and cultured cousin of Victorian times to the belligerent Teuton of the early twentieth-century, but this shift cannot simply be reduced to the effects of war nor is it universal. Indeed, just when the nations are at their most belligerent, cultural and political similarities resurface with uncanny persistence in the literature and culture of war. And the image of the German changes often not in response to actual historical or political events such as war, but in anticipation of what these events might mean for the nature of Englishness. Therefore the shifting construction of Germanness is necessarily a reflection of specifically English anxieties about an uncertain future, discontents with an unreliable present and moments of cultural unease about the past. Images of German national identity are often uncertain projections of desired otherness to Englishness, projections that insist on alterity and myth in order to confirm a distinct difference between two nations strangely familiar with each other. To the extent to which the modernist German discourse revises more sympathetic nineteenth-century attitudes, it does so in response to a historically specific crisis of Englishness (as demonstrated in the writings on Englishness by Madamen, Forster, Orwell, in other words), English modernism often articulates the problematic of national identity through representations of Germans. (By) rather than present a survey-like analysis of national stereotypes and cultural prejudice reflected in or shaped by the literature of the time, this project offers a critical reflection on the necessity of the German other for the construction of Englishness for the period in question. This dependence is by no means always subject to agency but may be a part of a more unconscious, even uncanny process. Indeed, much of the underlying rhetoric in modernist representations of Germanness is based on a denial of familiarity, a literal 'making strange' of potentially too intimate relations. However, the psychoanalytic dynamics of repression, projection and identification that underlie identity formation do not happen in a vacuum: they are in turn conditioned by cultural practices and historical developments, utilised by ideologies or social institutions, and obfuscated by subsequent modes of remembering and forgetting. This project, then, examines the mutually beneficial nature of this visual/verbal interaction is apparent in many poems, the best known of which is the spectacular 'Prose du Transsibérien' (1913), produced in collaboration with the painter Sonia Delaunay. A fascination with modernity brought Cendrars close to Fernand Léger, who produced his first book illustrations for Cendrars and shared his love of machine imagery and the medium of film. (In)Always receptive to other art forms, Cendrars devoted poems to artists and sculptors, and wrote the libretto La Création du monde (Creation of the World, 1920) for Rolf Marx and the Ballets Suédois. Cinema, however, proved to be the most decisive influence on his work. The loss of his right (and writing) arm in the First World War allowed Cendrars to play a minor role in Abel Gance's war film 'L'Accuse' (1918), and to become Gance's technical assistant. Crucially, the film medium also had a profound impact on Cendrars's writing style. His texts from the late 1910s to the 1930s borrow their structure and their terse notational style from the forms of narration used in writing film screenplays. In some instances, such as the experimental text La Fin du monde filmée par l'Angle N. D. (The End of the World Filmed by the Angel N.D., 1919), the novel Confessions de Dan Yack (Confessions of Dan Yack, 1929), or his essay Hollywood, la Mecque du cinéma (Hollywood, Mecca of Cinema, 1937), film becomes the subject of the narrative. (In)The influence of photography, already apparent in his inter-war poetry collection Kodak / Documentaires (Kodak / Documentaries, 1924), culminates in the post-war collaboration with the photographer Robert Doisneau which led to the latter's first published volume, La Banlieue de Paris (The Suburbs of Paris, 1949). Curiously, Cendrars's final book, Films sans images (Films without Images, 1956), withdraws from the visual realm, yet tellingly, still refers to the cinema. (In)Examining these various interactions in detail, the present book assesses their importance for Cendrars's development as a writer, paying particular attention to his works of an experimental or collaborative nature. It calls for a reappraisal of Cendrars's importance in the contexts of literary and visual Modernism and of twentieth-century French literature more broadly.

English Modernism, National Identity and the Germans, 1890-1950
Research Leave
Picturing Modernity: Blaise Cendrars and the Visual Arts
Research Leave
The Czechoslovak Experiment, 1918-1992
Research Leave
Films sans images (Films without Images, 1956)
Glossaries of cant (the secret language of thieves) date from the 16th century. Glossaries of slang from the 17th. I have published two books surveying slang and cant dictionaries published 1567–1858, and I want to continue my survey by looking at word-lists appearing between 1859 and 1836. This is a fascinating period of continuing urbanisation and industrialisation, during which the British Empire expanded rapidly by acquiring vast territories in Asia and Africa. English changed as it spread ever further around the globe and new forms were largely dismissed as colonial slang. Similarly, dictionaries of American slang were first produced to stigmatise recent developments in the language, but later to express pride in the vitality of American slang and to help immigrants assimilate. Although no dictionaries from this period go so far as to express pride in ethnicity, it is clear that urban Black Americans were beginning to use their language as a symbol of solidarity and resistance, and that it was achieving wider currency through its use in jazz and swing. Quite apart from its far-reaching effects on society, WWI led to unprecedented contact between speech communities. Servicemen (and some women) were exposed to the speech not only of the whole gamut of ordinary non-standard dialects of spoken English, but also to a range of other languages. The camaraderie of service life, in opposition to the hierarchy and bureaucracy of the military organisation, was conducive to the development of an informal language that acknowledged shared experience and provided ample opportunity for repeated petty rebellions. The results of all these linguistic contacts are seen in WWI slang glossaries. The continued publication of such lists in the inter-war period also reveals changing attitudes towards the war that was supposed to end all wars. The effects of the Depression are seen in a gradual increase in tramp and hobo glossaries after the war. Dictionaries of drugs slang also date from this period, though several terms relating to opium use had appeared in the earlier colonial lists. Despite the increasingly apparent inevitability of WWII, many slang glossaries of the 20s and 30s are remarkably upbeat in detailing the non-standard language of schools and colleges, circuses and carnivals, radio and film. The lure of Hollywood was such that several lists were put together specifically for would-be screenwriters wanting to produce convincing dialogue without the inconvenience of stepping away from the typewriter. Almost 400 glossaries of cant and slang were published during this period, and although I aim to provide an overview of them all, I will concentrate particularly on a number of important works: Hotton’s Dictionary of Modern Slang, Cant and Vulgar Words (1859), Barrière and Laland’s Dictionary of Slang, Jargon and Cant (1889-1890), Farmer and Henley’s Slang and Its Analogues Past and Present (1890-1904), Maudslay’s American Slang Dictionary (1891) and Wessier’s Dictionary of American Slang (1934). Partridge’s Dictionary of Slang and Unconventional English (1937), with a similarly broad geographical and chronological scope, falls just outside the scope of this project, but I will return to it later. Slang dictionaries serve a variety of functions. For their producers, they can be commercial ventures, expressions of individual or group identity, demonstrations of knowledge, whether scholarly or otherwise, or practical tools intended to change the world. For their purchasers, they answer a range of emotional needs (commemoration, aspiration, curiosity, anxiety, disapproval, prurience, etc.) and they range from the instructive to the purely entertaining. From either perspective, they are not merely interesting publications in their own right; they also offer a fascinating insight into the relationships between society and its subgroups, the colonia

This study will examine the cultural influence of eugenic thought in post-war Britain. The project is an interdisciplinary one, with a particular focus on the representation of eugenic ideas in literature. The impact of eugenics in this period has been relatively overlooked, despite the fact that it had significant and long-term implications. There is currently much debate over what has been called the ‘new eugenics’, in other words the choices made possible by advances in genetic screening, and considerable controversy surrounds decisions to create ‘survivors’ or terminate pregnancies if conditions such as Down Syndrome have been diagnosed. But how have we arrived at a position where such eugenic choices have become part of everyday life? The study seeks to contextualise such questions by offering a cultural history of the eugenic movement in the post-war era. It starts from the premise that current preoccupations have their roots in a long-standing tradition of eugenic thought, one which flourished in post-war Britain and which was prominent in the literature and culture of the period. In After the Second World War, just as after the Boer War and the First World War, there were widespread concerns in Britain about an apparent fall in the birth-rate and about a supposed decline in the quality as well as the quantity of the population. These concerns led to the setting up of a Royal Commission on Population which reported in 1949. Despite the fact that much of its material came from a wide range of professional and other interest groups was submitted to the Commission, its conclusions read as a distillation of eugenic positions and assumptions: it recommended positive eugenics in the form of incentives for the ‘ideal’ to have more children, negative eugemics in the form of marriage guidance aimed at limiting the families of the ‘unfit’ or defective, and also expressed fears about the impact of a falling birth-rate on the ‘British’ identity of the colonies. These were themes which were played out in a number of other arenas, for example in discussions of the structure of post-war education, debates about mental deficiency and its alleged connection with illegitimacy, criminality and alcoholism, and the development of government policy for ‘Anglo-Saxon’ emigration to the colonies. Immigration also became an increasingly contentious subject, as the drive to import cheap labour from the colonies gave way to fears of the population’s being overwhelmed and contaminated by other ‘racial’ groups. Against this context, the study will examine the ways in which a wide range of literary and popular texts participated in and influenced such debates about the nature and structure of the ‘ideal’ population. It will consider the literary explorations of the themes of post-war social mobility and the tensions between genetic and class inheritance. It will also investigate the representation of contemporaneous concerns about ‘mental deficiency’ and will chart the increasing significance of ‘race’ as a theme in fiction, drama and film. It will also assess the role of dystopian fiction in confronting the possibilities of nuclear catastrophe and of long-term damage from atomic radiation. By drawing together texts from a range of disciplines and contexts, the study will reconstruct the complex social and cultural field within which debates over the population took place and will assess the nature and extent of the impact of eugenic thought on literature and culture. In so doing it will illuminate a crucial episode in Britain’s cultural history, one which has helped to shape many of the dilemmas which we face today.

The British painter and writer, Wyndham Lewis (1882-1957), has always been well-known as the leader of the Vorticist movement, which pioneered abstract painting in England just before the First World War. But, especially since the publication of Paul Edwards’s excellent Wyndham Lewis: Painter and Writer, in 2000, other aspects and phases of his activity as a painter have been proposed as at least equally complex and rewarding. Tate Britain and the National Portrait Gallery are therefore holding co-ordinated exhibitions of two of these aspects during the summer of 2008: works of imagination on the theme of ‘creation’ at Tate Britain, and portraits (particularly of Lewis’s friends and fellow-modernists, such as T.S. Eliot and T.E. Lawrence) at the National Portrait Gallery. The Knowledge Transfer Fellowship enables Professor Edwards to give much fuller help to the galleries by co-curator the exhibitions and writing essays that will help visitors understand the work exhibited in the light of the research he has carried out on them and the argument he developed in his study. The balance of Lewis’s achievement and the nature of his contribution to modern British painting will become clearer and better understood as a result. The project should form a model of future collaboration. The fellow will also learn about the practical side of organising, selecting and hanging exhibitions, and will take this knowledge back to the ‘Artswork Lab’ at Bath Spa University, with a view to incorporating it into the curriculum.

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I am under contract with Rodopi to produce a critical edition of Basil MacDonald Hasting’s dramatisation of Joseph Conrad’s Victory (produced 1919) along with the collected theatre reviews, photographs and correspondence of the play. The stage adaptation of Conrad’s 1915 novel proved to be a highly successful production enjoying a run of over eighty performances at the Globe Theatre in London with actor-producer Marie Lohr as Lena. Despite the popular success of the play, the reviews of the production were fascinatingly mixed ranging from the laudatory to the systematically destructive. In the adaption, Conrad’s Victory - a complex and ambiguous novel - is shifted towards the certainties of melodrama: the play presents a rigidly black and white universe with good and evil archetypes. Such melodramatic universe is unsurprising in the context of post-Great War popular theatre. Despite the formulistic aspect to the work, the play remains a fine example of the genre of late melodrama and is especially interesting in its characterisation, in particular the depiction of ‘foreign’ characters in a post-war context and the stage construction of the ‘woman-hating’ Mr Jones. The implied homosexuality of Jones is not in the least diminished on the stage and yet was overlooked by the notoriously stringent British board of stage censorship - the Lord Chamberlain’s office - which despite being concerned that the play was ‘lurid’ and ‘dreadful’ in its violence, delighted in the populist thrills and intrinsic ‘literariness’ of the Victory adaptation and granted permission for the play to be performed without a single cut being made. The critical edition of the Victory adaptation that I will be editing will form one of the first titles to appear as part of Rodopos ambitious Conrad Studies series. In addition to reproducing these original texts, I will also provide an extended introduction (as well as detailed annotations and footnotes) which will provide a contextual, historical and theoretical analysis of the play, its genesis and reception. As well as this editorial and original textual work, I will also lead some extracurricular workshops in the drama studio with undergraduate and postgraduate volunteers to explore the play in a practical studio context.

Born near the city of Bologna and of peasant origin, Gaetano Pilati was a prominent young member of the local community and wrote poetry in dialect. In 1906 he migrated to Florence, where he became a successful entrepreneur in the building industry, an inventor (his first the projects for the use of reinforced concrete in the construction of council houses), and a leader of the local socialist association. He volunteered in the First World War, during which he was wounded and lost a forearm. Once in care in hospital, he designed a number of prosthetic limbs which were successfully tested and officially adopted by the Italian army. After the war, he returned to Florence where he became a Member of Parliament at the 1919 general elections. He was killed during one of the last anti-socialist pogroms organised by the Fascist squads in October 1925. A mock-trial ended with no charges against the perpetrators and the family was forced to migrate to Argentina. As this summary of his life suggests, Gaetano Pilati deserves an in-depth study for a number of reasons. First of all, biographical, but of equal importance are the cultural and political issues relating to the social context in which Pilati operated. So far very little research has been done on the subject despite the fact that a substantial amount of archival material is available in a number of public archives. A commemorative monograph was published in 1978 under the aegis of Florence’s branch of the Socialist Party. However, despite its informative content, its biographical slant heavily undermines the overall value of the book as a piece of historical research. During my research trips to Florence and Rome, I familiarized myself with the archival material available in a number of institutions. The Fondazione Turati in Florence holds most of Pilati’s private papers and copious literature relating to the proceedings of the murder trial. In Rome I have also found a number of files relevant to the subject at the Fascist ministerial archives held at the National Archives in Rome. In order to reconstruct the early years of Pilati’s life in Bologna, and particularly to study his poetry within the context of peasant culture in early 20th century Italy, I have also planned to visit the city’s State Archives and the local branch of the Istituto Gramsci. The awarding of an additional Research Leave would allow me to complete the biography by the summer of 2008. An Italian publisher with which I have been collaborating in the past few years - Ceasal of Florence - has expressed interest in publishing an Italian edition of my book. I have also discussed a possible English translation with the director of another publishing house with which I am in regular contact, Legenda, of Oxford.
America, as a nation of migrants and descendants of migrants (immigrants, refugees, ex-slaves, Native Americans) is multi-lingual and has produced a multi-lingual literature, yet American literary history today habitually disregards this fact. The emerging field of study of multilingual America is beginning to revise the American literary canon, by re-discovering and analysing texts in languages other than English. Wander Words contributes to this project, by drawing attention to the ways in which bilingual immigrant writers have resisted, embraced, or changed American literary English. Their representation of language migration in fiction, life-writing, and essays is analysed to demonstrate that even when they write in dominant English, their words wander: from language to language, from genre to genre, and from intended and unintended. The research proceeds from two key questions: How is the transition to life in a new language represented in American immigrant literature in two periods of mass immigration: the beginning and end of the 20th century? And what remains, if anything, of the other, native language in this writing in English? Immigrant writing has not been systematically examined for its language wandering; to date, the field has focused on themes of migration and cultural difference, as the media in which cultural difference is lived and represented, centre stage. The interdisciplinary approach I adopt is innovative too, in that it combines literary-critical methods (including psychoanalysis, which is rarely used in the critique of 'ethnic' writing) with insights drawn from linguistics, migration studies, and neuroscience.

Chapter 1 outlines the context of the research project. It focuses on themes of migration and cultural difference in the media of print and in the lives of the correspondents, which, via the Apollinaire estate, entered the BNF a few years ago. I had access to parts of this material when it was in private hands, then before and during 1913 his book, 'The Cubist Painters' (of which I published a translation and critical edition, with University of California Press, in 2004). This research project brings together all the prolific letter writer. During his lifetime, he was best known as an art critic, writing in the national press. He ran his own pre-war arts magazine, 'Les Soirées de Paris', and published in contact. This is a joint venture with a colleague in Paris, Laurence Campa. We are jointly designated as 'l'Auteur' in the contract and have worked together on the project from its conception. The book aims to highlight a key shift in wartime gender relations, ignored by many historians. While before 1914 women were excluded from military service and, based on this, from citizenship, their wartime work gave the auxiliaries symbolic equality with soldiers and inclusion in the franchise if they had served abroad, regardless of their other qualifications. By focusing on the new gender roles of the Corps movement as a whole, I seek to reveal women's role in bringing about this transformation. I reconstruct the Corps' membership, their backgrounds and motivations, in order to uncover the social basis of the movement's objective to redefine gender relations. Further ambition of my book is to shed light on the links between gender, militarism and modernity through the history of the Corps. I explore the contemporary associations between martial service and modernity which inspired many women to join up for work with the armed forces. I also examine the auxiliaries' military uniforms, rituals, environments, work and leisure activities to illustrate the process through which they constructed new gender identities and relations with servicemen. Finally, by investigating ex-servicewomen's veteran associations, I reveal how they utilised their experience in the interwar period when definitions of militarism and modernity underwent significant changes. My book will make a significant contribution to the scholarship of the experience of women's wartime and women's history. Currently there are no comprehensive studies focusing on women's military service during the war or its impact on former war workers' personal and professional lives and political participation in the interwar period. As a result, my study will be read not only by historians and students researching these areas but also by members of the public interested in this period. I have a contract with Gallimard, dated 20 November 2006, to complete a major volume of correspondence between Guillaume Apollinaire and the many artists with whom he was in contact. This is a joint venture with a colleague in Paris, Laurence Campa. We are jointly designated as 'l'Auteur' in the contract and have worked together on the project from its inception. The book aims to highlight a key shift in wartime gender relations, ignored by many historians. While before 1914 women were excluded from military service and, based on this, from citizenship, their wartime work gave the auxiliaries symbolic equality with soldiers and inclusion in the franchise if they had served abroad, regardless of their other qualifications. By focusing on the new gender roles of the Corps movement as a whole, I seek to reveal women's role in bringing about this transformation. 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### AH/FO05555/1 30092.80 Research Leave

**Three Armies on the Somme**

As Professor Ian Beckett noted in his recent history of the First World War, 'back in Blighty it always 1 July 1916'. In the 90 years since 1916 the history of the battle of the Somme has been misrepresented. Winston Churchill's popular account of the war, The World Crisis, in particular established a 'Somme myth' which has come down to posterity, and which was still evident in last year's 90th anniversary commemorations. The Somme, and in particular its first day, exercises an all pervasive fascination, and has become a metaphor for all that was ghastly and wrong with the First World War. However, contrarily, as Lord Esher acknowledged at the time, 'the battle of the Somme settled the inevitable issue of the war'. For behind this narrow, Anglo-centric focus lies one of the world's great battles, and one of the twentieth century's defining events. It is a complex, multi-national story, of the clash of three great armies, British, French and German, which struggled for four-and-a-half months over a few square miles of strategically insignificant French countryside. Yet all three were prepared to endure this intense struggle, and to fight on afterwards. As a consequence, attitudes to war, politics and society changed, and Western Europe’s three empires diverged along three separate but catastrophic paths. It is the enormity of this human experience which has precluded a dispassionate assessment of this battle as a military event and a historical phenomenon. The battle was a horrid bloodletting; but it was also a turning point in history, contrary impression which need to be reconciled.

This study assesses the battle of the Somme as the turning point of the First World War, and of the modern age. To date its true significance as a global event has been mired in the many myths and clichés of the western front. For example, English-language studies of the battle remain narrowly focused on British military operations in 1916, in particular the failures of British generalship. This new study, encompassing events from 1914 to 1940 and domestic as well as military themes, has five objectives. Firstly, it analyses the French and German dimensions of the Somme for the first time. Secondly, contemporary responses to the battle on the home front, and the wider global response, are assessed. Thirdly, the battle’s contribution to the development of ‘modern’ warfare is evaluated. The battle’s significance for the outcome of the war is assessed. Finally, its long-term political, social and cultural impact is reviewed.


### AH/FO12837/1 36236.00 Research Leave

**Revolution and the Republic: A History of Political Thought in France since 1789**

It has often been argued that the French Revolution of 1789 was the most important political event of the modern era. It changed the whole nature and character of politics and brought into existence the terminology and ideas that have shaped politics ever since. It also heralded a period of intense political instability and intellectual ferment in France. This study will seek to analyse and explain the pattern of political thought that emerged both before and after the Revolution and it will do so by focusing its attention upon the particular political form that emerged out of this revolutionary process: namely, the Republic. However, it will do so by seeking an element of comprehensiveness that has so far not been obtained in previous studies of French political thought in this period. In short, while this project will focus upon such key political concepts as rights, liberty, citizenship, sovereignty and equality, it will also place these within the much broader context of French political discourse and practice.

The monograph will therefore trace the history of French absolutism and the debates about constitutional forms and representation that arose out of it; it will explore debates about the virtues or otherwise of luxury and commerce; it will explore the meaning of the nation and the impulse towards universalism; it will seek to understand the sense that the French themselves have made of the events of the Revolution, and specifically of the Terror; it will examine the complex inter-relationship between science and religion from the Enlightenment onwards; it will analyse the socialist tradition in France in all its rich and varied forms; it will assess the very specific role and status attached to the intellectual; it will examine the post-war flowering of existentialism and structuralism as well as their subsequent demise; and it will conclude with an assessment of the current state of political thought and debate in contemporary France.

The book will thus make an important contribution to Chinese diaspora history, First World War Studies, Sino-French cultural relations and international stage) and the foreign policy of the post-1949 Maoist state, which used Chinese overseas labour in Africa during the 1960s, for example, as a symbol of China's political commitment to the non-aligned world.

The book will thus make an important contribution to Chinese diaspora history, First World War Studies, Sino-foreign cultural relations and mutual perceptions and Chinese labour history.


### AH/FO14147/1 28152.00 Research Leave

**The Sino-French Connection: A Sociocultural History of Chinese Indentured Labour in World War One France**

Between 1916 and 1918 nearly 140,000 Chinese labourers were recruited by Britain and France to make up for labour shortages in France; these labourers were to be employed in a variety of war-related work such as transportation, equipment maintenance, munitions production, and aerodrome construction. The Chinese government actively supported the recruitment, believing that China’s contribution to the allied cause would enhance the country’s status at a future peace conference; at the same time an influential ‘lobby’ of Chinese Francophiles intellectually supported the recruitment as part of their larger agenda of fostering Sino-French cultural and educational interaction. Although little studied (either in the West or in China), the proposed book (which focuses on the French recruitment) will highlight the importance of this episode by placing it within the larger contexts of both Chinese labour migration history that began with the illegal ‘coolie’ trade of the 19th century and Sino-French cultural relations (and mutual perceptions) in the early 20th century. Extensive use will also be made of French and Chinese archival sources, and Chinese-language newspapers published in France at this time for the benefit of the Chinese workers, to examine the lives and experiences of Chinese workers themselves while in France. The book will show how an emerging national consciousness developed amongst the Chinese workers (transcending more parochial loyalties to province or region) and how they were committed to ‘self-improvement’ with the setting up of night-time classes and ‘self-governing associations’ that drew up guidelines for appropriate behaviour. At the same time, the book will explore the attitudes of French officials, employers and local communities towards the Chinese workers, and the tactics of protest used by the Chinese workers in response to poor working conditions or maltreatment.

The book will demonstrate how it differed from the ‘coolie trade’ of the 19th century carried out by foreign agencies (without China’s approval) along China’s coast. Furthermore, in emphasizing the Chinese Francophile lobby’s support for the recruitment as part of their own cultural agenda (which included sending Chinese students to France, setting up institutes of Chinese Studies in France, and creating Sino-French schools in China), the book suggests that Sino-French interaction could and did proceed in two directions—hence modifying the conventional image of China at this time as simply being the passive and hapless victim of western imperialism. Finally, the book will highlight the long-term significance of the episode by drawing a parallel between the ways in which the Chinese government in 1916 made political use of Chinese labour overseas (which was used as a symbol of China’s commitment to world peace and hence gaining for China the right to be treated as an equal on the international stage) and the foreign policy of the post-1949 Maoist state, which used Chinese overseas labour in Africa during the 1960s, for example, as a symbol of China’s political commitment to the non-aligned world.

The book will thus make an important contribution to Chinese diaspora history, First World War Studies, Sino-foreign cultural relations and mutual perceptions and Chinese labour history.
AH/G000204/1 275834.40 Research Grants - MAL

Connecting Cornwall: Telecommunications, Locality and Work in West Britain 1870-1918

We are accustomed to think of Cornwall as an economically backward part of the UK and of British industry as relatively bad at 'high-tech' activities. However, the county has been the focal point of generations of very sophisticated telecommunications technology from the middle of the nineteenth century, with its major telegraph stations at Porthcurno, Polhûn and the Lizard, to mid-twentieth century and the operation of the Satellite Earth Station at Goonhilly Down. These activities are commemorated in a small number of museums in Cornwall, but the telecommunications heritage is too little known and some of the locations are already falling into disrepair. This project seeks to make Cornwall's telecommunications history more visible. At the core of the project is a major new exhibition for the Porthcurno Telegraph Museum, which was the training station for the Eastern Telegraph Company and successor companies. The museum already has an outstanding display of working telegraph machinery and technology but lacks major exhibits on the nineteenth century and the lives of the workers in this industry. The basic materials for such an exhibition are available in the museum's archive in the form of employment and work records, operating reports, maps and plans of various overseas telegraph stations and an extensive collection of images of both the telegraph school at Porthcurno and out-stations. This project will support research in the Porthcurno archive (and in the BT archive in London) that will uncover the story of the life at the telegraph training school at Porthcurno and how this prepared workers for life in the often very harsh conditions of out-stations in the Empire. We will examine how recruitment worked in this sector, how workers were trained and retrained as technology changed and work practices were modified. Although we tend to think of the telegraphist's work as relatively easy, for those in the out-stations life was very uncomfortable and prone to physical and stress-related illness. The new exhibition will explore all these issues. Porthcurno itself is a very isolated location, and the research will explore the effect of this location on the culture of telegraph workers. There is ample evidence of a very masculine work culture overlain with imperial sentiments. Supporting the new exhibition will be a major website that will display the results of the research in different ways for different users. For academic historians of technology, business and work there will be a searchable database of the cultural, economic and technological aspects of work and training at Porthcurno. The website will also contain virtual tours of other Cornish communications sites and downloadable podcasts for those visiting the other sites where little tourist and historical information is available. For schools, the team will bring its experience of creating an educational resource that meets the needs of key stages in the history, science and geography curricula, as well as providing for academic researchers information about materials held at the Porthcurno archive. Underpinning these museum materials will be scholarly publications and presentations. This will include conference papers for the Society for the History of Technology, the annual conference of the Business History Society and related organisations. The team will prepare a series of articles for leading academic journals in the history of work, technology and business and will use this material for a monograph on the telecommunications industry in Cornwall from the mid-nineteenth century to the end of the First World War. This will be a completely different approach to the history of telecommunications, which has hitherto been dominated by the publications of technical enthusiasts and commissioned company histories. In essence, we will produce for this critical

AH/G000204/1 275834.40 Research Networks FEC

Resubmission of Middletown: A Transatlantic Interdisciplinary Research Network

In historical terms, 'middletown' refers to the extensive area of cultural production which situated itself between high modernism and popular culture, and to a set of tastes and social formations associated primarily with the middle class in the early to mid-twentieth century. In recent decades, 'middletown' has continued to designate, on the one hand, works of art and literature which combine sophistication with accessibility, and on the other, their educated and aspirational - rather than elite - audience. The ideological charge of this contested term (which can be pejorative or celebratory) depends largely on the standpoint of the observer, and a variety of cultural and class-based tensions can be read in the competing definitions of 'middletown'. The study of middletown culture matters because it illuminates social and cultural trends in the earlier twentieth century, and helps us understand the relationship between elite, popular and 'intermediate' cultures. It matters especially now because the emergence of middletown cultural products in the decades following the First World War was, primarily, a result of technical innovations in printing, distribution, recording, and broadcasting. Study of this phenomenon will advance understanding of trends in our own time, as the internet has not only resulted in a vast renaissance of textual production, but has also created new channels for the transmission of images, broadcast programmes, and films. In addition the internet has generated new audiences and interpretive communities which echo the middletown cultural formations of the early twentieth century. Examples include electronic book clubs, new electronic web magazines such as thesmartset.com or feather tale.com, and diaries and blogs which recall the Mass Observation project. The study of this phenomenon will advance understanding of trends in our own time, as the internet has not only resulted in a vast renaissance of textual production, but has also created new channels for the transmission of images, broadcast programmes, and films. In addition the internet has generated new audiences and interpretive communities which echo the middletown cultural formations of the early twentieth century. Examples include electronic book clubs, new electronic web magazines such as thesmartset.com or feather tale.com, and diaries and blogs which recall the Mass Observation project.

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<td>This project uses the confidence trick as a prism through which to explore 1920s British culture. It addresses two conceptual and historical problems. First, the spasm emails that we receive everyday and the BBC TV series Hustle suggest that the confidence trick can be found across western cultures over the last two hundred years. From the con's glamorous sprawl to the individual tricks worked, nothing has apparently changed. If this is so, how far is it possible to use a study of the confidence trick to develop our understanding of a particular time and place? How can we write the history of practices that seem ahistorical and transnational? This project writes that history and considers the confidence trick's significance in postwar Britain. My premise is simple. The trick might seem universal, but its meanings are historically and culturally specific. This leads to a second problem: my research on the 1920s highlights a widespread sense that there was something unique about the decade. In 1938 DI Percy Smith remembered: 'When I returned from the war the aristocrat of criminals was finding London a happy hunting ground. Officers were at a loose end with fat gratuities, war profiteers were careless with their easy-gotten wealth, Americans and other visitors were flocking to the metropolis, which had become a centre of gaiety and activity after the grim years of uncertainty. The lambs paraded themselves for a season of fleecing. The confidence tricksters swooped down to reap their harvest.' Smith described the 1920s as the trick's 'boom years' and 'palmy days.' That his comments were echoed by journalists and officials highlights a distinct chronology. The trickster acquired powerful symbolic resonance after Armistice, growing in visibility to the point that we should consider them with the flapper or unemployed ex-serviceman as archetypal postwar figures. Why, then, did the confidence trick become more visible? What did it mean and represent? My answer uses a case study approach, focusing upon the flamboyant career of 'international man of mystery' Netley Lucas: 'the outstanding example of the gentlemanly confidence trickster.' From 1917 he masqueraded as a Naval Officer, 'Right Honourable' gentleman and aristocrat, supporting his global lifestyle through fraud. Imprisoned in 1917, 1930 and 1934 Lucas then reinvented himself as a 'true crime' expert. Newspapers serialised his memoirs; he published autobiographical 'criminal confessions'; he exploited inside knowledge of the 'underworld' as a Sunday News correspondent. This ended in 1928: Lucas was discredited for faking an 'inside story' about a murder trial. Undaunted, he again reinvented himself. Evelyn Graham published fifteen royal biographies in two years, leading to a transatlantic publishing boom. Each manuscript was sold on Graham's ability to convince publishers and editors that they were 'authorised' and based on inside knowledge/when that was not the case. In 1991 this 'bogus biography factory' collapsed. The Daily Mail exposed him as an 'ex-crook'; he was imprisoned for eighteen months for obtaining money by false pretences for a spurious biography in 'the greatest literary scandal of the century.' This cause celebre is a productive starting point in considering the confidence trick's significance. It straddles the postwar period. Lucas' fame means the autobiographical, literary, criminological, newspaper and archival sources are rich. Lucas' international careers open key historiographical themes to scrutiny. These include the Great War's cultural legacy, the impact of 'Americanization', 'celebrity culture' and the ethics and practice of journalism and autobiography. In bridging discrete fields of study it demands an interdisciplinary approach. The project integrates insights from history, sociology, cultural studies, literary criticism and art history. On 12/03/11</td>
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<td>The causes of World War Two continue to fascinate scholars. appeasement policy, the wellspring of fascism and the coherence of the Nazi programme of destruction provoke heated debate. Over the last thirty years, historians have pored over the documents and a rich literature on the foreign and defence policies of the great powers has emerged. Some questions appear to have answers / or at least ambiguous ones - while others, such as the reality behind Soviet calculations, are open to fresh research. One important question, however, remains neglected: What was the relationship between arms races and the coming of global war in 1939-41? This neglect at first appears puzzling. In the Cold War, the causal link between nuclear weapons and international stability was a matter of survival. Tirpitz, dreadnoughts and the flurry of last-minute army laws all find their place in every text on the Great War. Why not the 1930s? The answers are clear enough. In the initial phase of research, consulting the vast body of archival material to make sense of armaments objectives of all the Great Powers presented an impossible challenge. Scholars naturally concentrated on national policies. Some specialists even questioned whether there were interstate processes distinct enough to label 'arms races'. And, above all else, the debate about war in 1939 revolves around personalities / Hitler, Chamberlain, Stalin and Daladier / their choices and the limitations on their freedom to choose. In other words, the determinism of Sir Edward Grey's explanation for 1914 / that 'the enormous growth of armaments in Europe, the sense of insecurity and fear caused by them / it was those that made war inevitable / does not sit comfortably beside a preoccupation with the culpability of statesmen. Recent work on 1934, however, demonstrates that exploring the arms race of the 1930s is a worthy and feasible project. David Herman investigates the perceptions and calculations of general staffs in The Arming of Europe the Making of the First World War (1996), while David Stevenson analyses the 'militarization of diplomacy' in Armaments and the Coming of War (1996). Both historians go beyond the obvious conclusion that the build-up of weapons was a precondition for war and they both reject the determinism of Sir Edward Grey's verdict. To provide a historically sound and concrete analysis, Herman and Stevenson reconstruct the arms race at two levels: as a distinct interstate process of competition and as an empowering and constraining influence on the statesmen of 1914. Similar methods can be applied to the 1930s with equally rewarding results. We need to understand how the 'system' of arms competition shaped national policy and decisions for war. Arms races are competitions between states. To understand how an arms race unfolds and influences international politics, the historian must examine how actions and reactions criss-crossed frontiers. For the interwar period, no historian has set out to capture the dynamic of global competition in land, sea and air armaments or to explore the connections between the arms race and the coming of World War Two. This project proposes to do so. On 12/03/11</td>
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**On 9 March 1888, after decades spent waiting, Crown Prince Frederick William (1831-1888) finally succeeded to the thrones of Prussia and the German Reich. He was 56 years old and dying of laryngeal cancer. After 99 days of voiceless torment Emperor Frederick III followed his father into the grave. Frederick’s importance, however, does not lie primarily in his brief reign, but in the period before 1888 and in the commemoration that followed his death. During his years as a king-and-emperor in waiting, the Crown Prince served as the canvas onto which varied political forces projected their hopes and fears for Germany’s future. After 1888, they either used his memory in an attempt to push for political change or worked hard to prevent such a utilization. Some of the great what-if speculations about the course of German history pivoted on the person of this perpetual Crown Prince and his alleged liberalism and Anglophilia. His succession at any point during the 1860s or 1870s, numerous contemporary and retrospective observers have wistfully (or fearfully) maintained, would have opened up a real chance for Germany to embrace liberal constitutionalism. A lasting Anglo-German partnership buttressed by dynastic links and growing ideological harmony would have prevented the Great War and subsequently the twentieth century would have turned out utterly different. In Frederick William thus personifies one of the great potential historical turning points, but the prism of his tragic life also offers a fascinating perspective on the political culture of nineteenth-century Prussia, Germany and Europe. It encapsulates crucial formative factors such as generational change, dynasty, the role of political parties, nation-building, constitutional liberalism, the rise of bourgeois values, memory, the unfolding of a media-driven mass politics and the strong residual powers of the monarch. In "Our Fritz" as he was by his father and by chancellor Otto von Bismarck, Frederick William has long suffered historiographical neglect with no full scholarly life being available in any language. I intend to remedy this by writing a biographical study of Crown Prince Frederick William, which will tackle the issues of his liberalism and the extent of his commitment to fundamental political change in Germany as well as his ability to deliver it. The book will also take seriously what he actually did do - in spite of the significant restrictions placed on him by his father and the political status quo. Taken together, these two core lines of enquiry will bring about a subtle and comprehensive understanding of the contribution which he, and the hopes (and fears) associated with his future reign, made to Prussia’s and Germany’s political culture during and beyond his lifetime. In the memory of Frederick III has remained a topic charged with considerable, if speculative, political meaning: was he Germany’s great liberal opportunity? Did he personify a generation that missed its historical hour, or was he - as is suggested by the monuments erected in his honour under his son’s aegis - above all the glorious and uncontraversial victor of 1866 and 1870? In the inherent problems of such speculative interpretations notwithstanding, a study of the Crown Prince’s/Emperor’s life and function will significantly contribute to our understanding of the dissatisfaction felt by many with the political, social and cultural status quo of Bismarckian Germany. It will also highlight the inherent ability of the system to resist change. Exploring the role of the next sovereign, the personification of an impending new beginning, will also draw attention to contemporaries’ belief in the openness of Germany’s future / a perception now buried under many layers of hindsight and powerful continuities. My book will tie these themes to the moving story of a tragic life, whose colour and detail can be
This study examines the experiences, communities, work, friendships, intimacies, and desires of Anglo-American women who served in Britain or near the Western Front during the First World War in order to critique and disturb both the history of gender and war and the practice of lesbian, gay, and queer history. In focusing on women who exploited the social disruptions of modern war, my project demonstrates in provocative and revealing ways the exceptional fluidity of sexuality and gender, and thus highlights the achievements and shortcomings of current historical work that, in the case of gender history, too often overstates female sexuality or, in the case of lesbian history, too readily claims individuals for whom sexual identity was an alien or unfamiliar process. It emerges first from the liberation politics of the 1970s and, later, the Foucauldian analysis of knowledge and power, politically motivated genealogies of lesbian and gay lives have played a crucial role in consolidating identities and communities. However, with the advent of 90s queer theory, identity formations pivoting around a hetero/homo binary appear increasingly unstable, suggesting the need to rethink available pathways in historicizing sexuality. Opening with a sustained critique of a range of practices in lesbian, gay and queer historiographies, the book explores several concepts crucial to identity history-categorization, identity, normativity and deviance-always in relation to specific aspects of the gendered experience of modern war. Capitalising on the opportunities of widespread gender confusion, some women-such as Elsie Knocker and Mari Chisholm-used their newfound freedom of movement to become more like men, taking up diverse and unconventional forms of employment, both at home and in proximity to the front lines. Gender historians and historians of lesbianism have sometimes linked such women to the modern category of ‘lesbian,’ even though these women themselves may not have self-identified as such. The objective of scrutinising archival traces-diaries, published and unpublished writings, official papers, photograph albums, newspaper cuttings-and clarifying the social and cultural context of these women’s lives and work is not to propose an abandonment of identity history, for it is important to continue recognizing its political value. Instead, the aim is to draw attention to its limitations and then determine whether it is necessary to modify, devise new frameworks or call for intersecting models. With the ebb of identity politics-whether lesbian, gay or queer-we need to better understand how historiographical practices have shaped and conditioned our view of the sexual past, bringing some acts, desires, identities or relations more clearly into focus even as others are obscured or excluded. ‘In lesbian, gay and queer history requires greater methodological prudence, elasticity and even pluralism—a risky venture akin to historian Joan Scott’s notion of an ‘undetermined history,’ with ‘no clear map, no plan for what comes next’ (2007). A new approach to the history of sexuality less reliant on the tension between normative and deviant, less tethered to modern political identities, promises to yield access to sexualities as yet invisible or even invaluable. By choosing this rich and compelling era of tremendous social upheaval as a site in which to re-examine the history of sexuality, Disturbing Practices maps the topography of women’s experiences of modern war vis-à-vis their redefined gender roles to displace the ‘lesbian’ and problematicate labels and categories to better grapple with the fluidity of female sexuality. This project points to an exciting new direction in the historiography of women, sexuality, and the First World War through an engagement with the cutting-edge of queer theory.’

The Politics of Wounds asks what does it mean to be wounded in war - and how can history help us to assess the legacies of this significant outcome of conflict? It examines WW1 as an industrialised and medicalised war that created new systems to treat the mass wounding of British citizen soldiers. It investigates how these systems fundamentally shaped medical services and military policies regarding the disabled that have impacted on soldiers, civilians and practitioners of rehabilitation ever since. This book uncovers a significant degree of political contestation about how the State would care for its wounded men. This involved political wrangling at the highest level, commissions of enquiry, media propaganda campaigns for civilian and troop morale, as well as behind-the-scenes conflicts between politicians, military personnel and medical practitioners (both regulars and civilian consultants). Humanitarian medicine and welfare agencies also mobilised the wounded body with its own agendas, influencing social and economic values that shaped public attitudes to disabled men.

The outcome of wounding for men was often poverty and social dislocation, and it was families that had to meet the financial and emotional gap between the state’s provisions and welfare support. Resisting the myths of the wounded as either victims or heroes, this book explores the complexity of individual experiences, including how pain was dealt with, alongside recovery and poverty, and how masculine embodied identity was reconstructed after wounding. This book brings to light untapped sources from the rank and file in conjunction with official documents; while the story of war is often told from a powerful institutional perspective, this book highlights wounded and disabled men’s voices. A second significant thread is to illuminate the social, economic and political value of the wounded body, and to consider continuity and change since WW1, especially in regard to policies, pensions and public attitudes. How did the First World War shape the conditions of military medicine and the social meaning of wounds and disablement in the present day?

The Politics of Wounds offers a new methodology, bringing together the study of military and medical history with the social and cultural history of war, and drawing upon phenomenological analysis of the wounded body ‘that matters’ (Butler), as well as anthropological and sociological studies into social relations and institutional behaviour. It also imports historical analysis into theoretical discussions about embodiment and identity, and draws significantly upon disability studies to question the political implications of disablement in wartime. This project will produce a significant advance in the comprehension of the impact of war on the wounded, on the social and economic value of the wounded body in military medicine, in political debate, in humanitarian welfare, and in public attitudes to the war disabled. It will be of significant use for academics from a range of disciplines, as well as contemporary practitioners of public medicine and military policy. This book offers a timely analysis at an important juncture in British history, when the stories of the past can offer important lessons for our greater comprehension of the consequences of war through a socially intimate political history.
The research centres on a strand of liberal journalism in the early years of the twentieth century that drew a tight link between democracy, Christianity, and literary culture. At its forefront was G.K. Chesterton (1874-1936) and C.F.G. Masterman (1873-1927), regular columnists in the organs of popular and to some extent intellectual liberalism, as well as in Christian journals such as The Christian Commonwealth and The Pilot. Their contributions to The Daily News, the liberal daily with the highest circulation, will be a prominent feature of the research. The research intends to draw out the basis of their liberal beliefs in their early association with the Christian Social Union, as well as their heavy engagement with narratives of Englishness in the wake of imperial expansion, on the one hand, and urbanisation, on the other. It seeks to highlight the cosmic reach of democracy in Chesterton’s writings, especially, and his increasing sense of the limitations of organised liberalism as an instrument of democratic change. While Masterman was more heavily involved with the Liberal Party, becoming an MP in 1906 and a Cabinet minister in 1908, his early writings were also animated by an ideal of inclusivity, cultural as well as political. This was most evident in the literary reviews and essays of the two men, both turned against the recent, fin de siècle movement to embrace literary and artistic currents that were unifying rather than divisive, popular rather than elitist, and rooted in optimism rather than pessimism about the nature of human life. They were particularly concerned to turn the literature of early and mid- Victorian England to democratic advantage, pitting it against the realism of Ibsen and Zola and the pessimism of Schopenhauer in philosophy to name but two of their targets. The research will emphasize the distinctiveness of this strand of early-twentieth century liberalism against that which was rooted in evolutionary rationalism; it will also emphasize the distinctiveness of the liberal journalism of Chesterton and Masterman against the avant-garde stream associated with Henry Massingham, in particular. The first aim of the research is to draw together the substantial contribution of G.K. Chesterton to the leading liberal daily, The Daily News from 1901-1913 in one, four-volume edition. This will be annotated throughout and will contain an introductory essay providing a critical framework for understanding his role as a liberal journalist. It will provide a key resource for studying political thought and spiritual belief in England in the years leading up to the First World War. The second aim is to write two refereed articles comparing Chesterton’s journalism with the work of his friend Charles Masterman before 1914. The first will compare their use of the literary essay as a vehicle for promoting their political and religious ideals. The second will consider their wider role as proselytisers for Christianity against secularism on the one hand and religious pluralism on the other in organs such as The Christian Commonwealth, The Pilot, The Nation, The Echo, as well as the Daily News. It will highlight the implications for liberalism of this engagement. The third aim is to disseminate the research to relevant user groups interested in Chesterton, Liberal history, and the enhancement of democratic rights in the United Kingdom, particularly centred on England.

This research is to be carried out during the summer of 2011, with research trips to the Newspaper Library at Colindale and to Birmingham University Library, where Masterman’s papers are deposited. In the preparation of the edition of Chesterton’s Daily News columns, the methodology used will be that of textual compilation and exegesis. In preparing the two journal articles, comparative analysis will be undertaken of the
During this AHRC fellowship a major book on the interaction of war, finance, armaments and the artfield serance in France during the reign of Louis XIV (1643-1715) will be completed. A paper will also be presented on the logistics of French survival in the War of the Spanish Succession at a conference to be held in the Netherlands in April 2011 to commemorate the tercentenary of the Peace of Utrecht (1713). The project will connect with a major present-day public-policy dilemma: how do states out-source defence procurement, the delivery of logistical support and the financing of war while minimising corruption and retaining essential political and operational control over military affairs? In the course of the decades either side of 1700 a number of important individuals in the inter-linked worlds of banking, royal finance, arms production and the artfield service managed to exploit royal institutional weakness and promoted their own interests to the detriment of the king’s service. Thanks to a combination of poor accountability, the close relationship between royal service and private interest, ministerial incompetence, and the extreme demands of the wars, an early “military-industrial complex” seems to have emerged. The expression “military-industrial complex” was coined in the First World War and given common currency by President Eisenhower’s farewell address in 1961. Often defined narrowly to fit differing situations, at its widest it can be thought of as a set of individuals and loose groups, with political and economic interests related to war, who manage to penetrate the state and try to bend it to their advantage. In the process constitutional arrangements are corroded and the purposes of government are warped. Such a description can be applied to much of what was taking place in France at the end of Louis XIV’s reign in the arenas of finance, supply and gunnery, with disastrous consequences for French power. France’s problems will therefore be examined through the conceptual framework of a military-industrial complex, and the feasib
The book project 'India Arrived: Seeing and Being in Britain, 1870-1914', will trace a themed and structured cultural and literary history of the first distinct phase of significant Indian migration to Britain, 1870-1914. To date, this early phase of South Asian diaspora has not been shaped into a phased monograph-length narrative, such as that proposed. The period is bracketed by the opening of the Suez Canal, and the relaxing of certain caste restrictions on Indians' travel at its one end, and by the outbreak of the First World War at its other, when, following the massive but controversial involvement of 1.5 million Indians in the War effort, Indian-British relations markedly changed in the direction of greater divisiveness and nationalist politicization. Building on and expanding the extensive, pathbreaking archival research carried out as part of the 2007-10 AHRC-funded 'Making Britain' project, not yet consolidated in monograph form, the book's narrative of the formation of Britain's first diasporic communities, and of the unfolding of the first India-British literary and cross-cultural collaborations, will be organized under five keynote headings capturing definitive aspects of the five decades in question, and rounding off with a coda and conclusion: Gateway Suez; London Under Indian Eyes; Oriental Fin de Siècle; Edwardian Extremists; 1912; Coda: The Indian Salient. The monograph will contend that the early 1870-1914 period was distinguished in particular by friendships and acts of hospitality operating in both directions between the cultures, on British soil, expressed as one-on-one exchanges between Indian and British individuals (Dadabhai Naoroji and his British hosts, Mommohan Ghose and Laurence Binyon, Sarojini Naidu and 1890s poets around Yeats, Margaret Noble and Ananda Coomaraswamy, Rothenstein and Tagore), and within groups such as the National Indian Association, the Theosophical Society, and the India Society which comprised both Indian and British members. It was also characterized by a Frank and unabashed approach among the Indian travel writers, intellectuals, essayists and poets towards British culture and society, facilitated through new networks of trade and commerce, and religious and cultural interchange between India and Britain. From the British point of view, exchanges were animated also by a palpable, to date critically neglected British interest in India as providing new modes of knowledge, concepts of 'truth' and conventions of figuration at a time of intensive late Victorian and modernist self-questioning (so, for example, Ghose and Naidu found in the mannered, highly patterned poetics of decadence a way of insinuating their own distinctive, sinuous 'Oriental line', and William Rothenstein's explorations in Indian culture coincided with Roger Fry's First and Second Post-Impressionist Exhibitions, 1910, 1912). The study will ask whether the cosmopolitan vision of these writers and intellectuals anticipated the development of migrant South Asian and multicultural identities in Britain later in the twentieth century; and, finally, whether the fact that Indian troops held the Ypres salient on behalf of the Allies in 1914-15 can be cast as one of the most decisive and unequivocal ways in which Indians supported and interacted with Britain at this time. Gathering together the significant work in terms of new research and intensive academic and public outreach carried out by 'Making Britain' (including workshops, a massive data base, and a source book covering the entire 1870-1950 span), 'India Arrived, 1870-1914' will consolidate these findings into a structured narrative tracing the early coming-into-being of one of contemporary Britain's most prominent and influential migrant communities. Rather than surveying the wide field, the book will offer an informed and focused critical analysis of British engagement with India and the diaspora.

On 7 May 1915, the German submarine U20 fired a torpedo at the passenger liner Lusitania. Eighteen minutes later the pride of the Cunard fleet disappeared beneath the waves. The sinking of the Lusitania ushered in a new, more savage era in naval warfare. It was a passenger vessel struck without warning by an unseen opponent; the victims were all civilians. Thus, both in its method and in its results, this action brought the stark brutality of 'total war' to the world's oceans.

For the Royal Navy, the sinking of the Lusitania has a further significance. The sinking of the Lusitania is proof of the backwateredness of British naval thinking. That so important a vessel could be allowed to travel alone and unprotected in dangerous waters shows that no thought had been given by those in charge of Britain's maritime defences to the peril the country faced. Had the navy been truly prepared for 'total' warfare, the argument runs, it would have anticipated that Germany would seek to defeat Britain with an attack on its trade and measures to protect British commerce would have been developed ahead of time and put into place from the outset.

Yet, ironically, the Lusitania is proof that, before the First World War, the navy had given thought to the possibility of a German assault on British trade. For the liner that succumbed so dramatically to a German torpedo in 1915 had been conceived specifically to protect British commerce. The product of an agreement between Cunard and the government, the Lusitania was meant to serve as passenger vessels in peacetime but to become an auxiliary cruiser in wartime. To this end, it was built with six turbines capable of generating a high speed, large coal bunkers designed to provide endurance, and pre-established fittings for gun mountings, intended to facilitate an easy-to-install offensive capability.

The Admiralty's decision to subsidize Cunard to build fast liners reflected the navy's belief that a new and dangerous threat to British commerce was being created. The threat in question came from Germany, whose fleet of Atlantic liners were viewed with apprehension. Intelligence suggested that these ships were capable of great speed, were manned largely by reservists and always had arms on board. Thus, the moment war broke out, it was feared that they would be converted into auxiliary warships and sent to prey on the trade routes. Because of their high speed no British merchantmen would be able to escape them and no British warships would be able to catch them. They would be in a position to run amok on the sea lanes; hence the need for British liners even faster to track them down.

Focusing on the perceived threat posed by Germany, will examine why the British naval authorities anticipated a danger from armed German liners and will explain how they chose to meet this challenge. This will illuminate an important but unknown area of our naval history and go some

My research on The American Indian Poet of the First World War uses as yet untapped archival resources in Canada, the United States and the United Kingdom to provide access to the premier Native American Indian literary figure of the early twentieth century. It allows us to explore for the first time his friendships with some of the most famous names in British literature since Frank 'Toronto' Prewett, 1893-1962, had an exceptional and in many ways glittering life. Known as an Iroquois Indian from the North-Eastern United States, his experience of war brought him into close association with the British literary elite. His archives, recently acquired by an institution in Ottawa, reveal that he was published by Virginia Woolf, was the lover of Siegfried Sassoon and that he had close friendships with both Robert Graves and with the doyenne of Bloomsbury, the rich and exceptional 'daughter of a thousand earl' Lady Ottoline Morrell. This research also reveals his friendships with Leonard Woolf, W.B. Yeats, Thomas Hardy, Wilfred Owen, Edmund Blunden, T.E. Lawrence, Aldous Huxley, Mark Gertler, S.S. Kotlowlansky and Dorothy Brett. In this research not only unravels Prewett’s centrality to the literary vanguard of the time, it also more generally explores the relationship of Native American Indian identity to modernist sensibility or sensibilities. It asks how Prewett was able to tap into an antimodern impulse that, strange as it may seem, ultimately acted in unison with the concerns of the modern, dominant, bureaucratic corporate state. The American Indian Poet of the First World War presented himself as an antidote to the spiritual homelessness and ‘unreality’ of the times and as such offered the kind of psychological self-sufficiency the elite associated with aboriginals. It was a brand of psychological calm which in the aftermath of a crushingly brutal war, they found they profoundly needed access to themselves. In this project the takes archival research gleaned from ten sites and uses it to attempt to re-focus modern Native literary scholarship and to explore fresh perspectives on how writers such as Philip Deloria, Marianna Torgovnick, Charles Taylor and Daniel Howe contextualised both the American self and Indian identity. It also brings primitivism to the centre of a number of disciplinary debates on war and modernism. Prewett is compared with the period's other famous inauthentic or 'white Indian' veterans and his harrowing experiences within the Royal Artillery and Royal Welsh Fusiliers contrasted with actual Indian war experiences presented by historians such as Russel Barsh and Tom Holm. Prewett’s ‘Indian’ war correspondence is further contrasted with how historians on both sides of the Atlantic (Strachan, Keegan, Ferguson, Tuchman and Bond) contextualized the First World War with particular emphasis given to Paul Fussell’s The Great War and Modern Memory in contrast with Jonathan F. Vance’s Death So Noble. In this way the name of his generation, Prewett suffered from depression or neurasthenia and this project questions whether this can be seen as part of the psychic crisis or ‘therapeutic world view’ that came to characterise the times. Investigation of archives held at Oxford and Cambridge archives in this regard allow us to explore the relationship between Prewett and the eminent anthropologist and institutional founder of the psychological discipline Dr W. H. R. Rivers. Rivers profoundly influenced the relationships to war of Sassoon, Owen and Graves and this research suggests that his engagement with Prewett marked a turning point for modernism within psychology. Overall, this research seeks to make a series of conceptual arguments about Native American identity on both sides of the Atlantic during the First World War and its aftermath by bringing a wholly new set of archival sources into scholarly view.
This research project explores the histories and legacies of British investment in Chilean nitrate mines and involvement in its global trafficking. Through an examination of sites, artefacts and images, the project will trace nitrate’s route from natural mineral state processed in the oficinas (works) of the Atacama desert through transported commodity and stock market exchange value to become, ultimately, part of the material and symbolic inheritances of London mansions and of estates in the capital’s surrounding countryside. It undertakes new audio and visual documentation of geographically disparate but historically connected landscapes, remote nitrate fields and metropolitan financial districts, accompanied by an analysis of nitrate’s material and visual culture. It identifies a basic ingredient of both fertilizers and explosives, nitrate was intimately connected with the industrialization of life and death and with an account of its production and trade, including the pivotal role played by British merchant houses and adventure capitalists, is quite unfamiliar beyond specific research communities devoted to Latin America economic development. Thus, the project entitled Traces of Nitrate, directly addresses a lack of historical understanding and cultural awareness of the significance of the nitrate industry by disseminating its research through a photographic exhibition, video installation, programme of public events as well as scholarly publications aimed at interest groups in and outside the university sector. Seeking to uncover the extent to which a once highly prized mineral was at the centre of the relationship between Britain and Chile between 1879 and 1914 and how, in this period between the beginning of the Pacific War and the outbreak of the First World War, it was connected to fortunes of City of London, ports of Liverpool, Pragued and tinplate, the research will also locate nitrate within a process of globalization shaped not only by the expansion of consumer culture but also by the extraction and depletion of non-renewable resources. The ‘trace’ of the project’s title thus refers to a process of delineation as well as to the objects of inquiry: the physical remains. Their transformation over time will be carefully mapped to create ‘biographies’ of nitrate artefacts, paying close attention to how mineral wealth has been collected or allowed to disappear and to the preservation or regeneration of twentieth century landscapes of finance. Sustained archival research will enable the identification of particular places and objects but these records of nitrate industry (for example, photographs within the Fondo Fotográfico Fundación Universidad de Navarra or papers of Antony Gibbs and Son, Guildhall Library) will be also scrutinised as representations that deploy categories of the ‘foreign’ or ‘familiar’, define land as a commodity or as a nation and cast the character of the financial investor or identity of nitrate miner. Assembling and analysing these spatial, visual and material records will indicate where British and Chilean histories converge and separate allowing insights into the selective process of remembering and forgetting the past. Traces of Nitrate engages with three fields of current academic inquiry: visual cultures of colonialism; contemporary photographic practice; the material culture and heritage of conflict. Its scope is dependent upon the different expertise of Ribas (PI) and Purbrick (Co-I) in documentary photography and the interpretation of visual and material culture, respectively, and their overlapping interest in the investigation of contested spaces and unequally shared legacies. As part of the project, they will jointly supervise a doctoral student. Traces of Nitrate is conducted in collaboration with partners in Chile, Spain and Britain: Universidad UNIACC, Santiago, Universidad de Navarra, Pamplona.

With the centenary of 1914-18 approaching, followed by commemoration of the 75th anniversary of the end of World War 2, these epic events will receive a high public profile worldwide. This timely project therefore asks the question: what is the contribution of the comic form to the cultural heritage of these global experiences & what different kinds of historical meaning emerge? Many people have childhood memories of comic strips and of following war stories with familiar characters on a regular basis. The comic format has now expanded from strips and magazines aimed at children, to books aimed at adults, spawning a new ‘genre’ of factually based stories. In France, where comics are referred to as the ‘9th art’, a sub-genre of historical comics was sparked off by the publication of a 5-volume series depicting the journeys of an 18th century slave girl from the stormy coasts of Europe to Africa and then to the New World, all impeccably documented. It was followed by ‘Paroles d’Enfants’-the words of the star—a series of radio interviews with verbatim personal testimonials that were printed first in book form, followed by a comic book, as memories of hidden Jewish children who had fled the Holocaust & were forced to assume false identities to survive. The UK world war stories faded into decline from the mid 1980s, whereas Francophone and Asian comics are still being produced today. So, a transnational comparative approach to WW1 & WW2 strips may reveal different aspects of each country’s experience as either undefeated, or occupied lands and peoples. Comics can be for children’s educational purposes, or have a political message focused upon adult audiences, or contain covert propaganda ‘hidden’ in children’s comics, such as German ‘rats’ taking over Belgium in Chlipolopphie (1979), originally printed in the 1950s, and a golden fascist smart ranting Mussolitary in Sichtromphsmus (1978). Researchers are examining the kind of views that comics offer in specific aspects of world war history that usually receive less attention, such as the endangered heritage of The Great War that has become overshadowed by the popular emphasis on World War 2. Is there a unique form of insight into the harsh realities of trench warfare or in comic depictions of heroes, enemy and victims? The ‘Red Baron’ & ‘I Flaw with Braddock’ are good examples of heroes whereas ‘Charley’s War’ and ‘C’était la Guerre des Tranches’ depict the brutal war machine. Researchers are also investigating the relationship between creators, publisher & reader & the mutual influence upon each other, demonstrated by the long term survival of certain popular characters & formats. In addition, the project looks at ethnic issues through depictions of the Asian theatre, such as the Holocaust and Hiroshima. Thus this project will open up a new area of debate, drawing attention to the range of cultural archives used by historians as sources should be widened to include some factual.
SUMMARY

Between 1939-1976, Spanish translators and publishers were subjected to harsh methods of control and surveillance which aimed at impeding or restricting the circulation of foreign ideas among the reading public. In fact, censorship left such a deep imprint on Spain's collective memory that it is often regarded as the best illustration of the lack of basic freedoms during Franco's rule. This is why until now scholars have drawn a firm line between censorship and non-censorship, equating the authoritarian regime with the purging of books and democracy with freedom of expression. Several underlying consequences follow from this premise: firstly, it limits the understanding of this practice and its effects to a specific historical period (1939-1976); secondly, it implies that censorship was exclusively imposed by the government's legal mechanisms; thirdly, it suggests that writers and publishers were engaged in an uneven struggle with the regime in which little could be gained other than trying to minimise the impact of prohibitive policies on their work. The main aim of this project is to challenge these widely accepted assumptions and explore the mechanisms by which cultures interact by focusing on the changing function of a number of texts rendered from English and published in both Franco's and democratic Spain.

Recent developments in the social and cultural history of modern warfare have done much to shed new light on the experience of the First World War, and in particular how that experience was communicated in popular and high culture, and in acts of remembrance and commemoration after 1918. Above all the new historiography has shifted emphasis away from narratives centred on high politics and strategy alone, and has challenged the idea that the war came to an end with the cessation of military hostilities in November 1918. Indeed, away from the western front the war continued through conflicts over the repatriation of refugees and PWs; revolutionary and counter-revolutionary violence in parts of central Europe; and new ethnic and national conflicts arising from the collapse of the former Russian, Austro-Hungarian and Ottoman empires. Within this context, the role of organised women's movements and female activists in the post-war period takes on a new importance, especially when seen from a transnational and comparative perspective. Two international conferences on the response of organised women's movements to the outbreak, duration and aftermath of war, organised by the investigators in 2005 and 2008 and later transformed into two edited volumes of essays, have identified a distinctive and clearly focused area of enquiry and established strong links between an informal group of international scholars eager to take the project forward. The group is both highly international: researchers from eleven different nations working on the women's organisations within some fourteen nations - and highly interdisciplinary. The international nature of the group and especially the involvement of a significant number of researchers from central and eastern Europe facilitates genuine comparative work which will also be enhanced by the different methodological approaches of the historians, social scientists, gender specialists and researchers into literature, culture and film. Funding under the Research Network scheme would enable this informal network to become a cohesive and sustainable group and the proposed schedule of workshop-style meetings would allow it to make rapid progress in knowledge and understanding. Although the research questions will be defined and clarified during the course of the project, major comparative themes such as citizenship, suffrage, nationalism, and women's desire to respond to extremes of need in the post-war era (dislocation, internment, violence and hunger) will be the starting point of our investigation. The group will examine the role of women's organisations and female activists in cultural demobilisation, referring to the 'dismantlement of the mindsets and values of wartime' (John Horne), which has become a major theme in recent international conferences. The launch in December 2008 of a major research project, Paramilitary Violence After the Great War, 1918-1923: Towards a Global Perspective, funded by the Irish Research Council and focusing largely on the response of younger men to the aftermath of the war, provides a welcome point of comparison here, especially in relation to understanding gendered responses to the challenges of de- and remobilisation. The group will also examine the work of organisations which were able to move across international borders, such as the Women's International League for Peace and Freedom (WILPF), and individual activists such as the campaigner on behalf of prisoners of war and their families, Elsa Brändström, and the journalist Eleanor Franklin Egan, who reported on the social conditions throughout post-war Europe. The role of such women and organisations in bringing about reconciliation and facilitating cooperation between former enemy nations will also be examined, as will the role of national women's organisations in maintaining discourses of war and in fact...
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| AH/002359/1 | Collaborative Doctoral | 54260.00 | The War Publicity Collection, Imperial War Museum, London | This research project seeks to reconsider the legacy of the First World War for republican politics in Weimar Germany. Analysing the contested field of commemorations of the Great War from 1918 to 1933, the project will demonstrate how pro-republican currents and associations tapped into the popular memories and representations of the war experience in order to legitimise, defend and boost the republican project. While they critiqued the ‘stab-in-the-back’ legend and other right-wing narratives, these groups also developed their own interpretation of the meaning of the war experience. Crucially, they aimed to show how the war experiences had turned a majority of war veterans into devoted supporters of a republican polity. An investigation of these republican war remembrances will thus not only offer a fresh perspective on the impact of the war experience on political discourses in 1920s and early 1930s Germany. It will also make a crucial contribution to the scholarly debate about the inherent strengths and weaknesses of the Weimar Republic. Empirically, the project will focus on the contributions of two large-scale associations to the symbolic representation of war and violence. The first, the Reichsbund of war victims, widows and orphans, was founded already during the war in 1917 by members of the Social Democratic Party and the socialist trade unions. From 1919 onwards, the Reichsbund quickly emerged as the largest association of injured and mutilated war victims, war widows and orphans, with a peak membership of 600,000. The second association, the Reichsbanner Black-Red-Gold, was explicitly founded as ‘a League of Republican Ex-Servicemen’ in 1924, and quickly attracted a mass membership of around one million men, two-thirds of whom were actual veterans of the First World War. While the Reichsbanner was formally a non-partisan organization devoted to defending the republic and its colours (black-red-gold) against attacks from the extreme right and left, the overwhelming majority of its rank-and-file members and functionaries were Social Democrats. My research will investigate the semantics of pro-republican, social-democratic attempts to endow the experiences of physical and psychological trauma, loss and bereavement during the Great War with meaning. In addition, it will analyse the specific position of pro-republican discourses in the polarised and contested field of commemorations of the Great War. Finally, the project will highlight both the achievements and the ambiguities of the attempts by Reichsbund and Reichsbanner to represent the Republic and its core constitutional element, popular sovereignty, as a necessary consequence of the corruption of the Wilhelmine officer corps and the senseless victimisation of ordinary people in the Imperial Army from 1914 to 1918. My project will emphasise the significance of republican war remembrances for the legitimacy of the democratic project since 1918. As the project reconsiders the legacy of the Great War for the Weimar Republic, it will also make a contribution to the ongoing debate about the origins of National Socialism in the war experiences of the Great War.

| Ah/0022562/1 | Fellowships | 51031.20 | Collaborative Doctoral | The War Publicity Collection, Imperial War Museum, London | A previously unrecognized but remarkable collection of First World War ‘Publicity’ was identified at the IWM during the research for the AHRC-funded project ‘Posters of Conflict’. Collected between 1917 and 1922 by the museum’s second director, J. R. Bradley, to ‘record the War as far as possible by means of publicity matter of all forms and to show the great achievements and the ambivalences of the attempts by Reichsbund and Reichsbanner to represent the Republic and its core constitutional element, popular sovereignty, as a necessary consequence of the corruption of the Wilhelmine officer corps and the senseless victimisation of ordinary people in the Imperial Army from 1914 to 1918’. The collection comprises 35,989 posters, proclamations, press advertisements, cartoons and other promotional material employed in marketing, charitable and official campaigns in Britain, Empire, Central Powers and other combatant nations. The collection was without precedent. Unlike comparable UK and European collections it eschewed the aesthetic concerns of the gallery or the professional concerns of the advertising trade. It aimed to create an all-encompassing and international document of wartime commercial and state-sponsored publicity to inform both professional practices and the memory of the war for the future. Over time its significance and magnitude was obscured by its dispersal across the IWM’s Departments of Art and Printed Books. The project will draw together its elements and enhance our understanding and custodianship of a unique body of material belonging to our cultural heritage. The First World War witnessed the new phenomenon of national governments adopting the techniques of advertising to promote war aims domestically and globally. The project will provide unique insights into the social, cultural, moral and ethical issues instantiated in the printed ephemera of all nations involved. It will evaluate the visual and technological mechanisms of publicity and propaganda at times of national crisis. It will assess the importance of the mass media in forming subject/citizen consumer identities in a context where the media were deployed to sell the war, and the war was deployed to sell products. Publicity, propaganda and advertising were produced by agencies as likely to engage in a government recruiting campaign as product advertising. The intention is not to examine the poster or advertising per se but to establish a theoretical framework to shape the study of the visual landscape of printed ephemera - a little remarked upon but significant component of modern and contemporary experience. The aims and objectives of the project are to: 1. build an understanding of how populations are harnessed to the national cause at times of national crisis through printed ephemera created on behalf of government departments, commerce, charities and voluntary organizations. 2. suture the collection, or a chosen aspect of it, in its international context, especially in relation to comparable initiatives by Fritz Eickmeyer and Hans Sachs in Germany. 3. place the collection within historical and contemporary discourses and debates concerning advertising, propaganda, documentary and publicity as set out by government and the industry and recorded in the National Archive, the national trade press and in the relevant literature. 4. consider the collection within current visual cultural theoretical debates relating to the archive, image, representation, identity and citizenship and the social, cultural, moral and ethical questions they raise. 5. contribute to custodianship through enhanced critical and curatorial interpretation of the printed ephemera holdings presented on-line and in the public galleries. Preliminary research as a result of AHRB Resource Enhancement Scheme is documented in Jim Aulich & John Hewitt, Seduction or Instruction? First World War Posters in Britain and Europe, (Manchester, 2007) and in ‘Advertising and the Public in Britain during the First World War’.

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Since its formal opening in 1828, the Imperial War Museum has provided opportunities for the public to study and understand the history of modern war and wartime experience. Over time, the exhibitions and public programming have utilized changing modes of display and interpretation to challenge audiences to consider military engagements and experiences with fresh eyes. In 2014 the Imperial War Museum will be the central co-ordinating organisation for events pertaining to the centenary of the start of the First World War. The Imperial War Museum is planning to redevelop their galleries with an ambitious programme to set new standards in historical interpretation of the First World War and wartime experience. This PhD will examine the presentation of the First World War public temporary and permanent displays in the Imperial War Museum starting from 1960s, a decade that saw radical regeneration of the museum, though to the planned redevelopment of the galleries in the lead up to 2014. Alongside an examination of past practices, the project will develop a critical analysis of the Imperial War Museum's developing programme of exhibitions, events and related audience engagement activities to mark the 2014 centenary. While documenting the evolving process of First World War display since the 1960s the project will uncover how memory and commemorative practices have changed and will situate them within different approaches to understanding First World War histories. The project will trace the history of public engagement with the First World War, transformed in recent years with the death of the last veteran, which has extinguished a direct 'living-memory' link to the War itself. This passing, alongside the forthcoming centenary, creates a new focus for the Imperial War Museum, which is seeking to refresh its historical approach to the conflict, amidst increasing academic, public and popular interest in the First World War. This Museum’s redevelopment will be a highly significant event, not only within the Museum, but also to other local, national and international museums seeking to learn from the outcomes of the Imperial War Museum redevelopment process. The unique opportunity to study the unfolding nature of this important redevelopment lies at the heart of this PhD research.

The thematic nature of the museum's collection makes it ideal for cross-disciplinary analysis. The project will benefit academics working in a number of fields, including museum researches. The student will work closely with museum staff to develop a project which will feed in to the museum’s ongoing review of its displays. S/he will contribute to the growing number and sophistication of memorials and war museums internationally. The specific lines of enquiry and eventual argument will emerge from the student's archival museum, which may include but are not limited to: curatorial responses to successive conflicts and to shifting attitudes to war; the changing use of space at the London museum in its London museum over the past hundred years. The project takes as its starting point the contrast between the apparent solidity of the institution (housed magnificently in the National Library of Ireland, to field work with over 100 traditional musicians in three countries, to auto-ethnographic reflection on five years’ professional experience in the arts sector in Northern Ireland and music during the Irish Revival in newspapers and journals from the 1880s to the Great War. I explore the relationship of music to the 'literary' revival of these decades, and the efforts to 'de-Anglicise' Irish music by identifying and removing foreign influences that distorted the pure tradition. The attempt to achieve an improbable harmony between the music favoured by the disappearing Anglo-Irish aristocracy and the Irish' incredible dynamism of traditional music, under the influence of recording technology and the growth of audiences on both sides of the Atlantic. Chapter 3, 'Thought-Tormented Music: Joyce on the Music of the Irish Revival', expands an article I published in the James Joyce Quarterly, and explores Joyce’s musical life and tastes and the place of music in key places in his fiction: the short stories ‘A Mother’ and ‘The Dead’, and the ‘Sirens’ chapter of Ulysses. Chapter 4, ‘Aesthetic Absorption: Aesthetic Value, Identity and Traditional Music’, explores the terms ‘aesthetic’, ‘experience’, and ‘absorption’, from the perspective of a number of disciplines and articulates the experience of absorption and identity in the field of music. This chapter draws on Ciarán Banson’s reflections on philosophical pragmatism and psychology which explore the relationship of aesthetic experience and in particular to moments of ‘positive absorption’ in aesthetic experience, to the development of personal identity. I also reflect on recently translated works on the politics of the aesthetic by Jacques Ranciere, in Chapter 5, ‘The Sociology of the Session’, I examine the paradigmatic setting for the performance of contemporary Irish traditional music, drawing on fieldwork, auto-ethnographic reflection, and the work of sociologist Pierre Bourdieu, particularly his analysis of the category of ‘honour’ in Kabyle society. Chapter 6, ‘The Construction of the Musical Other in Northern Ireland’, combines and revises a number of recent publications on politics, culture, and music in Northern Ireland during the peace process. I reflect directly on my experience working with musicians and arts organizations as Traditional Arts Officer of the Arts Council of Northern Ireland from 1998 to 2004, incorporating field work with musicians and cultural activists and research into cultural policy since the 1970s. I use the concept of ‘suture’ articulated by psychoanalyst Jacques Lacan and developed by political scientists Ernesto Laclau, Chantal Mouffe, and Slavoj Zizek to explain both the function of Ulster Scots culture in Northern Ireland politics.

Since it formally opened in 1828, the Imperial War Museum has provided opportunities for the public to study and understand the history of modern war and wartime experience. Over time, the exhibitions and public engagement programmes have utilised changing modes of display and interpretation to challenge audiences to consider military engagements and experiences with fresh eyes. In 2014 the Imperial War Museum will be the central co-ordinating organisation for events pertaining to the centenary of the start of the First World War. The Imperial War Museum is planning to redevelop their galleries with an ambitious programme to set new standards in historical interpretation of the First World War and wartime experiences. This PhD will examine the presentation of the First World War public temporary and permanent displays in the Imperial War Museum starting from the 1960s, a decade that saw radical regeneration of the museum, though to the planned redevelopment of the galleries in the lead up to 2014. Alongside an examination of past practices, the project will develop a critical analysis of the Imperial War Museum's developing programme of exhibitions, events and related audience engagement activities to mark the 2014 centenary. While documenting the evolving process of First World War display since the 1960s the project will uncover how memory and commemorative practices have changed and will situate them within different approaches to understanding First World War histories. The project will trace the history of public engagement with the First World War, transformed in recent years with the death of the last veteran, which has extinguished a direct 'living-memory' link to the War itself. This passing, alongside the forthcoming centenary, creates a new focus for the Imperial War Museum, which is seeking to refresh its historical approach to the conflict, amidst increasing academic, public and popular interest in the First World War. This Museum's redevelopment will be a highly significant event, not only within the Museum, but also to other local, national and international museums seeking to learn from the outcomes of the Imperial War Museum redevelopment process. The unique opportunity to study the unfolding nature of this important redevelopment lies at the heart of this PhD research.

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The Institut Français, founded in London in 1910, is one of the most important French cultural centres in the world. Originally a private institution, it gradually became an official organisation of the French government. In the early 20th century, it played a role in assisting many French and Belgian refugees who ended up in London, and it was out of a need to educate the children among these refugees that it helped to set up the famous Lycée français of London. Ever since then the Institut has been a significant presence in the life of the French community in London. The Institut has also been an important point of contact with France for British Francophiles - and indeed for the wider British public - and it has sought to preserve the French and French culture. In particular, the Institut has helped to develop closer political and cultural ties. It is of course no coincidence that it was founded in the wake of the Entente Cordiale of 1904. The opening of its new building in 1939 by the French President Albert Lebrun and Princess Mary was a major statement of Franco-British unity and co-operation on the eve of the Second World War. After the Fall of France the Institut became initially a rallying point for early recruits to the Free French, and it became a more contested space after its director Denis Sauret moved to an anti-Gaulist position. The purpose of this project is to write the history of the Institut, taking it as a prism through which to view three issues: the nature of Franco-British cultural exchanges, the cultural policies of the French state and the life of the French community in London. These are three very big questions, but what makes the project manageable is that they will be approached concretely through the history of this strategically important institution. The Institut has important archives on its own history that have hardly been utilised before, and its participation in this project will also provide the necessary contacts to allow the student to carry out interviews with former directors and personnel of the Institut. (A) The complex relationship between Britain and France is a subject of perennial fascination and this project aims to offer an original approach to it.

This project 'Patriotic labour in England in the era of the Great War' will explore and analyse the support for war amongst working-class people and their representative organisations. Within ten years of the outbreak of the war, the Labour Party had formed a government, marking a change which is still fundamental to modern British politics. Before 1914 the Labour Party's strategy (supported by its labour movement allies) was based on sectional class interests and protests rather than realistic hopes for government. Yet, by 1924, it was electable. With widespread postwar disillusionment, the labour movement was often embarrassed by its patriotism and the importance of this was forgotten or ignored. This extended into the labour historiography of the Great War period, which mainly focused on the labour movement's protest and anti-war activities, consciousi00ous objects, the shop stewards' movement, and responses to the Russian Revolution. Yet the vast majority of the working class, the labour movement and the Labour Party supported the war effort in patriotic ways.

This has generated little literature, especially so in recent years. This study of how patriotism contributed to Labour's decisive breakthrough will address this major imbalance and represent an important narrative on the verge of the war's centenary. (B) The student will use primary sources, government records, the research interweaves individual biographies with broader analyses of the gendered nature of diplomatic life and the institutional cultures of the Foreign Office and the wider British diplomatic service to both sexes in 1946, although women were subject to a marriage bar, an annual recruitment cap of 10 per cent and lower pay than their male colleagues. (C) The diplomatic service to both sexes in 1946, although women were subject to a marriage bar, an annual recruitment cap of 10 per cent and lower pay than their male colleagues. The project moves on to consider the impact of the First World War, which enabled a handful of women, including Bell in Iraq and the Scandinavian expert Bertha Philpotts in Sweden, to serve the British state overseas. The Foreign Office, however, remained staunchly opposed to the formal admission of women to the diplomatic service and successfully defended its male monopoly from the claims of feminists in the 1930s. This was despite evidence of women's success as delegates to the League of Nations and other international conferences, as well as their admission to the highest ranks of the home Civil Service. (D) Next, the project explores the impact of the Second World War by surveying the work of women in temporary or quasi-diplomatic posts, such as Mary McEachry and Winifred Cullin in the USA, Nancy Lambton and Freya Stark in the Middle East, and Sirkka-Liisa Saarinen in Sweden. The research shows how the examples of these and other women were crucial in convincing the Foreign Office to open the diplomatic service to both sexes in 1946, although women were subject to a marriage bar, an annual recruitment cap of 10 per cent and lower pay than their male colleagues. (E) The final section of the project examines how these inequalities affected the experiences and career mobility of female diplomats after 1946. It delves into the social and educational backgrounds of the first generation of women who sought careers in diplomacy and how they dealt with the gendered expectations of marriage and motherhood, both whilst the marriage bar was in force, and after 1972, in the year in which it was abolished. The research investigates how male diplomats responded to the presence of female colleagues and how, in more recent years, the Foreign Office sought to establish effective equal opportunities and diversity policies. The project also considers the ways in which women continued to wield influence informally as diplomatic spouses, and asks whether other career paths, in such sectors as international development and human rights, have in recent decades proved more inviting to women seeking to make a difference on the international stage. (F) Drawing on letters, memoirs, personal interviews and government records, the research interweaves individual biographies with broader analyses of the gendered nature of diplomatic life and the institutional cultures of the Foreign Office and the wider civil service. In so doing, it captures lives caught up in the larger endeavours of the British imperial and post-imperial state, thus enriching our wider understanding of Britain's global history in modern times.
Modern Britain has generally been regarded as a civilian and constitutional state par excellence, a polity in which military power was firmly subordinated to the civilian authority of Parliament. Yet the political and military elites in Britain, even in what many contemporaries regarded as a ‘democratic’ age, never constituted two wholly separate and distinct castes. My research explores this problem through a study of 264 Members of Parliament who served in the armed forces during the Great War. Transcending the narrow, institutional focus of previous work on British civil-military relations, this project comprises a study of professional and political cultures that also addresses important questions about the nature of the British state and the place of the armed forces within society.

The ‘Service Members’ occupied a unique and controversial position in the armed forces, in Parliament, and in wider British political life. Enlisted soldiers had long sat in the House of Lords, but the question of whether an individual could simultaneously be an officer (and thus a servant of the crown) and an MP (and therefore a servant of the people) was far more problematic. Existing constitutional precedent appeared largely irrelevant to the unprecedented conditions of the Great War. In the wartime coalition government placed the normal rules of politics under unusual strain. In these circumstances, military service could provide a common identity, and even a basis for common action, for MPs from rival parties. By 1915 an influential lobby of military MPs, both Unionist and Liberal, was campaigning energetically for the introduction of military conscription. My research explores the ways in which the activities of Service Members contributed to the breakdown of conventional party politics, and the extent to which these MPs came to constitute a ‘military faction’ in the House of Commons.

Political interventions by Service Members proved highly controversial. Critics denounced what they regarded as a dangerous and incongruous ‘Cromwellian’ intrusion into the supposedly democratic politics of the twentieth century. But fighting MPs did not work simply to advance the agenda of the military establishment at the expense of civilian control. Service Members in the field often used parliamentary privilege to circumspect the military chain of command, sending critical accounts of their military superiors to political colleagues in Westminster and Whitehall. As one MP declared, ‘we were the British equivalent of the Soviet Commissars, using the Press, the platform, the House of Commons, and private appreciations – to the rage and despair of all Brasshattery’. My research therefore also explores the novel ways in which Service Members worked to assert parliamentary authority over the military leadership.

The lack of controversy of all fighting MPs who attended the House of Commons during the war came to identify themselves as the political ‘representatives’ of the armed forces. In doing so they were not simply acting as mouthpieces for the high command, but were consciously staking their claim to political authority on their right to speak ‘on behalf’ of common soldiers. At a time when an unprecedented proportion of the British population was under arms, these claims profoundly influenced contemporary debates about the nature of citizenship, the rights of electors, and the responsibilities of Parliament. By 1915, even a pillar of the establishment such as The Times was arguing that a House of Commons which did not include soldiers on its benches was not truly representative of the nation, and was therefore neither competent to direct the conduct of the war nor fit to legislate on any other question of importance – from taxation to the enfranchisement of women. By exploring this controversial debate, my research profoundly challenges assumptions about the nature of citizenship in the Great War.

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While research into the music and musical culture of the British Isles in the 'long nineteenth-century' has become more common in the last 30 years, examination of grand opera and operatic culture in the latter part of this period has been more scanty. Even reuters of the argument that Britain was 'das Land ohne Musik' have tended to ignore opera, acknowledging flurries of activity (e.g., the rash of new works produced by the Pyne-Harrison Company around 1860, or the unusual circumstances surrounding Sullivan's Ivanhoe) but concluding that, overall, these are brief flashes of light, the dawn not arriving until Britten's Peter Grimes (1945). In recent years operatic culture up to 1870 has attracted more attention, (e.g. by Cowell, Biddlecombe, Oldervik, Hall-Witt and Marven), but the later period of the 'British Music Renaissance' (post-1880) has been largely ignored. Perceptions of a 'Renaissance' have been part of the problem: Britain's operatic achievements after 1880 failed to match up in the conventional view, to the rebirth seen in other areas. Musicologists have never argued that Britain was 'das Land ohne Oper' but the view has persisted that the odds were so highly stacked against indigenous composers that there was little hope of success; instead, therefore, even advocates of the 'Renaissance' have concentrated on why circumstances were so unfavourable. In support of this argument are cited the domination of London by foreign opera (repertory, conductors, and singers), a West End audience more interested in its own exclusivity than culture, the run-away success of Gilbert and Sullivan drawing a middle class audience to opera and musical comedy, and the lack of a professional class of native musicians that could create and promote an original product. Whilst there was a rebirth in other genres (choral music, symphonies, chamber music, etc.), the prevalent attitude is that, for opera, the odds against were too large (en) for this to be a significant factor.

The lack of a professional class, and the failure of the operatic culture to develop, has left a large gap in our understanding of the writing, marking, meaning and posterity of der Oper. There is a dearth of research on the subject, and the lack of a professional class has meant that there has been little incentive to study it. The present project, which combines input from four universities and the principal modern authorities on the subject, is intended to appeal both to scholars and to a more general public. It will fill many gaps in our knowledge of the role of opera in the 'long nineteenth-century' and will provide a comprehensive survey of the subject. The project will focus on the period from 1875 to 1918, which is a small number compared to France, Austria/Germany, or Italy but does not compare unfavourably with Russia, Bohemia, the United States, or Spain. I intend to demonstrate this by examining operatic life in Britain in this period (companies, productions, social attitudes) and the operas by British composers that were produced both here and abroad. Secondly, I intend to examine the undoubted challenges, and to show why it was difficult to make a breakthrough in this genre. (en)The aim of this book is, therefore, to examine the nature of operatic culture in the British Isles between 1875 and 1918, showing how grand opera was produced and consumed by companies and audiences, discussing the repertory performed, and the position of British composers within this realm of activity. Previous published work in this area has been patchy; there exists no overarching survey after those written by Eric White (1983) and Nigel Burton (1981). Both are dated and contained within larger studies and are inevitably brief. On several aspects of this subject sharply focused investigation has been undertaken by others, particularly in relation to individual composers, performers, and venues. I aim to put the work of these recent scholars into the hitherto absent wider context and to show various changes and trends occurring over the 40 years covered by this study. Chapters are devoted to opera in the West End of London, the provinces, the First World War, new works produced, and the ongoing debates on public subsidy, and

Magna Carta is one of the most famous documents in history, celebrated throughout the English-speaking world. It is widely seen as the foundation stone of the British constitutional tradition in which kings and law makers are themselves subjected to the rigours of the law. And yet, there is a great deal about Magna Carta that remains unknown. There has been no proper commentary on the original 1215 issue of Magna Carta in the past hundred years, and there has never been a proper commentary on the 1225 reissue of the charter that became the standard version, parts of it still on the Statute Book today. Despite the fact that all four of the original versions of Magna Carta preserved from the issue of 1215 have been granted UNESCO World Heritage status, there has never been a proper edition noticing all of the differences between these documents. The subsequent reissues of the charter, including the definitive version of 1225, have been left unprinted and to a large extent unstudied since 1865. No-one is entirely sure of the relation between these texts, or indeed of how many reissues, or how many surviving copies there are from the first century of Magna Carta. Since the 1830s, there has been no systematic search for documentary evidence for King John. As a result, historians today have only a warped and incomplete understanding of large parts of John's reign, crucial for the making of Magna Carta. Because no work has been undertaken on the handwriting of John's original letters and charters, several hundred of which survive in archives scattered across Britain, Ireland and France, we are unable to say who wrote Magna Carta or whether the four surviving originals were written by royal or by other scribes. The present project, which combines input from four universities and the principal modern authorities on the subject, is intended to appeal both to scholars and to a more general public. It will fill many gaps in our knowledge of Magna Carta in time for the forthcoming 800th anniversary of the charter to be celebrated in 2015. The project's website, intended to become the first port of call for anyone interested in Magna Carta, will supply full commentaries and English translations of all of the various versions of the document. It will supply photographs and summaries not only of all of the surviving Magna Cartas but of several hundred related documents. It will explain the charter's significance, both in scholarly and in popular terms. It will supply access to a large body of documentary evidence, until now locked away in the archives, crucial for our understanding of the writing, marking, meaning and posterity of Magna Carta. It will be supplied with blogs, monthly features and postings intended both to broadcast these new discoveries and to satisfy public interest. Its result will be fed into a programme directed to schools and to public understanding as well as to scholars. It will assist in the mounting of a major Exhibition at the British Library in the anniversary year, 2015, accompanied by an international conference open to the general public, the media and to scholars. The conference will itself further disseminate the project's findings. Amongst these, besides the first proper edition of Magna Carta ever presented in all its guises, the first ever full commentary on the standard 1225 text of Magna Carta, and the first commentary since 1914 on the original version issued by King John, it is hoped that by 2015 we can not only explain 'Who wrote Magna Carta', but the context and the circumstances in which this most significant of constitutional documents was brought to birth.
The Ottoman Empire governed the Middle East for four centuries. Following the defeat of the Ottomans by the Allies during the First World War, that political system was swept away. In its place came a system of new states in Iraq, Palestine, Transjordan, Syria, Lebanon and Saudi Arabia; a raft of violent ethnic, religious and nationalist conflicts; and the establishment of a new order based on the previous territories. The Middle East - a region based on the principle of nationality under the tutelage of the West, particularly the British themselves. Western Asia was viewed by these policymakers as a developing region, between East and West, the historical basis of which were the ancient nations of the Arabs, Jews and Armenians that had been oppressed by the despotic Ottoman Turks. The project begins by exploring the origins of this view of the region, and places it within the wider context of an intellectual world shaped by racial, nationalist and Orientalist assumptions. This concept of a nation-based "Middle East" was championed by senior British policymakers as they believed it would mobilise support for the war among the peoples of the region and their diasporas, and coincided with the commitment to national self-determination made by the powerful United States and others in the international community. As protectors of the oppressed nations of the Middle East, the British hoped to secure post-war control of strategically important areas in the region. The British Empire to advertise its commitment to a new era of nationality and freedom in a post-Ottoman "Middle East". Looking at press, film, posters, pamphlets, and books, the research examines how the British Empire spread the idea of a new age of nationality around the world. It shows how this propaganda machine increased the influence of nationalism among Arabs, Jews and Armenians on a massive scale. The final part of the project analyses the impact and consequences of the idea of a nation-based Middle East among the societies of the region and their diasporas. It shows how the British promotion of national self-determination had the unforeseen effect of mobilising widespread calls for immediate independence, without Western tutelage. When this independence was not forthcoming after the war, as the British and French Empires staked out their claims in the region, there was widespread protest and violence. This popular anti-colonial nationalism combined with a resurgent Turkey and lack of resources in Britain to result in a political system that was a far cry from the wartime slogans of freedom. Instead, the British and French Empires, with the approval of the international community in the new League of Nations, imposed a system that featured autocratic elites, quasi-colonies, and backing for Zionism. This system, in broad terms, remained in place until the beginning of the 21st century, and its remains to be seen how much of this system will survive the after effects of the Arab Spring of 2011.

Study of photography as cultural history is relatively new and under-exploited discipline. It is important because the early history of photography coincides with significant global scientific, industrial, artistic, social, political and economic changes that inform understanding of the spread of scientific ideas, the relationship between science and art, the interplay between new technologies, popular culture and commerce, and the creation of personal and national identities. Access to photohistorical resources is essential for future cross-disciplinary research but these resources are often ephemeral, fragile, widely dispersed, poorly documented and difficult to access, although of enormous scope. Poor and inconsistent levels of documentation make it difficult to assess the significance of material beyond the relatively small nucleus of already well-known and heavily researched artists and scientists. However, image collections are increasingly being published online and search engines are becoming increasingly powerful, creating a timely opportunity to match photographs with other textual sources that can enrich our understanding without travel to numerous archives. De Montfort University has created an extensive corpus of digital resources for researchers of 19th century photography comprising photographic exhibition catalogues and collections of letters. This includes two databases of the earliest known photographic exhibition catalogues. Photographs Exhibited in Britain 1839-1865 (PEIB) http://peib.dmu.ac.uk and Exhibitions of the Royal Photographic Society 1870-1915 (ERPS) http://erps.dmu.ac.uk. These combined resources comprise the single most comprehensive record of British photographic exhibitions at this time. But these early exhibition catalogues were often declassified of pictures. A further problem is that amongst the visual arts, photography is unique - multiple versions of the same image can be produced and exhibited simultaneously at diverse locations. Photographs were commonly exhibited/published more than once, at different times, with different titles and even by different people, thus associating a specific exhibition catalogue reference with a specific image published elsewhere can be a complex and involved process. This project will develop and test computer based “finding aids” that will be able to recommend potential matches between historical exhibition catalogue entries and images of photographs in online collections even where there is not a precise match. Incomplete data sets and imprecise information are common problems in arts and humanities research and the results of this research will be widely applicable across a wide range of subjects, allowing researchers to save considerable time and travel in the early stages of their research when identifying material most likely to be of interest to their studies and suggesting possible connections that would not otherwise be easily recognised using conventional research methods. The project outcomes will enable museums, libraries and archives to enhance the value and utility of their collections and of their online services through increased information, improved accuracy and functionality.

In its place came a system of new states in Iraq, Palestine, Transjordan, Syria, Lebanon and Saudi Arabia; a raft of violent ethnic, religious and nationalist conflicts; and the establishment of a new order based on the previous territories. The Middle East - a region based on the principle of nationality under the tutelage of the West, particularly the British themselves. Western Asia was viewed by these policymakers as a developing region, between East and West, the historical basis of which were the ancient nations of the Arabs, Jews and Armenians that had been oppressed by the despotic Ottoman Turks. The project begins by exploring the origins of this view of the region, and places it within the wider context of an intellectual world shaped by racial, nationalist and Orientalist assumptions. This concept of a nation-based "Middle East" was championed by senior British policymakers as they believed it would mobilise support for the war among the peoples of the region and their diasporas, and coincided with the commitment to national self-determination made by the powerful United States and others in the international community. As protectors of the oppressed nations of the Middle East, the British hoped to secure post-war control of strategically important areas in the region. The British Empire to advertise its commitment to a new era of nationality and freedom in a post-Ottoman "Middle East". Looking at press, film, posters, pamphlets, and books, the research examines how the British Empire spread the idea of a new age of nationality around the world. It shows how this propaganda machine increased the influence of nationalism among Arabs, Jews and Armenians on a massive scale. The final part of the project analyses the impact and consequences of the idea of a nation-based Middle East among the societies of the region and their diasporas. It shows how the British promotion of national self-determination had the unforeseen effect of mobilising widespread calls for immediate independence, without Western tutelage. When this independence was not forthcoming after the war, as the British and French Empires staked out their claims in the region, there was widespread protest and violence. This popular anti-colonial nationalism combined with a resurgent Turkey and lack of resources in Britain to result in a political system that was a far cry from the wartime slogans of freedom. Instead, the British and French Empires, with the approval of the international community in the new League of Nations, imposed a system that featured autocratic elites, quasi-colonies, and backing for Zionism. This system, in broad terms, remained in place until the beginning of the 21st century, and its remains to be seen how much of this system will survive the after effects of the Arab Spring of 2011.
Although the British army was part of a victorious alliance in the war against Germany in Northwest Europe in 1944-5, many historians have subsequently been critical of its contribution and performance in the campaign. These historians include popular writers such as Max Hastings, Carlo D'Este and John Ellis, and their work, along with enduring fascination with the capabilities and performance of the German army in World War Two, have created something of an orthodoxy. Their criticisms have centred upon the fighting power of the British army and its apparent inability to compete with its German opponents unless heavily aided by air support and artillery. It is contended that a key factor in this shortcoming lay in the British army's inability to grasp the principles of modern mass-assembly warfare, in which movement and tempo were the most effective force multipliers. Unlike the Germans who seized control of the battlefield in their campaigns of 1939-42 the British, and to a lesser degree the Americans, clung to clumsy, ponderous, attritional methods more akin to the Great War. Consequently the campaign in Northwest Europe, particularly in Normandy, dragged on longer than might otherwise have been expected, given the resource imbalance between the Allied and Axis forces. This research output will fundamentally challenge this prevailing orthodox interpretation of the British army's performance and effectiveness. It will achieve this in a number of ways. Firstly, it will be demonstrated that the British army was quite capable of engaging with the enemy in Northwest Europe and prevailing, even though the degree of support afforded by air power and artillery was less effective than has previously been acknowledged. Moreover, it will be shown that the British army, far from being tied to backward-looking operational methods and tactical doctrines, proved to be flexible, innovative and dynamic in refining its fighting methods to deal with the problems thrown up by engaging with a determined, desperate and experienced enemy. Furthermore, it will be demonstrated that the British army's approach was more modern and politically, culturally and strategically suited to the campaign it had to fight. It was a largely inexperienced force of citizen soldiers and its commanders were unwilling to risk heavy casualties when material was available to shoulder the burden. This approach was underpinned by the knowledge that the Allies had such greater resources and it therefore represented sound strategic thinking to employ operational and tactical methods where possible to limit casualties, defeat the enemy, and limit the change of setbacks. This study will also show that the British army's approach was 'modern' in that it paid significant attention to logistics, intelligence, planning, engineering and support in order to maintain its viability, essential elements in the functioning of a 20th century army. This contrasts with the German army's approach which eschewed such factors in favour of close combat fighting, leading to long term disintegration. The British army was therefore successfully able to steer its way through the campaign, remain intact and viable, achieve its military and political objectives, and adapt to the needs of liberation and occupation. The project will achieve these aims by utilising primary sources such as war diaries, operational research reports, theatre appreciations and memoirs in order to avoid the influences of Cold War writers and those beguiled by the methods and obscurant of the German army in the closing stages of World War Two. The resulting monograph will interweave analytical text into a campaign narrative in order to make the work as accessible as possible to a wider and general readership, as well as academics and military practitioners. The chapters will comprise: 1. Introduction; 2. Preparation; 3. Bridgehead; 4. The Great War in the Middle East, 1914-1918; 5. The Great War in the Middle East, 1919-1920; 6. Conclusion. The resulting monograph will interweave analytical text into a campaign narrative in order to make the work as accessible as possible to a wider and general readership, as well as academics and military practitioners. The chapters will comprise: 1. Introduction; 2. Preparation; 3. Bridgehead; 4. The Great War in the Middle East, 1914-1918; 5. The Great War in the Middle East, 1919-1920; 6. Conclusion.
This research provides a comprehensive account of the breadth and depth of the British fascination with Russian and Soviet culture, tracing its transformative effect on literary and intellectual life in Britain from the 1880s to the 1940s. Consideration of a "long modernist" period makes it possible to track the place of Russian culture in, on the one hand, late Victorian debates about the future of English literature, and on the other, British responses to Soviet realism and anti-modernism as well as to consider the impact of the political changes of those years. Although there has been surprisingly little attention to this subject in the last fifty years, in the early phase of what we would now call modernist studies, research into British writers' engagement with Russian literature made an important contribution to the understanding of early twentieth-century literary developments. Helen Muchnic’s Dostoevsky’s English Reputation, 1881-1936 (1939), Gilbert Phelps’s The Russian Novel in English Fiction (1956), and Donald Davie’s collection, Russian Literature and Modern English Fiction (1965) all argued for the centrality of Russian literature to British modernism, especially to the modernist novel. But these accounts were limited by their commitment to an exclusively literary model of authorial influence. This study argues that the most significant impact of Russian culture is not to be found in stylistic borrowings, but in shaping the defining questions of the modernist literary experiment: the relation between language and action (abstraction vs. the concrete), the relation between writer and audience (individual vs. mass), and the relation between the literary work and lived experience (the nature of realism). These questions cannot be understood in a narrowly literary frame, nor by using the binary and passive model of authorial influence. Instead, this project derives its methodology from studies of translation, understood as a ‘cultural political practice’ that inscribes social and political affiliations and effects in the translated text (Venuti, 1993). This definition of translation as a nexus of power relations provides a tool with which to analyse not only the literary translations with which this study is concerned, but also the broader cultural exchange. Thus, the translation of Russian culture from its variety of source texts into the target language of British culture is conceived as a dynamic event, from which a narrative of early twentieth-century cultural politics can be read. Although the emphasis of the project is on the process of translation, dissemination and reception in Britain, comparison with Russian sources and their Russian reception is integral to the argument. In providing a history of the dynamics of cultural exchange between Russia and Britain, this project contributes to the current increased interest in the relationship between the two countries.

My proposed research consists of two main elements: i) There has been little research - and no work on Germany - on the role of legislation in defining the norms and practices pertaining to modern marriage. Nonetheless, marriage has been at the core of governmental policies targeting the social sphere. It holds the potential to define societal norms, not only delineating ‘insiders’ from ‘outsiders’, but also securing the role of the state as the final arbiter in matters related to the family. Germany, in particular, stands as an ideal optic into my proposed research consists of two main elements: i) There has been little research - and no work on Germany - on the role of legislation in defining the norms and practices pertaining to modern marriage. Nonetheless, marriage has been at the core of governmental policies targeting the social sphere. It holds the potential to define societal norms, not only delineating ‘insiders’ from ‘outsiders’, but also securing the role of the state as the final arbiter in matters related to the family. Germany, in particular, stands as an ideal optic into the history of the dynamics of cultural exchange between Russia and Britain, this project contributes to the current increased interest in the relationship between the two countries.

ii) Professionals and policy makers working on issues related to marriage law, as well as the broader public, have limited access to historical information on ideas about the role of legislation in defining the purposes and practices of marriage. I would therefore examine debates about adopting the 1875 law on civil marriage - which stripped the right of churches from administering the sacrament in a way that was recognised by the state - and the everyday experiences of implementing the new policy as a case study for a broader issue: the role of - and limitations on - the state in dictating societal norms. In particular, I would focus on national debates in the public-political sphere as well as local and regional experiences with implementing the policy, examining three regional case studies as well as a number of transnational disputes that are particularly relevant for these issues. In this respect, this project speaks directly to the AHRC’s current Highlight Notice on ‘Translating Cultures’, as it examines how Germany dealt with a variety of differing practices related to marriage throughout its vast and expanding empire. With this study, I hope to lay the groundwork for a larger project, which I will develop after the conclusion of the ECF, on the relationship between marriage and the state in imperial Germany from the 1870s until the outbreak of the First World War. I expect the ECF will enable me to develop my new research in this important domain by allowing me to undertake a pilot project towards what I anticipate will become my second academic monograph. By allowing me to pave the way for a substantial new research project, the fellowship would therefore contribute significantly to my academic profile, establishing me more confidently in the field of modern European history. ii) Professionals and policy makers working on issues related to marriage law, as well as the broader public, have limited access to historical information on ideas about the role of legislation in defining the purposes and practices of marriage. I would like to increase awareness of the historical context and engage in dialogue with those currently working in professional and policy-making fields. Moreover, I would like to make my research available to a wider audience, shedding histor
By the Brezhnev era, the Soviet Union partly defined itself by a ‘total’ welfare system that was extensive, innovative and pervasive, whose span ranged from the distribution of pensions to the organisation of universal rights, yet whose rights were conceptually ambiguous, and their practical delivery was highly imperfect. In terms of reach, ambition and quality, and because of the particularity of its social rights, the world’s first socialist-communist society seems to have generated a unique welfare system. Yet to the extent that scholars have researched welfare in twentieth century Russia and the USSR, they have tended to emphasise not uniqueness but pan-European commonalities, drawn in particular attention to the shared bureaucratic practices that seem to structure welfare systems in all modern societies regardless of their ideological foundation. Scholars have also tended to emphasize what they see as the Soviet system’s incapacity and dysfunction. This research does not reject these arguments, but it does not assume them either. Instead, it starts from the hypothesis that twentieth-century Russia’s ‘welfare state’ has been ‘lost’ in two different ways. First, it lacks detailed empirical study; this research ‘addresses’ a surprisingly neglected area. Second, the ‘welfare state’ appears to have been of a different kind. The hypothesis is that it barely qualified as a welfare state, or even that its extent became something else in kind: a total social project. Before the First World War, during the Stalin period, and again in the 1990s, Russian (or Soviet) welfare was excessively inadequate compared with welfare in other industrial societies. Yet between the 1950s and 1980s, in the years we most associate with Khrushchev and Brezhnev, welfare assumed an exceptional reach, concerning itself with many aspects of the lives of all citizens. Notwithstanding its patchy qualities, it apparently went far beyond what existed in liberal democracies at that time. This hypothesis will be investigated across the span of the whole twentieth century. Of course, resources and time conspire against the writing of an equally detailed treatment of every aspect of this project, in that every part of the century. To circumscribe this project, the isolates four areas and explores them in particular detail, using archival sources where appropriate. These areas are the causes and consequences of the workers’ insurance law of 1912; the institutionalisation of social rights in the constitutions of 1936 and 1977; the pensions reforms of 1956 and 1964 (and especially their redefinition of the meaning of risk in post-Stalin society); and the history of the physical places in which welfare was delivered during the Khrushchev and Brezhnev years (such as pensions offices, urban microdistricts, and vacation sanatoria). Each of these areas will be presented in a journal article, and together they will form the most precise empirical element in the book I plan to write. The book will draw on these case studies, on more general research in published primary materials, and in extensive reading in a range of secondary sources, to position ‘the lost welfare state of twentieth century Russia’ in its proper European context. This will be the first time that the Russian example has been placed at the heart of a full-length study that pays sustained attention to international comparisons across the whole of the twentieth century. Through these comparisons, and through the judicious accretion of empirical detail, this study will make a major contribution to the history of welfare in twentieth century Russia and the USSR and, more generally, in twentieth-century Europe.

By investigating the Victorian rhetoric of ‘active citizenship’, this project provides a historical perspective to current debates concerning the role of the humanities in civil society. There are two elements surrounding the project. First, a research review of the literature surrounding the emergence of ‘active citizenship’ amongst liberal academics will explore how the value of the humanities in the education of citizens was negotiated and appraised in the long nineteenth century. If the first Mechanics’ institutions established in the 1820s had been motivated by the paternalistic concerns of philanthropists, after 1848 educational institutions were increasingly promoted by ‘men of letters’ and university liberals, motivated by a strong sense of social duty. Spanning between 1854 and 1914 - from the Christian Socialist experiment of the Working Men’s College to the establishment of secular university settlements in East London - the research will initially seek to shed light on what Victorian and Edwardian academics understood by ‘active citizenship’, as they replaced technical subjects; once taught by mechanics’ institute; with courses on literature, art, moral philosophy, classical and modern languages. For many liberal academics ‘active citizenship’ meant giving time, knowledge and expertise to the co-operative movement, which also had education at its heart. Mining archives to collect visual and non visual material, this phase will address the following research questions: how did ‘active citizenship’ distinguish itself from philanthropy? What were the connections and networks which were established? What were the main challenges? How did the discourse on ‘active citizenship’ inform the civic engagement of ‘men of letters’ evolve between the mid-nineteenth century and the outbreak of the First World War? The second part of the project will involve engaging in consultations with representatives of non-academic communities - experts in further education, co-operative librarians, and representatives of the community in East London - to test and debate ways to re-evaluate the wealth of experience in ‘active citizenship’ offered by the Victorian model and, subsequently, by the Workers’ Educational Association in Edwardian Britain. The third part of the project will draw on the potential of the digital humanities and social media to re-establish a network of connection between HE, FE, co-operatives and local communities by creating a virtual community where issues relating to ‘active citizenship’, public engagement and the role of the humanities in civil society may be debated beyond the strict academic framework. This final stage will involve disseminating the findings of the research via an online exhibition and establishing an open forum for discussions on what preserving the memory of ‘active citizenship’ may mean for the humanities today.

This research aims to investigate a hugely significant but largely under-researched and unappreciated contribution to the modern history of London, namely the London Postal Map, first implemented in 1856. It will examine the circumstances that surrounded its introduction, with the aim of establishing the significance of its contribution to the modernisation of London in the Nineteenth Century. Whilst the building of equivalent urban infrastructures, such as construction of the London railway network, or the creation of the sewage system, are justly renowned, the London Postal Network has never achieved the public recognition it would seem to merit, partly perhaps because it was conceived of as an administrative network based on a map that did not result in visible, physical construction. Thus despite the fact that every street name in London identifies its place within the London Postal System, its networking were not apparent nor comprehensible to the general public. Yet it is likely that this was the first attempt ever made to impose a logical and coherent diagram onto the formless sprawl of London with the aim of rendering order upon, and allowing efficient operations to take place within, the rapidly expanding and densely crowded city. The research will assess the empirical potential of the Postal Map in terms of containing possible futures for London, and of imposing models of order and control upon it. The Postal Map underwent several significant overhauls and modifications, notably its reorganisation under Anthony Trollope in the 1860s, the introduction of new numbered subsections during the Great War, and its modification to fit the new postcodes introduced in the 1960s. All of these alterations and modernisations accompanied and reflected profound changes in society as a whole, and this research project will explore the changing significance and influence of the Map over London’s subsequent development, and on the lives of its citizens. This project could only be undertaken as a consequence of the collaboration between the two principal organisations involved. The BPMA houses a wealth of art and design-based material which is currently very much under-researched or publicised, and it is intended that this collaboration with the RCA will enable the BPMA to engage with wider art and design audiences and to understand what these audiences look for. It is intended that this collaboration will lay the foundation for possible additional and future collaboration, including for instance BPMA involvement in student projects, and the promotion of BPMA collections to students for research purposes, as well as further CDAs. It is intended that this project form a prominent part of a more general research enquiry at the RCA into the history of modern infrastructural developments and their impact on London. One PhD that dealt with the development of the modern boulevard in early Nineteenth Century London was completed in 2008, and another proposal for a Collaborative Doctoral Award will be submitted next year with the Museum of London, that will examine the profound impact on London of the 1924 British Empire Exhibition, and will contribute towards an exhibition at the Museum in 2014.

By investigating the Victorian rhetoric of ‘active citizenship’, this project provides a historical perspective to current debates surrounding the role of the humanities in civil society. There are two elements surrounding the project. First, a research review of the literature surrounding the emergence of ‘active citizenship’ amongst liberal academics will explore how the value of the humanities in the education of citizens was negotiated and appraised in the long nineteenth century. If the first Mechanics’ institutions established in the 1820s had been motivated by the paternalistic concerns of philanthropists, after 1848 educational institutions were increasingly promoted by ‘men of letters’ and university liberals, motivated by a strong sense of social duty. Spanning between 1854 and 1914 - from the Christian Socialist experiment of the Working Men’s College to the establishment of secular university settlements in East London - the research will initially seek to shed light on what Victorian and Edwardian academics understood by ‘active citizenship’, as they replaced technical subjects; once taught by mechanics’ institute; with courses on literature, art, moral philosophy, classical and modern languages. For many liberal academics ‘active citizenship’ meant giving time, knowledge and expertise to the co-operative movement, which also had education at its heart. Mining archives to collect visual and non visual material, this phase will address the following research questions: how did ‘active citizenship’ distinguish itself from philanthropy? What were the connections and networks which were established? What were the main challenges? How did the discourse on ‘active citizenship’ inform the civic engagement of ‘men of letters’ evolve between the mid-nineteenth century and the outbreak of the First World War? The second part of the project will involve engaging in consultations with representatives of non-academic communities - experts in further education, co-operative librarians, and representatives of the community in East London - to test and debate ways to re-evaluate the wealth of experience in ‘active citizenship’ offered by the Victorian model and, subsequently, by the Workers’ Educational Association in Edwardian Britain. The third part of the project will draw on the potential of the digital humanities and social media to re-establish a network of connection between HE, FE, co-operatives and local communities by creating a virtual community where issues relating to ‘active citizenship’, public engagement and the role of the humanities in civil society may be debated beyond the strict academic framework. This final stage will involve disseminating the findings of the research via an online exhibition and establishing an open forum for discussions on what preserving the memory of ‘active citizenship’ may mean for the humanities today.
During the First World War, tens of thousands of East Africans were drafted into a non-combatant Carrier Corps to support the British campaign against the Germans in Africa; by October 1917, almost of disease or accident. A Chinese Labour Corps of some 100,000 men largely from the British colony of Yunnan, and an Egyptian Labour Corps, with over 55,000, were at the same time providing essential support to British forces on the Western Front and in the Middle East respectively. A South African Native Labour Corps provided some 70,000 personnel for service in both Africa and Europe, 616 of whom died when their ship, the Mendi, sank following a collision in the Channel on 21 February 1917. Many tens of thousands of Africans and hundreds of thousands of people from India served with the British forces in North Africa, Italy and Burma in the Second World War, when vast quantities of raw materials were also sent from West Africa to the UK. These facts are little known in Britain today. Historians have traced continuities between the perception of the two World Wars by the peoples of the colonies of the British Empire (including the loved experiences of those who volunteered or were conscripted for service), the development of independence movements in those future nations and patterns of migration from them to the United Kingdom. Further work has also been done in the UK to explore the role played by awareness of this earlier history in dealing with notions of ‘Britishness’ and other issues both among the communities deriving from such migration and in the host community. Continuing widespread lack of understanding of the colonies’ participation in these conflicts nonetheless shows that there remains room for very much more work in this area.

The Legacies of War project is an opportunity for the representation of these communities to others, and strengthens the communities’ own perception of their heritage and identity. The Imperial War Museum covers all aspects of conflicts in which Britain and the Empire/Commonwealth have been involved since 1914, and its collections include extensive personal reminiscences, artefacts and works of art, film and photography - a very considerable proportion of which documents the experience of colonial troops and the impacts that the war made on the ‘home fronts’ of former colonies. Several curators at the Museum have developed expertise in this field and have engaged externally in opening it up to new audiences. The Museum - where BME audiences are currently under-represented in its visitor profile - is determined to continue the work it has already begun so that this lesser-known aspect of the two world wars is given greater prominence. The review will be undertaken by the Museum in consultation with an advisory panel of academic and community historians who will provide guidance to the investigators. They will undertake a survey of literature and other media productions (television and radio documentaries, websites etc) to identify areas where work has already been done and, more particularly, where work remains to be done to draw out the history of ‘colonial’ participation in the two World Wars and to develop present-day communities’ understanding of that history. Topics identified for future work will not be restricted to those relating to dealings between people originating in one-time colonies and the inhabitants of a former imperial power, but to the history of intra- and inter-community relations as well. For example, relationships between the Hindu, Sikh and Muslim components of the ‘Indian’ community, or between the Caribbean and African communities, will be explored. It will also be instructive to cover communities now in Britain that originate from parts of the colonised world such as Vietnam and the Philippines.

The Legacies of War Centenary Project at the University of Leeds is run by academics who have research interests in different aspects of the First World War and wish to share their knowledge widely during the years of the 100th anniversary of the War. The project’s research and activities are structured around five thematic strands: Yorkshire and the Great War, Culture and the Arts, Science and Technology, War and Medicine and War and Resistance. The 2014-18 Centenary of what was referred to at the time as the ‘Great War’ will be a time for reflection and a time about what happened during the war and what its profound long-term consequences have been. The Legacies of War team is a registered partner of the Imperial War Museum’s national Centenary activities. As part of the Legacies of War project, the team aims to initiate, participate in, and help to coordinate and publicise a series of events and activities that will take place across the Leeds/Bradford area in 2014-18. The team wants to engage the public with the First World War in theatres, cinemas, museums, galleries, museums venues and at the University. Shared events will commemorate and explore different histories of the First World War. The University: what will it commemorate and explore? Multiple, historical, cultural and intergenerational approach to the commemoration of the First World War. We wish to encourage community engagement with University archives and venues, to develop projects with stakeholders, bring together staff, students and communities and to create an accessible repository of materials that would be maintained beyond the Centenary period. We also hope to introduce community groups who do not feel their heritage is connected to this historical event to the international and transnational context, diversity of experience, and ever-present cultural, social and technological legacies of the First World War in order to broaden its meaning for academic and non-academic audiences. It is our overall aspiration to facilitate an innovative, cross-cultural and intergenerational approach to the commemoration of the First World War.

This project creates a team of researchers who are committed to community engagement. Their previous experience ranges from scholarly publication to innovative ways of presenting research and engaging with different audiences. They bring practical heritage experience and offer a distinctive interdisciplinary mixture: history, art history, creative writing, digital media and tourism studies. As members of the University’s Heritage Hub network, the researchers will tap intellectual resources across the University and already have strong working relationships in the fields of cultural geography, education and film studies. Through this project they will share expertise with one another and with community groups. As well as history societies and museums, collaborations will include inter-general activities and previously marginalised groups to reflect Hertfordshire’s demographic profile, the University’s social responsibilities and the capacity of heritage to foster a sense of identity and belonging. Through the University of Hertfordshire’s Heritage Hub (HH), the University has made a start on these engagements and is currently looking for methods to increase their impact and reach. This application therefore captures a momentum that exists for exactly this sort of initiative. Individual HH members have delivered successful partnership projects (funded by KEEPS, AHRC and HLF, for example) and community interest has been stirred by events around ‘Remembering the First World War’. The University, HH and History Department are also gaining ground as groups begin to appreciate the enthusiasm and support that exists in Hertfordshire for local academic engagement and explore different histories, cultures, and identities. Multiple, historical, cultural and social legacies. The primary aim of this application to the Research for Community Heritage scheme is to enable the project team to build new and to strengthen existing partnerships with culturally diverse community groups and organisations in Leeds and Yorkshire with an interest in developing heritage activities focused on an aspect of First World War commemoration. We wish to encourage community engagement with University archives and venues, to develop projects with stakeholders, bring together staff, students and communities and to create an accessible repository of materials that would be maintained beyond the Centenary period. We also hope to introduce community groups who do not feel their heritage is connected to this historical event to the international and transnational context, diversity of experience, and ever-present cultural, social and technological legacies of the First World War in order to broaden its meaning for academic and non-academic audiences. It is our overall aspiration to facilitate an innovative, cross-cultural and intergenerational approach to the commemoration of the First World War.
In the lead up to the outbreak of World War Two, the British government began to prepare for military conscription and the parallel control of its manpower resources. In 1938, following discussions between the armed forces, industry and the Ministry of Labour, the government devised a Schedule of Reserved Occupations (SRO) which made provision for ‘skilled workpeople who would be required in time of war for the maintenance of necessary production or essential service’ to be exempt from enlistment in the armed forces. Statistically, far more men remained on the home front (working in the heavy industries, such as shipbuilding, iron and steel manufacture and coal mining, as well as in ‘white collar’ occupations, such as the civil service and the medical profession). Yet, to a remarkable degree, the civilian male worker is largely absent from popular and cultural representations of World War Two in Britain whilst the figure of the ‘soldier hero’ remains predominant. Furthermore, male civilian workers of military age who remained on the home front were often vilified as ‘shirkers’ who were avoiding military service and were exposed to the discourse of effeminacy surrounding conscientious objectors. Fundamentally, this research project aims to explore the question first articulated by Penny Summerfield in Reconstructing Women’s Wartime Lives: ‘If wartime heroism and masculinity were embodied in the military man, where did that leave the civilian male worker?’ (1998: 119) This research builds on a pilot study undertaken by the applicants in Falkirk and will explore the extent to which male civilian workers made use of alternative sites of masculinity. For example, the hegemonic wartime discourse of masculinity, that exhorted the combatants, potentially clashed with traditional ‘hard man’ notions of masculinity pre-existent in working class communities. In the latter areas the dominant inter war discourse stressed the tough, brutal struggle in the workplace to win coal, forge iron and make ships by hard men desensitised to danger and risk. This ‘hard man’ masculinity may well have been sustained during the war and even been bolstered by it. In contrast, professional men with reserved status may have operated within the framework of ‘respectable’ or ‘tempered’ masculinity which also emerged in the inter-war period. An examination of reserved occupation workers/civilian male workers is important for three key reasons: 1) To date, there is no single socio-historical study of reserved occupations in Britain. Summerfield (1998) draws attention to the complexities surrounding the status of the male civilian worker whilst Peniston-Bird, in her work on wartime masculinities (2003), touches upon the question of reserved status. Yet no major work has been devoted solely to this topic which remains essentially unexplored. In 2004 Johnston and McIvor (the CI) flagged up the need for “a systematic oral history of the “reserved occupations””: Any academic research which looks at the question of male civilian workers on the home front has limited its focus to the role and function of the Home Guard (Summerfield and Peniston-Bird 2007). 2) There is no current dataset in existence relating directly to the topic of reserved occupations. Whilst it is likely that some interviews with male civilian workers exist within British archival sources it requires dedicated research to locate them. No systematic collecting has been done of those who were civilian workers for the duration of the war, contributing to their cultural invisibility. 3) The lived experience of those in reserved occupations will soon be lost forever as this generation (now aged 89 and above) die so there is an urgent need to record the testimonies of surviving civilian male workers.

Wars have played a fundamental part in modern history. This project investigates their impact in a novel way. Its working hypothesis is that soldiers’ and civilians’ experiences of military conflict during an age of conscription and mass warfare created fears of and resistance to war that, though they were rarely acknowledged, altered the conditions under which wars were imagined, declared and waged. Nationalist imperatives of defence and taboo surrounding the realities of combat have obscured much of this opposition to war. My findings will have implications for other disciplines and fields such as historical sociology and international relations. My own research on Germany (The People’s Wars) argues that the Napoleonic wars, the wars of unification and the First World War decisively altered the distribution of power and relations between states on the Continent, and affected the construction and stability of a series of German regimes. The study explores how such conflicts were experienced by soldiers and civilians during wartime, and how they were subsequently represented and understood during peacetime. Without such an understanding, it is difficult to make sense of the dramatic shifts characterising the politics of Germany and Europe over the past two centuries. I argue that the ease - or reluctance - with which Germans went to war, and the far-reaching consequences of such wars on domestic politics, were related to long-term transformations in contemporaries’ conceptualisation of conflict. My research reassesses the common view in the historiography of modern Germany that war in the age of the nation-state was seen as a glorious, necessary or inescapable collective endeavour, justified by Darwinian competition or the anarchy of great powers. It asks how such a view can be reconciled with soldiers’ and civilians’ ‘horror’ of war, their unwillingness to demonise the enemy and their readiness to question traditional reasons of state during a period of mass conscription. Both the individual and collaborative components of the project investigate the tension between the persistent, supposedly heroic and increasingly indiscriminate use of violence abroad and the expanding regulation and prohibition of violent acts and killing at home. As cabinet warfare turned into national conflict during the first half of the nineteenth century, civilians-as-soldiers were asked to kill on behalf of their nations, yet as citizens they were expected to live peaceful, respectable and restrained lives. In wartime, nineteenth and twentieth-century supporters of progress, civilization or culture were confronted with death, immorality and the futility of existence. Technology, although distancing the killer from his victim, increased the extent, randomness, and destructiveness of killing and maiming. This research aims to shed new light on these disparities of experience and representation. The collaborative component of the project will test these hypotheses about the impact of warfare and the public portrayal of military conflicts. Two workshops and an international conference, leading to the publication of an edited volume on experiences and representations of violence and combat (The Horrors of War), have been designed to facilitate an interdisciplinary agenda: the first workshop will concentrate on the approaches and findings of literary criticism, cultural studies and the history of art, together with relevant sub-disciplines of history; the second workshop will focus on history, historical sociology, international relations and war studies. The conference and edited volume will disseminate the results of this interdisciplinary collaboration. The project’s overall aim is to transform the study of soldiers’ and civilians’ experiences of warfare in relevant academic disciplines and to establish longer-term research.
As the centenary of the First World War approaches we can no longer draw upon the testimony of first-hand witnesses. Historians now more than ever need to scrutinise anew primary sources to develop fresh interpretations. This project considers in unprecedented depth the crucial role of innovative telecommunications in battlefront strategy, a topic previously devolved solely to signals historians. Hitherto, little scholarly attention has been paid to the (open or secret) patenting of such new communications devices, their strategic value in combat, or the sometimes enormous profits they generated. The capacity of military units to communicate securely, i.e. without interception, has underpinned successful combat strategy for centuries, and the First World War was no exception. The vulnerability of telecommunications was well illustrated by the British interception of the Zimmerman telegram from Germany in 1917. Yet in contrast to the popular Second World War stories of Bletchley Park’s interception and breaking of Enigma codes, these issues have not been systematically explored in any public or academic history of First World War Britain. While recent historians (such as Gary Sheffield) have certainly reassessed the inventiveness and adaptability of the British forces during the First World War, such revisionist accounts have not extended to the inventive production and use of telecommunications, nor to the issues of intellectual property that they involved. A fortiori these issues are not covered in any military or civilian museum exhibits, nor in extant online teaching resources. Inroads have recently been made, however, by Gooday’s AHRC project (2007-10) ‘Owning and Disowning Invention’ in understanding how intellectual property systems operated in the First World War. This Follow-On project will work in collaboration with the Oxford Museum of History of Science, and three project partners (Institution of Engineering and Technology, Porthcurno Telegraph Museum and BT Archives) to create public-facing resources on four specific themes: i) battle strategy in the First World War at times depended in important ways both on innovative (if risky) use of civilian-originated telecommunications (telegraph, telephone, radio) and on new combat-inspired technologies such as the Fullerphone, developed in 1915-16, in order accomplish secure communications in the face of innovative enemy techniques of interception. ii) patterns of innovation in First World War telecommunications need to be understood within the patent system for managing intellectual property rights. These extend both to the rights of the state over those of civilian and military patentees, and the pressure put on the management of that system by the priorities of war. Only by this means can we understand how the Fullerphone was produced for the British and other armies as the subject of a secret patent in 1916. iii) there was a subtly differentiated range of rewards available for militarily useful innovations in telecommunications: patent royalties, government purchase, promotion, medals or post hoc awards from the Royal Commission etc. The Fullerphone acts once again as an ideal case study, since most of such rewards were accrued by its inventor, Algernon Clement Fuller. iv) after the Great War difficult questions arose regarding the legitimate profit from wartime manufacture. The project resources focus on an important yet little studied case: the Marconi company’s long legal dispute with the State over mass wartime ‘infringement’ of its wireless telegraphy patent rights, the large settlement from which funded the creation of the Cable and Wireless Co. This proposal is modelled on the PI’s recent AHRC-funded Knowledge Transfer Project partnered with the Thackray Museum in Leeds, “Patently Innovative: Re-interpreting the history of industrial...
From the Sporting Past To Future Wellbeing: Intergenerational Sports Heritage in Glasgow’s Southside

This project examines what makes a centenary commemoration different to any other. The timeliness and significance of this question is evidenced by the current and forthcoming centenaries which are the focus of the research. From the recent commemoration of suffrage, revolution and the sinking of the Titanic, to the world-wide events of the First World War, this project places contemporary centenary events in the context of historical celebrations and commemorations in order to interrogate exactly who is now remembering for whom, and how. Calls for centennial commemoration and celebration are often met by claims that the time for such activity has passed - particularly as there are no longer any living witnesses - and claims that it is more appropriate to focus on the present and future. Yet, these events continue to have significance for the families and communities involved. As those tasked with caring for the future, museums and heritage sites are at the centre of negotiating these controversial, and very public, issues. This timely, interdisciplinary, cross-sector project works to contextualise, compare and convey the significance of the centenary and to support museums and heritage sites to embed robust ways of negotiating these commemorations. The project will bring together academics, early career researchers and heritage professionals in a genuinely interdisciplinary way. The diversity of expertise within the network will facilitate a focus on different cultural conceptions and manifestations of centenary activity. The findings will be of significance for museums and heritage site professionals and educators across the sectors. The project will involve four workshops at the University of Birmingham, the University of Sheffield, the Historic Royal Palaces Tower of London, and Cardiff University. These meetings will be structured to promote dialogue, collaboration and progression of the fields. The project steering group will maintain a website and blog throughout its duration to strengthen the exchange of ideas, report back on the workshops, maintain the impetus beyond the life of the initial project, and attract interest more widely from the constituencies of the members. In addition to the website and blog, the steering group will disseminate results via a film, a conference paper, and a co-authored article.

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Interdisciplinarity, particularly between the arts and the sciences, is notoriously difficult to achieve. This project takes one particular historical case study in order to understand disciplinary difference at a crucial moment in the past. Oliver Lodge (1851-1940) was a key figure in late nineteenth and early twentieth-century culture. Today, however, he remains relatively neglected, largely because of the apparent contradictions between different aspects of his career. This research network uses these contradictions as a starting point to consider the role of the disciplines in shaping knowledge. Taking Lodge as a case study allows us to understand the place of science in his period and to learn how disciplinary boundaries continue to structure research and knowledge today. Lodge has much to teach us about the place of science in culture because, in his life and career, he transcended many of the boundaries we imagine structure the cultural status of science. A pioneer of wireless telegraphy, Lodge was an internationally-acclaimed physicist and engineer, equally at home in laboratory and workshop. Alongside his commercial interests Lodge carved out a career in the new Victorian universities, becoming the first professor of physics at the University of Liverpool and then Principal of the University of Birmingham after its move to Edgbaston. Not only did Lodge help science consolidate its place at the heart of the university, but he also saw the institutionalisation of the differences between scientific disciplines. A prolific writer, speaker and, later in his life, broadcaster, Lodge was widely known as a populariser of science and commentator on current affairs. Yet in the latter part of his life, Lodge became a famous spiritualist, carrying out psychical investigations alongside his scientific research.

Making Waves: Oliver Lodge and the Heritage Network

This proposal is to develop a network to disseminate and share research findings and experiences from Heritage projects funded by the AHRC’s Connected Communities (CC) programme. The network will also provide support and guidance for communities involved in the co-design and co-production of heritage research. Across the Connected Communities (CC) programme, many projects are working on heritage related topics. For instance De Montfort University is working on the Digital Building Heritage project which is exploring digital methodologies and technologies for meeting the needs of heritage community groups concerned with reconstructing and presenting historic buildings and their associated artifacts. Another example is the University of Hertfordshire’s ‘Partners in History’ project which has focused on topics from regional new town heritage and First World War commemoration to the use of creative writing in museum education programmes. Other heritage projects are working in areas such as industrial heritage (mining, textiles, bicycle manufacture), transport heritage (waterways and railways), the history of workhouses and poverty, slavery history/black history. Several round table discussions at the AHRC Connected Communities Summit in July 2012 and more detailed subsequent discussions identified that there was considerable interest in setting up a cross-disciplinary network to enable collaborative activities between heritage related Connected Communities projects. The aim of the network would be to allow researchers and community groups to share and explore common themes and experiences and to identify gaps in knowledge to feed through into the design of future projects. It was also clear from the summit that many CC projects are generating a huge repository of heritage related research materials, knowledge and experience which could benefit both current and future CC projects. Specifically a number of pertinent shared research questions were identified: - How can locally based heritage groups benefit from networking with each other both nationally and internationally? - What can groups within a network learn from each other about making the most of academic expertise and accessing each others knowledge? - How can locally based heritage projects draw in new participants and enable a greater variety of voices to be expressed? - What is the role of digital technology in enabling community groups to discover and disseminate their heritage? - How can spaces be created to challenge and disrupt older dominant narratives and enable new stories to be told and old stories re-understood? - How do we facilitate better sharing of knowledge, expertise and insight across sectors, between ‘amateur’ historians and professionals, between communities and academia? - How do we best address the ‘skills gap’ for academics working on community heritage initiatives?

This research network will reframe Lodge’s career, tracing the connections that structured scientific practice over Lodge’s lifetime and so learning how the disciplines might be restructured today.
A programme of work will be undertaken involving collaboration between University of Bristol researchers (including students), the University's Centre for Public Engagement, and two community groups in Bristol, focusing on providing support for community events and research activities. This builds on the successful model developed during the Research Development Grant award for ‘Know Your Place, Know your Bristol’. These events will focus on two different community groups, Horfield Organic Community Orchard, and Local Learning, and related partners, and will involve different types of community heritage (e.g. memory, historical artifacts, photographs, film), and will help build new connections between different groups. The aim is to make academic research and expertise available through collaboration with local community partners, to aid the production of local knowledge by community groups, the Bristol City Council ‘Know Your Place’ project, as well as researchers. The events will explore the potential for future programmes of interaction, and development of other funding bids, and enhance developing of sustainable partnerships, as well as through digital media, and the project website will develop a resource-bank outlining how arts and humanities researchers at Bristol can aid, and also benefit from, a wide variety of different local community groups. Bristol City Council’s ‘Know Your Place’ project has created an open-access interactive map website covering Bristol: layers of historic maps are overlaid on the modern map of the city, allowing users to explore the historic landscape underneath their feet, and the evolution of their localities. The project aims to capture additional user-generated data (e.g. photographs, films, and proactively sought out university researchers to help develop a strategy with which to achieve this. By collaborating with the Bristol City Council team, arts and humanities researchers will be able to help feed material towards this resource, and will be facilitated in consolidating relationships with and between community groups.

This application to work with All Our Stories (AOS) projects builds on the University of Hertfordshire’s commitment to academic-community partnerships in history and heritage. Over the last three years, the University’s Heritage Hub (HH) has supported research and development work essentially connected to and shaped by the communities the University serves (http://heritagehub.herts.ac.uk/). Phase 1 Connected Communities funding allowed us to expand and accelerate our activities; taking University researchers to museums and community events, and bringing members of local history groups, schools and individual researchers into the University. We are now in a position to consolidate this experience. Through a partnership with AOS groups in smallFORD, Sopwell and Whathampstead, we will explore new ways of doing collaborative research and embedding the projects across regional and academic communities. The first strand of activity, a programme of bespoke training and mentoring, has been determined in consultation with the AOS groups. Two early career researchers (ECRs), experts in oral history and archival prospecting, will lead this aspect of the project. With support from the PI, the team will enhance the initial training in oral history for which the AOS groups have already budgeted. In particular they will mentor groups throughout the research process, developing skills (the act of questioning, an ear for the telling story etc) and building confidence. Through partnership with Hertfordshire Archives and Local Studies (HALS) a similar and responsive programme of activities will be provided around archival resources. The project re-affirms our commitment to break down divisions between researchers inside and outside the University. We believe that the University can play a vital role in connecting people and research across the region and beyond. Our ambition here is to go beyond a ‘local’ framework and encourage participants to feel part of an (inter)national endeavour. For that reason we include two further strands of activity, both of which are designed to enrich the AOS groups’ research contexts and will also be relevant to AOS projects across the region and beyond. Digital story-telling (via DigiTales and digital mapping (via Historypin) can make research into a multi-way, international conversation. Community and University researchers will participate in a genuine process of knowledge exchange, as close to equals as the structures allow, creating new forms of spatial and relational knowledge with public and academic value. AOS funding has empowered many community heritage groups. The University’s HH will provide this project with a channel to share that experience with those who did not apply for AOS funding or whose bids were unsuccessful. Through shadowing and, where appropriate, sharing activities with successful projects, other organisations will gain practical skills and confidence to participate actively in exploring the region’s heritage, perhaps developing their own funding applications. Digital storytelling and Historypin are two specific vehicles for exchanging knowledge and building ambitions. Through creating material they will enrich research collaborations and expand the opportunities for participants, including AOS groups, to locate discrete projects in variegated regional and global contexts. Our intention here is to give substance to a notion of communities connected in a shared historical landscape. This stream of the project will also address issues of fragmentation and sustainability beyond the formal life of AOS activities. The project will create additional AOS outputs, specifically in the form of digital mapping and storytelling, and build capacity, resilience and sustainability. The process will give the ECRs in particular a close insight into working with community groups.

The project explores a key, but previously unrecognised, figure in the history of masculinity: the Victorian military man of feeling. Using a wide range of cultural forms, including literature, reports written by soldiers, and their families and friends, the project makes a case for the cultural centrality of the ideal of solidarity gentleness throughout the nineteenth century. It augments a growing body of work on the diversity of Victorian masculinities, focusing on the previously unrecognised figure of the soldier, still held as an imaginative icon for the uncommunicative, stiff-upper-lipped model of nineteenth-century manliness. Recognising a widespread emphasis on soldiers' emotional and practical aptitude for physical care, this project explores a range of ideological and cultural arguments about masculinity in this period as well as enhancing our understanding of the complexities of battlefield feeling. The central research is organised thematically, with sections each treating a different facet of felt experience, with feeling interpreted, through theories of affect and materiality, in its broadest sense, to comprise emotion, tactility and sensation: 1) Reading War: Paranoid and Reparative Strategies and the Politics of Affect Here I bring together literary and first-hand treatments of the regiment as family, and the Eighteenth-century Tradition Colonel Newcome, protagonist of the novel Thackeray published during the Crimean war, is inspired by Orme’s bloodthirsty and imperialistic attitudes towards to warfare and the extent to which they can be deployed in the service of militaristic agenda. 2) “The company of gentlemen”: Thackeray’s Military Men of Feeling and the Eighteenth-century Tradition Colonel Newcome, protagonist of the novel Thackeray published during the Crimean war, is inspired by Orme’s bloodthirsty and imperialistic attitudes towards to warfare and the extent to which they can be deployed in the service of militaristic agenda. 3) “Our poor Colonel loved him as if he had been his own son”: Family Feeling in the Crimea Here I bring together literary and first-hand treatments of the regiment as family, and the Eighteenth-century Tradition Colonel Newcome, protagonist of the novel Thackeray published during the Crimean war, is inspired by Orme’s bloodthirsty and imperialistic attitudes towards to warfare and the extent to which they can be deployed in the service of militaristic agenda. 4) “Our poor Colonel loved him as if he had been his own son”: Family Feeling in the Crimea Here I bring together literary and first-hand treatments of the regiment as family, and the Eighteenth-century Tradition Colonel Newcome, protagonist of the novel Thackeray published during the Crimean war, is inspired by Orme’s bloodthirsty and imperialistic attitudes towards to warfare and the extent to which they can be deployed in the service of militaristic agenda. 5) Children of the Regiment: Narratives of Battlefield Adoption This section accounts for the extraordinary proliferation of the narrative of the soldier adopting a dispossessed child in the literature, art and music of the 1850s and 60s. 6) Soldier Art: Textiles and Tactility While “Trench Art” of the First World War has received detailed treatment, the range of art and craft produced by soldiers in the Crimea has not been considered. I the non-militaristic felt experience of soldiers who knitted and quilted. 7) Reparative Soldiers: Cultures of Male Care-giving Nightingale’s legacy has totally eclipsed the male provision of physical care in the Crimea. This section recognises the contribution of ambulance men, wound dressers and orderlies using previously unstudied material at the Wellcome Library. Afterword: Legacies of the Gentle Soldier in the 21st Century A research group, which places this central project in an international context, and a range of Impac
Legacies of War 1914-18/2014-18 is a project that the University of Leeds run by a team of academics with research interests in the First World War and its multiple legacies. We aim to stimulate innovative individual and collaborative research projects and create and foster partnerships between the university and museums, galleries, cinemas, theatres, libraries and a broad range of community groups in order to collaborate on centenary events and activities. ‘Discovering First World War Heritage’ is a follow-on project to ‘Legacies of War’, and aims to support and enhance six Heritage Lottery Funded All Our Stories projects, which have the First World War as a sole or partial focus. We aim to do this by: 1) Providing training in archival and genealogical research, helping the projects to realise their aims of discovering First World War heritage. 2) Supporting and widening access to local and national archives, libraries and museums. 3) Providing forums that provide excellent opportunities for genuine knowledge exchange, allowing groups to share findings and engage in discussion and debate with HE researchers. 4) Offering remote, virtual and face-to-face support that can be tailored according to the needs of individual projects. 5) Hosting a website and Facebook page in which grantees can capture their learning, communicate with researchers and with each other, and present their findings to a broader public.

The First World War is too often exclusively remembered through the lens of trench experiences on the Western Front. A key aim of the project ‘Legacies of War 1914-1918/2014-18’ at the University of Leeds, from which this project arises, is to draw attention to diversity of experience and of the ever-present cultural, social and technological legacies of the conflict in order to broaden its meaning for a wide range of different audiences. One of the key ways in which communities engage with the heritage of the First World War is through the uncovering of local stories as a way of understanding the war as an international conflict. This project aims to uncover ways in which the war touched the everyday life, communal politics, social relations, culture and values of citizens who inhabited their street, town or region in 1914-18, the traces, memories, monuments, documents and culture left behind, and the ways in which the mass displacement of populations during the war brought about contact with those of different social groups, nationalities and ethnicities. Leeds as a city was vital to the British war effort. It lost more men than the national average; equally, as a key industrial centre, Leeds factories and industries played an indispensable role in supplying the British troops and civilians during the war. Leeds residents also contributed in other ways: its households took in Belgian refugees; its hospitals cared for thousands of wounded soldiers from Britain (and its then Empire); its growing numbers of theatres, cinemas and music-halls catered for a war-weary population in need of entertainment. Today, in the Liddle Collection, University of Leeds, the West Yorkshire Archives (now in Morley), and Leeds Central Library, Leeds houses the most important collections of archival materials on the First World War outside of London. One of the key aims of the ‘Legacies of War 1914-1918/2014-18’ project is to facilitate an innovative, cross-cultural and intergenerational approach to the commemoration of the First World War. ‘Leeds Stories of the Great War’ aims to do this in a concrete way via a series of small co-produced research projects carried out by intergenerational Leeds community groups (consisting, for example, of sixth-formers, older people and former factory employees), collaborating with community facilitators, artists, local history experts and university academics. Taken together, the research findings of these projects will discover key aspects of Leeds life during the war, which will be made widely accessible in innovative ways to the public during the Centenary period, and will be stored in the form of a digital archive for future generations.

The project aims to explore some of the less well known areas of a Great War experience, bringing together scholars from Britain, Europe and the United States for a series of symposia investigating ‘alternate spaces’ of the Great War, rather than those spaces, such as the Western Front, that have always defined the cultures and mythologies of the War in the popular imagination. The project aims to understand the Great War as the first real international war; a conflict driven by empires that required, or enabled participants to investigate new territories and occupy alternate spaces, pushing the boundaries of social and cultural experience in ways that have been previously overlooked. The period 1914 - 1918 will see a significant commemoration of the centenary of the First World War. While it is important for the intellectual community to revisit the iconic and familiar landscapes of war, those that have made the greatest contributions to the establishment of the War in myth and memory during the last hundred years, it is equally important that by 2018 we are doing more than just retelling the old stories. There are many other stories of the War waiting to be explored and they will form the focus of this study. These may include the stories of women, of civilians, of more diverse ethnic groups, of the displaced. This project is concerned with pushing the boundaries of the grand narratives of War, seeking out the alternate spaces of the War with a view to presenting new discourses on and develop that community through shared memory at a historical moment when such memory is at the forefront of cultural community thinking. It will include an examination of the Heritage of the War and will disseminate the debates in a number of ways. The project will be built around a series of three symposia, each of which will address a particular theme. These themes are open and inter-disciplinary but will facilitate the opportunity to connect variant and alternate strands of Great War experience. The themes for the first symposium will be ‘journeys’ and for the second ‘landscapes’, and the third will be ‘voice’, opening up the possibility of expanding the network over a range of disciplines; histories, literary studies, art history, gender studies, publishing and the history of the book. The intention is to produce an edited collection of essays drawn principally from the first two symposia and a special edition of a Journal to focus on the book history and heritage perspectives on the war and its legacy.
That Europeans were able to transform colonised peoples was a vital element in the rationale for empire, that they too were transformed is a phenomenon less well known. In part, this reflects the lasting force of colonial historiographies. Yet those with sufficient resources frequently disregarded those same social norms to which others were so intensely encouraged to conform. In India, wealthy nabobs enjoyed the affectations of the East; in Kenya the wealthy aristocrat who disdained European society to live in splendid isolation amongst the African bush became a familiar figure. Social status, wealth, nationality and gender were all determinant factors in the performance of white identity and in the distinction of those forms of ‘going native’ deemed acceptable from those that were not. Whilst there has been a great deal of work in recent years on cultures of empire and on the social composition of colonial communities, to date no serious scholarly work has taken the idea of ‘going native’ as its organisational theme. On the contrary, while the figure of the white man ‘gone native’ continues to loom large in the mythology of empire, the history of racial transgression remains under-researched. Yet the deviation of imperial Britons from their prescribed identities and roles occurred across the British Empire and in diverse ways: Britons forged intimate (though not exclusively sexual) relations with ‘native races’; they learned ‘native’ languages (and forgot their own); they eschewed white society and took seriously indigenous ethics, values and belief systems. That racial boundaries were critical to the credibility of colonial regimes is not to say that they were only seldom breached. While historians have increasingly come to recognise the porous nature of racial boundaries they have focused preponderantly on the eighteenth and early nineteenth centuries - when empire was ascendant but incomplete and when state structures enjoyed still limited reach. According to what has now become an entrenched historical narrative, by the later nineteenth century racial attitudes had hardened considerably. Britons, it is agreed, became conscious of their whiteness - and of the difference of racial ‘Others’ - as never before. This research will complicate that view by showing the extent to which British colonials did not conform to prevailing colonial ideologues. By documenting the ways in which British men and women ‘went native’, the project will challenge the erroneous assumption that Britons in the late nineteenth and early twentieth centuries failed to find value in the cultures and the peoples over whom their nation claimed to rule. The proposed research will examine three principal themes under the overarching topic of ‘going native’: friendship, love and sex; habits and the day to day; religion and belief. Each theme opens up new possibilities for exploring how individuals were able to borrow from, appropriate and adapt local cultures in the reformulation of their own subjectivities and social roles. Together, they provide the organising means for analysing how ideas around race and nation, so critical to the rationale for colonial domination, were contested, rationalised and redefined. Examining the ways by which colonial authorities sought to manage transgression, meanwhile, will extend upon recent research into the production of racial categories and the mechanics of social control. Throughout, the ambition is to hold in tension the controlling power of colonial regimes with the ability of individuals to manage or evade them.

The proposed research project aims to broaden the discussion of Cultural Value by studying a site of public culture that may be seen as marginal, unfamiliar or vernacular: the Chattri Memorial near Brighton. Built in 1921 to honour Indian soldiers who fought on the Western Front during the First World War, Chattri is both a sacred place and a space of cultural experiences. The monument is an enduring testament of past values of heroism, but more ephemeral practices of pilgrimage, public display and socialising also suggest changing valuation processes at the site. Culture here is an interaction of traditions, symbols, experiences, emotion, and memories as expressed by descendants, local residents, ethnic organisations, officials, and individuals performing a variety of identity roles. This "thick" site, enlivened by ritual and affective experiences, presents a confluence of forces for analysis: what values are remembered and displayed, but also reshaped and remixed, in material and immaterial forms. The project will - document the many facets of cultural production and consumption at work within memorialisation here, on several temporal and social scales, using historical methods and ethnographic techniques that engage participants - analyse material and immaterial forms and practices using objective/subjective insights offered by Critical Discourse Analysis - theorise the changing nature of 'value' implied in themes that emerge within a matrix of historical, positional, textual, processual and pedagogical factors.

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With the launch of the Coalition’s plans to mark the centenary of the Great War, the Communities Secretary observed: ‘As the First World War moves out of common memory into history, we’re determined to make sure these memories are retained’. But which common memories did he have in mind? Remembering, just like forgetting, is always a political act. The war was a global conflict which left its mark on the local. Was it experienced differently in urban and rural areas? What were the relationships between soldiers and civilians during and after the war? Did it shape individual and community identities? Did it have different meanings for contemporaries? There was a consensus that the dead were to be commemorated and remembered, but there was less agreement over how the example of sacrifice was to be understood and the meanings to be attributed to and experiences to be drawn from acts of commemoration. How have these meanings changed over time? How will it be understood today? Is it a truism that ‘the past is a foreign country’ they do things differently there? Certainly, Britain today is a very different country to that of 1914 and has been described by Parshall (2000) as ‘a community of communities’. What sense will young people make of the local memorials to the dead which sit in the urban and rural landscapes and the acts of commemoration organised by an older generation which will centre upon them? What meaning will the war have for young people who have grown up in a society where live reports of conflict are readily available on a smartphone and where the return of the dead from Afghanistan is instantly reported in the media? How will they connect the past with their present and their future? As the First World War moves out of memory into history, what will be the record of commemoration they will have experienced that will be left after 2018 for future historians to reflect upon? These are just some of the questions which have been generated by reflecting on the joint Arts and Humanities Research Council/Heritage Lottery Fund commemorative project. These reflections have in turn shaped the ‘Voices of War and Peace: the Great War and its Legacy’ project proposal. At the core of this cross disciplinary project is an institutional commitment to community engagement with research and a professional commitment ‘in a mission of understanding’ to investigate, analyse, apprehend, criticise and judge and thereby translate Edward Said’s idea of ‘communities of interpretation’ into practice (Said 2003). Using Birmingham, the UK’s second city, as its primary place of memory, the project will reach out to multiple communities/publics both local and national to explore through dialogue issues around memory, remembering and commemoration. The research network will respond to community requests for support in terms of capacity building and support community driven research agenda. Working with other funded centres and the National Coordinating Centre for Public Engagement (NCCPE) the project will invest in developing the community engagement experience of early career researchers. A strength of the network beyond its relevant knowledge expertise is the experience embedded within its membership of effective partnership working. As an internationally engaged network, it will seek out relations with cultural institutions in Birmingham’s sister cities and through the Universitas 21 network to understand other national and local processes of commemoration and thereby further illuminate our understanding of memorial activities in the UK. Sharing knowledge, expertise and resources, it is intended that the project will leave its own legacy for community/academy relations in terms of the capacity for the co-design and co-production of research, an understanding of the complicated relationship between remembering and forgetting and a desire to cont

Gateways consists of Kent, Brighton, Greenwich and Portsmouth HEIs together with an extensive range of collaborators and will provide a gateway for wide public access to: 1) a network of research excellence in First World War Studies 2) skills and resources to develop a range of outputs 3) the geographical gateway to the Western Front and wider war. Through Gateways the British public will be given the opportunity to engage with, understand and interpret a historical event that played a fundamental role in the shaping of the contemporary world and their place within it. In exploring the local, whatever located, they will engage with their own preconceptions and be encouraged to test and question their origins. Gateways will then use this as a base to examine the (dis)connection between academic/official history and popular perceptions. Gateways will use the combination of its recognised research strengths and high profile in First World War Studies, practitioner skills, resources and geography to explore themes universal to the experience of the First World War: The global nature of the conflict. The importance of the sea and overseas communications. The blurred line between fighting and home fronts; how people understood the nature of the conflict and the acts of combat. The effect of transposing communities and creating new ones. Moments of cultural shaping moments of culture harmony. How different memories and legacies emerged from the conflict, why some endured, mutated or were marginalised. Gateways has three elements: 1) Core members: building on the existing research interests and public engagement links centred on the First World War anniversaries between Brighton, Greenwich, Kent and Portsmouth HEIs. For example, Kent and Portsmouth are developing a research network exploring the experience of Imperial port cities during the conflict in association with the Institute of Commonwealth Studies; Greenwich and Kent are working on a programme for schools and colleges; Brighton and Portsmouth have collaborated on a photographic project with the Commonwealth War Graves Commission. 2) Project collaborators: extending and exploiting existing partnerships with non-HEI bodies for the benefit of the wider community. Examples include: Chatham Dockyard Museum, Cognitive Media, Hampshire County Council, Kent County Council, Maidstone Museum, Marlowe Theatre (Canterbury), National Maritime Museum, Portsmouth City Museums, Royal Engineers Museum, Library and Archive (hereafter REMLA), Screen South, War Memorials Trust. 3) Network members: drawing in other academics from a wide range of disciplines with expertise relevant to the objectives of Gateways. For a list of key network members see pp6-7. Gateways is geographically based in a region that has a unique historical status: SE England was the Gateway to the Western Front and was the hinge on which the British war effort hung. Its ports of Southampton, Newhaven, Folkestone, Dover and the naval bases of Chatham and Portsmouth were the nodal points. The region was a militarised zone covered with defence lines and fortifications including the British army’s main base at Aldershott. It was a liminal space between fighting and home fronts; a cultural and racial melting pot containing imperial contingents (Africans, Canadians, Indians and West Indians), Chinese Labour Corps camps and large numbers of Belgian refugees. The region became the home of vast hospital encampments which further ensured that the presence of the war and its effects remained constant

Centres

Voices of War and Peace

Gateways to the First World War

Centres

With the launch of the Coalition’s plans to mark the centenary of the Great War, the Communities Secretary observed: ‘As the First World War moves out of common memory into history, we’re determined to make sure these memories are retained’. But which common memories did he have in mind? Remembering, just like forgetting, is always a political act. The war was a global conflict which left its mark on the local. Was it experienced differently in urban and rural areas? What were the relationships between soldiers and civilians during and after the war? Did it shape individual and community identities? Did it have different meanings for contemporaries? There was a consensus that the dead were to be commemorated and remembered, but there was less agreement over how the example of sacrifice was to be understood and the meanings to be attributed to and experiences to be drawn from acts of commemoration. How have these meanings changed over time? How will it be understood today? Is it a truism that ‘the past is a foreign country’ they do things differently there? Certainly, Britain today is a very different country to that of 1914 and has been described by Parshall (2000) as ‘a community of communities’. What sense will young people make of the local memorials to the dead which sit in the urban and rural landscapes and the acts of commemoration organised by an older generation which will centre upon them? What meaning will the war have for young people who have grown up in a society where live reports of conflict are readily available on a smartphone and where the return of the dead from Afghanistan is instantly reported in the media? How will they connect the past with their present and their future? As the First World War moves out of memory into history, what will be the record of commemoration they will have experienced that will be left after 2018 for future historians to reflect upon? These are just some of the questions which have been generated by reflecting on the joint Arts and Humanities Research Council/Heritage Lottery Fund commemorative project. These reflections have in turn shaped the ‘Voices of War and Peace: the Great War and its Legacy’ project proposal. At the core of this cross disciplinary project is an institutional commitment to community engagement with research and a professional commitment ‘in a mission of understanding’ to investigate, analyse, apprehend, criticise and judge and thereby translate Edward Said’s idea of ‘communities of interpretation’ into practice (Said 2003). Using Birmingham, the UK’s second city, as its primary place of memory, the project will reach out to multiple communities/publics both local and national to explore through dialogue issues around memory, remembering and commemoration. The research network will respond to community requests for support in terms of capacity building and support community driven research agenda. Working with other funded centres and the National Coordinating Centre for Public Engagement (NCCPE) the project will invest in developing the community engagement experience of early career researchers. A strength of the network beyond its relevant knowledge expertise is the experience embedded within its membership of effective partnership working. As an internationally engaged network, it will seek out relations with cultural institutions in Birmingham’s sister cities and through the Universitas 21 network to understand other national and local processes of commemoration and thereby further illuminate our understanding of memorial activities in the UK. Sharing knowledge, expertise and resources, it is intended that the project will leave its own legacy for community/academy relations in terms of the capacity for the co-design and co-production of research, an understanding of the complicated relationship between remembering and forgetting and a desire to cont

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Nowhere else in the whole of the UK does the First World War (FWW) have such an enduring and tangible impact on everyday life and culture as it does in contemporary Northern Ireland. The very existence of Northern Ireland (NI) as a political unit - born in 1922 - owes so much to the FWW and the associated fraught relationships that existed between Great Britain and Ireland at that time. It is within this context that a compelling case can be made to create a FWW Coordinating Centre in NI. The NI FWW Centre will be in the right place at the right time to witness and record the serious and significant FWW commemorative activities that will occur in NI (and Ireland) between 2014 and 2018. It will provide not only the means to ensure that this momentous period is itself committed to history but through its activities and resources, the Centre will provide a service to a community with immense interest in and appetite for the FWW. This is true for both the Protestant community in NI - long aligning itself with the legacies of the FWW - as well as the Roman Catholic community, only now coming to terms with its place in the history (and heritage) of the FWW, the peace process allowing examination of what was for so long a hidden history. The NI FWW Centre will act as a hub of knowledge exchange and research coproduction across NI, through supporting community researchers within a framework of arts and humanities expertise and scholarship existing within the two NI universities, Queen’s University Belfast and the University of Ulster. It will do so through a programme of research training and outreach events, developed through a partnership with National Museums of Northern Ireland (NMni), the Northern Ireland Environment Agency, and Libraries NI. Four key areas of research expertise of international standing at QUB and Ulster will be used to forge linkages between community heritage projects and academic and professional heritage researchers. Migration history, museum studies, material culture, and performing arts have much relevance for NI communities, as is borne out by recent HLF-funded FWW projects in NI, and through the Centre these and others will be developed during 2014-2016, coinciding with key FWW commemorative events and anniversaries taking place in Ireland. In this context, the Centre will help connect Irish and Ulster communities across the UK and Ireland, and indeed beyond, putting the community research projects on a global stage. Here especially the Centre’s use of digital and multimedia approaches will enable NI communities to reach a much wider audience and engagement, giving new voice to the enduring past legacies of the FWW in Ireland, as well as building a lasting future legacy of the commemorative period itself. Critically, the government of NI through the Department of Culture, Arts and Leisure, fully supports this proposal (see letter of support), thus ensuring the involvement of those heritage bodies that fall within its remit (eg PRONI and Libraries NI). It also has very strong support from the university sector within NI and beyond, including leading universities in GB which also have expertise in the FWW and Ireland, notably Goldsmiths, University of London, and the University of Newcastle-upon-Tyne. The NI FWW Centre will foster these research linkages and through them provide community researchers across the UK with a hub for meeting and exchanging knowledge and expertise about Ireland and the FWW. Using the facilities, resources and of QUB’s new Institute for Collaborative Research in the Humanities, where the Centre will be based, and led by a team of dedicated, experienced, and enthusiastic public-facing researchers at QUB and Ul, the Centre will capitalise on the well-established local community relations that exist in NI between the heritage and university sectors, as well as developed government depar

The Central & Eastern England Regional Centre for exploring the FWW spans Suffolk, Essex, Hertfordshire, Bedfordshire, Buckinghamshire and Northamptonshire. It will mark the centenary of the FWW through collaborative histories, creative performance, source exploration, practical experiment and digital sharing. We aim to connect academic and local experience, and to build productive community engagement and research partnerships with the capacity to stretch and even surprise all involved. In developing objectives and a programme of activities for the Centre, the team worked through the University of Hertfordshire’s Heritage Hub to consult heritage and arts organisations, history groups and community associations in the region. Reflecting on this process, we selected themes that will bring new angles to familiar stories and inspire an extensive programme of community engagement at regional and (inter)national levels: food; theatre; military tribunals; learning disability; supernatural beliefs; military intelligence; childhood. * FWW food production, supply and consumption highlight international and local economies, creating a powerful tool in exploring memory, scale and present-day relevance. * FWW theatre offers participants another experiential route into a past more commonly shaped by war poetry. * Military tribunals link national institutions of war with individual lives on the Home Front; as conscientious objection (CO) emerges as an ‘alternative’ perspective to trenches, tribunals put CO in a broader context. Reconstructing their proceedings has considerable research and engagement potential. * The theme of learning disabilities draws on Hertfordshire’s distinctive institutional history of asylums and challenges us to think broadly about communities. * Beliefs in ghosts, angels, mediums and fortune-tellers provide important insights into the lasting psychological impact of disorientation, fear and huge loss of life. * Academically FWW intelligence is an under-researched area but, because of the resonance of intelligence in popular culture, it is one that is likely to stimulate community interest. * The impact of the FWW on those born since 1919 allows the Centre to address inter-generational relationships and re-think the meanings of ‘legacy’. Geographical communities are significant to the Centre, but so is the inclusion of communities of interest, belief, practice, circumstance or experience. Through co-produced research, the Centre will develop intellectual and cultural contexts to enrich historical understanding of the FWW. It aims that by 2016 community organisations that have already embarked on research (with or without HLF funding) will have incorporated at least one new question or perspective; that people living in the region who have not yet thought about the centenary will have contributed to it; that the regional dimensions of the conflict will have come into focus; and that audiences and topics of research will have diversified. Micro-histories, documents and artefacts will emerge from local projects to benefit researchers across the board. The Centre will maximise these effects by connecting discrete projects through face-to-face events and digital communities. It will manifest the sheer variety of FWW heritage in Britain today and record it for the longer term. The centenary of the FWW is an opportunity to probe in innovative ways the historical significance of a period which resonates strongly in contemporary Britain. Looking forward from 2013, the precise form of centenary activities, the relationship between academic and public histories, and the influence of the state and other bodies in shaping memorialisation, are still uncertain. A conjunction of meticulous research, fixing tradition and multiplication of uses, is creating a situation that is itself a fascinating subject for analysis and an occasion for p

| AH/008343/1 | AH/008343/1 | 599842.18 | 605115.81 | Centres | AH/008343/1 | AH/008343/1 | Everyday Lives in War | Living Legacies 1914-18 | Centres | Living Legacies 1914-18 | 16/07/13 | 17/07/13 |

Migration history, museum studies, material culture, and performing arts have much relevance for NI communities, as is borne out by recent HLF-funded FWW projects in NI, and through the Centre these and others will be developed during 2014-2016, coinciding with key FWW commemorative events and anniversaries taking place in Ireland. In this context, the Centre will help connect Irish and Ulster communities across the UK and Ireland, and indeed beyond, putting the community research projects on a global stage. Here especially the Centre’s use of digital and multimedia approaches will enable NI communities to reach a much wider audience and engagement, giving new voice to the enduring past legacies of the FWW in Ireland, as well as building a lasting future legacy of the commemorative period itself. Critically, the government of NI through the Department of Culture, Arts and Leisure, fully supports this proposal (see letter of support), thus ensuring the involvement of those heritage bodies that fall within its remit (eg PRONI and Libraries NI). It also has very strong support from the university sector within NI and beyond, including leading universities in GB which also have expertise in the FWW and Ireland, notably Goldsmiths, University of London, and the University of Newcastle-upon-Tyne. The NI FWW Centre will foster these research linkages and through them provide community researchers across the UK with a hub for meeting and exchanging knowledge and expertise about Ireland and the FWW. Using the facilities, resources and of QUB’s new Institute for Collaborative Research in the Humanities, where the Centre will be based, and led by a team of dedicated, experienced, and enthusiastic public-facing researchers at QUB and Ul, the Centre will capitalise on the well-established local community relations that exist in NI between the heritage and university sectors, as well as developed government depar
In a British context, and with significant exceptions, WWI still focuses largely on the white British armed forces active on the Western Front. While it is possible to subject the events of 1914-18 to disinterested and objective historical inquiry, the commemorative landscapes and rituals created after 1918, and reaffirmed each year in the UK on the Western Front, tend to prevent a broader understanding of WWI as a global conflict that has continuing relevance for all communities in an increasingly cosmopolitan British society. This includes those for whom the Western Front, and the conventional British narratives associated with it, have limited significance. Many Indians fought on the Western Front, but people from different parts of the former Austro-Hungarian Empire, including Ukraine, Russia, and Poland are likely to focus more strongly on the fallout from the collapse of the Russian Empire 1917-22, and the subsequent emergence of new nations in central and eastern Europe after 1918. People of the Balkan states may be more interested in the post-1912 wars which essentially led to Yugoslavia, the fall of the Habsburg monarchy and the emergence of a stronger Greece. Turkey's participation in WWI led to the destruction of the Ottoman Sultanate and the creation of the modern Republic of Turkey. The Irish have yet a further perspective on these years. The centrality of WWI to British identity has been reaffirmed by the UK government's ambitious £60 million programme to mark the centenary in 2014-18. The explicit objective is to remind the next generation 'that the First World War is not ancient history but a shared history that unites our country'. What of the many communities which have settled in Britain during the 20th century? Are they (intentionally or unintentionally) excluded? Some families have lived in Britain for several generations but do not necessarily feel any sense of engagement with previous commemorative events. The proposed Centre aims to identify and facilitate imaginative democratic community action and engagement around the memories and narratives of the period 1914-18 within the diverse communities which make up contemporary British Society. Initially the Centre will take advantage of its location and work with three, large cosmopolitan cities in the English East Midlands region: Nottingham, Leicester and Derby. These three cities have distinctive but comparable industrial heritages, and through the 20th Century experienced sustained immigration from all parts of Europe, the Commonwealth and elsewhere. From this foundation, and utilizing community networks, we aim to expand our community partnerships to achieve a national reach. The Centre will be led by a cross-disciplinary network of academics from across the Arts and Humanities, the Social Sciences and the Information Technologies. The University of Nottingham and its partners in the Centre have a strong track record of working with community groups and our key mechanisms of engagement will include a comprehensive programme of community-focused events (themed roadshows, research surgeries, talks and training) co-ordinated by an experienced Community Liaison Officer. Access to research expertise will be facilitated by two funding schemes: (i) a Community Challenge Fund to support community groups to gain access to training, facilities and expertise to assist the development of community-led programmes and support the development of bids to the Heritage Lottery Fund (HLF) schemes; and (ii) a Research Development Fund, aimed at extending the potential of a community-led HLF project or funding follow-up activities to further develop a completed HLF project. Mechanisms of engagement through events, and the funding schemes, will encourage fresh approaches to collaborations through the involvement of community theatre practitioners, community film makers and libraries.

AH/008378/1 802454.03 Collaborative Doctoral Noble Frankland and the Reinvintion of the Imperial War Museum, 1960-82

During the 1960s and 1970s Dr Noble Frankland was the dominant figure in the reinvention of the Imperial War Museum as a centre for research and as a major international war museum. Notable developments include the massive expansion of IWM's collections as a basis for research (documents, sound recordings, film archives, etc) and a dynamic new engagement with the media (especially through The Great War and The World at War TV series). The project will examine Frankland's role in this process and that of leading members of staff will also set the story in its larger intellectual and social context, including the groups of "contemporary history" and "public history". Much of the material will be found in the IWM's collections but the student will be expected to use other archives and also to interview staff from the period. Training in oral history techniques will be integral to the project. The student will become part of a lively and supportive group of existing collaborative doctoral award-holders who are already working on aspects of the IWM's history.

AH/008564/1 55128.00 Collaborative Doctoral Britain’s Railways in the Great War, 1914-1918

This collaborative doctoral project will focus on the history of Britain’s railways during the First World War. As the first full-length academic study of this topic it will deliver a better understanding of how the railways were managed and how they operated throughout the conflict, an area of study which has been neglected not just in the study of railways and war but also in railway history generally. It will thereby demonstrate how Britain's railways were central to shaping the course of the First World War and were thus a key factor in the impacts of the conflict on people’s lives and the wider world. The project will be based on extensive archival research which will be undertaken mainly at the National Railway Museum (York), the National Archives (Kew) and the National Archives of Scotland (Edinburgh). Funds will be available to help pay for the necessary research travel. The project will provide an overarching analysis of seven core interconnected themes - political, military, cultural and social - both to address the basic question of how well the railways coped and to serve as a framework for future research. To keep it manageable the geographical scope will be limited to the lines under state control via the Board of Trade and Railway Executive Committee (REC) - in other words, excluding Ireland’s railways, which were managed separately. Case-studies might be used to analyse the performance and impacts on selected strategic routes (such as the lines to the Channel ports) and fixed assets such as major workshops. The assessments will be mainly qualitative, with statistics used where appropriate to identify basic trends. The analysis is likely to start by reassessing the pre-war preparations and mobilisation, especially J.A.B. Hamilton’s view that the network entered the war with a sensible and workable organisation largely as a matter of luck, and A.J.P. Taylor’s claim about how the decisions for war were shaped by the inflexibility of railway mobilisation timetables. So, for instance, could the British network have coped with sending the army to, say, Belgium instead of France? Subsequent chapters will need to consider Hamilton’s paradigm of a ‘business as usual’ attitude lasting until a ‘watershed’ change in 1917, and discuss the meaning of ‘total war’ in this context. Likely issues for detailed analysis are state control (for example: how did it affect operations, infrastructure, finances and inter-company relations?), traffic performance (how did the demands change? where were the key bottlenecks?), relations with the armed forces (how effective was the coordination? how were military demands communicated and implemented?), the infrastructure (how far were railway supply needs met? how did poor management explain the wagon shortages?) and the workforce (how did losses of skilled staff affect the railways? how important were female employment and strikes?). Finally, what was the war’s physical, financial, administrative and socio-cultural legacy (how bad was the maintenance backlog by 1918? how did the war experience change the network’s profitability and attitudes to state ownership? in what ways, and how far, did it change the workforce and work practices?).
This project will explore the ways in which the contemporary British experience of the First World War was shaped by the visual media and material culture. Britons on the home front learned about the significant events of the War through newspaper reporting and photography, through newsreels and film, through art and through gossip, and indeed through the many material manifestations of the conflict that circulated in contemporary British society. Yet despite its highly mediated nature, contemporary Britons’ understanding of the war was radically different from how the conflict would be represented by later historians. Historians have tended to focus on the standard media, often focusing on the construction of master propaganda narratives from ‘above’. This project seeks to re-cast the history of public engagement with the conflict by addressing the following questions: What media were dominant in shaping the public’s consciousness of the conduct and progress of the war, and how did these media interact at a grassroots level? How were ‘standard’ media representations of the war projected, and how did they correlate with non-standard representations, such as those found in material culture or in cultural artefacts produced ‘from below’? How were these representations experienced and consumed by the public? What counter-discourses were in circulation (e.g. gossip and rumour)? How did they circulate? And to what extent and to what purpose were they propagated by the media? How does the understanding of the War by Britons on the home front compare with 21st-century public understanding of these events? The originality of this project lies in the fact that its focus is not on propaganda from above through Crewe House or the Ministry of Information formed in 1917, nor on the battlefield experience as it was subsequently represented by autobiographers, novelists, poets and historians, nor on the political/military history of the conflict, all of which have been well-served in existing scholarship but on the social, cultural and material history of everyday media, produced by the people, for the people, and its reception and circulation in wartime Britain.

Holding a statutory monopoly on telecommunications since 1870, the Post Office was Britain’s leading telecommunications research organization at least up to the Second World War. The P.O.’s research drew upon a tradition of State-sponsored engineering investigations of wired and wireless communications from the early 1880s; its research imperatives responding thereafter successively to the nationalization of the UK’s telephone system in 1912, the needs for wartime testing of military telecommunications equipment (e.g. Fullphones), and the nationalisation of radio broadcasting in 1926. This PhD project would explore how the dedicated Dollis Hill facility emerged from British state’s developing responsibility for telecommunications after the Great War. Key motivating questions to consider are: how, why and by whom was the decision taken to relocate PO telecommunications research to a new specialist station at Dollis Hill? Was this a response to the specificity of problems identified within the growing telephone network in the British Isles, or a matter of emulating state telecommunications facilities in other European nations? Why in particular was a north-west London location chosen within the many other opportunities offered by the city’s urban landscape, especially at a considerable distance from the P.O. headquarters at Martin-Le-Grand? At the remove from central London, how did Dollis Hill staff manage their relationships with other State/civil service organizations such as the Treasury, BBC, National Physical Laboratory and Armed services, both in terms of shared/competitive resources and the diplomacy of which organization served as a public authority on novel technical matters? In terms of research policy, to what extent were operations at Dollis Hill e.g. the agenda of enhanced telephony by adoption of electro-mechanical and electronic valve-based technologies in switching systems and automatic exchanges set by government-regulated approaches, or by semi-autonomous engineering professional sub-groups? More broadly, how far were the research projects of Dollis Hill moulded in response to external factors such as (in macro terms) the rapid international growth of telephony (both wired and wireless) across world in competition with such imperial telecoms giants as Cable and Wireless, and such European micro-developments as telephonic speaking clocks - the Parisian 1933 paradigm for which was emulated in Britain by the UK’s TIM service three years later. Overall this project will consider how the research ethos and practices of the Dollis Hill station developed from Post Office traditions of state-focused prerogatives in innovation and the broader agenda of the military-bureaucratic state that emerged in the UK well before the outbreak of war in 1939.

The project will investigate the colonial cultures and encounters of the First World War. In particular, it will examine the representation and/or experience of colonial soldiers and labourers, drawing in particular on the rich visual and material collections - particularly posters, artefacts, photographs, film and documents - held in the archives of Imperial War Museums. Over four million non-white men, including combatants and non-combatants, were mobilised during the First World War. Between 1914 and 1918, hundreds of thousands of Asian, African and Caribbean troops, labourers and workers came to Europe, in addition to soldiers from Australia, New Zealand and Canada. Europe would never be the same again not just in terms of the war’s wreckage but in terms of people, ethnicities and cultures encountered, manipulated, studied, befriended - in battlefields, billets, towns, villages, hospitals, prisoner-of-war camps. For many of these men, it was their first encounter with Europe and its people, as well as with the horrors of industrial warfare. How were such moments and processes captured, remembered and represented by either side? What were the dominant discourses in Europe through which these colonial troops were viewed and did they change over the war years? This project will investigate visual and material artefacts, alongside surviving documents, to recover and understand more fully the experiences of these men, the discourses surrounding them as well as encounters and the fresh zones of contact made possible by the war. This project aims to be interdisciplinary, and it is hoped that there will be a strong comparative and transnational dimension. The student will have access to a diversity of sources across the various collections in the IWM’s archives - from personal testimonies (letters, diaries, interviews) white British officers to official, propagandist films to incidental, ephemeral pieces of evidence such as songs, snapshots, newspapers and souvenirs. The student will be expected to contribute to the improvement of IWM’s catalogue relating to this material and to compile finding aids which can assist researchers. There may also be the opportunity to work with Learning teams at IWM in providing sessions or online resources for community use.
Cultivating Innovation: Agroecology, Plant Breeding and the Challenge to Intellectual Property Law

How has the ownership of ideas - 'intellectual property', or IP, as it is now called - shaped the development of science, technology and society? A new, synthetic framework for investigating this vital question has emerged as one of the major outcomes of the Leeds-Bristol AHRC ‘Owning and Disowning Invention’ project. As one of the co-I’s on that project, Dr. G. Radick took the lead in developing the framework and also in extending it to reinterpret shaping historical shifts in the science and practice of plant breeding in Britain in the decades around 1900. It is the aim of this Follow-on funding project to bring the insights of this research to audiences well placed to benefit from them, in a form that maximises both uptake and utility. At the core of the synthetic framework is a new distinction between IP claims narrowly construed - the familiar legal instruments of patents, trademarks and so on ('IP-narrow') - and other, broader sorts of ownership claims ('IP-broad'), notably claims to have discovered something first ('priority claims') and, on behalf of a discipline, claims that its theoretical principles explain the success of useful techniques and technologies ('productivity claims'). This recognition of interacting, intersecting narrow and broad concepts of IP - and also the potentially decisive role that the boundary serves to illuminate - will form the core of this project.

The Follow-on project will work in collaboration with the Newbury-based Organic Research Centre (ORC) to create public-facing resources on four specific themes: i) changes in the biological understanding of heredity have coevolved with changes in the economic conditions and marketing of plant varieties. The Owning and Disowning Invention project has opened a rich body of evidence for the further exploration of these problems, which can be used throughout the collaboration with the ORC. ii) the patent regimes under which scientists in different countries operate is related to the likelihood of their producing successful innovations. Currently, the IP system operating across Europe and North America favours some plant breeding methods over others. Attention to the long-run history of IP and plant breeding can stimulate critical thinking about this status quo. iii) typically, in the context of plant breeding in particular and the biosciences in general, IP has been understood as only relating to patents. The differences between mainstream plant breeding methods deriving from the prestige science of molecular biology and alternative methods not so derived presents an ideal setting for analysing the extent of the expanded conception of IP in order, again, to promote critical thinking and more creative discussion. iv) the history of plant breeding has been marked by a persistent shift in the location of breeding work, away from the farm and towards the trails of private companies. Understanding these developments requires a focus upon our changed understanding of what plant breeding innovation looks like, and how it might be fostered and protected. This proposed project is modelled closely on a recently funded, Leeds-based AHRC Follow-on Funding project, ‘Innovating in Combat: Telecommunications and Intellectual Property in the First World War’, partnered with the Museum of the History of Science at the University of Oxford, and led by Pro. 05/08/13
| AH/L011751/1 | 55827.00 | Collaborative Doctoral | Trench Art of the North East: material culture, memory and perception from the First World War to the present |

This project concerns First World War metal trench art: souvenir artefacts made from recycled munitions by combatants, prisoners of war and civilians both during and after WW1. The people who made these things may have passed away, but history has not finished with their trench art. The life stories (or biographies) of these objects are still being written today, as the descendants of the fallen, or the collectors who buy trench art, develop their own understandings of things they have inherited or purchased. The project asks: how much trench art still exists in the North-East, and how have the 100 years since WW1 shaped and altered the ways in which people think about and respond to these artefacts? Trench art excites considerable academic interest, yet no regionally-focused studies of trench art have been made so far, and little research has been carried out on the potential for oral history collection to play a role in unlocking the entangled stories of trench art, the people who produced it during and after WW1, and the generations who have subsequently owned it. This project will be the first of its kind in all of these respects. The project has the following aims: 1. To determine how much trench art remains in the North-East of England (Northumberland, County Durham, Tyne & Wear, Tees Valley), and in whose hands it lies. 2. To investigate how oral history techniques, allied with archival research, might be used in uncovering the biographies of trench art pieces and their owners. 3. To explore the extent to which, and the ways in which, understandings of trench art have changed as artefacts have been passed down through families, or bought and sold. 4. To explore the changing nature of collective memories of WW1 in the North-East of England, from 1914 to the present day. In order to address these aims, the project has four main objectives: 1. To create a database of trench art in the care of museums, collectors, and the public in the North-East of England. 2. To develop a mobile ‘mini-museum’ of trench art from the region, and to tour this museum around selected local venues, encouraging people to bring forward un-researched artefacts for further study. 3. To undertake oral history data collection and related archival research on 30 selected, previously un-researched, trench art pieces and their owners. 4. To monitor regional trench art sales on Ebay, and to contact and interview sellers in order to find out why they are selling trench art. The database generated by this project will be made available online. Researchers studying trench art will thus benefit from online access to the first comprehensive database quantifying the trench art surviving today in one area of England. Academics with an interest in trench art will benefit from a series of publications detailing the ways in which oral histories can shed light on artefacts created in a war that is now beyond living memory. Selected artefacts and oral histories will form the basis for a new website hosted by Newcastle University. The website will have important benefits, actively encouraging the public to submit images and text for upload, and promoting increased public understanding of trench art and its importance for the social history of the North East. The greater the public understanding of trench art, the greater the chance that these objects will remain in local family ownership, and will not be offered for sale on the open market, where their stories will be lost forever. 02/10/13

| AH/L013452/1 | 430470.62 | Research Grants (Standard) | Africa’s Sons Under Arms: Race, Military Bodies and the British West India Regiment in the Atlantic world, 1795-1914 |

This ambitious collaborative research project uses the British West India Regiment (WIR) as a case study to explore the evolving nature of racial thought in the Atlantic world from late 18th to early 20th centuries. The WIR was formed in 1795 from remnants of the Carolina Corps of black soldiers recruited by the British during the southern campaign (1778-82). Defeat in the Revolutionary War led the evacuation of c.5000 enslaved and formerly enslaved people, including black troops. The WIR became vital for the defence of the British Caribbean colonies and also served in West Africa. The military history of the regiment has been studied and we do not propose to re-examine this. The soldiers of the WIR were objects of scrutiny by doctors, slaveholders, travellers, photographers and others, who depicted and interpreted their bodies in complex, often contradictory ways. The project’s components will utilize these viewpoints while not forgetting the agency of the soldiers themselves who were able to shape racialised ideas through their behaviour, dress, abilities and actions (in battle, on parade and while playing sport). These interactions took place against a backdrop of debates about racial capacity and the civilising mission, and the end of slavery in the British Caribbean. The militarisation of the black subject is comparatively under-studied, yet it is crucial to our perception of the plastic nature of race as a concept. Whites who feared armed black men were willing, when circumstances dictated, to place them under arms. This project aims to explore such ambivalence, explain how whites ‘rediscovered’ the black body in the late 18th and early 19th centuries, and how evolving white understanding of the black body from passive slave to armed combatant was crucial to changing ideas about race in the Victorian period. The overall scope of the project is ambitious but manageable. The time-frame of 1795-1914 encompasses the French Revolutionary and Napoleonic Wars and War of 1812; the abolition of the British slave trade and slavery; British involvement in West Africa, the Crimean and US Civil Wars; and the later ‘Scramble for Africa’. This period saw the WIR involved in intra-imperial conflicts in the Caribbean, suppressing slave revolts (Barbados, 1816) and post-slavery rebellions (Jamaica, 1865), as well as fighting colonial wars in Africa. The project’s broader historical context is provided by the Haitian Revolution; public debates about slavery and race in Britain and the USA; the growing importance of science to the medical profession; and emerging ideals of Victorian heroic masculinity. Deliberately, the project does not encompass the First World War. Instead, at a time when the ‘Commonwealth’ (sic) contribution to that War is being assessed, it is timely to consider the extensive and more varied history of black soldiers in the British Army. The geographical scope of the project is focused on the Atlantic world, including the Caribbean, West Africa and Britain, but also the USA and French Empire. Under the umbrella of a long and wide history of the WIR, this project comprises three distinct but interconnected components. Two major components examine 1) the production of medical discourse about the WIR soldiers by army surgeons and physicians, and its influence on proslavery writers in the US South (Lockley) and 2) the changing image of the WIR soldier in Britain as a barometer of popular ideas and anxieties about race, masculinity, warfare and empire (Lambert). Associated with each is a PhD project: one considers white responses to the arming of men of African-descent, while the other focuses on photographic imagery of the WIR and its relation to the contemporary discourses, including tourism. A third, more focused component considers the place of the WIR within the life of Caribbean societies, particularly focusing on s 29/10/13
Where today we might use the word "technology", in the early 20th century the term "applied science" was popularly used to describe the space between science and practice. Understanding how it and other related terms were deployed by scientists, politicians and laypeople, helps us today make sense of how science was interpreted then, and the assumptions that we have inherited through usage and stories from that time. This study will be a second stage in a study of the meanings of applied science from the French Revolution to the end of the Cold War. With the rapid development of new products, of science and its organisation, in civilian and military fields during the years between the beginning of the twentieth century and the start of the Second World War, there were many claims for the embodiment of "applied science" in artefacts, processes and culture. Its connotations could include industrial research; a form of knowledge and education; modern devices such as telephones, the wireless, and weapons; automation; and the modern way of life as a whole. The study will not evaluate the accuracy of claims about the relations between science and practice, but rather will reveal perceptions of the time. In scientific circles, the relations between what was termed pure science and its applications were issues in which the term "applied science" was explicitly debated. Again it was implicated in cultural crises in the 1920s including the call for a "science holiday", and became a matter of political dispute in the early 1930s when science was associated with both unemployment and with investment towards rearmament. The gas warfare practiced in World War I, frequently cited as an example of danger posed by applied science, was to many people a warning of the threat posed by science, but to others, such as JBS Haldane, its use and frequently non-lethal effects was a challenge to the promotion of public understanding of science. Applied science fascinated the much-read HG Wells and such key literary figures as Aldous Huxley and James Joyce. There was great awareness at the time of the interaction of the private and public spheres, and leading scientists such as Julian Huxley broadcast frequently. The discussions of such intellectuals will be integrated here with the evolution of terms’ meanings in the public square. Above all, this study will follow their development through public debate, and through historical tales often serving as allegories for present and future, which deployed the term. The study will make use of the recent digitisation of many newspapers and magazines of the time to survey and interpret the uses they made of the phrase and cognate terms. The Listener Magazine published by the BBC printed many of the science-related wireless broadcasts. This study will look, too, at exhibitions which attracted millions of visitors at the newly reopened Science Museum in London and at the great Empire exhibitions in Wembley and Glasgow. These were considered such important public windows into science that the Royal Society mounted an exhibit specifically on pure science as part of the broader 1924 Wembley exhibition. Finally the study will use the many archives of important people of the time, including the first science journalists such as JG Crowther of the Manchester Guardian as well as scientist-administrators and HG Wells. Several important leadership activities, associated with the research, will promote the wider discussion of the fundamental issues. To encourage discussion of the meaning of applied science at the time within the wider historical community, there will be a major conference on modernism organised together with leading literary and design historians. To help historians of science engage with the interface between science and practice at the time, there will be workshops on the development of industrial

Science in the public sphere: Understanding the meanings of “applied science” in the era of war, industrial research and modernism, 1900-1939

The proposed research will lead to a book entitled The Love of Strangers: Literary Cosmopolitanism in the English Fin de Siècle, as well as to two workshops and an international conference designed to explore cosmopolitanism within and beyond the specific historical context of the 1890s.Throughout, I aim to show that knowing how cosmopolitanism was understood in the 1890s can enhance our understanding of, and participation in, the debates around national identity and globalisation that are current in our own day. Cosmopolitanism, derived from the ancient Greek for ‘world citizen’, offers a radical alternative to the ideology of nationalism, asking individuals to imagine themselves as part of a global community that goes beyond national and linguistic boundaries. The 1890s witnessed a widespread public debate on cosmopolitanism: in Britain and throughout Europe, this period saw a clash between ideologies of trans-national cooperation and universalism, partly promoted by modern transport and communication technologies, and the rising nationalism that would culminate in the First World War. My research will show that the 1890s controversy around cosmopolitanism, largely uncharted so far, is a shaping influence on the literary culture of this decade which has long been recognised as a crucial turning point in literary history. Promoters of literary cosmopolitanism questioned the supposedly fundamental link between literature, national identity, and national language: they deliberately sought out the strange and foreign in their works in order to create new ways of reading as writing that crossed boundaries between languages and literary genres as much as between different nations. These practices were denounced as politically and morally suspect by the detractors of cosmopolitanism, who stressed the responsibilities of literature towards local communities and the nation. I aim to show that a nuanced and historically-accurate understanding of the debate on cosmopolitanism transforms our understanding of the literary culture of the fin de siècle, allowing us to move beyond the categories of decadence, impressionism, and symbolism that have dominated the critical tradition. In order to do so, I concentrate on authors who embrace the cosmopolitan ideal but are also careful to define what is at stake in the controversy surrounding it. My monograph will therefore be divided into five chapters that examine, respectively: Oscar Wilde; George Egerton (Mary Dunne Bright); Ouida (Maria Louise Ramé); John Addington Symonds and Havelock Ellis; and Henry James. Drawing mainly on articles in the periodical press, the introduction will aim to reconstruct the meaning and associations of the term ‘cosmopolitanism’ for readers in the 1890s, teasing out its literary implications; while the conclusion will relate the 1890s debate on cosmopolitanism to our current discussion about global/local identities. My case studies have been chosen in order to break down existing distinctions between canonical and marginal writers, ‘high’ and popular literature, male and female authors. I will show that the debate on cosmopolitanism involved authors and readers with very different aesthetic and political agendas. Each chapter draws both on published and archival material in order to piece together literary networks that connect English works from this period with a range of French, Scandinavian, Italian, and German sources. A particularly original aspect of my approach is the emphasis on gender: I argue that politically and socially marginalised groups such as women and homosexual men were drawn to the cosmopolitan ideal as a utopian path towards artistic and personal freedom; and conversely, that cosmopolitanism, with its attack on traditional models of national identity, generated new ways of understanding the body, gender, and sexual identity.
AH/GO15498/1 15575.84 Research Networking

Northern Ireland's 2016: Approaching the contested commemoration of the Easter Rising and the Somme

This application is made under the Public Policy Call. It fulfils the principal aim of that scheme by bringing together arts and humanities researchers from a range of disciplines (history, Irish studies, social anthropology, politics, education, English literature and geography) to share their expertise with policy makers at devolved and local government level and stakeholders in the voluntary and non-governmental sectors to discuss how commemorations of the centenaries of the Easter Rising and the Battle of the Somme in Northern Ireland (NI) in 2016 can be facilitated to avoid heightening further inter-communal and ethnic tensions and to promote greater engagement with and understanding of the shared past. The principal objective of the application is to facilitate academics in contributing to the aims of the NI Executive’s strategy of May 2013 “Together Building a United Community” (TBUUC) which seeks to establish in NI: ‘a united community, based on equality of opportunity, the desirability of good relations and reconciliation - one which is strengthened by its diversity, where cultural expression is celebrated and embraced and where everyone can live, learn, work and socialise together, free from prejudice, hate and intolerance.’ This strategy recognises the significance of the Irish ‘decade of centenaries’, running from c. 1912 to c. 2022 and the historic centenaries, including: The Office of First Minister and Deputy First Minister (OFMDFM) - The Department of Culture, Arts and Leisure (DCAL) - Belfast City Council And policy and non-governmental organisations involved in improving cross-community and cross-border relations and promoting peace and reconciliation: - The Community Relations Council - Healing Through Remembering - Co-operation Ireland The final objective is to invite experts in the areas of commemorative practice, contested commemoration in international situations similar to NI and public engagement with history and commemoration through education to establish best practice guidelines which will assist those organising and managing commemorative events. The network will address three key issues: 1. The nature and purpose of commemoration. 2. Comparative contested commemorations in an Irish and an international context. 3. Shared engagement with a contested past through education and the shared use of public space for contested commemorations. The network will hold three workshops to address each of these issues and the findings will be disseminated in the form of: - policy briefing documents that will summarise the conclusions of each workshop - the presentation of findings to the DCAL Committee of the NI Assembly - a seminar in the Knowledge Exchange Seminar Series organised by the Research and Information Service of the Assembly - summaries of the workshops posted on the ‘Compromise After Conflict’ blog hosted by the Institute for the Study of Conflict Transformation and Social Justice at Queen’s University - an article in Shared Space, the journal of the Community Relations Council - the PGCE History curriculum in the University of Ulster. This is a unique opportunity to raise awareness of the breadth of expertise represented by the network and apply it to the benefit of public policy. It will also inform the academics’ research through their own role in advising on the commemorative process. 19/12/13

AH/M00257/1 197093.56 Research Grants (Early Career)


Early Career researcher Dr Simon Grennan, with established scholars Dr Roger Sabin and Dr Julian Waite, will undertake and disseminate new research that will bring to public attention and deliver a rigorous academic context for understanding the re-invention of the English comic strip by Marie Duval in London, between 1869-85. They will produce an International Touring Exhibition, an open-access Online Database, an Academic Publication and 3 Journal Papers, in partnership with The Guildhall Library, Tate Britain and Illustrative Festival, Berlin. The production of 19th century English comics in humour periodicals was an exclusively male activity, with one exception. Marie Duval was a popular stage actress whose husband, Charles Ross, edited Judy, a satirical London periodical. Between 1869-1885, Duval drew over 100 comic strip pages for Judy that radically developed a character created by Ross named Ally Sloper, a work-shy ne’er-do-well Londoner. Duval’s access to the publishing business allowed her to pioneer the development of a drawn story-world through regular serialisation, creating new reader expectations of both form and content, so that readers used her strips in a new way. She also acted in popular plays, famously subverting gender expectations in the role of ‘leading man’. Duval worked in the genre of melodrama, the dominant theatre practice of the 19th century. Her narrative drawing shows the influence of this practice, in both the form of the strips and the mechanisms for reader comprehension. The Sloper strips utilise distinctive techniques that contradict those of a traditionally male illustrator. She had no training, and the visible speed and vigour of Duval’s drawings became another comedic device, communicating the exciting, disposable and even daring character of Sloper’s world of physical comedy. As a result of the distinctive techniques that she employed and the milieu in which they were read, the world that her strips create is unlike any other English drawn narrative in the 19th century. Duval re-created the comics medium in English on the basis of the new ways that readers made use of them. There have been no attempts to study or present Duval’s activity as a drawing-woman/female actor in the male environment of periodical publishing, relative to her development of the new comics medium. Neither has there been any study of the techniques, contexts and reception of 19th century melodrama compared to Duval’s drawings, nor analysis of the range of influences upon readers of different narrative drawing styles in humour periodicals in this period of new cross-media fertilisation. Our research method will adopt a mixture of empirical and theoretical approaches to knowledge production, looking beyond empirical data to understand social structures, both recognising and departing from theories about underlying structures, seeking to reveal the historical contingency of previous work and re-assemble knowledge and practices. Outputs will comprise i) a new open access Online Database (an image catalogue raisonné) of Marie Duval’s Sloper strips hosted by the University of Chester, b) a public Touring Exhibition displayed at Tate Britain and Illustrative Berlin, c) an Academic Publication and d) interim outputs comprising three peer-reviewed Journal Articles in British, French and American journals. Experienced research project leader and established scholar Professor Deborah Wyne will mentor Dr Grennan. 14/01/14

AH/M00495/1 55827.00 Collaborative Doctoral

Pacificism and protest: anti-war sentiment in IWM collections

The major focus on existing work on Conscientious Objects (COs) (by Lois Bibbings and Cyril Pearce for example) has been on the wartime period itself, COs’ motivations, their underlying structures, seeking to reveal the historical contingency of previously accepted knowledge and practices. Outputs will comprise a) a new open access Online Database (an image catalogue raisonné) of Marie Duval's Sloper strips hosted by the University of Chester, b) a public Touring Exhibition displayed at Tate Britain and Illustrative Berlin, c) an Academic Publication and d) interim outputs comprising three peer-reviewed Journal Articles in British, French and American journals. Experienced research project leader and established scholar Professor Deborah Wyne will mentor Dr Grennan. 01/04/14
Economies are not, and have never been, governed solely by nation states. In fact decisions and policies shaping economic activity have long been taken at a range of levels: local, supranational, and international. This project focuses on how businesses participate in economic decision-making at a supranational level. In particular it studies the history of relations between businesses and policy within the British Empire-Commonwealth. In the twenty-first century, it is easy to forget that the modern Commonwealth was once a much more tightly integrated association of states. This Empire-Commonwealth was not the same as the British Empire. It was composed of British and the empire's self-governing colonies, later dominions, in Australia, Canada, New Zealand, Newfoundland and South Africa as well as Isle. After the Second World War it expanded to form the Commonwealth of Nations with the admission of former colonies. Prior to the 1960s, it possessed a widely used currency (sterling), clear consultative mechanisms (imperial conferences), a degree of cooperation on policy areas ranging from defence to regulation, including, from 1932, a co-ordinated tariff policy, although some member states opted out of some of these elements. This research project examines how businesses across the Empire-Commonwealth came together to find common interests and shape policy. It focuses in particular on a previously neglected organisation, the Federation of Commonwealth Chambers of Commerce, which brought together delegates from 100 leading cities to debate and agree resolutions on economic policy, and then lobbied governments, especially the British government. It traces the evolution of business interactions with policy-makers within the Empire-Commonwealth from the 1880s down to the 1970s. It shows how these relations originated in the late nineteenth and early twentieth centuries (often called the first age of globalisation), how businesses and states responded to the fraught economic conditions of the interwar period, and finally how intra-Commonwealth economic relations first revived and then eroded after 1945. This final period was dominated by two major themes: Britain's relations with Europe, and the emerging goal of fostering economic prosperity in less developed countries. Yet by the 1970s the Empire-Commonwealth had evolved into the much looser Commonwealth of Nations and had ceased to be a meaningful unit within which businesses mobilised. The Commonwealth persisted, but as an international association rather than a unit of supranational governance. In retracing the history of business and the Empire-Commonwealth, the project offers new understanding of the history of the Commonwealth. In reclaiming the Commonwealth as a supranational unit of governance (but not a supranation), it opens fresh comparisons with other politics past and present. It sheds new light on the evolution of the British economy and state in the twentieth century and particularly on Britain's relations with the EEC/EU. Understanding how businesses interact with policy-making at a supranational level is of inherent interest both to historians and political scientists, but also to business leaders and policy-makers today. Three themes within the research are particularly timely: the re-examination of the economic experience of Empire-Commonwealth during the great depression of the 1930s; a reconsideration of how Britain's links with the Commonwealth shaped relations with Europe; and the generation of fresh understandings of the role of business and of supranational politics in international development. Thus, re-examining the Empire-Commonwealth, and the role played by business within the Empire-Commonwealth, is of significance not merely for our understanding of modern Britain but also promises to shed new light on the global past and present.
One of the largely forgotten legacies of the First World War was the belief that peace would result from connections between and across national borders, the fault lines of the war itself. After the centenaries of the War have concluded, we will argue that we should remember how hopes for peace were tied to hopes for connections across the earth; that is, for “the international”. Forging these connections and new worlds required new sites of interaction, meeting, learning and friendship making. These sites were the international “conferences” of the interwar period, the places in which internationalism was forged and politically debated, emerging through conversation, disagreement, dance, song, taste, and laughter. Through piecing together the records of these meetings, we will provide a rich history of the spaces through which the international was created and challenged, and in which it floundered. Existing literature has shown that conferences had grown in popularity towards the end of the 19th century, connected to wider showcases such as world fairs and universal exhibitions (35 between 1900-1910) and to the explicitly internationalist claims of the socialist and communist left. But there is a dearth of research into modern international conferences that emerged specifically to take advantage of the opportunities the post-war world offered for peace. For some, peace was the stability of pre-existing colonial empires; for others, peace was “not-war”; while to others, peace required the destruction of the pre-war political landscape. We will examine three sets of conferences that demonstrate these visions of peace and their forms of internationalism that were emerging through and in tension with specific nations (Britain, France and the USA); the Round Table conferences on the future of India in the British Empire (Legg), the International Studies conferences of the League of Nations’s ICIC (Helfernan), and the Pan-African Congresses (Hodder). Each of these conferences provided a public commentary on the changes brought by the war and the prospects of a new international order which it was seen to make possible. It was the secret negotiations before and during World War I which exposed the urgent need for public political meetings, to which people would travel from around the globe; these meeting spaces are what international conferences provided. We know very little about the internal spaces of these conferences. Internationalism wasn’t centrally organised; it took place through specific, brief meetings of overlapping groups in particular locations. As a result, the archives of modern internationalism is fragmented and dispersed. This project will re-assemble and re-interpret these archives through an analysis of the infrastructures, materials and performances of the inter-war international conference: where people stayed; how their days were planned; how clothing and manners facilitated or hindered certain meetings; what they discussed, and how. One hundred years after the First World War it is often claimed that modern digital technology and instantaneous communication will render the practice of conferencing obsolete. Yet our globalised world is still shaped by G20 meetings, Climate Change Summits and World Economic Forums, embedding locations like Davos and Kyoto in the international geographical imagination. This project will historically situate and explain how conferencing in our contemporary period remains as important as ever. We will communicate our research through a co-authored monograph and an edited volume resulting from a major international conference and exhibition at the Royal Geographical Society on international conferencing at the end of the award, as well as with smaller workshops that will bring together academics, conferencing professionals, and community groups with interests in the global c

AH/M008142/1 574300.48 Research Grants (Standard) Conferencing the International: a cultural and historical geography of the origins of internationalism (1919-1939)

The international challenges facing British society today underline the crucial importance of understanding the nature and dynamics of world politics. International historians must play a role in furthering this understanding. The Practice of International History in the Twenty-First Century will create an international research network comprised of historians, international relations specialists and officials from the Foreign and Commonwealth Office. The core objective is to establish an inter-disciplinary forum for collective reflection on the nature and practice of international history and its role in contributing to wider British society. The research network will include leading scholars from the UK, the European continent, North America and Australia. It will be made up of established researchers, PhD students, post-docs and early career scholars. This will provide a framework to allow UK-based international historians to make an important contribution to wider debates on the current and future state of our field. The past two decades have seen the emergence of fundamental challenges to the philosophical and methodological underpinnings of international history. Advocates of a “cultural turn” have argued for greater attention to race, gender, religion and collective memory as a means of deepening our understanding of international politics. The emergence of “transnational” history has presented a different kind of challenge that rejects the nation-state as the focus of analysis to concentrate on the flow of people, ideas and technologies across what are in many ways arbitrary national frontiers. This “transnational turn” complements a turn away from “Eurocentric” historical approaches that is a central feature of the new “global history”. Debates among international relations [IR] theorists over the relative importance of ideas, institutions and material power have the potential to further enrich the work of international historians. A final challenge to practices in our field is the need to engage more fruitfully and systematically with the UK policy community in general, and with the Foreign and Commonwealth Office [FCO] in particular. International historians in North America and Europe have recently been active in addressing the implications of the issues raised above for the practice of international history. Scholars in the UK have been far less active. This project will provide a framework for redressing this silence while at the same time creating structures for ongoing engagement with the policy community as well as teachers of international history at all levels from schools to postgraduate university courses. A number of core questions have been identified to provide a conceptual framework for four one-day workshops. Historians and IR specialists from the UK, Europe, North America and Australia and FCO officials will participate in these workshops. The chief “outputs” produced by the project will be a “state of the field” collection of essays, an inter-active web-based resource for teaching and research in the history of international relations and durable structures for engagement with policy stakeholders. Achieving these aims will leave the present and future generations of international historians better-equipped to teach, research and to contribute more effectively to meeting the ever-changing international challenges of our time.

AH/M008711/1 32689.70 Research Networking The Practice of International History in the Twenty-First Century

The Practice of International History in the Twenty-First Century will create an international research network comprised of historians, international relations specialists and officials from the Foreign and Commonwealth Office. The core objective is to establish an inter-disciplinary forum for collective reflection on the nature and practice of international history and its role in contributing to wider British society. The research network will include leading scholars from the UK, the European continent, North America and Australia. It will be made up of established researchers, PhD students, post-docs and early career scholars. This will provide a framework to allow UK-based international historians to make an important contribution to wider debates on the current and future state of our field. The past two decades have seen the emergence of fundamental challenges to the philosophical and methodological underpinnings of international history. Advocates of a “cultural turn” have argued for greater attention to race, gender, religion and collective memory as a means of deepening our understanding of international politics. The emergence of “transnational” history has presented a different kind of challenge that rejects the nation-state as the focus of analysis to concentrate on the flow of people, ideas and technologies across what are in many ways arbitrary national frontiers. This “transnational turn” complements a turn away from “Eurocentric” historical approaches that is a central feature of the new “global history”. Debates among international relations [IR] theorists over the relative importance of ideas, institutions and material power have the potential to further enrich the work of international historians. A final challenge to practices in our field is the need to engage more fruitfully and systematically with the UK policy community in general, and with the Foreign and Commonwealth Office [FCO] in particular. International historians in North America and Europe have recently been active in addressing the implications of the issues raised above for the practice of international history. Scholars in the UK have been far less active. This project will provide a framework for redressing this silence while at the same time creating structures for ongoing engagement with the policy community as well as teachers of international history at all levels from schools to postgraduate university courses. A number of core questions have been identified to provide a conceptual framework for four one-day workshops. Historians and IR specialists from the UK, Europe, North America and Australia and FCO officials will participate in these workshops. The chief “outputs” produced by the project will be a “state of the field” collection of essays, an inter-active web-based resource for teaching and research in the history of international relations and durable structures for engagement with policy stakeholders. Achieving these aims will leave the present and future generations of international historians better-equipped to teach, research and to contribute more effectively to meeting the ever-changing international challenges of our time.
One of the most dramatic changes to working lives in twentieth century Britain was the exponential growth of the non-manual labour force. Clerical-related work was one of the fastest-growing categories in this sector. The growth of modern corporations necessitated a flood of paperwork and administrative systems. New technologies - such as adding machines, Xerography and electric typewriters - brought greater speed and legibility to the workplace whilst rationalized work procedures transformed offices into nerve centres of business. Yet we know surprising little about the impact this had on the working lives of clerks. This project provides a fresh perspective on clerical workers and establishes an enhanced understanding of a particularly rich yet under-researched aspect of recent British social, economic, gender and business history. The period from 1919 to 1979 (when Thatcherism marked a new era of industrial relations and expansion of the service sector) witnessed the transformation of the office environment. It was increasingly identified as the location of the modern workplace. How did the relationship between clerical workers, their colleagues and the workplace change over time? How was this occupational group shaped by class, gender and new technologies? There was not uniformity in the nature of work or responsibilities among clerical occupations. To maximise status, financial remuneration, and to distance themselves from manual workers, an increasing number of clerks wished to redefine the professional boundaries of this occupation. However this 'professional' career was not open to a growing segment of the clerical workforce for whom an office career may have been viewed an appointment until marriage. How were tasks of clerical work divided between this routine work and a career that followed a professional or managerial route? To answer these questions this project will be the first to examine clerical workers using multiple case studies from leading companies (Midland Bank, Prudential Assurance Company, London Transport and the Post Office) that cut across a range of industries (banking, insurance, transport and postal service). It will investigate recruitment and promotional opportunities, alongside provisions for training, in order to track career pathways. The restructuring and maintenance of a sexual division of labour will contribute to the growing scholarship on gendered occupational segregation. Technology was often identified with masculinity. However the relationship between technological change and office work was more complicated and a study of the clerical profession will provide a new frame of reference for understanding the social construction of gender and technology. By examining clerical staff associations and trade unions, we can focus on the workplace as an important site of activism. Considering ways clerical workers resisted, negotiated and shaped their working environments, the research will challenge academic debates focusing exclusively on the degradation of white-collar working conditions after the First World War. The project builds on earlier part-funded research activity. A 2013 Economic History Society small research grant funded a successful pilot project on clerical activism. As Co-Investigator of the AHRC research network 'Tailored Trades: Clothes, Labour and Professional Communities', I developed research on the role of clothing in discourses of professional identity and female clerks. By working in partnership with the Bishopsgate Institute and Working Class Movement Library, the project will benefit from engaging with external users and have a public impact. Both hold extensive collections relating to clerks. The collaboration will offer a rich insight into people's daily working lives, while also exploring new, innovative approaches to the creation and application of public his.

Emily Hobhouse (1860-1926) is celebrated in South Africa as a heroine of the South African War (1899-1902), but her wider involvement in South African affairs and international campaigning are largely unknown. Meanwhile in Britain she has been disregarded, her controversial attempts at relief work and international reconciliation during the First World War never properly accounted for. The Emily Hobhouse Letters project is an international research project centrally concerned with recovering Hobhouse's transnational epistolary network of activists, writers, journalists and politicians, in doing so offering a necessary re-internationalisation of early twentieth-century imperial and South African history and correcting her neglect in Britain. It will be led by a UK-based Principal Investigator, who will work alongside Co-Investigators in the UK and South Africa, and in partnership with archivists and museum professionals in the UK and South Africa, to renew scholarly and public engagement with Hobhouse's legacy and to ask why, for Hobhouse and her circle, South Africa became the test-case of early twentieth century liberal imperialism and liberal internationalism. The project will produce a joint-authored monograph and journal articles, and an international exhibition (homing to the Bodleian, Hull History Centre, the Liiseard Museum, the War Museum, and Smuts House Museum), which will focus on Hobhouse's mobilisation of an influential and interlocking transnational epistolary network of Quakers, international suffrage campaigners, anti-slavery activists, colonial politicians, reformers and writers, members of the Indian and African National Congress, New Liberals and socialists in Britain. There will highlight the formative experience of Hobhouse and her circle's work for reconciliation in South Africa during an era of war, reconstruction, labour disputes, and arguments over national self-determination and will explore the legacy of this involvement - particularly their attitudes to race - for their approach to the politics of peace, relief and international oversight in Europe and South Africa after the First World War. The exhibition will showcase material from the newly-deposited Emily Hobhouse papers at the Bodleian, which will for the first time be placed alongside her voluminous correspondence in archives in Britain, Geneva and South Africa in order to evaluate her strategic use of letter-writing and the behind-the-scenes influence of women's politics. The project will employ two Research Assistants: one employed full-time to carry out research in South African archives and libraries; the other, employed on a 0.5 post for 18 months, to carry out research in the archives of international organisations such as Save the Children in Geneva. Both will be fully engaged in the project's outputs and its wider dissemination. The research team will also guide the cataloguing and selective digitisation of the Hobhouse Papers by trainee archivists and report on this to the SCOLAMA conference for researchers and archivists of African history, and in its bulletin. A workshop in South Africa with the Bodleian archivist, school teachers and heritage professionals will explore the optimum ways to present this new research to multiple audiences, including secondary-school pupils, in preparation for the exhibition, associated public lectures and website launch. The project website will include dedicated 'Gateways to Learning' which will use digitised Hobhouse material as gateways to structured teaching and learning material and include downloadable museum audio-guides to items in the collections of the War Museum and Smuts House (to accompany the exhibition or for use remotely). A conference at the University of the Free State on the re-internationalisation of South Africa's imperial history will extend this commitment to engaging w.
The Bible is an inescapable part of the cultural landscape of WWI. It was perhaps the single most widely-read book during the war. It offered inspiration and consolation to soldiers and civilians alike. Preachers and politicians used it to instil patriotic pride and fighting spirit, and conscientious objectors in defence of pacifism. It offered concepts and metaphors which helped men and women make sense of their everyday experience. Its words were quoted with pious hope on gravestones and war memorials, and recast by angry poets. It was read in every language and on all sides of the conflict by Christians (Protestant, Catholic and Orthodox) and by Jews. Despite the challenges of 19th-century advances in science and biblical criticism, the Bible remained at the centre spot in our understanding of the Great War and its legacy. It is a popular commonplace that the war provoked a crisis of belief across the Western world. In Britain, at least, the war has regularly been seen as the epitome of waste and futility, and a source of deep disenchantment with traditional religious values. Nevertheless, historians increasingly recognize that religious faith remained a fundamental source of identity, conviction and morale both in the trenches and on the home front. The centrality of the Bible to that experience from the millions of Bibles printed and distributed each year of the war (especially to soldiers), the thousands of biblical sermons preached every week, and the continued vitality of both popular and scholarly publishing on biblical themes. The Bible and biblical interpretation therefore offer an important lens through which to examine the religious and cultural experience of a world at war, especially since it is a fundamental common point of reference to different religious communities.

The project will focus on two main questions: How did the Bible shape and influence people's experience of WWI, and how did the war impact its reading and interpretation? To address these questions we will set up three workshops to discuss the Bible in wartime culture. These will focus on the contribution of biblical scholars and the development of scholarship during the war, the use of the Bible on the front lines by Jewish and Christian soldiers, the role of the Bible in preaching and popular piety, and the place of the Bible in the memory and legacy of the war. We will attend to both the Allied and the Central Powers, allowing comparison of different national and religious contexts. We will include participants from a range of disciplines (biblical studies, theology and religious studies, history, literary studies, Jewish studies) as well as from key faith-based organisations and cultural agencies. Our aim is to support the exchange of ideas across disciplinary boundaries and to consolidate and extend research links between the UK and other parts of the world by bringing together academics from countries on both sides of the conflict. The international and interdenominational/interfaith aspect of the project is especially important because the history of WWI has tended to be compartmentalized into different 'national stories'. The Bible was common to all sides but often used very differently, and therefore makes an ideal point of comparison. The workshops will set the agenda for new research on the Bible and warfare, and work to establish a new international centre for the study of the Bible and armed conflict. The project will also foster public understanding of the Bible's place in the experience and legacy of WWI. We will work with the Bible Society to produce a special magazine edition, organise workshops for religious practitioners to coincide with Remembrance Day 2015 and the anniversary of the Battle of the Somme in 2016, and lay on pub

1. The Context of the Research

There has not as yet been a major research project on the role of religion during the First World War, despite an increasing recognition of the significance of the subject. The particular feature of this proposal is the specific emphasis on the global dimension of religion and the intention to overcome artificial distinctions between European and non-European histories. The existence in Oxford of the Globalizing and Localizing the Great War research network provides a wider context in which 'global religion' is one of five planned thematic investigations in the timeframe 2014-2019. 2. The Objective

The objective of the research is to produce a genuinely transnational history of religion which will incorporate all the impact of the war on religious ideas and institutions and nuance consideration of the ways in which the war both influenced and was influenced by the religious beliefs and practices of millions of people from all around the world. This is to utilize comparative study to both explain commonalities of response to the emotional and practical strains of modern industrial warfare to religious belief and practice at the same time allowing significant differences in response. In significant respects, war challenged all religious and forced radical adaptive responses, which drew on resources that were both generic to the phenomenon of religion as a whole and specific to different religious traditions. The consequences of this have continued to resonate powerfully one hundred years after the event, in ways both dramatic and subtle, and continue to have important consequences in the early twenty-first century. 3. Benefits of the Research

The major benefit of the research will be the dissemination of a new and important perspective on the First World War and on modern religions amongst the international academic community, schools and the general public. It will also act as a practical example for other historians of transnational history, for theologians and sociologists. One further major benefit will be career development for two talented early career researchers.
| AH/N001966/1 | 799873.33 | Follow-on Funding Impact & Engagement | Digital Tools in the Service of Difficult Historical Trajectories: How Recent Research Can Benefit Museums and their Audiences | This proposal sets out to realise unanticipated impacts of the AHRC ‘Cultural Value’ project AH/L014424/1 ‘Experiencing the Digital World: the Cultural Value of Digital Engagement with Heritage’. We will work with the Science Museum and the Thackray Medical Museum to realise the practical potential of the original project’s findings on the ways in which digital tools can support the co-production of museum exhibitions and resources with diverse audiences. While this potential was uncovered during the original project, we now seek to test how this might work in practice. Our three partners, all of which were involved in the original project, are currently redeveloping their digital strategies in the light of our research, and are seeking new and better ways to engage visitors, particularly in the exploration of ‘difficult’ histories, challenging subjects and traumatic experiences. Our follow-on funding project will allow our partners to achieve these aims, ensuring that they realise the full impact potential of our original project in a way that could not be attained on their own. Moreover, we will also generate synergies with other areas of expertise within the academic team, that will significantly enhance its reach. The Thackray Medical Museum is currently focused on working with ethnically-diverse groups of primary-school children to explore the legacy of the Holocaust in contemporary debates on social discrimination and prejudice. The Thackray Medical Museum is developing a new exhibition on childbirth and its attendant risks, which it wishes to be informed by the experience of its visitors. The Science Museum is looking to work with disabilities support groups on an exhibition about the impact of the First World War on our understanding of disability and mental illness. We will work with each museum to exploit the potential of digital engagement to co-produce an online exhibition and supporting digital materials with appropriate community groups that are attracting the attention of scholars who point to their increasing presence in Victorian society, and the broader social and ethical significance of the treatment of animals. But we know the position of pets in the family, in relation to shifting authority structures, hierarchies and relationships, and changing built environments and domestic routines. So far, pets have been peripheral, these creatures have a great deal to tell us about the changing behaviours of families, new emotional configurations and everyday practices. Our project aims to investigate trajectories of non-institutional treatment across the twentieth century, and in particular the effect of freely available universal healthcare provision on the willingness of the public to self-treat minor injuries, can help to illuminate the boundaries of state provision, individual responsibility and voluntary action in the era of welfare states. Moreover, tracing the fate of first aid provides an opportunity to inform responses to the current crisis in the British National Health Service, especially recent heavy demands on GP surgeries and accident and emergency departments. First aid is a broad term encompassing activities from applying a sticking plaster, to preparing for and managing the effects of war. We will focus on the initial treatment of minor injuries and techniques for basic life support undertaken by people other than recognized medical professionals. A major focus for our research will be the first aid activity and the diffusion of first aid knowledge conducted by the British Red Cross. Furthermore, the typicality of the British experience will be considered through an examination of the development of non-professional treatment in France. France has been chosen as its healthcare system and voluntary associations developed in different ways to those in England. In comparison to England there has been a more prominent, and controversial, role for religious organisations, a greater level of state intervention in the oversight of first aid providers and a set of priorities strongly influenced by the experience of war and invasion. Moreover, the centrality of contributory insurance and the freedom of doctors from state employment may have shaped the continuing role of first aid within the French system. Currently, there is a lack of literature on first aid written by historians, and there is also a dearth of evaluation of past first aid practices by medical researchers, which has recently been addressed by a study initiated by the British Red Cross. A medical humanities approach to this topic offers a more rounded view of first aid, examining memories and reflections of first aid practice along with traditional archival research. Our methods include examining records in archives of the British and French Red Cross, St John Ambulance, the National Archives in Britain and the National Library in France, British and French local archives, and the Mass Observation Archive in Sussex which documents public opinions. Further research will explore educational books and films, and oral testimony in order to investigate the policy and techniques of first aid. In addition to social, cultural, economic and political history, our approach is informed by sociological concepts in relation to the boundaries of knowledge and interaction between differently trained people. How are safe practices chosen for the public, while preserving the status of trained professionals? Which objects and practices are the medical profession willing to share and which are the public willing to use? Our evaluation of these topics will be enhanced through group interviews, to which working and retired medical practitioners and British Red Cross volunteers and co-ordinators will contribute. In order to discuss the history of first aid practices and opportunities for enhancing policy and practice today, Publications, a website, and interactive events will disseminate the outcomes of our research. | 11/03/15 |

| AH/N003330/1 | 199884.16 | Research Grants (Early Career) | Crossing Boundaries: The History of First Aid in Britain and France, 1909-1989 | Over the past twenty years historians have developed a sophisticated understanding of the growth of primary and secondary healthcare provision in Britain. However, this focus on professional, institutional care has overlooked the history of the personal, voluntary and community forms of healthcare generally known as first aid. Yet understanding the trajectory of non-institutional treatment across the twentieth century, and in particular the effect of freely available universal healthcare provision on the willingness of the public to self-treat minor injuries, can help to illuminate the boundaries of state provision, individual responsibility and voluntary action in the era of welfare states. Moreover, tracing the fate of first aid provides an opportunity to inform responses to the current crisis in the British National Health Service, especially recent heavy demands on GP surgeries and accident and emergency departments. First aid is a broad term encompassing activities from applying a sticking plaster, to preparing for and managing the effects of war. We will focus on the initial treatment of minor injuries and techniques for basic life support undertaken by people other than recognized medical professionals. A major focus for our research will be the first aid activity and the diffusion of first aid knowledge conducted by the British Red Cross. Furthermore, the typicality of the British experience will be considered through an examination of the development of non-professional treatment in France. France has been chosen as its healthcare system and voluntary associations developed in different ways to those in England. In comparison to England there has been a more prominent, and controversial, role for religious organisations, a greater level of state intervention in the oversight of first aid providers and a set of priorities strongly influenced by the experience of war and invasion. Moreover, the centrality of contributory insurance and the freedom of doctors from state employment may have shaped the continuing role of first aid within the French system. Currently, there is a lack of literature on first aid written by historians, and there is also a dearth of evaluation of past first aid practices by medical researchers, which has recently been addressed by a study initiated by the British Red Cross. A medical humanities approach to this topic offers a more rounded view of first aid, examining memories and reflections of first aid practice along with traditional archival research. Our methods include examining records in archives of the British and French Red Cross, St John Ambulance, the National Archives in Britain and the National Library in France, British and French local archives, and the Mass Observation Archive in Sussex which documents public opinions. Further research will explore educational books and films, and oral testimony in order to investigate the policy and techniques of first aid. In addition to social, cultural, economic and political history, our approach is informed by sociological concepts in relation to the boundaries of knowledge and interaction between differently trained people. How are safe practices chosen for the public, while preserving the status of trained professionals? Which objects and practices are the medical profession willing to share and which are the public willing to use? Our evaluation of these topics will be enhanced through group interviews, to which working and retired medical practitioners and British Red Cross volunteers and co-ordinators will contribute. In order to discuss the history of first aid practices and opportunities for enhancing policy and practice today, Publications, a website, and interactive events will disseminate the outcomes of our research. | 29/04/15 |

| AH/N003721/1 | 352319.10 | Research Grants (Standard) | Pets and Family Life in England and Wales, 1837-1939 | In Britain today, pets are often at the heart of family life, but we know relatively little about the roles they played in families in the past. This project will be the first systematic study of the relationships between families and their cats, dogs and other companion animals in British history. Our aim is to track the changing position of animals in the home, in relation to broader shifts in family life, including transformations in size, relationships, intimacy, housing and living conditions that took place between the nineteenth and mid twentieth centuries. Pets played a powerful emotional role in the everyday lives of individuals and families and their presence constituted an important part of domestic life. Often considered peripheral, these creatures have a great deal to tell us about the changing behaviours of families, new emotional configurations and everyday practices. Our project aims to investigate the position of pets in the family, in relation to shifting authority structures, hierarchies and relationships, and changing built environments and domestic routines. So far, pets have attracted the attention of scholars who point to their increasing presence in Victorian society, and the broader social and ethical significance of the treatment of animals. But we know much less about their role in family life. The research for the project comprises a major new archival survey, focusing on the cultural representation of pets and families, consumption and the growing market for pet-related products, and their everyday presence. The archival research will be divided into three sections: Firstly, we will consider how pets figured in the contemporary imagination, by tracking their changing cultural representation by looking at artwork and illustrations, novels, and popular print culture. Secondly, we will survey how pets were bought and sold and the new things that were created for them, looking at advice literature and surviving material objects, examining the expansion in specialist products such as food, collars and toys. Finally, we will look at how they figured in the everyday lives of families, carrying out a large-scale survey of personal documents including diaries, letters and photographs. Our sources will also include oral histories and court records, allowing us to build up a picture of pet keeping in families from a range of social backgrounds. To gain an overview of differences in pet-keeping practices across the nation, our research focuses on key locations in England and Wales, the urban centres of Cardiff, Liverpool and London, as well as the rural north west. The project will generate new historical research and interpretation, substantially advancing knowledge in this area and transforming interpretations of the family and domestic life in the late Victorian and Edwardian periods. A significant part of the project’s social and cultural significance will be concerned with engaging with audiences beyond academia and taking forward a public history agenda. Working together with The Bishopsgate Institute and the National Trust Hardman House, institutions that hold significant but underdeveloped collections of pet photography, we will create physical and digital exhibitions and a series of events allowing us to interact closely with members of the public. We will also collaborate with Pets as Therapy, contemporary practitioners with a significant stake in the emotional role played by pets. | 06/05/15 |
This project will explore the music of French publisher Durand's major edition in its centenary year to deliver scholarly and educational outputs, whose outcomes have the potential to
teach and research practice in French music research. The Edition classique is a significant, large, but little explored, collection of European piano music from the eighteenth and nineteenth
centuries, supported by editorial prefaces, published by Durand in Paris from 1915 onwards. Its repertoire comprises music by well-known and since-forgotten composers, which was
edited by well- and lesser-known early twentieth-century French composers, together with musicologists and teachers at the Paris Conservatoire. Other fin-de-siècle editions (for
example, Henry Expert's edition, or Saint-Saëns's Oeuvres complètes de Rameau) have been the subject of thriving research, but the contribution of the Edition classique to this forum
is not yet known. This timely project (with most music now in the public domain) will investigate the edition in its first fruitful decade (c. 1915-25), as a prism through which to
reinterpret the musical past. Three temporal positions are implied: the edition's World War I setting, the earlier period(s) of the original music; our present day. Enquiries will focus on
the 'French accent' given to these 'Classics', involving interplay between musical subject and object; attitudes relating to time and place; French heritage and internationalism.
Investigation will start with detailed analytical case studies of edited music, which will uphold the highest levels of collaborative scholarship. These are selected on the basis of a:
- balance of music; well- and lesser-known composers/editors; source availability; use of volumes with editorial commentary; comparative editions; and analytical interest. The initial
group will include Ravel (editing Mendelssohn) and Debussy (Chopin); Emmanuel, Garban and Roger-Ducasse (Bach and Buxtehude folios); balanced by music of the eighteenth-
century French harpsichordists, including Couperin (edited by Tiercot) and Rameau (Déméré). A second group will likely include: Closson (editing Les Classiques belges), Ropartz
(Handel), Réria (Liszt) and Roussel (Mendelssohn's chamber music). Access to sources will be secured via the Bibliothèque nationale de France, Durand and Paris Conservatoire
archives, online resources and private collections. Secondly, using blended archival, historical and interpretative skills, assessment of the role and wider cultural network of the Edition
classique will offer new insights into early twentieth-century French cultural identity (e.g. incipient neoclassicism); relations with twentieth-century French composers' own music;
canonic issues; Conservatoire pedagogy; wartime publishing, in the context of editions by Expert, Saint-Saëns and Hugel. The project will also embrace how today's users - students,
academics, musicians and the wider public - can benefit from (test out and reflect) this knowledge, including alternative interpretations for pianists and the promotion of "lost"
repertoire. The main outputs will comprise: a catalogue of the Edition classique's contents (c. 1915-25; approx. 120 edited volumes, 18 editors, 22 earlier composers); three case study
articles/chapters, some co-authored (about Ravel and Roussel on Mendelssohn; Debussy's Chopin edition and his own Études and sonatas; Francophone harpsichord music; three
further articles (on revisionist implications of the edition's canon; Conservatoire pedagogy; cultural-economic issues of wartime publishing); associated conference papers;
performance workshops); a hosted international conference and public concert, with follow-on co-edited volume (which may house some chapters above); and a BBC Radio 3
programme. Pilot tests suggest that the 'French accent' can vary from a subtle re-inflection - often relating to phrasing

Human beings have always worried about ageing, with special worry reserved for premature ageing. Consequently, we have tried numerous different methods to try and achieve
rejuvenation - a state of renewed youth or the appearance of youth. The everyday methods with which we are perhaps most familiar - skin care products, dietary and exercise regimes
have long histories but were transformed in the decades following the First World War, when a wealth of scientific research and new anti-ageing products appeared to promise the
ability to prolong youthfulness, fertility and vitality. This Fellowship sets out to examine the impact of the most widespread methods of rejuvenation - injection and application of
hormones, using electricity on the body, skincare products, specific diets and exercise regimes - on post-WWII Britain. We already know from previous historical work that the unique
socio-political context of interwar Germany precipitated the rise of eugenic ideals about race and biology, as well as beauty and ugliness, whilst at the same time the rising consumer-
culture context of the United States enthusiastically embraced technological and scientific developments linked to human ageing. However, Britain in this period has remained largely
unstudied, and consequently we risk overstating the significance of developments elsewhere. Concerns about the overall fitness (and fertility) of the population were increased by
Britain's participation in the two World Wars, and it is clear that the perceived need for rejuvenation of both individuals and society became a topic of intense debate both in medical
and scientific circles and in the wider public sphere. Especially prior to the NHS, manufacturers and entrepreneurs attempted to exploit this fascination, and they claimed that a
number of existing therapies had rejuvenating properties, as well as trying to introduce new devices and products. The domestication of electrical lighting and the increasingly wide
reach of cinema and photography also placed added pressure on the British public, and particularly women, to look at their best. The Fellowship will explore why rejuvenation was
such a prominent matter of public interest in this period, and it will show in what ways the methods used to slow, stop or even reverse ageing helped to define some of the most
fundamental elements of what it means to be human. The principal goals are to (i) explore the diversity of approaches to rejuvenation, (ii) examine the different advertising and
marketing strategies and their relationship with contemporary scientific perspectives on ageing, and (iii) uncover how everyday habits were changed by anti-ageing products,
procedures and lifestyles. Aligned to this, the Fellowship will explain how manufacturers of rejuvenation preparations and devices attempted to convince British publics of the efficacy of
their products, and show to what extent the target audiences of these products were persuaded by such claims. The Fellowship seeks to explain how and why this period in Britain
became such a fruitful environment for different rejuvenation strategies. Drawing on a wide range of archival materials, including the papers of manufacturers and retailers of
rejuvenation-related products (such as Boots, Pond's and Elizabeth Arden), newspaper and periodical sources, objects, specialist scientific and medical texts, personal accounts and
fictional representations of rejuvenation, the project will link together histories of the body, ageing, the limits of biomedical explanation, everyday medical practice, the impact of
global conflict on health and wellbeing, and the medical marketplace, amongst other themes. The Fellowship will consequently deepen our understanding of the historical body and
the human condition by demonstrating that ageing and rejuvenation were intimately connected with a wide range of medial, socia
This is an application for follow-on funding for impact and engagement to build upon the successful research network ‘Northern Ireland’s 2016: Approaching the contested commemoration of the Easter Rising and the Battle of the Somme’. It seeks to fill a void in exchanging academic knowledge with policy-makers in Northern Ireland who are struggling to implement the aspects of the Stormont House Agreement dealing with the legacy of the past. It will do so by drawing attention to the significance of the longer term causes of political and ethnic conflict dating from partition and the creation of Northern Ireland (1920-21). It offers academics from a range of AHSS disciplines an opportunity to engage with policy makers, cultural and heritage institutions and voluntary organisations to address the most serious challenges facing commemoration in Northern Ireland during the Irish Decade of Centenaries - the partition of Ireland, establishing a devolved administration in Northern Ireland and an effectively independent state in the south (that would become a republic in 1949). Partition is seen by unionists as a quintessential state-building moment and remains central to much of unionist and especially loyalist identity in Northern Ireland, whereas to many nationalists and republicans it was the ultimate act of betrayal that left them at the mercy of a unionist majority government that denied them essential civil rights for over fifty years; - sectarian violence in Northern Ireland between 1920 and 1922, including the expulsion of Catholic workers from the Belfast shipyards, the burning of Catholic businesses in Lisburn in 1920, and the sectarian killings of the McMahons and at Ahltsinagh in 1922; - the Irish Civil War (1922-1923) and the way in which efforts to prevent a split in the IRA involved a campaign to destabilise the new Northern Ireland government. Commemorations of these events will be complicated by the coincidence of the fiftieth anniversary of the Troubles (from c.2018 onwards). The project responds directly to three recent developments that have emerged since the original grant. - ‘The Stormont House Agreement (2014)’; by highlighting the significance of events surrounding partition and the establishment of Northern Ireland in 1921 in fulfilling the SHA’s remit of producing ‘a factual historical timeline and statistical analysis of the Troubles’. - ‘A Fresh Start’ (November 2015): The SHA implementation plan that indicates clearly the difficulties being encountered in dealing with legacy issues. - ‘The Behaviours and Attitudes Ireland’s Call’ poll (October 2015) which highlighted a low level of public knowledge in Northern Ireland about the impact of key historical events from the period. A seminar to the NI Assembly’s Knowledge Exchange series will disseminate the outcomes to policy-makers in NI. A podcasted public lecture series will seek to bridge the gap between the existing academic literature and the public awareness of it. Two policy symposiums will offer academics from a wide range of AHSS disciplines (anthropology, education, English literature, geography, history, Irish studies, memory studies, politics) an opportunity to share their expertise with policy makers, cultural institutions and third sector groups concerned with organising commemorative events, and improving community relations in Northern Ireland and between Northern Ireland and the Republic of Ireland, including: National Government: Northern Ireland Office, Irish Department of Foreign Affairs and Trade (Anglo-Irish Division); Devolved Government: Office of First Minister and Deputy First Minister; Department of Culture, Arts and Leisure; Department of Education Northern Ireland; Local Government: Belfast City Council, Third sector: Community Relations Council, Healing Through Remembering, Co-operation Ireland, the Nerve Centre.

Friendship is everywhere. It is almost impossible to imagine a society or culture without it. Yet for a concept that is so immediately, intuitively meaningful to virtually all human beings, friendship has been a famously intractable scholarly problem. Unofficial, uncodified and unregulated (not to mention, very often, unspoken), friendship does not lend itself to clear theoretical definition; nor do the friendships of the past necessarily leave traces that might allow us to elaborate a model of historical friendship from evidence. It is doubtless both the challenge and the possibilities promised by these problematic aspects of friendship that have made it such a productive field of research, across a number of disciplines, in the last twenty years. Historians and literary critics have been drawn to the theme for different reasons, and have addressed it in different ways - but they have rarely had the opportunity to compare their basic assumptions about friendship, and thus to work out if they are even talking about the same thing. Our interdisciplinary network encourages an international panel of scholars working on France in the Revolutionary and Napoleonic eras, the nineteenth century, and the Belle Epoque up to the Great War, to consider what presuppositions about friendship operate within their own field and, perhaps, their own national academic context, and what they might learn from the use made of the concept by scholars in other disciplines - in particular, what new forms of evidence they might acquire through an interdisciplinary conversation, and how that evidence might enrich their own account of this central cultural question. Our network will bring together historians and literary scholars from France, Canada, the UK and the USA, who will collaboratively investigate friendship as a public and private issue, as a cultural phenomenon and a fact of life, as representation and reality. Of particular importance to us will be the relationship of friendship to sex and desire: for while historians including John Boswell and Alan Bray have debated how ‘friendship’ might have provided past ages with a language in which to talk about same-sex desire and relationships, critics of nineteenth-century literature might equally hanker after a language in which to talk about texts that somehow escapes the seeming monopoly of ‘desire’ on twentieth-century theories of reading and interpretation. Could nineteenth-century (heterosexual) men and women be ‘just friends’? Could nineteenth-century literary texts represent such a friendship, whether possible or not in real life? Would a novel in which the characters were bound exclusively by friendship, and from which sexual desire was excluded, even be readable? All of these questions will flow into our collaborative exploration of what friendship meant to different people in nineteenth-century France, and what new things an analysis of ‘friendship’ can tell us about this supposedly familiar concept, and, in addition, what the peculiarities of nineteenth-century ideas on friendship can teach us of our own assumptions and blind spots about this everyday theme.
Coloising Disability: race, impairment and otherness in the British Empire, c. 1800-1914

Countries have failed to repay their debts on time or in full throughout history. Existing research concerning such ‘sovereign defaults’ is typically based on quantitative data, however, which assumes short-term causes and consequences based on rational calculations of states’ economic interests. Curiously, scholars and policymakers have not adopted qualitative methods to analyse such events in detail or context. As such, the longer-term and wider-ranging causes and consequences of sovereign default remain neglected, which distorts explanations for sovereign default by major economic powers. The consensus view within the International Relations and Economics literatures, which focus on rational calculations of national attitudes towards debt. Second, I will build on my archival research to produce an article in a leading journal that establishes and tests two novel and generalizable explanations for sovereign default by major economic powers. The consensus view within the International Relations and Economics literatures, which focus on rational calculations of a state’s economic interests, is incomplete because default can serve other objectives. Defaults sometimes reflect domestic-political interests or shifts in national identities. Using secondary sources and published data to examine decision-making at the time, I will test my claims by examining case studies across the twentieth century where major economic powers failed to pay their debts on time. These case studies will also test my assumption that states tend to downplay the longer and wider consequences of default. It is an important time to conduct such research for two reasons. First, it is highly relevant to contemporary debates about debt. My work will inform the cost-benefit calculations of policymakers, whether they are considering lending, borrowing or defaulting. I plan to share key archival data in online and searchable data repositories to ensure that financial analysts have easy access to raw data to inform their own work. Second, the project coincides with the centenary of the end of WW1, thereby benefitting from growing interest in the consequences of the Great War and war debts more broadly. Building on this rising interest, I will encourage policymakers, and the public, to rethink the orthodoxies of sovereign default. My research project will connect scholars in the humanities and social sciences, establishing me as a leader in the interdisciplinary study of sovereign default. I will then seek to reset the international research agenda by guiding research towards a wider range of variables and multiple methodologies. An AHRC fellowship would develop my leadership skills by allowing me to organise international events, gain project management experience, and expand my professional network.

Gateways to the First World War (Phase 2)

Since its launch in 2014 Gateways to the First World War has encouraged community groups and members of the public to broaden their research by asking new questions, connecting with diverse communities and creating imaginative outputs (see interim report for details). The aim outlined in the original funding application, of encouraging people to ‘engage with their own preconceptions and...test and question their origins’, has remained central to the ethos of the centre. The centre is, and will remain, firmly rooted in its internationally-recognised research into the history of the conflict and its legacy. Gateways will continue to offer this resource to all centres and, specifically, will offer leadership in particular themes. The memory of the First World War Life on the Home and Fighting Fronts The medical history of the First World War Propaganda and persuasion Maritime and naval history Operational and military history. The centre has developed a programme of high-quality events, organised in a variety of locations, which have involved sharing the latest academic research on the First World War to enrich and inspire existing and developing projects, workshops and training, showcasing of HLT projects and networking opportunities. As planned in the original application for funding, collaborations with non-HEI bodies has been a key element of the Gateways project and the centre has established and extended strong partnerships with a range of organisations including the Imperial War Museums, First World War Centenary Partnership, Commonwealth War Graves Commission and the Department for Culture, Media and Sport. Significant activities are underway to support these organisations, and will continue over the next two years. The centre has established UK-wide reach through its travelling exhibitions, events (including a successful community Roadshow) and academic and community collaborations in a number of regions, including Scotland. Gateways will build its role around a rich programme of events for 2017-2019, which has been very much shaped by careful analysis of feedback on activities carried out 2014-2016 and conversations with partner organisations and its sister centres.

Unpaid Debts: Rethinking the Causes and Consequences of Sovereign Default

Whilst it is impossible to calculate the exact numbers of disabled people in the nineteenth and early twentieth centuries, taken as a proportion of the overall population, there were many more disabled people in Britain in the past than there are today. Illnesses causing deafness and/or blindness (such as scarlet fever; mumps; chicken pox; influenza; measles; meningitis; and rubella) were prolific and there were high rates of industrial and agricultural accidents which were physically disabling. Furthermore, what today might be considered a moderate or ‘correctable’ hearing or sight loss, had profound implications as sensory-enhancing technology was of poor quality and often prohibitively expensive. As literary critics have demonstrated, disabled people were ignored by the vast majority of historians. My first research question addresses this by asking how was disability represented, treated and experienced in the British Empire? My second research question is wider: how did disability (so present in the period’s literature, institutions, and legal discussions) frame understandings of the body more generally? Disability does not only affect those who are labelled disabled but forms part of a wider social system (that disability theories have discussed as ‘ables’). That disability is an aspect of ‘normal’ society makes it doubly interesting. Disability is not a ‘disease’ discursively or conceptually, but a way of thinking about bodily difference, which led into ways of viewing other bodily differences such as the differences of race. There are good reasons to suggest that thinking about attitudes towards disability alongside the attitudes towards race will be particularly useful. ‘Race’ and ‘disability’ are both ways of thinking about perceived bodily ‘otherness’. In the nineteenth century, pseudo-scientific racism sought to define and categorize people by measuring and classifying impairment and disability. Others were used to justify their colonisation. Eugenics saw ‘imperfection’ and degeneracy in both race and disability. Scientists argued over whether Down’s Syndrome (‘Mongolism’) was a race or an impairment. My pilot study on deafness has suggested that these discourses interacted with those of ‘benevolence’ which, in constructing colonial ‘others’ and disabled people as a ‘healthy white man’s burden’, created long-standing relationships of dependence. I now want to test this hypothesis and investigate whether the same is true of disability more generally. In order to make my study feasible in the period’s international context, I have limited the scope of my study in terms of period and geography. The timeframe, 1800-1914, was a period where the configuration of both race and disability changed dramatically. It was also a period which saw massive British expansion overseas, and Empire shaped every aspect of British life. The study stops short of the First World War which, in generating large numbers of newly disabled men, changed the way in which disability was understood. In asking whether the major reconfiguration of the understanding of disability in this period was shaped by empire, imperial relationships or other power-structures, I need to take a wide geographical scope. On the other hand, too broad a study would be unfeasible. With this in mind my study is confined to the ‘white’ British Empire, to Australia, New Zealand, Canada, Ireland and to Britain itself as places which shared numerous connections and believed themselves to hold a common culture. I will thus explore the specific conjunctions of race and disability that were formulated in such places. In summary, major questions that this research will address include the following: - How did disability and race intersect in the nineteenth and early twentieth centuries? - How were the lives of disabled people informed by the wider colonial context? - What part did disabled people

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| AH/PO0671/1 | 612014.26 | Large Grants | Living Legacies 1914-18: From Past Conflict to Shared Future | The 2014-18 Centenary of World War I is of enormous significance, not just because it offers an opportunity to look back and re-evaluate the impacts the war had on the world a hundred years ago, but because it is the first in a series of globalised acts of commemoration that will define the 21st century. The ‘Living Legacies 1914-18’ WWI Engagement Centre provides a meeting point between academics, heritage professionals, and communities, designed to capture and evaluate activities shaping the ongoing the Centenary of WWI and engage those involved in its commemoration, while at the same time use this as an opportunity to forge closer university-community partnerships to assist a growing and important community of researchers whose interests in the past offer new insights into WWI as well as stand as a testimony to the Centenary itself. The focus for Living Legacies is on the contemporary and continued resonances and legacies of WWI in the UK, understanding how the war ‘lives on’ today, in different settings, across Britain and Ireland. The Living Legacies WWI Engagement Centre specialises in areas of research that offer unique and alternative insights into both the war and its commemoration, using methods and approaches from the disciplines of archaeology, museology, social policy, creative arts, geography and history. Looking at the past through the lens of the present, Living Legacies researchers are interested especially in thinking through how commemoration is complex (1) because it is a spatial act - it takes place somewhere - and (2) because conflict heritage variously links past and present, people and places, it is inherently contested and can perpetuate past conflicts into the present-day. Far from being the same everywhere then, current commemoration of the first ‘global war’ is very much localised, and made distinctive, meaningful and even contentious to those involved because of the very places commemoration occurs. The significance attached to the particularity of the place in commemorative practice is becoming very evident as the Centenary of WWI unfolds within the context of a devolved UK, across ‘nations within the nation’. Spanning England, Wales, Scotland and Northern Ireland, Living Legacies is exploring this theme, of WWI commemorative practices and transnational identities, by working with partners drawn from a range of public organisations and bodies across the UK, as well as local community groups interested in WWI. This involves having a close working relationship with community groups working on projects funded by the HLF, especially as part of the HLF “First World War: Then and Now” programme. As a consequence of the partnerships formed by Living Legacies between community and academic researchers, the Centre aims to use a past conflict and contested heritage as a basis to build new and positive relationships across the UK, a shared future in which WWI and its commemoration is not only better understood from different community and academic perspectives, but also creating legacies of the Centenary itself. These legacies will stand as a reminder to those in the future who wish to know how, in the 21st century, nations from across the UK looked back and remembered this most momentous of global events. To this end, Living Legacies research will result in a series of arts and humanities outputs, from scholarly works, to web-sites and digital data, to performances and exhibitions, all offering a deeper and more critical understanding of the impacts the war had on Britain and Ireland between 1914 and 1918, as well as a record of those who sought to commemorate and remember ‘the war to end all wars’. | 23/06/16 |

| AH/PO0668/1 | 637993.94 | Large Grants | Everyday Lives in War: First World War Engagement Centre | Everyday Lives in War’ aims to build productive community engagement and research partnerships with the capacity to stretch and even surprise all involved. It connects university and community researchers to explore histories and legacies of the First World War through collaborative histories, creative performance, source exploration, practical experiment and digital sharing. The Centre has a physical base three geographical regions: eastern and central England; South West England; and the North West, and supports collaborative partnerships across the UK. In developing objectives and a programme of activities for a second phase of work (2017-19), the Centre has reflected on experience since 2014. Phase 1 for ELIW can be summed up as a process of making communities of interest. This was particularly significant because our research themes of food, theatre, childhood, farming, supernatural beliefs, cartoons, military tribunals and conscientious objection, ran counter to the dominant trajectory of national UK commemoration. Phase 2 consolidates our topics under the heading of ‘everyday life’ and builds on our commitment to listening to diverse voices. The Centre will continue innovative dialogues between university and community researchers. In 2017 the Centre will embark on connecting communities of interest. It will draw on the expertise and enthusiasm evident in the collaborative projects funded by the Centre, in HLF-funded and other grassroots community groups, and in the work of independent researchers. Our aim here is to foster sustainable and creative research networks, reach under-represented groups, inspire new FWW projects (and applications to HLF) and to explore best practice in realising this ambition. In 2018, we will highlight international contests to deepen the research networks and understanding of the everyday life theme. The programme for 2019 will draw together the work of the previous 5 years in a final intensive phase of reflection on legacy: historical legacies of the FW in the UK and the wider world; the significance of the centenary as a device for thinking forward through the past; and lessons for working as an ‘engaged university’. ‘Everyday life’ offers a powerful tool in exploring ‘stories hidden even to ourselves’, and in reflecting on memory, scale and the relevance of present-day issues in constructing different national pasts. The impact of the FW in those born since 1919 allows the Centre to address inter-generational relationships and re-think the meanings of ‘legacy’. Geographical communities are significant to the Centre, but so is the inclusion of communities of interest, belief, practice, circumstance or experience. Through co-produced research, the Centre is developing intellectual and cultural contexts to enrich historical understanding of the FWW. Phase 2 will expand these insights by considering the significance of ‘hands-on history’ when communities of makers engage creatively with FWW histories of their crafts. The centenary of the FWW is an opportunity to probe in innovative ways the historical significance of a period which resonates strongly in contemporary Britain. In 2013, the precise form of centenary activities, the relationship between academic and public histories, and the influence of the state and other bodies in shaping memorialisation, were still uncertain. A conjunction of meticulous opportunity to probe in innovative ways the historical significance of a period which resonates strongly in contemporary Britain. | 24/06/16 |
Remembering, just like forgetting, is always a political act. The First World War was a global conflict which left its mark on the local. Was it experienced differently in urban and rural areas? What were the relations between soldiers and civilians during and after the war? Did it shape individual and community identities? Did it have different meanings for contemporaries? There was a consensus that the dead were to be commemorated and remembered, but there was less agreement over how the example of sacrifice was to be understood and the meanings to be attributed to and experiences to be drawn from acts of commemoration. How have these meanings changed over time? How is it being understood today? Is it a truism that ‘the past is a foreign country: they do things differently there’? Certainly, Britain in 2016 is a very different country to that of 1914 and has been described by Parekh (2000) as ‘a community of communities.’ What sense are young people making of the local memorials to the dead which sit in the urban and rural landscapes and the acts of commemoration organised by an older generation which centre upon them? What meaning does the war have for young people who have grown up in a society where live reports of conflict are instantly available on a smartphone and where stories of casualties, destruction and refugees are instantly reported in the media? How will young people connect this past with their present and their future? As the First World War moves out of memory into history, what will be the record of commemoration that they will have experienced and will be left after 2019 for future historians to reflect upon? The issues embedded in these questions formed, and continue to form, the framework of the Voices of War and Peace: the Great War and its Legacy project. Committed to cross-disciplinary research, structural commitment to community engagement with research and professional commitment ‘in a mission of understanding’ to investigate, analyse, apprehend, critique and judge and thereby translate Edward Said’s idea of ‘communities of interpretation’ into practice (Said 2003) the Voices’ Centre has reached out to multiple communities and publics, local and national, to explore through dialogue issues around memory, remembering and commemoration. The Centre exists to respond to community requests for support in terms of building research skills and in supporting community driven research agenda; and it exists to work in partnership with the other AHRC funded Engagement Centres, the Heritage Lottery Fund, the Centenary Partnership, and arts and heritage organisations in exploring the connections between public and academic histories of the First World War. Sharing knowledge, expertise and resources about the impact of conflict on gender relations on the home front during and after the war, on the spiritual elements of personal and family identity, on family relationships and what it was to be a child growing up in an age of conflict, loss and displacement, and on global relationships in the decades that followed the Peace the Voices project will leave its own legacy for community/academy relations in terms of the capacity for the co-design and coproduction of research, an understanding of the complicated relationship between remembering and forgetting and a desire to continue to ‘think forward through the past’.

Our project proposes a global history of Irish nationalism focusing on the 1916-23 revolutionary period. The aim is to integrate two sophisticated but separate historiographical fields - centring on the Irish revolution and on Irish migration - to develop a more inclusive framework which will incorporate the diaspora and other external pressures into the mainstream narrative. The key methodology is provided by a transnational approach which will investigate how interactions across national boundaries shaped Ireland’s revolution. By investigating the relationship between revolution in the nation-state, diasporic nationalism, and other external pressures during an era of rapid international change, this research will contribute to a wider understanding of nationalism as a global force. The project comprises two interlocking research strands. The first focuses on the impact of transnational influences on the revolution within Ireland. The second is concerned with analysing the significance of Irish nationalism beyond Ireland. Both address the same overarching question: to what extent must revolutionary change be understood within a global, transnational as well as a nation-state framework? The research context is framed by the dominance of nation-centred historiographical approaches, reflecting a widespread tendency to regard the nation-state as the natural unit of analysis. Although gaining ground elsewhere, transnational approaches have had little impact on Irish historiography despite the importance of external factors on Ireland. For example, despite acknowledging the impact of Irish America on Irish politics, histories of Irish nationalism such as Richard English’s influential Irish Freedom (2003) largely overlook diasporic influences. Similarly, studies of diasporic nationalism rarely analyse its impact on Ireland. As a result, key themes are often debated in insular terms. For example, nation-centred analyses of the Irish revolution can result in the imposition of arbitrary geographical boundaries and neglect of comparative dimensions and external pressures. Local studies, the dominant approach since the ground-breaking research of David Fitzpatrick (1977), provide a sophisticated anatomy of the revolution’s impact on Irish society but a limited means of assessing the significance of factors which transcend the nation-state. They shed little light on how the destabilising impact of the First World War, the emergence of self-determination as the principal source of political legitimacy, and the establishment of new republics across Europe heightened political expectations in Ireland. There is therefore a compelling rationale for looking to Ireland as a case study of the global character of nationalism. As a small country with a large diaspora and a global empire, Ireland was highly susceptible to transnational influences. The well-documented nature of the Irish revolution, its small scale, and the sophistication of the literature on Irish nationalism and the Irish diaspora also point to its potential as a broader case study. This approach will also contribute to wider British historiography. Although British historians generally emphasise how the UK avoided the First World War’s destabilising fallout, the parallels between experiences in the Irish part of the British state and central/eastern Europe where imperial power gave way to democratisation, self-determination and ethnic nationalism are evident. A wider framework will allow for comparative analysis across the ‘shatter zones’ of empire (Wilson, 2010). Ultimately, our project aims to demonstrate how revolutions represent much broader political moments in global history, without losing sight of the distinctive aspects of national histories. More radically, it will question the assumption - implicit in most historians’ work - that national histories are evident. A wider framework will allow for comparative analysis across the ‘shatter zones’ of empire (Wilson, 2010). Ultimately, our project aims to demonstrate how revolutions represent much broader political moments in global history, without losing sight of the distinctive aspects of national histories. More radically, it will question the assumption - implicit in most historians’ work - that national histories...
This project seeks support for the writing, rehearsing and production of a new play that highlights women's role in the Kiel Uprising of 1918 and the production of a fixed, touring and online exhibition supported by educational outreach and online teaching resources that draw on the findings of the AHRC international network grant ‘Women’s Organisations and Female Activists in the Aftermath of War: International Perspectives 1918-1923’. In that project, an interdisciplinary team of international scholars explored the role of female activists and their organisations in shaping the new Europe in the post-war period, identifying the period immediately after the war as a distinctive period full of radical potential during which the renegotiation of gender relations took place under unstable and highly volatile conditions of unprecedented social, economic and political strain. One major and very under-researched area that emerged from the collaboration was the importance of the role played by women in the revolutions that were a major feature of post-war societies in central and eastern Europe. This is not reflected either in academic or popular accounts of the end of the war, and the revolutionary end to the war in Germany and how that shaped the post-war period is virtually unknown in the UK. Centenary commemorations in the UK so far have emphasised the military aspects of the conflict - commemoration of those who opposed the war has largely been marginalised. Where the German perspective has been included at all, it has been to reinforce stereotypes of German militarism. This project aims to challenge this and broaden public understanding of German anti-militarism, first by telling the story of the German Revolution that brought the war to an end in November 1918 and established democracy on German soil, and secondly by putting the ordinary populace, especially the women who actively opposed the war and supported the revolution, at the heart of the story. This approach has the effect of challenging the gender of the revolution, hitherto presented almost exclusively as a masculine story due to the current focus on the military and revolutionary leaders in the majority of historical research on this subject. The follow-on project will highlight women’s role in the German revolution of 1918, with a particular focus on Kiel as the starting point of this key historical event. It will write women into the historical accounts, public knowledge and commemorative activities surrounding the centenary of the end of the war in November 2018 in both the UK and Germany. The play will tour in Britain and Germany, following the path of the revolution. The PI is already acting as consultant to events planned for Kiel, namely a major exhibition planned to run for the year 2018 in the Maritime Museum and a new opera commissioned for the occasion that will be premiered in Kiel in November 2018. The Peace Museum in Bradford is keen to include the German perspective in plans to mark the centenary of the end of the war in 2018 and to look at the revolution in the broader context of anti-war activism in Germany. An exhibition based on the choices individuals made in 1918 that led to the collapse of the German war effort would invite the visitor to reflect on the moral questions surrounding an individual’s duty to the nation and to humanity in wartime. Bent Architect are a socially engaged theatre company committed to bringing lesser-known histories onto the stage. Following the success of the production England Arose!, which toured in 2014, the writers and directors are keen to produce a companion piece that tells the story from the German point of view and which emphasises the role of women in the choices that ended the war.

The Teaching and Learning War research network brings together EU and international researchers and stakeholders, from a range of academic disciplines and professional backgrounds, to explore young people’s engagement with and receptivity to the cultural memory messages of the two world wars from an international comparative perspective. At the centenary of the First World War in the UK, Australia, Canada, and New Zealand young people find themselves ‘front and centre’ of both state-sponsored and community-level commemorations. As the two world wars fade from living memory, young people across the Commonwealth have been singled out as those who will be carrying the memory of the war forward. Early indications suggest similar emphasis will be placed on young people in the 90th and 100th anniversaries of the Second World War. It is at this juncture, as the commemorative focus in Britain and the Commonwealth shifts from the First to the Second World War, that new questions arise about 1) the ways these catastrophic events are taught in the 21st century, 2) what cultural memory messages feature in education, and 3) how young people respond to and interpret these messages. While study of memory and war remembrance has intensified in recent years, the way young people engage with the cultural messages about these seminal historical events is largely unexplored. Interrogating the practices of teaching and learning about war remembrance has the potential to illuminate how memories of war are shaped. As Roediger and Wertsch identify, education is one of the ‘core disciplines for a new field of memory studies’ since ‘many of the almost unconscious attitudes that students have about the past’ are traceable to elements of ‘the educational process’. The two world wars - as crucial moments of crisis where the ‘British world’ came together as a larger community of common interest - remain significant features of the curriculum, both formal and informal, in Britain, Australia, Canada and New Zealand. At the same time, they raise important questions about the teaching of the history of the British Empire, an area of heated contemporary debate across the Commonwealth. These four case studies share a narrative of white, imperial masculinity and sacrifice for Empire largely compatible with the rise of a sense of national identity, thus allowing for coherent enquiry. However, the distinctiveness (or otherwise) of these case studies needs to be held up against the experiences of indigenous peoples in these white settler colonies as well as the experience of non-white colonies in these conflicts such as Kenya, Jamaica or India. To enable us to develop a larger research project on this theme, networking events will centre on four main questions: 1. How do young people think about the past? 2. How have indigenous and/or ethnic minority histories been integrated into the representation and teaching of the two world wars? 3. What role does empathy play in the teaching of the two world wars? 4. How does youth-centered commemorative activity compare across the British world? This research network is distinctive because of the disciplinary boundaries it seeks to break down, particularly between history, memory studies, education and literary studies; its focus on the memory and representation of the two world wars from a comparative perspective; and because of the ways it will foster international collaboration and the development of strong links with overseas researchers and professional stakeholders, particularly in the education sector. It capitalises on and consolidates informal links between a number of existing networks including AHRC-funded projects, IWM, UCL EC Centre for Holocaust Education; First World War Centenary Battlefield Tours Programme; British Empire at War Research Group; Centre for Research in Memory, Narrative and Histories; Y
Reflections on the Centenary of the First World War: Learning and Legacies for the Future

Between 2014 and 2018 Britain, together with many other nations, is commemorating the centenary of the First World War: the first ‘total’ war of the Twentieth Century, the legacies of which live on in a range of institutional, educational, geographic, political, social and cultural forms. At the outset of the centenary, a particular ‘cultural memory’ of the war dominated in Britain, one described by the then Education Minister Michael Gove as a ‘Blackadder myth’ designed to belittle Britain and its leaders. (Daily Mail, 2 January 2014). This project seeks to critically examine how literature responds to and participates in psychoanalytic debates around capital punishment in the first half of the twentieth century, and to further explore the ways in which psychoanalysis made a major intervention in culture, as there was a general consensus in support of the death penalty except for specific writers and specific advocacy groups. In fact, the impact on readers of literary representations of the death penalty informed by psychoanalysis cannot be overestimated, given that capital punishment was no longer a public spectacle. I will examine the way that the death penalty had gone into the cultural unconscious, its reality only accessible by means of imaginative effort, and how efforts by literature and psychoanalysis to imagine and reimagine the death penalty had a powerful effect on public debate in the period. Further, the impact of psychoanalysis was also political since abolitionist movements were divided about the value of affect and empathy and these arguments were informed by psychoanalytic discussions. For example, in the UK, there were two differing abolitionist movements: one, the Howard League, which rejected emotive tactics and which still exists today, and the other more idiosyncratic, founded by Violet van der Elst, which used shock tactics modeled on suffragette campaigns. The project will consider how the power of literature in this context is demonstrated in, for example, the irresistibible appeal of literature to campaigns in the debate: while both the American lawyer Clarence Darrow and the anti-death penalty activist Violet van der Elst published nonfictional works that advanced their causes, each were also inescapably drawn to fiction as a medium. In 1905, Darrow published a short anti-death penalty tract called ‘View on Capital Punishment’, his followers Theodor Reik, Hans Sachs and Marie Bonaparte would lobby powerfully against the death penalty using psychoanalytic arguments. This aspect of the history of psychoanalytic theory has been insufficiently studied, but it was one of the key ways in which psychoanalysis made a major intervention in culture, as there was a general consensus in support of the death penalty except for specific writers and specific advocacy groups. In fact, the impact on readers of literary representations of the death penalty informed by psychoanalysis cannot be overestimated, given that capital punishment was no longer a public spectacle. I will examine the way that the death penalty had gone into the cultural unconscious, its reality only accessible by means of imaginative effort, and how efforts by literature and psychoanalysis to imagine and reimagine the death penalty had a powerful effect on public debate in the period. Further, the impact of psychoanalysis was also political since abolitionist movements were divided about the value of affect and empathy and these arguments were informed by psychoanalytic discussions. For example, in the UK, there were two differing abolitionist movements: one, the Howard League, which rejected emotive tactics and which still exists today, and the other more idiosyncratic, founded by Violet van der Elst, which used shock tactics modeled on suffragette campaigns.
### Leadership Fellows

**Title:** Remembrance of Internment Camps in The German Diaspora during World War I: Remembering Internment Camps in the German Diaspora during World War 1

**Description:** The project focuses on the internment of Germans and enemy aliens in various camps during World War I. It aims to gather and present historical evidence from these camps, which are not widely remembered in local heritage and museums. The project will evaluate the impact of this commemoration on public engagement and assess whether similar success can be replicated in future commemorations.

**Impact:** It will disseminate its research findings through conference papers and presented journal articles, which will inform academic and heritage practitioners on the importance of immersive experiences and collaborative partnerships. The project plans to host a fieldwork week in 2018 to study the lasting impact of the 2014 commemorations and explore how attitudes towards commemoration have evolved since the 1914-18 period.

**Funding:** Funding is being sought to support the research and dissemination of findings.

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### Follow-on Funding Impact & Engagement

**Title:** Blood Swept Lands and Seas of Red

**Description:** This art installation of ceramic poppies in the Tower of London moat has been a major public engagement project. It aims to explore the emotional impact of the First World War on the public, media, and Historical Royal Palaces (HRP), and whether this success can be replicated in future projects.

**Impact:** The project will use data collected from the Blood Swept Lands project to analyze public engagement and media coverage. It will contribute to understanding how commemorations are perceived and used by various stakeholders.

**Funding:** Funding is being sought to support the research and dissemination of findings.

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**Date:** 15/03/17

**Date:** 03/07/17
As the newspaper poetry columns, workers' periodicals, surviving records of local libraries and reading rooms, and society accounts show, industrial workers spent substantial amounts of their working lives and leisure time in writing, reading, and discussing works of literature. Every industrial workplace had its writer in this period. Most had more than one, like poets and journalists 'Nisbet Noble' (James Ferguson) and 'Will Howarth' (John Stanley) at Stanley Mills in Perthshire, or autobiographers and poets 'Rustic Rhymer' (Thomas Stewart) and 'Davey (David Wingate) in the same Lanarkshire mine. 'Piston, Pen & Press' recovers the forgotten ways in which these industrial workers engaged with literary culture from the 1840s to the First World War. By focusing on miners, railway workers, and textile factory workers it will investigate how professions, location, and the perception of being part of a specific workplace community influenced workers' activities as actors, performers and readers. Our concentration is on Scotland and the North of England, with Britain's two greatest Victorian industrial cities, Manchester and Glasgow, as centres of interest. We will use archival research and interviewing studies of newspaper and periodical databases to uncover the poems, songs, periodical and newspaper writings and other prose writings (including autobiography) of workers in these industries. We will additionally work with the preserved records of nineteenth-century libraries and reading rooms to trace a history of reading through borrowers' records, and to study records of 'literary' associations (minute books, members' directories, manuscript magazines) linked to specific workplaces or operating in their vicinity. No previous project or published work has attempted to reflect on working-class literary cultures in the long Victorian period in terms of both profession and location. Further, existing studies and anthologies do not provide our interdisciplinary focus on the history of reading, the history of associational culture, and the literary analysis of workers' writings. Although recent historical work on Britain's industrial revolution has shifted towards a greater consideration of workers' writings, research into literary representations of Victorian industry is still dominated by accounts of observers or employers, not by how workers themselves represented their labour and presented themselves as a cultured workforce with investments in established as well as popular literature. Despite growing interest in working-class reading, much evidence of workers' cultural investments and cultural literacy remains scattered in local and regional archives. What we currently know or hypothesise about what Victorian workers (like those listed above) wrote, read or sang, and how they accessed literary works, is a fraction of what we could know through in-depth archival research and a careful and comparative analysis of findings. While the academic outcomes of this project will contribute significantly to the study of working-class culture, history and literature, and to our scholarly perceptions of Victorian industrialism, we also seek to create public awareness of this neglected aspect of industrial heritage. Building on our existing connections and developing new ones, we will work with selected museums and non-academic partners, both national and local, on ways to include this vital intangible heritage in their collections and outreach activities. In doing so we hope to foster fruitful discussions between institutions and individuals in the heritage sector in Scotland and the North of England about the status and significance of literary cultures in Britain's industrial past. Through our connections to the General Federation of Trades Unions and potentially other unions, 'Piston, Pen & Press' will also incorporate present day developments in the new millennium only serve to reinforce this observation. This challenges us to consider what happened when refugees 'disappear(ed) over the horizon', and how refugees came to know themselves in displacement. How did they express themselves, in what forum, by what means and in what kind of register? On the basis of what knowledge did refugees make claims on institutions, on one another, and on non-refugees? Did they present as victims, marginalised and erased from history, or as deliberative agents? How far did refugees become historian of their own displacement, seeking to gain the 'recognition' of one another and of posterity? These questions have been sorely neglected by historians, such that refugee crises continue to be de-historicised, contributing to the widespread public perception of refugees as mere flotsam. Conceived as a refugee-centred perspective on the modern era, this project proposes a bold, timely and original approach, drawing on hitherto unexplored personal testimonies of women and men and on interdisciplinary and comparative perspectives to lay stronger foundations for refugee history. 'Reckoning with refugeedom' addresses these questions through an original programme of intense, critical archival scrutiny, making refugees' voices from the relatively distant past accessible to scholars and the general public. The project will disentangle the complex connections between refugees' 'small stories' and broader historical narratives. Our research will consider refugees' voices in relation to changing forms and practices of external intervention by governments, inter-governmental organisations and non-governmental organisations that political scientists characterise as the 'refugee regime'. The project breaks new ground by: accessing the perspectives of refugees from different backgrounds, primarily through letters and to those in positions of authority, but also by incorporating personal correspondence and other kinds of source material; considering how refugees found ways to speak out, how they engaged with the history and circumstances of their displacement; and assessing how understood and negotiated the personal and political consequences of 'being refugee'. The project will thereby extend the concept of a refugee regime to encompass what the PI has termed 'refugeedom'. Four linked case studies will reflect different moments in the evolution and operation of refugeedom in the critical half-century following the creation of the first international refugee regime by Fritjof Nansen in 1921. One study focuses on refugees reaching France between the two world wars (the 'pre-UNHCR era'), one on the enlarged internationalised refugee regime during the 1950s and 1960s ('early UNHCR'), and one from India in the aftermath of Partition ('non-UNHCR'). The research agenda is designed to capture and account for similarities and differences in refugees' modes of expression and in the basis of claims for recognition and support in different contexts and under different refugee regimes. The project's geographical, linguistic and chronological scope requires input from an integrated team of researchers. In addition to disseminating our research through joint workshops and publications, we shall improve public awareness of refugees as deliberative actors and create new resources for public exhibitions and performances involving refugee and asylum seeker artists. We shall jointly promote impact through close collaboration with University partners and with an inclusive approach to the academic, policy and practitioner communities.
This project considers how commemoration is changing. As the two world wars fade from living memory, we are increasingly looking to young people across Scotland (and the wider world) to carry the memory of the wars forward. For organisations such as Poppyscotland that are tasked with ensuring these memories don’t fade it is the increasingly challenging to engage with not just young people but the under-35 demographic. Poppyscotland are keen to explore how immersive experiences can be used to create awareness of our veterans’ experiences and how Virtual Reality (VR) and Augmented Reality (AR) can be used to enhance the real-life narratives to place war and peace in context. In 2018 we will witness the end of the centennial of the First World War and there exists a unique opportunity to explore how remembrance, communal and collective memory will be taken forward for that conflict and how that will shape the similar emphasis that will be placed on young people for the 80th and 90th anniversaries of WW2. VR and AR, after years of research and development, appear to be on the cusp of mainstream adoption. The combination of immersive video capture and dissemination via mobile technologies is already proving to be particularly exciting for fields as diverse as medical training and journalism. What VR and AR promise is to bring audiences closer to a story than any previous platform. In this regard, they have the potential to enhance real-life narratives by offering audiences both the experiences and environments of the cataclysmic events of the past century that our veteran’s experienced. VR enables us to recreate those experiences that are barely comprehensible and to places that are out of reach for most of us. Whether that is experiencing the Armistice in 1918; or the outbreak of the Second World War barely a generation later; and on to the wars and conflicts whose significance may be diminished but which cast a long shadow whether that be Korea, Malaya, Kenya, Northern Ireland, Iraq or Afghanistan. AR has the power to bring an image, artefact or even map to life. Engaging people with their community in new ways and on a completely new level. AR has the potential to create new innovative, overlaps with history and community, potentially enabling us to relate the big events and experiences at a local level. In exploring the development of immersive VR experiences created for the First World War centennial, organisations have largely focused on the use of the two technological advances to deliver experiences that are more cinematic than interactive. The new generation of headsets together with cameras that can record a scene in 360-degree, stereoscopic video have been used to create documentary experiences, such as the British Legion’s Passchendaele 100. Each of these innovations have allowed audiences to more richly experience the lives of others. This project proposes combining the rich archives and veterans’ experiences through Poppyscotland with the cutting-edge Game Design and Technology of Abertay University and Ruffian Games to explore how virtual reality can take us farther still.