



Arts & Humanities
Research Council

AHRC CDP studentship topics to start in October 2017

The cameraman's experience of the Second World War: a study of the Army Film and Photographic Unit's 'dope sheets'

IWM holds a collection of more than 20,000 records referred to as 'dope sheets' – unique documents created by members of the Army Film and Photographic Unit (AFPU) during the Second World War, that meticulously outline the content of each reel of film the cameramen shot, in some cases concentrating on technical aspects and factual information. The films they document record operations of the British Army in various theatres of war - from North Africa, Italy, North-West and Central Europe, to the Balkans and the Far East. Our understanding of events such as the Battle of El-Alamein, the D-Day landings, the crossing of the Rhine and the liberation of Bergen-Belsen has been shaped by the visual records captured by the cine cameramen and stills photographers of the AFPU. The little-known dope sheets reveal the creator's view of unfolding events. Often seen as supplementary records, rather than as significant historical documents in their own right, this resource has not been the subject of study before, and therefore offers a unique opportunity for original research in uncharted territory.

The aim of the project is to use the dope sheets to explore the role of the cameramen in recording historical events. How far did they remain detached from what they were filming? How far did they change their position from being mere observers to active participants? What does the study of these papers and the language used reveal about the circumstances in which they were compiled? Concentrating on a small number of individuals, this project will investigate how the cameramen's backgrounds and education influenced their work, how their perspective changed over time and how they reflected on the events they recorded in later years. The student will be encouraged to focus on the North African campaign – whose records have been less studied to date. The study also offers the opportunity to examine how the cameramen's experience of being in Africa reflects contemporary attitudes to race, and other aspects of the colonial encounter.

IWM's holdings are particularly rich in the area of research, and while the written documentation will be the main focus of this study, other important sources will be the actual films the dope sheets describe, the official photographs taken by Army photographers who worked alongside the cine cameramen, and oral testimonies by cameramen recorded by IWM since the 1970s. The student will be expected to contribute to the dope sheet collection documentation through enhancing the catalogue entries.

***Fauji Akhbar* as a source for the experience of the Indian soldier during the Second World War**

This project will examine the history, content and impact of *Fauji Akhbar*, the widely - distributed official Indian soldier's newspaper and consider its value as a source for the

Indian war experience and the wider story of how news of the war was presented to and received by the Indian soldier during that conflict.

The primary research material will be the newspaper *Fauji Akhbar* which was mainly written by a civilian Indian staff based at General Headquarters in New Delhi. IWM holds a complete run for the war years, as well the version published in Cairo for troops in the Middle East. Other related journals in the collection that might prove useful include *Weekly News Report*, *Weekly Commentary*, *Indian Information* and *Indian News Review*. Service journals such as *Indian Air Force Journal*, *Indian State Forces Annual*, *Indian Army Review*, *Indian Army Overseas Digest* and regimental journals such as *The Piffer*, can also be considered.

A number of research questions may be asked. What does the publication reveal of the Indian soldiers' experiences across the various theatres in which they fought? How far did the newspaper reflect their attitudes? Was it regarded as mere propaganda produced by General Headquarters (GHQ) India? Were the Indian staff allowed free rein on what they reported? Were the Indian-language versions the same as the English versions, and did they display anti-colonial sentiment?

These and other questions will be looked at in association with other material in IWM's collections. Other important repositories for research include the British Library (Asian and African Studies), the National Army Museum, The National Archives, the National Archives of India and the Nehru Memorial Museum and Library.

The photographs of families who fell victim to Nazi persecution: building a collection; interrogating its meaning

This project will consolidate IWM's collections relating to the Holocaust through collecting, copying and documenting the photographs that exist of the families of former refugees and Holocaust survivors, and will produce a PhD which will reflect on these collections and determine new meanings from them. Yaffa Eliach's *There once was a world*, Noam Shenker's *Reframing Holocaust Testimony* and other works have addressed this kind of material to some degree, but there has yet to be an in-depth academic study based on the photographs of Holocaust survivors who made their home in the UK.

The project would involve continuing an existing IWM initiative to collect the photographs of the pre-war lives of families whose possessions and/ or testimony have been given to IWM. The resulting collection would mean that the present project to create new Holocaust Galleries (due to open in 2020), the learning programmes that will support them and future interpretations of the Holocaust at IWM will be backed up by a high-quality, well-researched collection of images.

Similar photographs can be seen in exhibitions across Europe, the US and Israel, and are increasingly being shown and interpreted on websites (Virtual Shtetl on the POLIN Museum of the History of Polish Jews website being a recent example). The IWM project would offer the opportunity for the student to connect with these other initiatives, and to import best practice to IWM, as well as adding to the sum of knowledge on this subject through our own webpages.

Research areas might include: early twentieth century studio photography in Central and Eastern Europe, including families' preferences for particular activities to be recorded and

how and whether this differed according to different occupations/ religious beliefs/ regions; a study of how photographs of families have been used in museums and other displays, including the thinking behind those displays and how they have been received; and an examination of the journeys which the photographs themselves took and how they have been viewed, discussed and treated by the families concerned.

The United States Holocaust Memorial Museum's Photographic Archive will be a source of advice and information, as will The Wiener Library, The National Holocaust Centre and Museum, Yad Vashem and the USC Shoah Foundation.

British military encounters with Italian civilians, 1943-1946

The Italian campaign produced a notable literary output from British soldiers who were there. Gordon Lett's *Rossano* (1955), Eric Newby's *Love and War in the Apennines* (1971), Stuart Hood's *Pebbles from my skull* (1973) republished as *Carlino* (1983), all made strong impressions in the UK when they appeared. More recently James Holland's *Italy's Sorrow: A Year of War 1944-45* (2008) has provided a new slant on how Italians experienced the end of the Second World War. This project would seek to examine the encounters that took place between British soldiers and Italian civilians, mining this rich seam of social history for new understandings of encounter in time of war.

IWM has a wealth of material on this subject. Official photographs and film document the course of the campaign in exceptional detail; personal letters and diaries, and oral history interviews provide strong evidence; and several of the official war artists were deployed in Italy – including Edward Ardizzone and Edward Bawden.

The student – with input from their co-supervisors – would decide how best to focus on a manageable and meaningful segment of this story. They might take a regional focus (a city or rural area where there was intense activity or a strategic base); a type of encounter – prisoner of war escapes, partisan activity, efforts at reconstruction, encounters with women, the Indian Army presence; a theme such as hunger and displacement; or a particular month of the war – in other words, a snapshot of activity at a particular juncture in the war.

The project offers the opportunity both for detailed historical research and also to engage with the theory and practice of oral history in Italy and the student would be expected to visit relevant archives and where possible to conduct their own oral history interviews.

Application forms and guidelines are available to download from our website:
www.iwm.org.uk/collections-research/research-programmes/doctoral-awards.

The application will provide an opportunity to elaborate on the strengths of the proposal, and any shared research interests. The deadline for completed applications is **5pm on Friday 25 November 2016**, after which they will be judged by a panel selected by IWM.

If you have any queries, please contact Emily Peirson-Webber, Research Manager on 020 7416 5461 or email: epeirson-webber@iwm.org.uk.