



Arts & Humanities
Research Council

Collaborative Doctoral Awards - student research profiles

Alice Tofts began an AHRC Collaborative Doctoral Award entitled 'The photographs of families who fell victim to Nazi persecution: building a collection; interrogating its meaning' in October 2017. A partnership between IWM and the University of Nottingham, her project will consolidate IWM's collections relating to the Holocaust through collecting, copying and documenting the photographs that exist of the families of former Jewish and non-Jewish refugees and Holocaust survivors, and will produce a PhD that will reflect on these collections and determine new meanings from them.

Fabio Simonetti began an AHRC Collaborative Doctoral Award entitled 'British military encounters with Italian civilians, 1943-1946' in October 2017. A partnership between IWM and the University of Reading, his project seeks 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. The project offers the opportunity both for detailed historical research and also to engage with the theory and practice of oral history in Italy, where Fabio has been travelling regularly to visit relevant archives and conduct oral history interviews.

Oliver Carter Wakefield began an AHRC Collaborative Doctoral Award entitled 'The cameraman's experience of the Second World War: a study of the Army Film and Photographic Unit's 'dope sheets'' in October 2017. A partnership between IWM and the School of Advanced Study (University of London) the project makes use of 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.

Thomas Probert began an AHRC Collaborative Doctoral Award nominally titled 'The impact of participating in British counterinsurgency campaigns on British armed forces personnel, 1945-1975', in October 2016. A partnership between the Imperial War Museums and the Open University, this project will investigate the impact and experience of participation in high-stress, low-intensity campaigns, ranging over hostile terrains. Taking a comparative approach, this research will utilise the resources of the Imperial War Museums, to bring light to the psychological and social reality of countering insurgencies.

Simon Browne began an AHRC Collaborative Doctoral Award entitled 'Soldiers of Stamina and Daring: Exploring the Lives and Legacies of Major General David Lloyd-Owen and Major General Orde Wingate' in October 2016. A partnership between IWM and the University of Manchester, his research looks at material concerning the establishment, organisation and history of the

Long Range Desert Group (LRDG) – a reconnaissance and raiding unit which carried out deep penetration, patrols, and covert operations behind enemy lines. The project explores how the personalities of Major Generals David Lloyd-Owen and Orde Wingate are expressed in the papers and other materials held by IWM, and the impact of their personalities on the units they led. Considering the legendary status of the LRDG and the Chindits in popular culture, the research investigates the process of constructing a heroic image for a leader, the extent to which either man knowingly contributed to that process, and the different public legacies of Lloyd Owen, who survived the war, and Wingate, who did not.

Jane Clarke began an AHRC Collaborative Doctoral Award provisionally entitled 'A review of the impact of women's military or wartime service in the aftermath of the First World War' in October 2016. A partnership between the IWM and the University of Manchester, her project will explore the long-term impact that working for the British war effort during the First World War had on the women involved. Her research will utilize the extensive collection of journals of former servicewomen, started by the Old Comrades Associations of the women's auxiliary services in 1920 and 1921, to track the ways in which women's wartime experience was constructed and reconstructed after demobilization in 1918. The project will focus primarily on the complex ways in which wartime service in the women's auxiliary forces impacted on the self-identities of many former servicewomen, as they sought to protect and nurture the strong sense of comradeship and friendship which for many defined their wartime experience. Taking a thematic approach, the thesis will illuminate the connections between women's claim to a distinct identity as servicewomen and their involvement in contemporary, often explicitly 'gendered' issues such as employment, overseas emigration and local, national and international politics.

Colin Harding began an AHRC Collaborative Doctoral Award, entitled 'Horace Nicholls: Artist, Journalist, Propagandist, Opportunist', in October 2016. As a partnership between IWM and the University of Brighton, his research will investigate primary archival material relating to the work of Horace Nicholls and explore broader issues relating to the development of photography, propaganda and photojournalism. As Britain's first official photographer on the Home Front Nicholls documented the impact of total war on the British people. After the war, he became the new IWM's Head of Studio (Chief Photographer) where he worked to secure and develop the IWM's photographic collections and documented the evolution of commemorative activities. Nicholls' archive is now dispersed and little known – a factor which has contributed to his lack of public recognition. The archive is preserved as part of the Royal Photographic Society Collection, by the IWM, and by the Horace Nicholls estate. This project will consider Nicholls' work in the context of its contemporary use and the centenary of the First World War. In doing so, it will evaluate his achievements, motivations and influences and the significance of his legacy.

Kasia Tomasiewicz began an AHRC Collaborative Doctoral Award, entitled 'The Imperial War Museum and British Public Memory of the Second World War', in May 2016. The partnership is between the University of Brighton and IWM London. Her project critically engages with the evolution of display and audience interpretation of Second World War galleries at the IWM since 1945. Changes in museology pedagogy and practice in our national museum of war will be mapped alongside shifting dominant political, commemorative and cultural landscapes. The IWM will in-part be used as a lens by which to understand wider changes and tensions within Britain over the course of the mid-20th and 21st centuries. These include: national identity, gender, marginalized colonial and eastern European histories, and the legacy of the Holocaust, among others. The overall aim is to shed new light on how Britain has interacted and continues to interact with the Second World War. In addition, her on-going research will chart and aim to inform the upcoming permanent Second World War galleries in 2020.

Clare Carolin began an AHRC Collaborative Doctoral Award notionally titled "Bring the War Home: Civic Participation, Citizenship Rituals and the Representation of Conflict in

Contemporary Art", in October 2015. A partnership between the IWM Art Department and the Ruskin School of Art, University of Oxford her project is situated at the intersection of the theory and practice of contemporary art and curatorship, activist and social movements, and social, military and media developments in the period from 1968 to the present, during which the IWM's programme of commissioning and exhibiting work by contemporary artists has been active. By contextualising individual case studies from the IWM's programme within the scope of emergent forms of non-linear conflict and the recent global expansion of the infrastructures of contemporary art, including the growth in the museum and gallery sector, her project considers contemporary art's recent focus on conflict as inextricably linked to the loss of the agency and effectiveness of conventional journalism and to the changing forms of visual culture and civic participation that define the turn of the 20/21st century.

Hannah Mawdsley began an AHRC Collaborative Doctoral Award, entitled 'The Politics of Commemoration and the 1918 Influenza Pandemic', in September 2015. A partnership between the Imperial War Museum, London and Queen Mary, University of London, this project aims to investigate the politics of commemoration and the memory of the 1918 influenza pandemic. It takes a comparative approach analysing the commemoration of war, disease, and genocide, and seeks to understand the social, political, and economic factors at play. Concepts of individual and collective memory are key to investigating this topic. This project will utilise contemporary first-hand accounts and later recollections to analyse how memory and commemoration alter with time. These accounts are particularly to be found in diaries, letters, and in the Collier Collection of accounts of the 1918 influenza recorded in the 1970s.

Jane McArthur began an AHRC Collaborative Doctoral Award, entitled 'The Scars of War: Ruin, memory and loss in photographs of World War II London', in September 2013. The partnership is between IWM London and the University of Edinburgh. The photograph understood as an object, as a site of intensity is the locus from which research and thinking both extends and is contextualised. An enquiry concerning ruination, memory and traumatic loss is undertaken in relation to the destruction of home and the lived experience in London during the Second World War as understood from photographs in the Ministry of Information (MOI) Press & Censorship Bureau Photograph Library, located in the Imperial War Museum (IWM) Photograph Archive. This collection forms the core of intensive research which is supported by oral history interviews, period maps and investigations of traces of bomb damage within a mile radius of the Imperial War Museum, London. Integral to and as an expression of study is the practical manifestation of modes of presenting visual and cultural research both to the public and in an academic context.