

<b>Institution:</b> University of Lincoln		
<b>Unit of Assessment:</b> 34 – Communication, Cultural and Media Studies, Library and Information Management		
<b>Title of case study:</b> Cartoons and the First World War		
<b>Period when the underpinning research was undertaken:</b> 2011 - 2019		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>  CHAPMAN Jane	<b>Role(s) (e.g. job title):</b>  Professor of Communications	<b>Period(s) employed by submitting HEI:</b>  6 Jun 05 to date
<b>Period when the claimed impact occurred:</b> 2013 - 2019		
<b>Is this case study continued from a case study submitted in 2014? N</b>		
<b>1. Summary of the impact</b> (indicative maximum 100 words) <p>This case study addresses cartoons as historical and cultural artefacts introduced to the public during the Centenary of WW1. These expand knowledge, thereby changing existing assumptions about soldier attitudes and life at the fronts. The main beneficiaries were media and cultural organizations, community groups and members of the public interested in communications from the past. Stakeholders organized talks, roadshows and exhibitions at which research about amateur cartoons composed by the soldiers themselves during the conflict, was displayed, and interpreted. Impact is revealed by correspondence as testimonial to people's unexpected reactions as they rediscovered—and appreciated—this unusual visual information.</p>		
<b>2. Underpinning research</b> (indicative maximum 500 words) <p>As part of the process of a 4-year AHRC collaborative research grant 'Comics and the World Wars- a cultural record' (Grant 1), with Professor Chapman as PI, there were visits to archive holders to recuperate comics and cartoons produced during World War One. Archival examples – mostly un-digitised – were retrieved and analysed from Library of Congress, University of Cambridge War Reserve Collection, the Australia War Memorial, and the British Library. (Chapman et. al., 2015).</p> <p>Amongst a body of some 400 Allied soldiers' trench newspapers, Chapman discovered early comic strips produced by soldiers themselves in their own newspapers. Although scholars were already aware of trench publications as self-publishing, the fact that some, but not all, of the armed forces' newspapers contained illustrative narratives (2 panels or more) had been overlooked. These were found to constitute a rare, usually uncensored, grassroots perspective on the lower ranks, recorded in print as illustrative 'live' comment at the time soldiers were experiencing military life at the Fronts. These were characterised by down to earth humour, complaints and stoicism (Chapman and Ellin, 2014).</p> <p>In 2012 AHRC brought together all their researcher–grant holders including Professor Chapman, in preparation for the WW1 Centenary, establishing a funded collaboration between the BBC regions (TV, radio and online), Imperial War Museum and AHRC researchers, entitled 'World War One at Home' (Grant 2, with 3 stages). Professor Chapman was the only scholar specialising in WW1 cartoons, and was chosen as group leader.</p> <p>Then AHRC funded 5 'Centenary Commemoration Centres', to sponsor new community based, participatory research and impact activities for 3 years. Professor Chapman became a CI for the Everyday Lives at War Centre (Grant 3). This contract was extended by AHRC into a second phase (Grant 4). Again, Professor Chapman was the only scholar dealing with illustrative humour, which now extended to the Home Front. For Everyday Lives at War, she researched 36 German Prisoner of War cartoons about life in a Lincolnshire camp (Grant 5), and for the Hidden</p>		

Histories Centenary Centre (Grant 6), she researched the communications and media publications of returning black soldiers during the aftermaths of war.

Key findings were found to constitute a rare, usually uncensored, grassroots perspective, characterised by down to earth humour as a unique form of citizen journalism (Chapman and Ellin, 2012). For many soldiers, the war was the first time they had gone abroad, so some of them composed cartoons to entertain their colleagues by giving shared impressions of experiences such as travel, little known cultures, hardship, dislike of military authority, routines, friendship, loss of friends, and idealized dreams of life back home. These were categorized and analysed in various ways in outputs 1-5.

Collectively, such aspects of daily life provided evidence of a different feeling of time – newly structured by military life, and not conveyed so concisely or idiosyncratically via memoirs or official records (Chapman and Wilson, 2017). They lived for their days off and return home, but military routines and discipline gave the impression that the only time that mattered was work (military) time. Men used visual humour as a coping mechanism, but they never talked about death, and never took illness or loss too seriously.

For Dominion troops, specific identity strengthened remembrance as an enhanced national feeling (through war participation) and was expressed in Australian veterans' newspaper cartoons through to 1931. (Chapman, 2016).

### 3. References to the research (indicative maximum of six references)

- 3.1 Chapman, Jane and Hoyles, Anna and Kerr, Andrew and Sherif, Adam (2015) Comics and the world wars: a cultural record. Palgrave Studies in the History of the Media. Palgrave Macmillan, Basingstoke. ISBN 9781137273710.  
<http://eprints.lincoln.ac.uk/17004/6/17004%20Comics%20and%20the%20World%20Wars%20flyer.pdf>
- 3.2 Chapman, Jane and Ellin, Dan (2014) Dominion cartoon satire as trench culture narratives: complaints, endurance and stoicism. The Round Table: The Commonwealth Journal of International Affairs, 103 (2). pp. 175-192. ISSN 0035-8533. Republished in The British Empire and the First World War. Jackson, A. (ed.). London: Routledge, 2015  
<http://dx.doi.org/10.1080/00358533.2014.898500>
- 3.3 Chapman, Jane and Ellin, Daniel, 'Multi-panel comic narratives in Australian First World War trench publications as citizen journalism.' Australian Journal of Communication, 39 (3). 2012, pp. 1-22, 2012.  
<https://eprints.lincoln.ac.uk/id/eprint/7408/9/7408%20Multi-panel%20comic%20narratives%20in%20Australian%20First%20World%20War%20trench%20publications%20as%20citizen%20journalism.pdf>
- 3.4 Chapman, Jane and Wilson, Ross (2017) Illustrating wartime: cartoons and the British and Dominion soldier experience during the Great War, 1914-1918. War in History. ISSN 0968-3445  
<https://doi.org/10.1177/0968344517711206>
- 3.5 Chapman, Jane (2016) The Aussie, 1918-1931: cartoons, digger remembrance and First World War identity. Journalism Studies, 17 (4). pp. 415-431. ISSN 1461-670X  
<https://doi.org/10.1080/1461670X.2015.1074866>

### GRANTS

1. Comics and the World Wars – a cultural record AHRC, 2011-2016. £539,000 FEC
2. BBC World War One at Home (3 stages) AHRC, totalling £9000, 2012-2014
3. Everyday Lives at War WW1 Centenary Centre (CI, with Uni Herts PI, AHRC funded-phase one, 2013-2015, £36,000K FEC

4. Everyday Lives at War WW1 Centenary Centre (CI, with Uni Herts PI, AHRC funded-phase two, 2016-2019 £29,000 FEC
5. German POWs in South Lincs, Uni Herts to Prof. Jane Chapman as PI, via Everyday Lives at War (AHRC funded) £15,000 FEC
6. Global Heroes – Uni Nottingham to Prof. Jane Chapman as PI, via Hidden Histories Centenary Centre (AHRC funded) £12,000 FEC

#### 4. Details of the impact (indicative maximum 750 words)

The primary impact of this research is new awareness and knowledge of how the lower ranks of the armed forces communicated using illustrative satire. Testimony from the Secretary of the Royal Commonwealth Society following Professor Chapman's 2017 talk to members states: *'Communication through cartoons and comics certainly seems to have captured the public imagination as a fresh and exciting way to understand cataclysmic events like the Great War.'* [5.1]. This reach of impact ranged from rural Lincolnshire, to global dissemination activities in Australia. Impact was achieved through wide-scale public engagement and media activities, at which previously overlooked visual evidence of findings, contained in outputs 3.1-3.5, were presented to the public at dedicated Centenary commemorations, such as exhibitions and public talks.

As one visitor to the AHRC 'Comics and the World Wars sponsored 'Never Again!' exhibition (11 Jun - 19 Oct 2014) at London's Cartoon Museum commented, such events offered *'a fresh and important insight into the Great War'* [5.2, **guest book entry**]. The exhibition attracted 12,111 visitors, including many from overseas (exhibition link and email, Cartoon Museum) [5.2]. At this exhibition, research findings of visual satire produced by soldiers themselves at the time appeared as picture caption information, prompting the reaction: *'A wonderful selection of WWI cartoons. Very full interesting captions. Thought provoking.'* [5.2]. Additional interpretation of output 3.3 findings was given by Professor Chapman in a YouTube video, produced by AHRC and filmed at the Cartoon Museum [5.2]. An enthusiastic blog review from 'Beyond the Trenches' commended the exhibition with specific reference to Professor Chapman's research, saying that *'[W]ork of its kind can give us an at-a-glance appreciation of what people at the time of the Great War were thinking'* and shows audiences how the *'recognisable idiom of the comic strip, including many of its conventions (such as speech bubbles), was being formed'* [5.2].

Public engagement took place within a wider context. In Britain and other Commonwealth countries, many members of the public participated in or interacted with Centenary activities. A BBC survey revealed that '82% of all adults say they have watched, listened to or read some of the BBC's WW1 centenary content' (BBC Charter Review 2015 – Audience appendix, p.29). One such activity was the BBC's 'World War One at Home', transmitted on weekday evenings to all 5 nations in local news magazine programmes, and featuring Centenary local coverage, repeated on radio, online and sometimes network TV. AHRC provided the BBC with Centenary grant-holder advisors to contribute content. Professor Chapman was advisor to BBC East: Shaun Peel, Regional Broadcast Co-ordinator at BBC East commended the vital contribution that Professor Chapman made to the broadcaster: *'Her contribution was important and prompted a very good response from the thousands of visitors to the roadshows, and from BBC viewers. Many of them received and formulated a very different perspective on how their ancestors as soldiers thought, composing their own cartoon art. We were very pleased to work with Jane as an international scholar'* [5.3] Likewise, Kathryn Morrison, Senior Producer, BBC English Regions commented: *'You have been a fantastic support to the BBC East region and thanks to your endeavours we've discovered new and surprising material that we'd probably never have found on our own.'* [5.3].

This initiative was enhanced by live, outdoor events in the form of BBC World War One at Home roadshows, in collaboration with the Imperial War Museum. A Centenary 'hub' in the form of large period-style marquees travelled to major summer outdoor events in each region, providing a rolling programme of live, free, public talks. Professor Chapman participated in the Suffolk Show, the Colchester Festival, and an event outside in Norwich. All 3 events involved live BBC coverage, with Professor Chapman giving regional TV and radio interviews, and delivering up to

8 talks per day at each event. These gave today's public a broader appreciation of what their ancestors thought about daily life.

Reactions from members of the public who attended these was typified by the changed outlook of a New Zealand couple, whose interest typified the public's open minds on research findings: *'Solemnity is usually associated with WW1 so I had never considered the role of humour. [...] As you have given us a new dimension on WW1, we shall look out for references to the humour of the time. Hope the rest of the tour goes as well as it did in Norwich.'* [5.4]. The attendees at a World War One at Home roadshow exemplified the need for added context to family history: *'My grandfather was in the trenches, and I want to discover how he felt, what he did, and how he survived. These cartoons give me a fresh insight into sides of soldier life that I never knew existed. Thank you'*. [5.4]

Specific research findings on Australian cartoons (outputs 3.4 and 3.5) were disseminated 9 February – 19 March 2015 via 'Perceptions of War', an exhibition held at Macquarie University's Art Gallery, with an accompanying talk, and specific social media promotion to the Chinese community (the most common ancestry in Sydney at 24.7%). Evidence here demonstrates international reach and engagement with findings in innovative and previously unpredicted ways. For example, feedback included comments from a translator, Lan Zhang, who used the content of the exhibition for teaching English and understanding of Western culture. She incorporated the cartoon content into her Chinese English classes and wrote to Professor Chapman: *'It is very interesting that you have so many cartoons from different countries and stages of the war, which was only words to me before the lecture'*. She continued: *'Arts and history are both important in our life, I believe. By them, we can learn from our past and have the courage to go ahead. That is why your research on the cartoons from the trenches inspires me.'* [5.5]. Other anonymous examples of feedback further demonstrate the influence of the exhibition on attendees' historical knowledge: *'the lecture provided me a new window through which I can see how soldiers looked at the war with humour and artistic factors'; 'I had never appreciated the extensive nature of soldier humour in WW1'; 'It has inspired me to find out more about my grandfather's WWI experiences'* [5.6]. Rhonda Davis, the Senior Curator at Macquarie University's Art Gallery noted that *'Jane contributed her original research and copies of Anzac soldier trench cartoons to our exhibition on WW1. Her contribution was important and prompted a very good response from visitors from staff, students, and the wider community members in which the Art Gallery serves. [...] The exhibition 'Perceptions of War' also expanded the Art Gallery's program to be more inclusive of interweaving art with social history which has served increasing and diversifying our audiences since that time'* [5.6].

A further exhibition was held in 2018 at the UNI Global Union World Congress with 2000 international delegates, at the Liverpool Arena. Specific findings from outputs 3.1, 3.2 and 3.3, on war work and gender attitudes were disseminated via a leaflet and an exhibition in the conference foyer, with translation into 4 other languages, including Japanese. This prompted one participant to say that: *'research findings had shown her new things about women and labour and it had certainly inspired her to find out more about the subject, as she didn't know very much before about the subject beforehand'* [5.7]. 24 feedback cards were collected, with responses from French, German, Icelandic, Brazilian and Finnish delegates writing in their own languages, many of whom stated that they felt inspired to find out more about the subject (UNI Global Union exhibition, Liverpool, 14-20 June 2018) [5.7].

Conversely, the international nature of impact (output 3.3), resonated in rural Lincolnshire. A testimonial from a talk in November 2014, organized by the Workers' Education Association in Market Rasen commented: *'I had heard of the Wipers Times of course but not any of the others. It was a very suitable talk to hold on the day before Remembrance Sunday that not everything was total doom and gloom'* [5.8].

AHRC's creation of 5 Centenary Centres, and especially Professor Chapman's six year-long involvement as CI with the 'Everyday Lives at War Centenary Engagement Centre' led to further local engagement, through an exhibition communicating POW lifestyle via cartoons. Findings on

food and land reclamation work prompted discussions in South Lincolnshire, with German POW photos and letters allowing public comparison of varying cultural sources to cartoon records (Life as a German Prisoner of War in Sutton Bridge, exhibition South Lincolnshire, 10th September 2017). The use of cartoons research by Professor Chapman in her talks in order to connect with other aspects of the First World War (outputs 3.4 and 3.5) enabled non-academic audiences to adopt fresh perspectives, and facilitated an individual audience speculation that was to lead to further monographs (outputs 3.5), supported by the Hidden Histories Centenary Centre: *'I think of WWI with sadness – sadness about the death and destruction; the questions and problems it created or left unanswered. I also wonder about my ancestors and the events of 1919 (race riots) with a tinge of bitterness'* [5.9].

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

- 5.1 Stuart Mole email, Secretary of the Royal Commonwealth Society, reacting to Professor Jane Chapman's talk to members, 27 April, 2017.
- 5.2 'Comics and the World Wars sponsored 'Never Again!' exhibition (11 Jun - 19 Oct 2014) Feedback; Beyond the Trenches' Blog review; YouTube film by AHRC.  
<https://www.youtube.com/watch?v=zi4A6IJnLO0>
- 5.3 Testimonial from Shaun Peel, Regional Broadcast Co-ordinator at BBC East; Email from Kathryn Morrison, Senior Producer, BBC English Regions, Morrison 8.1.15 regarding BBC World War One at Home.
- 5.4 BBC World War One at Home public feedback comments (2014).
- 5.5 Comments from translator Lan Zhang who wrote to Professor Chapman and used the content of the exhibition for teaching English and Western culture in her classes. (2015).
- 5.6 Feedback comments from 'Perceptions of War' exhibition held at Macquarie University's Art Gallery (2015); Testimonial from Rhonda Davis, the Senior Curator at Macquarie University's Art Gallery.
- 5.7 Participant feedback from UNI Global Union exhibition, Liverpool, 14-20 June 2018.
- 5.8 Feedback from Workers' Education Association in Market Rasen, Lincolnshire (2014).
- 5.9 Feedback from Everyday Lives at War Centenary Engagement Centre.