'Make Do and Mend': A Publishing and Communications History of the Ministry of Information, 1939-45

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Summary

The Ministry of Information was set up by a democratic society at a point in history when its fundamental values were under serious and immediate threat. It not only dramatized the war of information but also made visible a whole series of networks in the culture of communication that were usually invisible in peace time. The MoI had to adapt rapidly to a series of internal pressures and external circumstances, and did so with limited resources. Its organisation was partly the product of employing what was to hand and, when necessary, improvising: 'Make Do and Mend', therefore, is particularly apt. Located in Senate House, the MoI created a vast amount of publicity material, employing artists, writers, journalists, researchers, and film directors to devise films, radio programmes, posters, books, and exhibitions. The MoI also assisted other ministries in the production and distribution of publicity materials, including the Ministries of Food, and Health, the Board of Trade, and the War Office. The MoI also encouraged private firms to publish informational material. The control of paper supply gave the MoI considerable power over a publishing industry suffering from acute shortages. The Censorship Bureau of the MoI was responsible for the censorship of newspapers, journals and books. The Bureau required significant intelligence-gathering capacity, and good working relationships with newspapers and publishers. All these procedures were fraught with practical and ethical difficulties created by the exercise of overt censorship in an open society at war with a series of closed societies. As the model for the Ministry of Truth in Orwell's 1984, the MoI's influence continued to reverberate, but not just as metaphor. The difficulties of striking a balance between openness and social cohesion are subjects of fierce debate to this day.

The project will address some of the historical and cultural problems raised by the MoI by using the discipline of publishing history which, for the first time, is being applied systematically to government institutions. Publishing history investigates the relationships between author and publisher; between publisher, printer and bookseller; explores the nature of the relationship between reader and book; and also describes the ways in which reading materials survive in libraries and archives to influence the next generation. The complexity and range of our subject however obliges the discipline to move up a gear and embrace the broader subject of which it is a part: communication history. This studies the transport of materials (e.g.

pamphlets, posters, handbills, exhibitions) and the transmission of all sorts of information through a wide variety of media (e.g. radio and film).

The project will analyse an extensive array of primary resources including materials available at the National Archives (TNA), the Imperial War Museum (IWM), BBC Archives at Caversham, Senate House, and Mass Observation at the University of Sussex. Additionally, this decade is the last in which those who were actively engaged with, or affected by, the MoI during the period will still be alive in significant numbers. There is still the chance to interview them and create an oral history resource that will otherwise be lost to us.

In addition to a comprehensive, scholarly history of communication, the project will make all the materials from our investigation available on the Web in the form of 'MoI Digital' which will consist of a virtual archive, containing all the material we have worked on, and a museum that explains MoI by use of striking examples from the archive, 'guided tours', and the facility to create personal collections by 'drag and drop'. The project will thus present its findings in a highly accessible way that will interest teachers, students, journalists, broadcasters as well as large numbers of the general public. Additionally we shall organize a physical exhibition in either Senate House or the Imperial War Museum.

Objectives

During the Second World War the Ministry of Information (MoI) had a pervasive influence on British society and culture, on how it was conducted, on how it saw itself, and on how it projected itself. The MoI, sandwiched in time between the introduction of Mass Observation and the coming of the Cold War, introduced something new to British society: the idea of a formal mechanism to regulate and control information. In consequence it was an inherently ambivalent institution. Its negative side (the threat of an un-British level of state control) could be offset by the MoI's perceived ability to generate a sense of national purpose at a time of acute crisis. It was a weapon of total war functioning as part of a civil society. It wasaccepted but feared, and did not last much beyond the end of the War. Its influence was felt in its own and many other cultures. Its achievements and its threats were to echo down the decades, and they still reverberate today. Given MoI's many inter-related functions it is best understood through the methods of Publishing and Communication history.

As a discipline Publishing History's analytical tools now enable it to tackle subjects well beyond conventional publishing operations. These will allow us to study in detail author/publisher relationships; the economics of wartime production; the mechanisms of distribution and pricing; and the reading experiences of those who

were the target audiences. Beyond this, the subject broadens out into the history of communication, where we explore the use of transport systems by road, rail, water, and air; and information transmission systems such as the telegraph, telephone, radio, and film through which the medium and the message inter-react in ways that were not always anticipated or controllable. The cultural effects of these processes will then be illustrated by investigating the application of censorship and the negotiation of literary property within a society at war. All these will provide the methodological push for the project. The pull comes from the fact that we still have access to those who were directly involved in the MoI and who can provide a rich oral history. Within the next

decade or so this will no longer be an option. Our approach, within each of the objectives below, will be twofold: (1) to create a strategic overview of the subject; (2) to illustrate particularly important points by a series of carefully-selected case studies.

1 The first objective is to explore the MoI as a Publishing Enterprise from 1939 to 1945 by enquiring:
1.1 Into the production and distribution of informational and propaganda materials within Britain.
1.2 Into the dissemination of informational and propaganda to Allied and neutral territories overseas.

2 The second objective will be to investigate the MoI as a Communications Network by exploring:
2.1 The variety of transport and transmission systems used by the MoI.
2.2 The organization and personnel of the MoI and the ways in which its constituent parts - including publishers, writers,
artists film-makers and experts in various fields - related to each other.
2.3 The informal networks created by shared social environments, educational experiences, and familial/friendship
alliances.

3 The third objective will be to study the MoI as a social, political, and cultural institution by assessing its impact on the broader contexts in which it operated. This objective will focus, though not exclusively, on the
work of the Censorship Bureau and its impact with a view to uncovering in particular:
3.1 The consequences of censorship on journalists, artists, and their work.
3.2 The extent to which self-censorship was encouraged and practised.
3.3 The longer-term, impacts of the MoI on British culture and how it perceived itself.

Secondary objectives
1. To make the results of this study available to the scholarly community through articles and a monograph.
2. To create a virtual archive and museum 'MoI Digital'.

<div align="center">**Case for Support**</div>

Research Questions or Problems

Unlike many other British institutions, organisations, and military units involved in the Second World War, the Ministry of Information (MoI) has never been the subject of an official history. This is particularly odd as its impact both on contemporary and later generations has been considerable. We still live in the shadow of its promise and its threat. Certainly its continued life as the Ministry of Truth (or 'Minitrue') in Orwell's *Nineteen Eighty-Four* would suggest a potent influence as a recurrently popular metaphor. More recently some of the MoI's posters and associated encouraging maxims such as 'Make Do and Mend' or 'Keep Calm and Carry On' (and its typical sans serif type face which indicates, even to a reader born long after 1945, that this conveys 'a message from the government') have enjoyed a revival in popular culture as it responds to the current economic crisis. The research questions arising from the MoI as a producer and controller of information are many – and some are urgent. The answers invariably lie in the large quantities of textual, quantitative, and artefactual evidence generated by the MoI, much of which has remained unexplored. To analyse the MoI's role as a publisher and distributor of information and propaganda, and to understand the networks it used, the project will bring to bear the analytical methods of publishing and communication history. These methods, honed on the study of trade publishers, will be employed to analyse the complex structures and strategies developed by the MoI as the hub of a large government-sponsored communications industry. In particular, the project will use Robert Darnton's model of the 'communications circuit', which envisages textual production as an iterative process cycling through from authors and publishers to readers and libraries. The Project will also use this model to explore the much larger context created by the many means of transporting physical texts (by road, rail, sea, air), and the transmission of information (by such means as film and radio). Most importantly, the MoI's impact on the society in which it functioned, and on the subsequent evolution of that society, needs to be assessed. In this the Project will follow a precedent set by the MoI itself: for much of the period it conducted a 'Wartime Social Survey' which, month by month, assessed the mood of the public, the impact of its own campaigns, and the nature and extent of rumour. These surveys, less well-known and used than Mass Observation, will provide a means of characterizing the MoI's cultural self-consciousness, and allow it to be set it in its

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broadest context. The research questions can be organised into three sets in ascending order of scale.

The MoI as a Publishing Enterprise

The first set addresses the MoI as a printing and publishing organization. How was the MoI developed and structured? How was it financed and how did it control its finances? How did it work day to day? What were the nature and scope of its productions? How were those productions distributed and received?

The MoI as a Communications Network

The MoI, however, operated in a much larger context than that of the publishing industry: the necessity to reach an array of audiences was far greater than any publisher's need to market and distribute its titles, and so the second set of questions will address matters pertaining to the history of communication. How did the MoI deploy other media (such as cinematography and radio) to get its messages across to different audiences? In what ways did its strategy have to adapt in order to use effectively such varied modes of communication as handbills dropped from aircraft, wall posters used on official and unofficial sites, and broadcasts? The MoI was not only the result of a series of inter-dependent networks but also a user of such networks in order to negotiate its way and amplify its effects. How were these networks created by the families and neighbours, by the schools and universities, by the pubs and restaurants, and by the religious and political affiliations of those who ran, worked for, or were in some way associated with the MoI? Among many others these included Cecil Beaton, Nicholas Bentley, John Betjeman, Brenden Bracken, Sir Kenneth Clark, Duff Cooper, Nancy Cunard, Elizabeth David, Arthur Koestler, Cecil Day-Lewis, Paul Nash, Laurence Olivier, Mervyn Peake, Nikolaus Pevsner, Lord Reith, Nevil Shute, Dylan Thomas, Ben Travers, and Lord Ted Willis.

The MoI as a Social, Political, and Cultural Institution

The third and final set of questions will explore the full range of social, political, and cultural impacts of the MoI on the peoples of Great Britain, and on others beyond the nation's borders. What were the values that the MoI was imparting? How effective were the traditional means of popular comment (such as cartoons and pamphlets) in comparison with the newer modes (such as film and radio broadcasts)? To what extent was the MoI attempting to create a mythologized version of the British nation? How much cultural resistance was put up to this official vision and the values it promoted? To what extent was the MoI tolerated as a necessary wartime weapon, and what level of opposition did it face once the War had been won?

These questions are made more complicated and richer by the fact that the MoI had three distinct but inter-related functions: it was responsible for the production and distribution of informational and propagandist materials within Britain; it undertook the dissemination of information and propaganda to Allied and neutral territories overseas; and it was required to conduct the censorship of news, magazines, and books. Censorship and propaganda are controversial matters at the best of times. For a wartime government of a generally open society confronting a number of totalitarian states it was a particular problem. It wished to maintain morale and the fighting spirit but, at the same time, the state needed to be able to distinguish itself morally from its enemies. Public morale was also partly dependent on cultivating the idea of the nation's role in the defence of freedom. For these reasons the MoI's efforts were sometimes ambiguous, or ambivalent, or compromised, or required various sleights of hand. In this context 'make do and mend' strikes a chord. In terms of censorship, for instance, the MoI's informal networks could be used to encourage self-censorship rather than publicly-visible intervention; or it could simply withhold additional paper supplies, which would prevent a publisher producing a particular book, or at least render the book in question much more expensive; censorship by cost and price was a historically typical practice of British publishing.

Research Context
The lack of a major study has nothing to do with an absence of archival evidence. There is a considerable range of files produced by the MoI, now housed in the National Archives (TNA), and a host of ancillary materials including posters, photographs, and films in the Imperial War Museum (IWM), and scripts and recordings held in the BBC archives. The MoI was located in the University of London's Senate House, where the Institute of English Studies (IES) now inhabits some of the rooms used by the MoI in the 1940s. The architectural and other records of the period housed in the University of London Archives will shed light on the ways in which the building was adapted and used, as well as on the MoI's relationship with the University and its Library.The files of Mass Observation both online and at the University of Sussex will prove invaluable. Finally, we are living through the last few years in which it will still be possible to interview some of those who were directly involved in the MoI or felt its effects during the 1940s. Oral history is now as pressing as rescue archaeology.

The project will make an original and significant contribution to the communication history of the UK between 1939 and 1945. A number of publications tackle the MoI but none has systematically and thoroughly surveyed and analysed the huge quantity of primary materials on the MoI available in TNA and elsewhere, nor has any connected the MoI's activities to the communications systems then available, or fully explored the cultural impact that the MoI had on the Home Front and beyond.

Our Project will unearth, catalogue, analyse, and make available much new material that will produce many novel insights for social, political and military historians, for book historians and media historians, and, equally importantly, for a diverse lay audience with an interest in history of the Second World War, and also for those still surviving who lived through the period.

The project will substantially expand the existing scholarship, which is limited and touches only on a small number of aspects of the MoI's history. This includes Valerie Holman's *Print for Victory* (London: British Library, 2008). Dr Holman produced the research for this book while a Leverhulme Fellow 2002-05 at Reading University under the direction of the PI. There is also Ian McLaine, *Ministry of Morale: Home Front Morale and the Ministry of Information in World War II* (London: Allen & Unwin, 1979). John Hench's *Books as Weapons: Propaganda, Publishing, and the Battle for Global Markets in the Era of World War II* (Ithaca: Cornell University Press, 2010) tackles some of the subjects from an American perspective, as does Allan M. Winkler, *The Politics of Propaganda: The Office of War Information 1942-1945* (New Haven: Yale University Press, 1978). There is also an unpublished PhD thesis and a small number of articles that touch on a few of the subjects that we wish to explore in depth.

<u>**Research Methods**</u>
Publishing History has drawn attention to the importance of contract-based relations between author and publisher, to the problems of translating manuscripts into print in times of shortage in supply of raw materials, to the intensive farming of literary properties, to the bottlenecks created by inadequate distribution channels, and to the uncontrollable and unanticipated reactions of readers who frequently do not behave in ways that are expected of them. These points of potential disruption in the publishing circuit will attract our particular attention. In the broader field of the history of communication we shall study the transliteration required when moving 'content' from one medium to another, and the transculturation needed to address the same message to different nations and cultures. We shall study the problems and costs inherent in the transport of printed materials, recordings and films, by land, sea, and air; and in the transmission (and control of transmission) of information through technologies as various as the telegraph, the telephone, the radio, and the cinema.

The project will focus on the MoI's existence from 1939 to 1945. However, in order to contextualise its activities we shall acknowledge its precursors and successors. A Department of Information was established in 1917, which in 1918 became a Ministry of Information. This was disbanded after the end of the Great War. Talks about re-establishing something similar began in October 1935, and the MoI was

formally reconstituted on 4 September 1939. On 1 April 1946 the MoI was replaced by the Central Office of Information, which itself finally closed on 31 March 2012.

The principal resource for the research programme will be the substantial deposits of material relating to the MoI housed in TNA and designated INF 1-28. Beyond these densely-packed files reference is made to the MoI in 39 other file series, including the Cabinet Office, the Colonial Office, the Treasury, the Home Office, and the British Council. However, so wide-reaching was the MoI that other locations have resources that are almost as rich in their own way as TNA. The IWM contains a substantial amount of photographic material, films, posters, and books produced by, or associated with, the MoI; and some collections of private papers relating to staff who worked at the MoI. The BBC doubled its size during the Second World War and generated many scripts and recordings linked in one way or another to the MoI. We shall use extensively both its Written and Sound Archives and link them to the discussions within the BBC-related files in TNA. The Mass Observation archives contain a substantial quantity of material including the papers of the MoI's Director of Home Intelligence, Mary Adams; the Frederick Brown papers (a statistician who worked with Adams); some of the War-time Social Surveys; and information about the public's response to MoI-produced films, books, leaflets, window displays, and touring exhibitions.

A significant selection of this material will be digitised by the project and this will provide the basis of the digital research environment which all the researchers will develop as they work. By the end of the project this resource will emerge as a major web presence: 'MoI Digital'. This will consist of a large virtual archive containing all the digital material generated by the project and its associated metadata. This will represent an innovative exercise in digital curation for its aim will be to give easy access to all available materials (as well as links to other relevant archives) while at the same time preserving for the user a sense of the collection from which a given item originates. The archive will also contain the results of a bibliographical and a prosopographical study of those associated with the MoI (the *ODNB* alone, for instance, lists well over 200 individuals in this category). About this rich archival foundation will be built a virtual MoI museum which will draw on a carefully-selected subset of the archival material chosen for maximal educational impact and public engagement. In part this will be achieved through the creation of various 'tours' organised on themes (such as 'Women and Propaganda', 'Gossip and Rumour'), but also by allowing users of MoI Digital to assemble their own tours or collections of significant items, the best of these being then showcased in the virtual museum itself. The complex nature of MoI's materials and networks offers a wide range of opportunities for the advancement of research in the Digital Humanities in the areas both of digital cultural heritage management and social network analysis; MoI Digital will fully embrace, in its implementation, progressive best practices in

these areas, and the acts of developing, curating, analysing and interpreting the archive will form part of the project's research agenda.

The project is composed of 4 strands. The first strand consists of data collection. Each of the main archives will be subject to a complete initial survey of files and records relevant to the research priorities of the Project. This will produce a research map at file level. As well as making a broad, selection of materials, this map will also serve as a rudimentary guide to defining themes for analysis and the identification of interesting cases studies. The second component of this first strand is to draw a list of items for digitisation from the research map and to begin the process of creating digital records either through photography or acquiring digital images from the repositories. TNA will be tackled first, followed by SHL, IWM, BBC archives and Mass Observation archive; in the course of the Project other smaller archives which contain relevant materials will be identified and surveyed according to the same process. A third component in this strand is the conducting of the oral history programme. Using the research maps, the Project will identify individuals, trace their whereabouts, and arrange meetings for interviews to take place.

The second strand consists of data analysis and will involve close study of the networks and hierarchies that controlled decision-making within MoI; of the feedback loops that allowed the MoI to assess and then adjust its performance; of its products and the ways in which they changed as different media were used and their relative impact assessed; of the ways in which changes in government funding, and internal financial control, affected the MoI's policies; and of the ways in which specific individuals and groups, as well as particular and unanticipated events, could modify or even transform both policy and product. As this strand proceeds, parallel work to model the complex networks expressed by the various 'entities' adduced by the archive – whether documents, people, events, or places – and their interrelationships will be formalised in the design and implementation of the underlying digital model for MoI Digital. This strand will produce a prosopography recording details of significant individuals working for and with the MoI, prepare for the themes and historical threads that will provide the structure of the monograph, identify the case studies that will be covered in the monograph and in separate articles, and develop the curatorial focal points for MoI Digital.

The third strand consists of the development, testing and launch of the MoI Digital infrastructure, including the accession of metadata (both newly created and imported from or connected to external sources). All digital data generated by the Project will made freely available and will engage with cultural heritage linked Open Data initiatives, including Culture Grid and the European Data Model. The details of this strand are elaborated in the Technical Appendix.

The fourth strand will involve four inter-related and overlapping output activities: (1) the drafting and revision of the monograph, as well as publication of separate articles (most of which will be revised from conference presentations); (2) the selection of materials and preparation of contextual information for the museum section of MoI Digital (including captions, historical overviews, timelines, learner pathways, and so on) as well as the organisation of the remainder for the archive section; (3) convening of research seminars (three times per academic term), planning of an international conference at end of Year 3, as well as setting up and maintaining a blog with information and updates about the Project; (4) preparations for the exhibition to coincide with the launch of MoI Digital at the end of Year 4.

Project Management

As the project is a cross-sectoral one that will bring together HEIs, national archives, a museum, and Senate House Library (SHL), careful co-ordination will be of paramount importance. To achieve this we intend to convene an Advisory Board and a Project Team Working Group. In addition to PI and Co-PI, the advisory board will consist of around 8 members made up of academics and stakeholders as well as representatives from some of the repositories holding relevant archives (among others SHL, TNA, IWM, MMU, and Mass Observation), which will meet biannually. The role of the Board is to receive reports from PI, monitor performance and quality, and offer advice on the overall direction and intellectual scope of the Project. The Project Team, which will consist of the PI, Co-PI, RAs and TNA liaison officer, will meet monthly to discuss day-to-day issues, such as milestones, digitisation, timetabling, access to collections, division of tasks, editorial and curatorial decisions, etc.

The PI will be responsible for the overall research strategy and for its realisation in terms of the personnel and resources available. He will directly manage the RAs at IES and be the line manager for all Research Support (RS) staff. He will be expected to keep the Advisory Board fully informed and up to date. He will contribute to articles and the monograph, chair the research seminar and lead the conference planning.

The Co-PI will oversee the technical development and digital research strategy and direct the work of the R&D effort at DDH. (Further details are given in the Technical Appendix.) Co-PI Vetch has extensive experience with managing large-scale digitally-enabled research projects and is Head of Research Development and Delivery at KCL DH with responsibility for managing a large research and development team.

RAs will undertake most of the initial strategic research in TNA and other main archives. (Since TNA is the largest archive to be mined for the Project, TNA have appointed a liaison officer whose primary role is to assist project staff with identifying and retrieving files.) With the PI they will be expected to devise, adjust and execute the research strategy and contribute in a major way to collecting and analysing the research materials and the writing of articles and the monograph, the design and compilation of prosopographical data, the curation of MoI Digital, the creation of learning pathways, the conducting of oral history interviews, the planning of impact events as well as the seminars and conference, and maintaining the maintenance of the developing MoI Digital and project blog. RA2 will also have day-to-day responsibility for distributing the searching, selecting and digitizing of archival materials among RS staff (see below), as well as for conducting their training, and the compiling of training materials and user guides.

Given the scope of this project, RS staff will provide additional, flexible, cost-effective support to the PI and RAs in carrying out routine tasks in the archives, in particular the surveying, collecting, and digitising of research materials. Throughout the project, RS staff will also be used for discrete, limited research tasks such as: indexing research results (in particular the oral history interviews) to make them more readily searchable; compiling summaries and précis of long documents; searching and listing photographic and ephemeral materials; preparatory qualitative and quantitative analysis (e.g., indentifying key names, recurrent themes, statistical trends, shifts in sources and size of funding); collecting biographical and bibliographical data from the digitised materials and secondary sources; assisting with preparation of metadata; undertaking an exhaustive literature review on the history of MoI and cognate subjects; fact checking; uploading images and inputting metadata; proof-reading; and so forth. In addition, RS staff will permit the project to extend its reach geographically. RS will be deployed locally in smaller archives across the UK where in the course of the project these are identified as containing small, but relevant caches of materials (e.g., IWM North).

Dissemination

1. The PI, RAs and possibly some of the RS staff will produce a number of scholarly articles that will be published in Years 2-4. Beneficiaries will include all manner of modern historians, but also biographers, literary critics, and historians of London.

2. Within a year of the end of the project the PI and RA1 (with material from RA2) will jointly publish a monograph based on the project's findings. This will have a similar audience to (1).

3. An international conference on the subject run during Year 3.

4. MoI Digital will be launched by the end of Year 4. The archival aspect will have a particular interest for a scholarly audience but will also go way beyond it and will appeal to anyone wishing to do a historical project on the MoI from local and family historians to school children. The virtual museum aspect will have broad appeal stretching from school children working on the Second World War right through to those in their eighties and nineties who were directly affected by the work of the MoI.

5. An exhibition or exhibitions on 'The Ministry of Information in Peace and War' which will be mounted in Senate House and, we hope, elsewhere, by the end of Year

4. This will have similarly broad audience to that identified in (4).

Beneficiaries

A history of the Ministry of Information will address an obvious need in the history of twentieth-century Britain, for relatively little has been written about the MoI, despite its important role as arbiter of public information during the Second World War or as a publicity agent of the British government in the same period.

The most immediate beneficiaries will be those working in book history and contiguous fields, and all those interested in the outputs of the information and cultural industries of the period, and the public's reaction to them. MoI's methods of distributing books, pamphlets and posters to audiences at home and abroad will be of particular interest, as will discussions of state publishing, censorship, government funding of publishers and writers, and the reading practices of civilians and soldiers. Research into the MoI, the originator of a wealth of illustrated posters and pamphlets, will be of great value to art historians interested in the iconography of the 20th century; the relation between text and image; the employment of artists, illustrators and designers; and the production of art as propaganda. Architectural historians will have much to interest them in the re-configuring of a major, modern London building – London University's Senate House. Scholars of film and broadcasting history will also benefit from a history of the MoI, which created dozens of documentary programmes and employed well-known producers and directors. Additionally, it had extensive dealings with the BBC as the two organizations wrestled with the moral and practical problems of censoring programmes which were being broadcast live or which were recorded for transmission in other countries (most notably the USA).

Social historians interested in life on the Home Front during WWII will find that this project informs discussions of the relationship between government and the

individual, and the impact (or lack thereof) of propaganda on British citizens. A history of the MoI, which published or sponsored numerous pamphlets with advice on diet, nutrition, health, child-rearing, household tasks, personal finance, gardening, and fashion will appeal to those researching the Home Front.

Political historians, historians of the British Empire, and historians of international relations will be interested in the MoI as a department of government. Future research into the political climate of the war-time governments may refer to the relationships of the successive Ministers of Information with their Prime Ministers and fellow cabinet members. Discussions of the British government's war-time priorities may also draw on this project's investigation of the Ministry's budget and its allocation of resources to in-house initiatives and to selected partners in broadcasting and the book trade. A significant proportion of the MoI's productions were intended for distribution overseas; historians interested in the relationships between Britain and other nations, allied, neutral and occupied, will be interested in the Ministry's foreign publications and distribution networks.

The project will also benefit those interested in the informational publications of the MoI, which described specific military actions, developments in aviation and navigation, and new technologies of warfare, among many other subjects. Biographers of individuals who worked for the Ministry - an unusually varied and colourful collection of people, including many distinguished writers and artists - will also be able to draw on the history of the Ministry of Information to provide both particular examples and a broader context for their subjects.

Scholar-librarians and archivists will be provided with an enriched context for their collections, a context that will encourage the exploration of new areas for collection development. The continuing TNA/Wikipedia cooperation on digitizing MoI's artwork (INF3) will have its academic impact enhanced by the historical narrative we shall provide.

Impact summary

Interest in the project will certainly stretch well beyond academic circles. We aim to serve the needs of the wider public through the creation of MoI Digital and an exhibition. The website will include a chronology of the MoI, an extensive prosopography, information about Senate House, and a catalogue of the productions of the MoI. The museum element of MoI Digital will present a number of examples of MoI pamphlets and posters, as well as clips of radio and film programmes.

Support for teaching: The project will benefit secondary schools and universities across Britain. Teachers will be able to draw on the website's biographies of notable

authors or artists employed by the MoI, or direct students to war-time documentaries; they could illustrate their classes and lectures with posters created by the Ministry of Information and presented as part of the museum element of MoI Digital. Pupils will be able to use the website for their presentations and essays on the Second World War - always a popular subject - as well as for projects on individual authors or titles, or on art and artists. Additional local oral history projects could be undertaken by school pupils and university students which, uploaded to our blog, would help augment the project. Both schools and universities will be able to draw on the substantial resources available via the project's archive within MoI Digital.

The third sector: The project will also benefit the archives and libraries which house collections related to the MoI or to WWII more generally. The scholarly history will make extensive use of the records of the MoI; the project will also explore the holdings of the British Library to uncover some of the publications of the MoI, and also the archives of publishing houses to illuminate the relationship between the Ministry and the book trade. The project will also draw on the records of Mass Observation, and the Reading Experience Database, hosted by the Open University. The history will therefore help to articulate a multitude of resources and make these collections more usable by academics in a wide range of disciplines. By displaying a significant collection of the MoI's publicity materials, particularly the posters and pamphlets in MoI Digital, the project will also extend the reach of TNA to researchers outside London, and, indeed, outside the UK. The project may also have an opportunity to provide material that will augment the digital collections of the National Archives and the Imperial War Museum, and thus support their efforts to conserve the originals.

The media: The Second World War is still vivid in the popular imagination, and interest in the Home Front is growing. Programmes on the subject on TV and radio are common, and feature films still frequently draw on WWII for plots or settings; and local newspapers and radio stations frequently feature older local residents who have a wartime story or experience to relate. For this reason the oral history project will generate a lot of interest both nationally and locally. MoI Digital will provide a wealth of textual and graphical material that could be used to contextualize this coverage.

Policy-makers, etc.: The MoI was controversial - nevertheless it had considerable impact both in the UK and abroad. Politicians, civil servants, and others currently concerned with explaining the decisions and acts of local and national government to the public will learn something through studying the successes and failures of the UK's first government-supported, large-scale public relations unit.

Local communities and the wider public: The project will help support local museums and collectors wishing to put their collections of Second World War memorabilia into a broader and more intelligible context. The prosopographical study that will be part of MoI Digital will prove an invaluable resource for family and local historians. This will help to encourage the public to engage further with its cultural heritage.

Types of Impact Activities

In the 'Outputs' and in the 'Case for Support' we have identified a variety of ways in which this proposal is both a major academic research programme and a set of strategies for disseminating our raw materials, our discoveries, and our analyses to a broader audience. We want to get through to schoolchildren and students working on Second World War projects. We want to engage amateur enthusiasts whether they be historical re-enactors, collectors, military historians, local or family historians, and anyone with an interest in the details and texture of everyday life during the Second World War. Last, but certainly not least, we want to inspire those who lived through the War and whose memories can be stimulated and articulated by our work on the MoI.

For these reasons, four of our six outputs specified in the 'Case for Support' – although they all have their scholarly uses – have additionally a strong potential to reach out beyond researchers and scholars. Therefore, apart from (1) a series of articles in refereed scholarly journals and (2) a scholarly monograph, we have:

(3) MoI Digital will perform two complementary roles. The archive within MoI Digital will in essence be a reservoir of all the materials discovered and used during the research project; a guide on how to use this will be included. This huge resource is likely to be used by both professional scholars and by those in the many groups identified in the first paragraph. The prosopography, bibliography, and filmography of MoI output 1939-45 will be included in the archive. This resource will be used by both academics and those beyond academia. The archive will also represent an important model for those interested in digital curation as it will aim both to make the huge variety of data equally and easily accessible while at the same time preserving some of the unique qualities of the original archives from which they were derived. The museum element will provide a readily-accessible and usable frontend for our project and will use the most immediately engaging documents, posters, photographs, oral interviews, and film excerpts to explain the MoI in its historical context. We shall devise virtual tours pitched at different levels so that a variety of users will be able to familiarise themselves with it quickly. We shall set up a blog associated with MoI Digital so that those using it can suggest other teaching pathways through the material, or point up sources that have been found

particularly useful. Additionally there will be public spaces within the museum in which users can create their own collections and exhibitions using 'drag and drop'; the best of these will then, with their creators' permissions, be incorporated into the virtual museum. As this is a central feature of the project's impact, all the researchers will be involved but this will be the principal responsibility of the PI, Co-PI and RA1 and RA2.

(4) The exhibition 'The Ministry of Information 1939-45' is planned to be held in the very building in which the MoI was housed, namely the Senate House of the University of London. It will include primary materials from the Senate House Library and the University archive (including books damaged in the bombing of Senate House, contemporary photographs, and plans of the original building and indications of how this was adapted), virtual displays, and material on loan from other institutions. We will expect various academics involved in the project to give public talks during the exhibition and we will also expect tours of the building to be laid on. We hope to organise complementary displays with our partners in TNA, and also the Imperial War Museum. These exhibitions will catch a new group of people who, knowing nothing of the MoI or its history, discover the exhibitions while visiting one of the three locations for other purposes. The primary responsibility for this will lie with the PI, Co-PI, and RA2.

(5) We plan to hold an international conference on the subject of the MoI during the third year of the project so that we have time to apply lessons learned from the conference to the later stages of the project, and to promote the new approaches implied by the History of Communication internationally. The primary responsibility for this will lie with the PI and RA2.

(6) During the project we shall hold 'Information sessions' at the IWM and elsewhere and will be offering 'drop-in' interview sessions to anyone who can offer us oral evidence on the MoI or its impact. This will be supported by use of a blog and a Twitter account. The PI, Co-PI and RA1 and RA2 will be involved in these activities, but we would also hope to enrich the RS staff's experience by also involving them.

(7) The PI has links with Thames and Hudson and Bloomsbury, and TNA uses Bloomsbury for a number of its more popular publications, so we are confident that a popular, heavily-illustrated history of the MoI during the Second World War would be an attractive publishing prospect. In the hands of either publisher it will have a global market, as well as obvious outlets in the bookshops of the Imperial War Museum, TNA, and the British Library. The PI and RA2, with preliminary help from RA1, will be responsible for this undertaking. This activity would take place mostly after the end of the project, but it certainly should be regarded as a way of extending the impact of the research programme. We would hope that any such

popular history would also be made available as an app accessible though smart phones and tablets.

Impact activity deliverables
All aspects of impact will be monitored by the Advisory Board at its regular six-monthly meetings.

MoI Digital
Parts of MoI Digital, including blogs, a Facebook presence and a Twitter account will be made available almost as soon as the project begins; these will be gradually expanded as the project develops. At the beginning of the second year we will begin releasing a beta version of MoI Digital releasing 'taster' collections of archival materials, to be followed by examples of guided tours within the virtual museum. The complete version of all aspects of MoI Digital will be openly available on the Web by the time the project ends. We shall attach counters to each and every aspect of MoI Digital in its preliminary and final forms and the number of hits and nature of the interactions with the website will be monitored and information from this fed back to all those responsible for the content and design. We regard this iterative process as an essential element which will ensure that what we finally deliver will have maximal effective educational impact.

Exhibition
This will be planned in years 3 and 4 and will be delivered in Year 4. Attendance will be recorded and reactions will be observed partly by use of questionnaires. We shall also provide worksheets for children and will monitor their use. We would also encourage reviews in magazines and journals. Finally, we would continue to interact with visitors through the Project's social media (Twitter and Facebook).
Conference This is targeted at a more specialist audience (although one that is likely to be much wider and larger than most academic conferences). We are holding the conference early enough for feedback from it to influence the final design of other outcomes in the project, so the conference's influence on these will be another way of measuring its impact.

Information sessions
These will occur throughout the project but will be concentrated in Year 1 (in order to recruit interviewees for the oral history project and to alert us to other sources of data) and in Year 4 in order to allow us to communicate our discoveries to interested parties and to anticipate the launch of the complete MoI Digital.

Popular History
To be written after the end of the project, and directed at further raising the profile of MoI Digital.