Contents

	List of figures	xii
	Acknowledgements	xvi
	Timeline: major events around the Second World War and the Home Front	1
	Introduction: a new perspective	5
	A new perspective on wartime museums 6 The accepted history 6 Museums in the mid-20th century 7 Sources and evidence 9 Organisations 12 Individuals in politics and organisations 14 Individuals in museums 16	
19	18–1939: between the wars	21
1	Between the wars: museums and cultural politics	25
	Education, the electorate and museums 25 The need to reform the museum service 27 The Miers Report and the Royal Commission on National Museums and Galleries 29 Towards modernity 32 Regional museum federations 34 A significant period for museums 34	
2	Charting progress: the Markham Report	37
	Social and economic reforms: the context for the review 37 Education and citizenship 39	

iii Contents	Contents ix
The bid for a nationwide museum service 41 The Second World War: impediment or impetus? 42 Miers and Markham: the modernising agenda 43	The establishment of CEMA 91 The Treasury funds CEMA – Keynes as chair 93 Museum collaboration, alliances and federations 96 Funded for success 97
3 Museums before the war: the context for reform 45	7 Temples to the arts
The context for reform 45 Markham recommends a community-based service 50 Museums and identity 50 Education in museums 53 Employment and qualifications – women and men 55 A new vision for provincial museums 57	CEMA and the arts in wartime 100 Music in museums 102 CEMA and art exhibitions in provincial galleries 106 The National Gallery's support for provincial museums 109 Public support for new services exceeds expectations 112
PART II 1939–1940: at the start of the war 61	8 Planning for peacetime 115
4 Confronting conflict: collections, closings and openings Protecting the collections 63 Museums as war begins 67 1939: the campaign to remain open – classes and	Museums plan for reconstruction 115 The Museums Association's 1942 memorandum on reconstruction 117 The Museums Association loses momentum 120 1944 Education Act: no provision for cultural initiatives 121
concerts 69 1939: openings and closings 72	PART IV
1940: the Blitz – national museums close again 73	Reflections on wartime practice 125
5 As war begins: from propaganda to recognition 1938–1939: hopes for a Royal Commission 75 1939: resistance to propaganda 75 1940–1941: exhibits poorly conceived; propaganda withdrawn 78 1942: from propaganda to war artists 82 Visitors play an active part 84 Museums respond to wartime visitors' needs 85	9 Community engagement, education and exhibitions Education services develop 127 Education services in wartime 129 1939: adult education to boost conscript morale 133 Would innovations survive? 134 Exhibitions: a wartime service 135 Cultural centres, citizenship and demobilisation 138 Disruption, ideas and new meanings 142 Focus on public service 143
PART III 1940–1944: during wartime 87	10 Audiences in wartime 145
6 State support: the Council for the Encouragement of Music and the Arts (CEMA) 89	Recorded visitor figures 145 Contemporary evidence 148 Why more visitors 152
1940: a significant year for culture 89 The Council for the Encouragement of Music and the Arts	Who were the visitors? 153 Reasons for visiting: popularity of culture 159 Two wartime films 161

viii Contents

PART II

(CEMA) created 90

PART III