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Nota di contenuto	Cover; Cultural Heritage and Prisoners of War Creativity Behind Barbed Wire; Copyright; Contents; Figures and Tables; 1. The Importance of Creativity Behind Barbed Wire: Setting a Research Agenda; Part I: Creativity and Narratives of Survival; 2. Wonder Bar: Music and Theatre as Strategies for Survival in a Second World War POW Hospital Camp; 3. 'Spiritual Vitamins': Music in Huyton and Central Internment Camps May 1940 to January 1941; 4. Tins, Tubes and Tenacity: Inventive Medicine in Camps in the Far East 5. Creativity and the Body: Civilian Internees in British Asia during the Second World War 6. The Arts of Survival: Remaking the Inside Spaces of

Japanese American Concentration Camps; Part II: Narratives and Counter-Narratives of Internment; 7. In the Distorted Mirror: Cartoons and Photography of Polish and British POWs in Wehrmacht Captivity; 8. Souvenirs of Internment: Camp Newspapers as a Tangible Record of a Forgotten Experience; 9. Deciphering Dynamic Networks from Static Images: First World War Photographs at Douglas Camp 10. Beyond Collaboration and Resistance: 'Accommodation' at the Weihsien Internment Camp, China, 1943-1945 11. 'God Save the King!': Creative Modes of Protest, Defiance and Identity in Channel Islander Internment Camps in Germany, 1942-1945; 12. 'Astounding and Encouraging': High and Low Art Produced in Internment on the Isle of Man during the Second World War; Part III: Creativity and Internment Identities; 13. Kulturkrieg and Frontgeist from behind the Wire: World War I Newspapers from Douglas Internment Camp; 14. Captivity in Print: The Form and Function of POW Camp Magazines 15. The Women's Embroideries of Internment in the Far East 1942-1945 16. Madonnas and Prima Donnas: The Representation of Women in an Italian Prisoner of War Camp in South Africa; 17. Necessity, the Mother of Invention: Ingenuity in German Prisoner of War Camps; 18. Camp Domesticity: Shifting Gender Boundaries in WWI Internment Camps; Contributors; Index

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### Sommario/riassunto

This book focuses on the numerous examples of creativity produced by POWs and civilian internees during their captivity, including: paintings, cartoons, craftwork, needlework, acting, musical compositions, magazine and newspaper articles, wood carving, and recycled Red Cross tins turned into plates, mugs and makeshift stoves, all which have previously received little attention. The authors of this volume show the wide potential of such items to inform us about the daily life and struggle for survival behind barbed wire. Previously dismissed as items which could only serve to illustrate POW

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