World War I and America
Programming and Site Support Guide

World War I and America is a two-year initiative that aims to bring veterans and their families together with the general public to explore the continuing relevance of the war by reading, discussing, and sharing insights into the writings of Americans who experienced it firsthand.

The project is presented by

The Library *of* America

in partnership with THE GILDER LEHRMAN INSTITUTE *of* AMERICAN HISTORY

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WARRIORWriters

WORDS AFTER WAR

WOUNDED WARRIOR PROJECT

World War I and America
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This guide is also available at the World War I and America website: http://WWIAmerica.org/

CONTENTS

GENERAL

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Project Overview

> I think the single biggest change is probably the social changes that went on within the United States: the Great Migration of African Americans from the South to the North, the great questions over American loyalty, the great questions about dissent. I think those questions are the ones that have changed America even more than the international questions, although those, too, are very important.
>
> I think that World War I opened this question about what role the United States ought to play on the global stage and in a certain way we've been debating that question ever since.
>
> —Michael S. Neiberg

World War I and America is a major initiative involving public programs in all fifty states, a traveling exhibition, a multimedia website, and the publication of an anthology of writings by Americans who experienced World War I. The initiative is made possible in part by a grant from The National Endowment for the Humanities.

To mark the 100th anniversary of the nation's entry into the war in 1917, WWI and America brings members of the veteran community together with the general public in libraries and museums around the country. Participants explore the transformative impact of the First World War by reading, discussing, and sharing insights into the writings of Americans who experienced it firsthand. A series of moderated discussions will provide opportunities for those who served in more recent conflicts in Korea, Vietnam, Iraq, and Afghanistan to bring their experiences to bear on historical events and texts. The project illuminates for a wide audience the lasting legacies of World War I, and the similarities and differences between past and present.

The grant funds programming in 120 libraries located in all fifty states beginning in October 2016 and extending throughout the centennial year and beyond. Forty of the participating libraries will also host a companion traveling exhibition of documents, images, and interpretive texts prepared by the Gilder Lehrman Institute of American History. The project website, WWIAmerica.org, features multimedia resources for public programming and individual discovery, including video commentary by scholars and veteran–writers, a free downloadable reader of historical texts, an interactive timeline, and an exhibition of documents and images from World War I.

The grant has enabled Library of America to develop *World War I and America: Told by the Americans Who Lived It*, an annotated narrative collection. The volume has been edited by Pulitzer Prize-winning biographer A. Scott Berg in collaboration with distinguished World War I scholars Jennifer D. Keene, Edward G. Lengel, Michael S. Neiberg, and Chad Williams.

Initiative partners include The Library of America, The Gilder Lehrman Institute of American History, the National World War I Museum and Memorial, the World War I Centennial Commission, and the veteran community of the Wounded Warrior Project, Warrior Writers, Voices from War, and Words After War.

PROGRAMMING

Humanities Themes: Essays by Scholars of World War I

World War I and America encourages Americans to reflect upon several humanities themes:

- Why Fight?
- The Experience of War
- Race and World War I
- American Women at War
- The Home Front: Selling Unity, Suppressing Dissent
- America on the World Stage
- At Home/Coming Home: The Toll of War

The project supports moderated discussions in communities across the nation to explore these and other issues by focusing on the words of the men and women who experienced World War I firsthand. It offers readings from the rich and diverse variety of World War I writing by Americans—soldiers, airmen, nurses, journalists, diplomats, statesmen, political activists, relief workers, poets, songwriters—to reveal what they believed they were fighting for; how they understood America's changing position in the world; why they supported or opposed intervention; how they experienced military service and battle; how the war affected their ideas of patriotism and heroism and their views on race, ethnicity, and gender roles; and how men and women transformed by war in both body and mind managed the return home, literally, emotionally, and psychologically. Restoring a human, personal dimension to increasingly distant historical events, these texts allow readers—with and without their own direct experience of later conflicts—to explore differences and similarities between the past and the present and come to a deeper understanding of historical events and their lasting impact.

The project's **Guiding Questions** highlight the relevance of the issues involved:

- Should Americans try to "make the world safe for democracy"?
- Are American claims to moral leadership abroad vitiated by racial injustice at home?
- What happens when the loyalty of an American minority comes under suspicion during wartime?
- How should a democratic society rally popular support for war, and how should it deal with dissent at home while it is fighting overseas?
- How does combat forever change the trajectory of individual lives?
- What does the nation owe to those who fight on its behalf?

Library of America invited distinguished scholars to write brief essays related to **World War I and America**. These essays explore the larger themes and questions at the heart of the readings and the project itself, and can serve as a guide in creating public programs. Selected readings for each category follow the essays in this guide. These readings can be downloaded from the website http://WWIAmerica.org/.

Why Fight?
by Michael Neiberg

The American people's views on the war ran the gamut in 1914 from indifference to support for the Allies to a desire for strict neutrality. A small minority expressed a desire for a German victory. By 1917, however, American opinion was almost entirely sympathetic to the Allies as German atrocities in Belgium, the sinking of the *Lusitania*, and the massacre of the Armenians made the Central Powers seem like a threat not just to British and French values, but to American ones as well. Alan Seeger represents the significant group of Americans who believed deeply in the Allied cause from the war's very first days. They saw Belgium as an innocent victim of German aggression, and France and Britain as defenders of a democratic way of life and international order that Imperial Germany was trying to destroy. Tens of thousands of Americans joined the Allied armies or volunteered to serve the Allies as nurses, doctors, and aid workers. They served in the cause of democracy and freedom. Many, though by no means all, of them came from privileged backgrounds. Very few American citizens volunteered to serve the Central Powers, a clear indication of where American sympathies lay.

The resumption of unrestricted submarine warfare and the Zimmerman telegram made almost all Americans hostile to the German cause. Some were also motivated by the March 1917 revolution in Russia, which deposed Tsar Nicholas II in favor of a democratically minded centrist provisional government. Nicholas's downfall made the war come into greater focus as a conflict between the world's autocracies and its democracies. In such a contest, many Americans saw themselves as having no choice but to side with the democracies. The promise, however brief it turned out to be, of democracy triumphing in Russia also held out the hope of something positive coming out of the war that might justify its enormous toll in human life.

Not all Americans were convinced. Socialists were divided on the war. Some supported American entry, but only if America would dedicate its power toward creating a more equitable and just world. They saw Britain and France as imperial oppressors not worthy of American assistance. Few socialists, however, saw in a German victory any hope for progress for Europe or the world. The authors of the Majority Report saw the war as a naked competition for power and profits among the world's capitalists. Such a war, they believed, did not deserve the support of workers anywhere, nor could it advance the cause of democracy. They were a small percentage of Americans by the spring of 1917, but their critical view of the conflict would prove influential both during and after the war.

President Woodrow Wilson laid out a justification for American entry in his address to Congress in April 1917 asking for a declaration of war. Wilson believed deeply that wars were the products of avaricious and corrupt regimes, not the result of the will of people who had to fight them. From this core belief, Wilson concluded that America's enemy was not the German people, but Kaiser Wilhelm and his militaristic government. Replacing that government with a democratic and open one would give the German people the chance to determine their own, peaceful, future alongside their neighbors. Wilson also believed that economic exchange and open markets would give nations more incentive to cooperate with one another than to compete.

By entering the war, Wilson believed that the United States could reshape the world, making it more economically open, more democratic, and less imperialist. With shared democratic values as a basis for the new world order, he hoped, there would be no reason for a second world war. Americans thus went to

war led by a president determined both to protect his nation's freedom from the growing German threat, as represented by the Zimmermann telegram and the resumption of unrestricted submarine warfare, and to bring about the reformation of the world.

Readings~~)~~

Alan Seeger, from a letter to Elsie Simmons Seeger, October 25, 1915

Woodrow Wilson, from Address to Congress on War with Germany, April 2, 1917

Socialist Party of the United States, from the Majority Report of the St. Louis Convention, April 11, 1917

The Experience of War
by Edward Lengel

War transforms whomever it touches. Soldiers and civilians, women and men, adults and children—no one is immune. Even descendants may find their own lives altered by the ripples of their ancestors' wartime experiences, sometimes after the passage of multiple generations. The Americans who experienced combat in World War I were changed permanently. Memories, some traumatic and others joyful or even transcendent, imparted to them perspectives that their friends and relatives struggled to comprehend. Veterans in turn often failed to understand how war had also impacted the millions of Americans who never saw the front lines. Frictions among these competing viewpoints would permanently remold American society.

There is no such thing as a "typical" war experience. This holds true even for World War I on the Western Front, which is often portrayed solely as an unending stalemate fought in a vast network of indistinguishable shell-blasted and mud-choked trenches. In reality, each participant entered the conflict with unique outlooks and preconceptions, and each endured or enjoyed experiences specific to themselves. Some knew the crash of artillery from the giving or receiving end; others soared in aircraft above the mud and shellfire and prayed that they would not plummet in flames to the earth, or labored in the claustrophobic confines of rattletrap tanks. Many struggled to survive the squalid trenches, but not a few, including many Americans in 1918, marched and fought without ever entering what British soldiers called the "troglodyte world." The vast majority of those who served were never wounded, and most of those who did receive injuries were not sent to a hospital. Many thousands of Americans did suffer severe wounds, however, or cared for those who did as doctors, nurses, orderlies, and stretcher-bearers.

If each participant's experience was unique, the consequences were equally varied. Historians, assuming that all soldiers reacted to war in more or less the same way, used to construct war narratives around themes of naiveté and disillusionment. Careful studies of diaries, memoirs, questionnaires, and oral histories have since demonstrated the essential fallacy of this construct. If many veterans were traumatized by their experiences and rejected in consequence the political and religious ideologies on which they had been raised, many also felt uplifted by their war experiences and believed that they confirmed their prewar beliefs. In most cases these perspectives emerged regardless of combat's intensity; some who barely saw the front felt disillusioned while others who endured long periods in the front lines considered themselves uplifted. The vast majority of veterans, however, fell into neither category. For them, war was a mixture of good and bad that left a legacy of ambivalence.

The excerpts presented here reveal a mere fraction of what it meant to be an American soldier in World War I. Readers will encounter varying measures of thrill and terror, purpose and bafflement. What these testimonials share in common is their honesty. Although the accounts by Hall and Williams were edited by their authors for publication and the others were not, all four are authentic and—unlike the hundreds of "memoirs" published for propaganda purposes—unremittingly stark. While they only provide glimpses of, for example, the long periods of boredom or leisure that intervened between battles, or the comradeship that only veterans understand, they do open windows into the minds of men experiencing for the first time the full measure of war in all its fury and hate.

Readings

James Norman Hall, from *Kitchener's Mob* (1916)

Alan Seeger: "I have a rendezvous with Death" (1916)

Robert Frost: "Not to Keep" (1917)

Ashby Williams, from *Experiences in the Great War* (1919)

Horace Pippin, from "Autobiography, First World War" (ca. 1920s)

Vernon E. Kniptash: Diary, March 30-April 1, 1919

Race and World War I
by Chad Williams

The United States in April of 1917 was a nation divided by race. Calls for unconditional loyalty and "One Hundred Percent Americanism" by the federal government and civilian groups alike stemmed from deep anxieties about the racial composition of the country's population. The imperatives of forging a unified war mobilization effort clashed with deeply ingrained ideas about race that informed how Americans viewed both the German enemy and each other. At home and abroad, Americans fought a war within the war that had race as its defining characteristic.

African Americans experienced this tension more profoundly than any other group. Wartime economic opportunities sparked the Great Migration of thousands of black southerners to the urban North. However, as racial oppression remained unrelenting, African Americans approached America's entry into the war and Woodrow Wilson's call to make the world "safe for democracy" with understandable skepticism. Black Socialists like A. Philip Randolph openly opposed the war, while large numbers of African Americans, especially in the South, found ways to avoid the draft. However, the vast majority of black people, encouraged by the black press and leaders such as W. E. B. Du Bois, came to support the war effort and were determined to do their part, as both soldiers and civilians, to aid their country in its time of need.

Racial violence and institutionalized discrimination tested black people's patriotic resolve. On July 2, 1917, a racial pogrom erupted in East St. Louis that left entire neighborhoods in ashes and at least thirty-nine—and possibly three times as many—African Americans dead. The following month, on the night of August 23, a contingent of black soldiers of the 24th Infantry, frustrated and angered by weeks of racist abuse and fearing attack by a lynch mob, shot and killed sixteen white residents and police officers in Houston, Texas. As it worked to raise an army virtually from scratch, the United States government remained committed to preserving the color-line. "There is no intention on the part of the War Department to undertake at this time to settle the so-called race question," Secretary of War Newton Baker declared in a November 30, 1917, memo. Official Jim Crow policies, from the administration of the draft to the final demobilization process, shaped the experience of African American servicemen through the entire course of America's participation in the war.

In spite of tremendous obstacles, African Americans made an important contribution to the Allied victory. Some 380,000 black men ultimately served in the United States army, with over 200,000 sent to France. Although the army relegated the vast majority of African American troops to labor duties, two black divisions did see action on the Western Front. The 92nd Division, composed of draftees and black junior officers and sergeants like Charles Isum, suffered from systemic racism and poor leadership from its white commanders, many of whom despised the very idea of black men serving in combat. By contrast, the 93rd Division, made up largely of black National Guard regiments and assigned to the French army, established a distinguished fighting record, highlighted by the exploits of the 369th Infantry Regiment, which became known as the "Harlem Hellfighters."

Based on their sacrifice and loyalty, African Americans greeted the end of the war with hope that the country would reward them with greater democratic rights and opportunity. Instead, race relations across the country demonstrably worsened. Racial violence erupted throughout the nation in 1919, demonstrating that the end of the war had brought anything but peace, or democracy. Race riots erupted

in several cities, most notably Washington, D.C., and Chicago. Fearing an uprising by black sharecroppers, whites in Phillips County, Arkansas, aided by U.S. troops, massacred more than one hundred, and possibly more than two hundred, African Americans. The number of lynchings leapt to eighty-three, including at least eleven returned black servicemen.

Many African Americans, both emboldened and disillusioned by their war experience and its aftermath, determined to fight even harder for their civil and human rights. The war created a "New Negro," characterized by a spirit of resistance that W. E. B. Du Bois powerfully captured in his *Crisis* editorial "Returning Soldiers." In the ensuing postwar years, African Americans would take the lessons learned from their war experiences and apply them to renewed struggle against racism and white supremacy.

Readings

W. E. B. Du Bois, "Close Ranks," *The Crisis*, July 1918 and "Returning Soldiers," *The Crisis*, May 1919

Charles Isum to W. E. B. Du Bois, May 1919

American Women at War
by Jennifer D. Keene

Watching loved ones depart, uncertain if they would return—this was an experience that women around the world shared during the Great War. Women sending men off to fight was a familiar, timeless ritual in most western societies, one that reinforced the notion that while men fight, women stay home and wait. A tremendous amount of wartime propaganda urged women to send their men off bravely. U.S. propaganda posters pictured voluptuous women encouraging men to enlist and gray-haired mothers stoically telling sons to make them proud. Yet the demands of total war and the desire of some women to break free of traditional gender roles enlarged the ways that women eventually contributed to the war effort both at home and overseas.

Even before the United States entered the war, American women had responded to the plight of Belgian and French civilian refugees by taking on leadership roles in groups like the Red Cross that coordinated humanitarian aid efforts. Once the nation was at war, more than eight million female volunteers "did their bit" by knitting socks for the troops and preparing surgical dressings. As millions of men went into uniform, women also began working in munitions plants and taking new jobs as streetcar conductors, elevator operators, and railroad workers. They were, of course, expected to leave these jobs once men returned home.

The United States was a major food producer for the Allies, and the Food Administration launched a massive campaign urging women to conserve staples like wheat, meat, and sugar so troops would be better fed. Women who signed a pledge card agreeing to abide by Food Administration guidelines received a pamphlet with suggested recipes. They also got a sign to hang in their windows to advertise their compliance to neighbors. "If you have already signed, pass this on to a friend," the pledge card instructed. In "Roll Call on the Prairies," Willa Cather offers some insights into how female peer-pressure changed the social dynamics of small-town America during the war.

Rather than simply waiting for loved ones to return and normal routines to resume, many women chose to put on uniforms. Approximately 16,500 women served in France with the American Expeditionary Forces as nurses, telephone operators, and clerks, and as welfare workers serving soldiers in canteens and rest areas. In the heroic spirit of Florence Nightingale and Clara Barton, women volunteered to serve in medical units as nurses. Mary Borden and Shirley Millard struggled to save lives in French field hospitals where the horror of war often overwhelmed them. Memories of their personal encounters with death stayed with them, prompting them to publish accounts of their experiences. In this respect, they may have had more in common with male soldiers than with women who stayed home. But gender equality still remained elusive. Male doctors and orderlies often refused to recognize nurses' authority, and it required constant vigilance to deflect unwanted advances or physical assaults from male patients.

Personal sacrifice, therefore, was a common thread that connected women's experiences on both sides of the Atlantic. The reliance on female labor (voluntary and paid) and the willingness of women to travel overseas and share in the hardships of war, begged the question of why most states continued to deny women the vote. The suffrage movement was divided on the best strategy for securing an amendment to the Constitution. The moderate wing issued calls for the nation to thank women for their wartime work with the vote. Radical suffragists engaged in street protests, picketing the White House with signs that turned President Woodrow Wilson's wartime rhetoric against him. "We, the Women of America, tell you

that America is not a democracy," read one sign. Enraged spectators, accusing them of disloyalty, regularly attacked the protesters. Refusing to be silenced, this generation of female activists left their mark. First Wilson and then a two-thirds majority in Congress announced support of female suffrage. Finally, on August 26, 1920 (almost two years after the war ended), the Nineteenth Amendment granting women the right to vote was added to the Constitution.

What are we to make of these varied experiences? Is there a "women's experience of war"? And how much has changed since World War I in the roles that women play during times of national conflict? Is their support as essential on the home front as it was in World War I? Finally, is war a transformative force in women's lives?

Readings

Mary Borden, "Conspiracy," from *The Forbidden Zone* (1929)

Mary Borden, "The Beach," from *The Forbidden Zone* (1929)

Shirley Millard, Diary and Recollections, May 13–16, 1918, from *I Saw Them Die* (1936)

Willa Sibert Cather, from "Roll Call on the Prairies," July 1919

The Home Front: Selling Unity, Suppressing Dissent
by Chad Williams

America was not prepared for war in April 1917. This was certainly true militarily. The United States army consisted of a mere 200,000 soldiers, roughly the number as the French casualties in the recent Battle of the Somme. The nation's lack of readiness translated to the home front as well. Most Americans before the spring of 1917 hoped to avoid becoming directly involved in the European maelstrom. Indeed, Woodrow Wilson had won reelection in 1916 on a platform of American neutrality. The Zimmerman telegram and Germany's resumption of unrestricted submarine warfare shifted public opinion and compelled Wilson to change course. His framing of America's participation in the war as a progressive cause to make the world "safe for democracy" tapped into cherished ideals at the heart of the nation's identity. The nation, however, was far from unified as the United States entered the war. Victory would require not just defeating a fearsome German adversary, but also overcoming, by persuasion and, if necessary, by coercion, the racial, ethnic and ideological divisions of a diverse American population.

Responsibility for selling the war effort to the American people rested on the shoulders of George Creel. Woodrow Wilson appointed the former muckraking journalist to serve as chairman of the Committee on Public Information (CPI), established just seven days after America's entry into the war. In heading the CPI, Creel saw his principle duty to promote "the justice of America's cause" and fight for the "hearts and minds" of the public to unconditionally support the war and embrace "One Hundred Percent Americanism."

The CPI used every tool at its disposal to promote a vast propaganda effort. Its Division of Pictorial Publicity employed hundreds of the country's most talented artists to produce posters, often in multiple languages, that inspired both patriotism and fear by casting the German enemy as an existential (and often bestial) threat to civilization and the American way of life. While Creel asserted that the CPI was in no degree "an agency of censorship," it did issue guidelines for "voluntary censorship" to the press, believing it was far better "to have the desired compulsions proceed from within than to apply them from without." The CPI made use of 75,000 "Four-Minute Men" to deliver patriotic speeches across the country, and worked closely with other government agencies, such as the Treasury Department, to promote the selling of Liberty Bonds, and the United States Food Administration, led by Herbert Hoover, to encourage Americans to conserve food and grow "war gardens." Eager to use the newest form of mass communication, it collaborated with movie studios to produce films such as *Pershing's Crusaders*, *The Prussian Cur*, and *The Kaiser, the Beast of Berlin*.

Nonetheless, the United States government recognized that propaganda alone would not be enough to create uniform support for the war. In his April 2, 1917 address asking for a declaration of war, Woodrow Wilson promised that: "If there should be disloyalty, it will be dealt with with a firm hand of stern repression." He was true to his word. At Wilson's behest, Congress passed the Espionage Act on June 15, 1917, making attempts to cause "insubordination, disloyalty, mutiny" in the armed forces, or to "obstruct the recruiting or enlistment service of the United States" a crime punishable by up to twenty years in prison. The Sedition Act, an amendment to the Espionage Act passed by Congress on May 16, 1918, placed additional restrictions on speech criticizing the government. By a 7–2 majority, the U.S. Supreme Court upheld the convictions of five anarchists under the Sedition Act in *Abrams v. United States* (1919).

Justice Oliver Wendell Holmes, however, offered a powerful dissent, joined by Justice Louis Brandeis, that cast the ruling as an infringement on America's First Amendment traditions.

The war marked the birth of the modern national security state. With the unbridled power of the law at their disposal, U.S. Attorney General Thomas Watt Gregory and other government and military officials set out to crush any and all dissent. Postmaster General Albert S. Burleson used the powers given him under the Espionage Act to ban newspapers and magazines he deemed subversive from the mail. Opponents of the war, ranging from ordinary citizens to the Woman's Peace Party in New York City, faced constant surveillance by a rapidly expanded government intelligence apparatus that was assisted by civilian groups like the American Protective League. Federal prosecutors arrested, tried and imprisoned more than a thousand antiwar activists, most notably the Russian-born anarchist Emma Goldman and the chairman of the Socialist Party of America, Eugene Debs. A newly constituted Military Intelligence Division actively investigated signs of disloyalty or resistance to the war effort both in and outside of the army, while J. Edgar Hoover, a young attorney in the Justice Department, would play a leading role in the government campaign against subversion that followed the signing of the Armistice. The legacies of this period would reverberate throughout the postwar period and into the twenty-first-century.

Readings

George Creel, from *How We Advertised America* (1920)

Oliver Wendell Holmes, from Dissent in *Abrams v. United States* (1919)

America on the World Stage
by Michael Neiberg

President Woodrow Wilson and Senator Henry Cabot Lodge, chairman of the Foreign Relations Committee, articulated two very different visions of how to make permanent America's ascendancy on the world stage and how to use America's new power to create a lasting global peace. The two men disagreed ideologically and, to make matters worse, they also hated one another personally. The Republican Lodge was angry at Wilson, a Democrat, for not having included any prominent Republicans in the American delegation to the Paris Peace Conference that produced the Treaty of Versailles. Furthermore, under the Constitution, the president has the authority to negotiate treaties, but the Senate must approve them by a two-thirds majority. Lodge did not believe that he or his fellow senators had any obligation to approve the Treaty of Versailles simply because the president wanted them to do so. Nor did opponents of the League of Nations believe that the Constitution permitted them to cede the critical congressional power to declare war to an international organization. The two men shared a vision of America as an exceptional and indispensable part of the world order, but they clashed over how America might best exercise its power and authority in the postwar world.

Wilson's Senate opponents during the treaty debate were divided into groups that became known as the Irreconcilables and the Reservationists. The Irreconcilables were opposed to ratification of the Treaty of Versailles, which they saw as fatally flawed, under any circumstances, while the Reservationists were willing to consider a modified version of the treaty if it protected American rights such as the ability to dominate affairs in Latin America, a right enshrined, they argued, in the Monroe Doctrine. Lodge proposed fourteen reservations that Wilson found unacceptable. Had the Constitution only required a simple majority for ratification, it is possible that Wilson would have had the votes. The Irreconcilables and the Reservationists, however, had enough supporters to prevent passage of the treaty unless Wilson was willing to go back to the British and French and ask for changes. He was not, both because of the impossibility of reopening the tense negotiations in Paris and his belief that the treaty's opponents were fundamentally in the wrong.

The core disagreement between Lodge and Wilson centered on the role of the United States in the postwar world. Wilson wanted the United States to join the League of Nations and work through international bodies dedicated to peace and economic development. He argued that the war had resulted from dysfunctions in the international state system. The modern world, with its many globalized connections, needed some kind of governance structure above the state. A League of Nations could also promote democracy and freedom. Wars, he felt, were the result of autocratic regimes. Democratic states, Wilson argued, were by their nature more peaceful because democratic peoples would not vote for aggressive wars. Integrated economic systems would also give peoples and states more incentives to cooperate than to compete. Thus a more interconnected world would be a more peaceful one. These ideas remain powerful today, encapsulated in a concept in international relations known as the Democratic Peace Theory.

Lodge did not disagree with Wilson's aim of promoting peace and democracy worldwide, but he thought Wilson's approach to the problem was both naive and dangerous. States, he believed, naturally pursued their own interests. Tying American interests to an international organization was therefore a recipe for disaster, especially since the League of Nations made no distinctions at all between large states and small

states. The League would therefore level the global playing field, granting small states a vote in how America behaved on the world stage. They could either vote against American action in a future conflict the United States saw as necessary or force the United States to take part in a war that Americans did not see as in their interests. Lodge thought that America, and the world, would be best served if the United States had the greatest possible flexibility in its dealings with the world. This debate has remained at the core of American foreign policy discussions ever since, giving us yet another reason to look back a century ago to the contest between Wilson and Lodge.

Readings

Woodrow Wilson, from Address to the Senate on the League of Nations, July 10, 1919

Henry Cabot Lodge, from Speech in the Senate on the League of Nations, August 12, 1919

At Home/Coming Home: The Toll of War
by Jennifer Keene

American soldiers returned home victorious, and communities across the nation welcomed them back with parades, speeches, and eventually, monuments. Proud of having served their country, returned servicemen flocked to join the American Legion, founded by World War I veterans in 1919. Legion halls soon became more than places where veterans could relax with former comrades-in-arms, as the organization emerged as a strong lobbyist on behalf of veterans' causes.

The nation had been ill-prepared for war, and was even less ready for peace. Nearly 200,000 wounded men returned, a number that grew when veterans with shell shock and gas-related tuberculosis flooded hospital wards in the 1920s. Scrambling to cure these patients, the Veteran's Bureau (the predecessor of today's Veterans Administration) built a new federally managed veterans' hospital system. Doctors treating veterans confronted new and often confusing medical conditions. Psychologists such as Norman Fenton, who had served at a hospital for "war neurosis" cases in France, compiled lengthy descriptions of men's symptoms, often in their own words, to gain a better understanding the long-term impact of combat on veterans' mental health.

Even healthy veterans found the return home rocky during the postwar recession of 1919. Many veterans had hoped to use military service as a stepping stone into a better life. The army had promised as much by touting the physical and education benefits of military service. Millions of soldiers had contributed to army-sponsored savings accounts, hoping to accumulate start-up funds for a home or business. Scarce jobs forced many veterans to use that money to survive. With few government benefits available to them, veterans began to complain vociferously about the mismanaged homecoming.

Not everyone was sympathetic to veterans' financial and medical difficulties, questioning whether their predicament was truly a result of the war or just the consequence of poor individual decisions. The response was generally the latter whenever black veterans applied for the minimal health services or occupational training programs available. Both white and black veterans, however, confronted a government bureaucracy primarily concerned with limiting the drain on public funds.

Responding to veterans' rising frustration, the Legion took the lead in pressing forward a claim for adjusted compensation. The adjusted compensation campaign targeted industrialists' war profits, arguing that it was unjust for the war to make civilians rich and soldiers poor. In 1924, all veterans received an adjusted compensation bond (also known as "the bonus") redeemable in 1945. The exact amount an individual received depended on how long a man had served. For many the bonus was close to $1,200. Veterans ultimately received the bonus in 1936, nine years early, after the Depression triggered several mass demonstrations in Washington D.C. known as the Bonus Marches.

Financial security was not the answer to every difficulty veterans encountered after coming home. Talking about what they had experienced was hard. "Before I reached home," one soldier recalled in his memoir, "I decided that I must clear my mind of all the terrible experiences of the past two years, as much as possible." It would be unjust, this soldier felt, "to make my family and friends sad and uncomfortable by inflicting upon them the horrors in which they had no part." Ernest Hemingway captured the difficulties of readjusting to civilian life in his 1925 short story, "Soldiers' Home." Individual families might have wanted veterans to put the war behind them, but collectively Americans demonstrated a strong

desire to publicly honor veterans' patriotism. Throughout the 1920s, towns and cities dedicated thousands of statues, memorial halls, athletic stadiums, and parks to the wartime generation.

To memorialize the more than 4,400 American "unknown dead"—men who were buried in unidentified graves in military cemeteries or at sea, or whose remains were never found—the United States interred one unidentified soldier in the Tomb of the Unknown Soldier located in Arlington Cemetery, Virginia. President Warren Harding presided over the solemn ceremony, and reassured veterans that the nation acknowledged their generation's sacrifice. After the Unknown Soldier was laid to rest, the nation collectively observed two minutes of silence to honor the fallen warrior and pray for a peaceful future. Some writers mocked the ceremony as an empty gesture filled with piety that protected listeners from confronting the reality of war. Flowery, patriotic speeches would only seduce the next generation of naïve young men into believing that war was a glorious adventure.

Veterans lined up on both sides of this cultural debate over how to remember the Great War. Was it a just and noble cause? Was it a rich man's war, poor man's fight? Were the nation's interests really served best by fighting? American society ponders these timeless questions each time veterans return home from war.

Readings

Warren G. Harding, from Address at the Burial of an Unknown American Soldier (1921)

Ernest Hemingway, "Soldier's Home," from *In Our Time* (1925)

Suggested Programming Formats

Listed below are suggested topics and questions that can be used to promote discussion throughout your library's humanities-oriented public programs. They may also be used as prompts for panel discussions, suggestions for scholar-led programs, or topics for lectures.

Humanities programs may include discussions, debates, lectures, film series, and seminars. Remember to actively engage with veterans and their families, both as participants in programming and as audience members. Participating institutions are strongly encouraged to identify a **Veteran Liaison** who can assist with this outreach. You'll also find tips for contacting humanities scholars and veterans groups later in this document.

Programming Topics and Questions

- Facilitate a panel discussion featuring a World War I scholar, veterans, veteran–writers, veteran-family members.
- Arrange for your library to host a lecture featuring a World War I scholar or expert on veterans' writing with the participation of a veteran.
- Conduct a writing workshop with project texts as points of departure. Make use of the list of veteran writing partners to encourage veteran participation.
- Contact your local community college's history department and local historical societies in your community and invite them to present a lecture or workshop regarding their particular expertise in World War I history or veteran's history.
- Find people in your community who have family stories, diaries, and artifacts from the World War I period or other periods. Create related exhibits or ask them to speak at the program. You may also wish to ask to record their stories.
- Find people in the community who is writings about war and in writing by veterans and invite them to present a lecture or workshop.
- Host a series of public readings of World War I documents. Ask an actor or teacher to read one or more famous World War I-era speeches, writings, or diaries.
- Invite community actors to perform scenes from books and plays related to this period.
- Hold period music performances of war songs like "Over There" and "I Didn't Raise My Boy to Be a Solider," or poems like "I Have a Rendezvous with Death." Distribute copies of the lyrics and hold discussions comparing and contrasting both the musical style and the content of the lyrics.
- Screen one or more feature films about World War I as the catalyst for a discussion of how war is portrayed in popular culture
- Collaborate with a historical society in your community and plan programs about personages of the World War I era; early twentieth-century popular literature, art, and music; daily life during the period; and recipes and food from the home front and from the era.

- Plan programs with a particular relevance to your community (e.g., the antiwar movement, immigration, the Red Scare, veteran homecoming, Jim Crow America, the war's effect in New York State, Ohio, Kansas, Alabama, etc.). Who was involved? What was the most prominent concern for these people? What were the primary political attitudes? How did local papers cover national politics and local events?
- Hold book discussions focusing on biographies and autobiographies of well-known historical figures from the era. For information about creating **World War I and America** discussion groups please consult the "Tips for Organizing Discussion Groups" below.
- Sponsor a "One Book, One Community" program focusing on a particular theme of the program with three separate titles for adults, young adults, and children. For recommendations, please consult the "Suggested Readings" list below.
- Hold a discussion series on a selection of books concerning one or more of the chosen topics on **World War I and America**.
- Hold a public debate on the causes of war based on readings from the **World War I and America** readers.

Tips for Identifying a Veteran Liaison and Engaging the Veteran Community in Your Area

The involvement of veterans and their families is central to **World War I and America**. Participating institutions are strongly encouraged to identify a Veteran Liaison, an individual who plays a leading role in the veteran community in your area, to assist in planning and outreach. Such an individual might be found through:

- Your local Veterans Center. Search for your state or ZIP code at: http://www.va.gov/directory/guide/vetcenter.asp
- The Veterans Resources/Outreach Office at your local university, college, or community college and/or student veterans' organization: http://www.aacc.nche.edu/Pages/CCFinder.aspx
- Your local Veterans of Foreign Wars post: https://www.vfw.org/Pages/Form.aspx?ekfrm=4294970683
- Your local American Legion post: http://www.members.legion.org/CGI-BIN/lansaweb?webapp=MYLEPOST+webrtn=wr_dsplcr+ml=LANSA:XHTML+part=TAL+lang=ENG
- Wounded Warrior Project Alumni Regional Network: https://www.woundedwarriorproject.org/contact-us
- The National Endowment for the Humanities Standing Together Program http://www.neh.gov/veterans/state-humanities-councils-veterans
- Your local police and fire departments and other organizations that hire veterans
- Additional sources are listed later in this notebook.

If you need additional assistance in locating resources near you, please contact us at http://WWIAmerica.org/.

Tips for Healthy Engagement with Veterans

Prepared by The Warrior Writers Project

Veterans sometimes face a variety of challenges including

- Transitioning to civilian life: Challenges may include questioning self-identity, finding work, acquiring VA benefits, getting into college, discovering focus and purpose, feeling like an outsider, restlessness, and lacking a sense of "home."
- Post-Traumatic Stress Disorder (PTSD or PTS): Symptoms may include anxiety, avoidance, anger, isolation, hyper-vigilance, and startle response to loud noises. These may lead to substance abuse, homelessness, and domestic violence. Degree of symptoms varies dramatically. Military Sexual Trauma (MST) and Traumatic Brain Injury (TBI) may also be present.

Avoid

- Asking if they killed someone
- Asking if they lost anyone
- Asking if they "saw any action"
- Bringing up or asking about violent experiences
- Pushing questions or conversations
- "Going fishing" for their stories, pain, etc.
- Trying to get close or touch unless invited (respect personal boundaries)
- Bringing your emotions or traumatic stores to them. If you're feeling emotional about their art or story, imagine how strongly they feel.
- Distancing yourself, as though vets are different from you because of what they've experienced (e.g., saying you can't imagine, or couldn't survive, war)
- Trying to engage in disagreements and conflicts between vets
- Trying to change their minds
- Bringing your politics to them strongly
- Trying to do more than you can (be a therapist, etc.)
- Drawing comparisons to movies or video games
- Calling them "Iraqi" vets (the proper terminology is "Iraq vet" or "Afghanistan vet")

Avoid generic "thank Many veterans are thanked for their service. Responses will be mixed. Some veterans feel confused about what people are thanking them for; some vets feel embarrassed and awkward about these situations; some vets may respond positively.

Try these positive "thank yous"

- "Thank you for sharing your stories."
- "Thank you for the courage to speak honestly."
- "Thank you for sharing your artwork and writing."

Other healthy ways to engage with vets:

- Your primary role should be to listen.
- Let vets lead the conversation.
- Welcome them home.
- Remember that vets' reactions aren't necessarily being directed at you, the listener.
- Respect their space and customs.
- Be conscious of the impression your appearance may give (e.g., wearing camo, military insignia, tie-dye).
- Learn more (by appreciating their art, reading about PTSD, following veterans issues, etc.).
- Attend their events. Visit information tables and ask what you can do to get involved.
- Laugh with them (Many veterans have a dark sense of humor—it's not always "PC.").
- Share yourself as a person, as an artist, etc.
- Focus on what they're currently engaged in rather than thinking you have to talk about what they went through in the military (or may go though in the future).
- Don't be pushy. Building relationships with veterans takes time.

This information is not meant to discourage interaction with veterans. It's almost always better to make a blunder in conversation than to not to talk with vets at all. Thankfully, the arts help provide a forum for healthy discussion about war and military service.

For more information: http://www.warriorwriters.org.

Involving Humanities Scholars in Programs for the Public

What is a humanities scholar?

Someone who has an advanced degree in a discipline of the humanities is generally considered a scholar. Scholars can provide context for a project and identify relevant humanities themes and ideas.

The importance of working with scholars

The National Endowment for the Humanities funds projects grounded in sound humanities research. Humanities advisors will strengthen the intellectual substance of a program. Humanities scholars can bring local perspectives and help shape themes for discussion.

When to contact humanities advisors

Include humanities scholars as early as possible in the planning process. Early involvement of scholars will strengthen the quality and depth of the scholarship that is at the heart of your program.

Engaging public audiences

Be mindful of your audience. Scholars should work with the programming team to ensure the scholarship is made accessible and appealing for public audiences. Academic lectures are often less engaging for public audiences than panel discussions. Be sure to build into your program opportunities for audience members to ask questions and share their own experiences.

Identifying scholars for a public programming event

- Start by contacting a nearby college or university academic department. Members of the institution's faculty may be able to suggest scholars on campus or at other universities. If you are affiliated with a college or university, email faculty members with a description of the proposed project and seek assistance from resident scholars. If you are not affiliated with a college or university, many institutions maintain an online directory of faculty, which may even include a professor's area of research and teaching expertise.
- Send a request for information to the editors of H-Net, the humanities online discussion network for humanities scholars: https://networks.h-net.org/.
- You can also peruse booklists, libraries, and web resources to see who has published on topics related to your project.
- Call your State Humanities Council, which regularly works with scholars in your area. A directory of State Humanities Councils is available in this Programming Guide.

Logistics

Be sure to confirm, in writing, the dates the scholar will be needed. Provide logistical information, such as directions, contact information, and parking instructions. It is also helpful to provide, in advance, a rundown of the entire event, including set-up and rehearsal.

Tips for Organizing World War I and America Readers Discussion Groups

Discussion groups are an important aspect of humanities-oriented public programming. They encourage active participation in **World War I and America** among library patrons and allow them to develop their own ideas and conclusions about the subject. Listed below are a series of suggestions meant to help host libraries develop their own **World War I and America** discussion groups. For discussion book recommendations please consult the online **World War I and America** reader and the "Suggested Readings" listed below.

The Size of Your Group

Discussion groups may range in size from fifteen to fifty participants. Typically, however, a registered group of about thirty people, with about twenty people attending any given session, is the optimal size for a dynamic flow of discussion.

It is important to also keep in mind that the size of your reading groups will depend on the level of participation among members of the group. If most of the people participate actively, it may be beneficial to organize smaller discussion groups, so every person has an opportunity to speak. If, however, most people choose to listen rather than speak, it may be beneficial to create a larger discussion group. While you should try not to scare away shy patrons, it is equally important to make clear that although they are not required to participate in discussion, it is preferable that they do so.

The size of your reading groups will also depend on the size limitations of the venue. It is important to ensure that everyone who chooses to speak will be heard, so aim to create discussion groups of a reasonable size for your location.

Who Should Lead Your Group

The choice of the group leader will have a major impact on the type of discussion your groups will have, so it is important to consider your choice wisely. You may choose to ask a librarian or a local historian to lead discussion groups, but it is important that they do not dominate the discussion or turn the discussion into a lecture. A good discussion leader draws comments from participants by using key points at key moments of intervention, not by lecturing. When seeking a discussion leader among scholars, this should be made clear. Alternatively, you may choose to have a rotating group leader, in which a group member is asked to prepare questions for discussion for each book or section of a book to be discussed.

The leader should come prepared with a list of between six and twenty questions for each discussion. These questions can be drawn from the **World War I and America** readers or from the broader **World War I and America** topics. For general discussion topic ideas you may consult the "Programming Topics and Questions" above.

Where and When Should Sessions Be Held

Host libraries may choose to hold sessions either during the day or in the evening, depending on the target audience. Daytime sessions usually attract retired patrons, since retirement allows them the time to follow this schedule. Evening sessions, on the other hand, generally attract a broader range of participants. Libraries may also choose to hold both daytime and evening sessions to ensure that all community members can participate if they choose.

Depending on space availability, discussions should be held in a quiet room or area where participants can easily speak to each other. If possible, have participants face each other around a round table or sit in a circle so they will not have to crane their necks to hear or respond to other members of the discussion group.

How Much Reading Is Appropriate between Sessions

The amount of text to be read will depend on how often you have your sessions and the type of work being read. Minimums are rarely required, but setting a maximum may be necessary.

If your group meets monthly, it is not unreasonable to expect the group to read a full novel or collection of short stories for each session; you may want to discuss only one or two of the stories per discussion session, however, which generally should be designated beforehand. If the group meets weekly or bi-weekly, patrons may be expected to read between 100 and 150 pages a week. The group itself should decide on the amount of reading to be done between each session so that all members are comfortable.

It is also important to consider the edition being used. A reading discussion often leads people to quote or refer to specific passages, so try to choose an easily accessible edition and have members read the same edition to ensure that all the books have the same pagination.

Allowing the Use of Outside Criticism

Many book discussion groups have members who enjoy reading other books that provide criticism or alternative points of view, which has the advantage of providing information about the work that might not be available simply by reading the text. These outside readings can be valuable, but they may also interfere with the reader's personal interpretation of the book by introducing an "expert" reading that can intimidate or influence a reader's own personal analysis.

A possible compromise when group members disagree about whether to use criticism in discussing the book is to allow the reading of alternative perspectives or criticisms at the end of the session, as a review or re-cap, or as a sounding board to any conclusions reached. One thing to remember about the use of outside criticism, letters, and biography is that discussion participants should feel perfectly free to disagree with the critic's or the original author's opinions and conclusions.

Making Programming Accessible for All Audiences

The Americans with Disabilities Act: http://www.ada.gov

The Americans with Disabilities Act (ADA) (PL 101-336), effective since July 1992, guarantees that people with disabilities shall have equal access to employment, public services and accommodations, transportation, and telecommunication services. As public service providers, sites must make reasonable efforts to give disabled people the same access to information, programs, and resources enjoyed by those who are not disabled.

Welcoming and inclusive events are achievable with advance outreach, clear communication, detailed follow-through, and most of all recognition that access improves the event for everyone. A diverse audience increases opportunity for meaningful exchange.

Promoting the Event

Promotion materials should invite prospective attendees to contact staff to request specific accommodations. It may take three or four days to schedule an interpreter, so ask patrons to make their requests at least one week prior to the event.

Developing Accessible Programming

To welcome all audiences and be mindful of individual needs, you'll want to consider the following:

- Are the parking lots, entrances, signage, restrooms, and meeting spaces accessible for all visitors and presenters?
- Is the seating arranged in order to accommodate wheelchairs and interpretation?
- Is public transportation an option?
- Will you need to hire sign language and/or oral interpreters? Will you need additional lighting for the interpretation? Will any members of your audience need amplification?
- As much as possible, share advance information with your interpreting team.
- If handouts will be distributed, can you offer large print or Braille versions if requested in advance?
- For audience Q&A sessions, remember that interpreters need microphones, too.
- For group discussions, it is important that all participants are able to see each other.
- Are staff and volunteers aware of accessibility features at the venue?

Resources

For additional information about developing, promoting, and implementing inclusive arts and humanities programming, visit: http://www.arts.gov/resources/Accessibility/pubs/index.html.

Resources for working with sign language interpreters

Registry of Interpreters for the Deaf: http://www.rid.org

Gallaudet University
http://www.gallaudet.edu/GIS/For_Clients/Additional_Information/Frequently_Asked_Questions.html

RESOURCES

Humanities and Veterans Resources by State

The humanities councils located in all U.S. states and jurisdictions support local humanities programs and events. Many states also have programs for veterans run in conjunction with the state humanities councils under the Standing Together: The Humanities and the Experience of War program (http://www.neh.gov/veterans/standing-together). Check with your local council. The National Endowment for the Humanities also sponsors Talking Service book clubs throughout the nation, which focus on the veteran experience.

Listed below is the contact information for state councils, relevant programs they already support, and the names of scholars of the WWI era from local universities and colleges as well as contacts for some veterans groups or programs. We have linked to project and program websites where available.

ALABAMA

Alabama Humanities Foundation
1100 Ireland Way, Suite 202
Birmingham, AL 35205-7001
205-558-3980 /205-558-3981 (fax)
http://www.alabamahumanities.org

Existing Humanities Programs

The Great War in the Heart of Dixie: Alabama in World War I
http://www.alabamahumanities.org/programs/road/presentations/wwi/

The Art of War: Posters, Photographs and Postcards of World War I
http://www.alabamahumanities.org/programs/road/presentations/wwi-art/

Presented by Marty Olliff, PhD, Associate Professor of History, Troy University, Dothan Campus

Contact Marty Olliff to book this presentation
molliff@troy.edu
334-983-6556 x 1327

Scholars in the Community

Steven Trout, University of Southern Alabama
http://www.southalabama.edu/colleges/artsandsci/english/faculty/trout.html

Veterans Contacts

University of Alabama Office of Veteran and Military Affairs
3000 Houser Hall
Tuscaloosa, AL
205-348-0983 /205-348-3804
vma@bama.ua.edu
https://vets.sa.ua.edu/

University of Auburn
217 Foy Hall, Auburn, AL
334-844-8167/ 334-844-8166
veterans@auburb.edu
http://www.auburn.edu/academic/provost/undergrad_studies/veterans/

Alabama State University
John Garrick Hardy Student Center
Montgomery, AL
334-229-4991 / 334-834-7203
http://www.alasu.edu/current-students/veterans-and-military-affairs/index.aspx

Troy University
134 Adams Administration Building
Troy, AL
334-670-3701 / 334-556-1042
jmessick@troy.edu
http://www.troy.edu/military/veteransbenefits.html

ALASKA

Alaska Humanities Forum
161 East 1st Avenue, Door 15
Anchorage, AK 99501
907-272-5341 / 907-272-3979 (fax)
http://www.akhf.org

Veterans Contacts

University of Alaska Anchorage
Military and Veteran Student Services
3211 Providence Drive
Anchorage, AK 99508
(907) 786-1800
https://www.uaa.alaska.edu/students/veterans/

ARIZONA

Arizona Humanities
The Ellis-Shackelford House
1242 North Central Avenue
Phoenix, AZ 85004
602-257-0335 / 60- 257-0392 (fax)
http://www.azhumanities.org

Existing Humanities Programs

"Arizona's Age of Reform: Populists, Radicals, and Progressives, 1890-1920", Speaker - David Berman, Road Scholar
http://www.azhumanities.org/programs/azspeaks/

Veterans Contacts

Arizona State University
University Center Building,
Phoenix, AZ, 85004
602-496-0152
militaryonline@asu.edu
https://veterans.asu.edu/

University of Arizona
SUMC Building
Tucson, AZ
520-626-5500/520-626-5500
vetsofc@email.arizona.com
http://vets.arizona.edu/

ARKANSAS

Arkansas Humanities Council
407 President Clinton Avenue, #201
Little Rock, AR 72201
(501) 320-5761 / (501) 537-4550 (fax)
http://arkhums.org

Veterans Contacts

University of Arkansas
Arkansas Union 603
Fayetteville, AR
479-575-8742
vric@uark.edu
http://veteranscenter.uark.edu/

CALIFORNIA

California Humanities
538 9th Street, Suite 210
Oakland, CA 94607
415-391-1474 / 510-808-7533 (fax)
http://calhum.org

Existing Humanities Programs

War Comes Home Project
http://calhum.org/initiatives/war-comes-home

Scholars in the Community

Jennifer Keene, Chapman University, Orange California
https://www.chapman.edu/our-faculty/jennifer-keene

David M. Kennedy, Stanford University
http://west.stanford.edu/people/kennedy

Veterans Contacts

University of California, Berkeley
102 Hearst Gym
Berkeley, CA
510-642-0083
http://veteran.berkeley.edu/

University of California, Los Angeles
Student Activities Center
Los Angeles, CA
310-206-3819 / 510-643-0013

eives@saonet.ucla.edu
http://www.veterans.ucla.edu/

University of California, San Francisco
500 Parnassus Ave
San Francisco, CA
415-502-1484
jennifer.rosko@ucsf.edu
https://veterans.ucsf.edu/

COLORADO

Colorado Humanities
7935 East Prentice Avenue, Suite 450
Greenwood Village, CO 80111
303-894-7951 / 303-864-9361 (fax)
http://coloradohumanities.org

Existing Humanities Programs

Jeannette Rankin presented by Mary Jane Bradbury
http://www.coloradohumanities.org/content/speakers-bureau-roster

Scholars in the Community

Carol R. Byerly, University of Colorado at Boulder
http://www.colorado.edu/history/carol-byerly

Michael J. Greenwood, University of Colorado at Boulder
http://www.colorado.edu/Economics/people/faculty/greenwood.html

Veterans Contacts

University of Colorado, Boulder
120 UCB
Boulder, CO
303-492-7322 / 303-492-1880
veterans@colorado.edu
http://www.colorado.edu/veterans/

CONNECTICUT

Connecticut Humanities
37 Broad Street
Middletown, CT 06457
860-685-2260 / 860-685-7597 (fax)
http://cthumanities.org

Existing Humanities Programs

Connecticut History.org -- WWI

Scholars in the Community

Frank Costigliola, University of Connecticut, Storrs
http://history.uconn.edu/faculty-by-name/frank-costigliola/

Richard Slotkin, Wesleyan University, Middletown
https://roth.blogs.wesleyan.edu/tag/richard-slotkin/

Veterans Contacts

University of Connecticut
337 Mansfield Road, Unit 1264
Storrs, CT
860-486-2442/ 860-486-5283
veterans@ucoon.edu
http://veterans.uconn.edu/

DELAWARE

Delaware Humanities Forum
100 West 10th Street, Suite 509
Wilmington, DE 19801
302-657-0650 / 302-657-0655 (fax)
http://dehumanities.org

Existing Humanities Programs

Preserving War Letters: Touchstones of Time, Speaker: Nancy E. Lynch
http://www.dehumanities.org/blog/speakers/nancy-e-lynch/

Veterans Contacts

University of Delaware
210 S. College Ave.
Newark, DE
302-831-8991/ 302-831-3005
vabenefits@udel.edu
http://www1.udel.edu/registrar/students/veterans.html

DISTRICT OF COLUMBIA

Humanities Council Washington, DC
925 U Street, NW
Washington, DC 20001
202- 387-8391 / 202-387-8149 (fax)
http://www.wdchumanities.org

FLORIDA

Florida Humanities Council
599 2nd Street S
St. Petersburg, FL 33701-5005
727- 873-2000 / 727-873-2014 (fax)
http://www.flahum.org

Existing Humanities Programs

When Warriors Return
https://floridahumanities.org/programs/veterans/

Scholars in the Community

Julia Irwin, University of South Florida, Tampa
http://history.usf.edu/faculty/jirwin/

Veterans Contacts

Florida State University
A4300 University Center, 282 Champions Way
Tallahassee, FL
850-644-9562 / 850-645-9868
veteran@admin.fsu.edu
http://veterans.fsu.edu/

University of Florida
222 Criser Hall
Gainesville, FL
352-359-1347/ 352-846-1126
http://veterans.ufl.edu/

GEORGIA

Georgia Humanities Council
50 Hurt Plaza, SE, Suite 595
Atlanta, GA 30303-2915
404-523-6220 / 404-523-5702 (fax)
http://georgiahumanities.org

Existing Humanities Programs

Talking Service
http://www.georgiahumanities.org/culture-and-community/talking-service

Veterans Contacts

University of Georgia
Holmes/Hunter Academic Building,
Athens, GA
706-542-1842
va@uga.org
http://www.reg.uga.edu/veterans

Georgia State University
Office of Registrar, 234 Sparks Hall
Atlanta, GA
404-413-2331
vetstudentservices@gsu.edu
http://veterans.gsu.edu/

GUAM

Guam Humanities Council
Reflection Center
222 Chalan Santo Papa, Suite 106
Hagatna, GU 96910
671-472-4460 / 671-646-2243 (fax)
http://www.guamhumanitiescouncil.org

HAWAII

Hawaii Council for the Humanities
3599 Waialae Avenue, Room 25
Honolulu, HI 96816
808-732-5402 / 808- 732-5432 (fax)
http://www.hihumanities.org

Veterans Contacts

University of Hawaii, Hilo
Office of the Registrar
808- 932-7447 / 808- 932-7448
uhhro@hawaii.edu
http://hilo.hawaii.edu/veterans/

IDAHO

Idaho Humanities Council
217 West State Street
Boise, ID 83702
208-345-5346 / 208-345-5347 (fax)
http://www.idahohumanities

Existing Humanities Programs

Let's Talk About It Program
http://www.idahohumanities.org/?p=lets_talk_about_it

Scholars in the Community

Erika Kuhlman, Idaho State University, Pocatello
http://www2.isu.edu/history/faculty.shtml#EK

ILLINOIS

Illinois Humanities
17 North State Street, Suite 1400
Chicago, IL 60602-3296
312-422-5580 / 312-422-5588 (fax)
https://www.ilhumanities.org/

Existing Humanities Programs

Road Scholars Program
https://www.ilhumanities.org/program/road-scholars-speakers-bureau/

Veterans Contacts

University of Illinois at Urbana-Champaign
300 Student Services Building
610 East John Street
Champaign, IL
217-333-0050 / 217-333-7466
jsakowsk@illinois.edu
http://veterans.illinois.edu/

University of Illinois at Chicago
1200 West Harrison Street
Chicago, IL
312-996-4857 / 312-413-3716
awright@uic.edu
http://dos.uic.edu/studentveteranaffairs.shtml

INDIANA

Indiana Humanities
1500 North Delaware Street
Indianapolis, IN 46202
317- 638-1500 / 317-634-9503 (fax)
http://www.indianahumanities.org

Veterans Contacts

Indiana University Bloomington
900 E. 7th Street
Bloomington, IN
812-856-1985 / 812-856-2486
vetserv@indiana.edu
https://studentaffairs.indiana.edu/veterans-support-services/

University of Purdue
764-494-7638 / 764-494-1545
dogtags@purdue.edu
https://www.purdue.edu/studentsuccess/specialized/veterans/index.html

IOWA

Humanities Iowa
100 Library, Room 4039
Iowa City, IA 52242-1420
319-335-4153 / 319-335-4154 (fax)
http://humanitiesiowa.org

Existing Humanities Programs

Camp Dodge: Home Away From Home, 1917-1918
http://www.humanitiesiowa.org/

U.S. Railroad Operations During World War I
http://www.humanitiesiowa.org/

Scholars in the Community

Emily Machen, University of Northern Iowa
http://www.uni.edu/csbs/history/faculty-directory/emily-machen

Kathryn Wegner, Grinnell College, Grinnell Iowa
http://www.kathrynwegner.org/

Veterans Contacts

Iowa State University
3578 Memorial Union, Ames, IA
515-249-9801/ 515-249-5016
veteranscenter@iastate.edu
http://www.veterans.iastate.edu/

KANSAS

Kansas Humanities Council
112 SW Sixth Avenue, Suite 210
Topeka, KS 66603
785-357-0359 / 785-357-1723 (fax)
http://www.kansashumanities.org

Existing Humanities Programs

The Things They Carried Home
http://kansashumanities.org/2015/02/khc-awards-veterans-grants-to-17-organizations-2/

Scholars in the Community

Adrian Lewis, The University of Kansas, Lawrence
http://history.drupal.ku.edu/adrian-lewis

Veterans Contacts

University of Kansas
1502 Iowa Street
Kansas, KS
785-864-4422
kuva@ku.edu
https://veterans.ku.edu/

KENTUCKY

Kentucky Humanities Council
206 East Maxwell Street
Lexington, KY 40508
859-257-5932 / 859-257-5933 (fax)
kyhumanities.org

Existing Humanities Programs

The Christmas Truce: A Day of Peace in the Midst of War. The First World War: Myth v. Reality, Terri Blom Crocker
Email: tbcroc2@uky.edu

Scholars in the Community

Pearl James, University of Kentucky, Lexington

Veterans Contacts

University of Kentucky
124 Funkhouser Building
Lexington, KY
859-257-1148
vetcenter@uky.edu
https://www.uky.edu/Veterans/

LOUISIANA

Louisiana Endowment for the Humanities
938 Lafayette Street, Suite 300
New Orleans, LA 70113
504-523-4352 / 504-529-2358 (fax)
http://www.leh.org

Scholars in the Community

Allan R. Millett, University of New Orleans
http://www.uno.edu/cola/history/Faculty/millett.aspx

Veterans Contacts

Louisiana State University
112-B Thomas Boyd Hall
Baton Rouge, LA
225-578-1547 / 225-578-5991
https://sites01.lsu.edu/wp/ova/

MAINE

Maine Humanities Council
674 Brighton Avenue
Portland, ME 04102-1012
207-773-5051 / 207-773-2416 (fax)
http://mainehumanities.org

Scholars in the Community

Elizabeth McKillen, University of Maine, Orono
https://umaine.edu/history/faculty/dr-elizabeth-mckillen/

Existing Humanities Programs

Veterans Program
https://mainehumanities.org/program/veterans/

Veterans Contacts

University of Maine
5478 Memorial Union Rm
Orono, MA
207-581-1316 / 207-581-9338
tony.llerna@umit.maine.edu
https://umaine.edu/veterans/

MARYLAND

Maryland Humanities Council
108 West Centre Street
Baltimore, MD 21201-4565
410-685-0095 / 410-685-0795 (fax)
http://mdhc.org

Existing Humanities Programs

Maryland Humanities Veterans Programs
http://www.mdhumanities.org/programs/veterans-programs/

Veterans Contacts

University of Maryland
0110 Adele H. Stamp Student Union
College Park, MD
301-314-0073
bbertges@umd.edu
http://thestamp.umd.edu/veteran_student_life

MASSACHUSETTS

Mass Humanities
66 Bridge Street
Northampton, MA 01060
413-584-8440 / 413-584-8454 (fax)
http://www.masshumanities.org

Existing Humanities Programs

Literature, Medicine and the Experience of War
http://masshumanities.org/programs/literature-medicine/literature-and-the-experience-of-war/

Scholars in the Community

Edward Gutierrez
http://edward-gutierrez.com/

Christopher Capozzola, MIT
http://history.mit.edu/people/christopher-capozzola

Jerry Lembcke, College of the Holy Cross, Worcester
http://college.holycross.edu/faculty/jlembcke/

Veterans Contacts

University of Massachusetts Amherst
19 Dickinson Hall
Amherst, MA
413-545-5792
vetbenefits@umass.edu
http://www.umass.edu/veterans/

University of Massachusetts Boston
100 Morrissey Blvd.
Boston, MA
617-287-5890 / 617-287-6242
veterans@umb.edu
https://www.umb.edu/admissions/va

MICHIGAN

Michigan Humanities Council
119 Pere Marquette Drive, Suite 3B
Lansing, MI 48912-1270
517-372-7770 / 517-372-0027 (fax)
http://www.michiganhumanities.org

Existing Humanities Programs

Talking Service book clubs
http://www.michiganhumanities.org/talking-service/

Scholars in the Community

Kenneth Steuer, University of Western Michigan, Kalamazoo
http://www.wmich.edu/history/directory/faculty-profiles/Past%20Faculty%20/steuer.html

Veterans Contacts

University of Michigan
University of Michigan
Ann Arbor, MI
734-764-6413
pnlarson@umich.edu
http://vets.umich.edu/

Michigan State University
556 E. Circle Drive
Lansing, MI
517-353-5940 / 517-432-1155
http://veterans.msu.edu/

MINNESOTA

Minnesota Humanities Center
987 East Ivy Avenue
St. Paul, MN 55106
651-774-0105 / 651-774-0205 (fax)
http://www.minnesotahumanities.org

Existing Humanities Programs

Veteran's Voices
http://www.minnesotahumanities.org/vets

Veterans Contacts

University of Minnesota Twin Cities
222 Pleasant St. S.E.
Twin Cities, MN
612-625-8076/ 612-625-3002
veterans@umn.edu
https://onestop.umn.edu/contact_us/veterans_contacts.html

MISSISSIPPI

Mississippi Humanities Council
3825 Ridgewood Road, Room 311
Jackson, MS 39211
601-432-6752 / 601-432-6750 (fax)
http://www.mshumanities.org

Existing Humanities Programs

World War II - It had to be won no matter the cost.

World War I - the terrible cost and the results that led to World War II

Thomas E. Simmons
33 Old Oak Ln
Gulfport, MS 39503-6226
Work Phone: 228-897-7778
Email: tesim@bellsouth.net

Scholars in the Community

Andrew Wiest, University of Southern Mississippi
https://www.usm.edu/history/faculty/andrew-wiest

Veterans Contacts

University of Mississippi Ole Miss
Martindale
Oxford, MS
662-915-2854 / 662-915-1408
umveterans@olemiss.edu
http://vms.olemiss.edu/

MISSOURI

Missouri Humanities Council
543 Hanley Industrial Court, Suite 201
St. Louis, MO 63144
314-781-9660 / 314-781-9681 (fax)
http://mohumanities.org

Existing Humanities Programs

The Great Migration in Missouri: The Stories of Kinloch and Leeds, Gary R. Kremer.

The Buffalo Soldiers in World War I, Joe Louis Mattox, independent scholar, Kansas City.

Missourians at War: War Letters of World War II, Michael Polley, Associate Professor, Columbia College, Columbia

Scholars in the Community

Petra DeWitt, Missouri University of Science and Technology, Rolla
http://history.mst.edu/facultystaffandfacilities/dewitt/

National World War I Museum! Matthew C. Naylor, Cart, Doran – Kansas City, Missouri
http://www.zoominfo.com/p/Lora-Vogt/1259067376

Veterans Contacts

University of Missouri
518 Hitt St.
Columbia, MO
573-884-4383 / 573-884-4387
veterans@missouri.edu
http://veterans.missouri.edu/

MONTANA

Humanities Montana
311 Brantly
Missoula, MT
406-243-6022
info@humanitiesmontana.org
http://www.humanitiesmontana.org

Existing Humanities Programs

Montana Veterans – Standing Together
http://www.humanitiesmontana.org/centerforthebook/standingtogether.php

Jeannette Rankin - American Conscience with Mary Jane Bradbury, independent scholar and actress, 303-257-6229

Veterans Contacts

University of Montana
1000 E. Beckwith
Missoula, MT
406-243-2744 / 406-243-5444
vetsoffice@umontana.edu
http://www.umt.edu/veterans/

NEBRASKA

Humanities Nebraska
215 Centennial Mall South
Lincoln, NE 68508
402-474-2131 / 402-474-4852 (fax)
http://humanitiesnebraska.org

Existing Humanities Programs

Nebraska Warrior Writers
http://humanitiesnebraska.org/program/nebraska-warrior-writers/

World War I: Legacies of a Forgotten War is a three-year Chautauqua series (2016-2018) presented by Humanities Nebraska throughout the state of Nebraska. The Nebraska Chautauqua offers opportunities for audiences to come together to develop a fuller understanding of the lasting influences of the Great War. Among the impacts addressed as a part of Chautauqua are the following:
http://humanitiesnebraska.org/program/chautauqua/

Veterans Contacts

University of Nebraska (Lincoln)
16 Nebraska Union
Lincoln, NE
402-472-3635/ 402-472-8220
vetsuccess@unl.edu
http://registrar.unl.edu/veterans-resources

NEVADA

Nevada Humanities
1670-200 North Virginia Street
P.O. Box 8029
Reno, NV 89507-8029
775-784-6587 / 775-784-6527 (fax)
http://www.nevadahumanities.org

Veterans Contacts

University of Nevada Las Vegas
4505 S. Maryland Parkway
Las Vegas, NV
702-895-2290/ 702-895-1145
veterans@unlv.edu
https://www.unlv.edu/veterans

NEW HAMPSHIRE

New Hampshire Humanities
117 Pleasant Street
Concord, NH 03301
603-224-4071 / 603-224-4072 (fax)
http://www.nhhumanities.org

Veterans Contacts

University of New Hampshire
105 Main Street
Durham, NH
603-862-0643
unh.veterans@unh.edu
http://www.unh.edu/veterans

NEW JERSEY

New Jersey Council for the Humanities
28 West State Street, 6th Floor
Trenton, NJ 08608
609-695-4838 / 609-695-4929 (fax)
http://www.njch.org

Veterans Contacts

Rutgers University
14 Lafayette Street
New Brunswick, NJ
848-932-8387 / 732-932-1535
https://veterans.rutgers.edu/

New Jersey Institute of Technology
University Heights
Newark, NJ
973-596-5475 / 973-642-7898
lynn.m.pawlowski@njit.edu
http://www.njit.edu/registrar/special/veterans.php

NEW MEXICO

New Mexico Humanities Council
4115 Silver Avenue, SE
Albuquerque, NM 87108
505-633-7370 / 505-633-7377 (fax)
www.nmhum.org

Veterans Contacts

University of New Mexico
1 University of New Mexico
Albuquerque, NM
505-277-3181 / 505-277-3184
http://vrc.unm.edu/

NEW YORK

New York Council for the Humanities
150 Broadway, Suite 1700
New York, NY 10038
212-233-1131 / 212-233-4607 (fax)
www.nyhumanities.org

Public Scholars Program

American War Writing. Scholar: Wendy Galgan

New York Memories Online: What Family History Enthusiasts Both Near and Far Can Teach Us about the Empire State, Scholar: Anne Mosher

Scholars in the Community

Jennifer Wingate, St. Francis College, Brooklyn
J. Adam Tooze, Columbia University
Michael G. Carew, Baruch University, CCNY

Veterans Contacts

State University of New York (Albany)
1400 Washington Ave
Albany, NY
518-442-3300
jdavis@albany.edu
http://www.albany.edu/veterans/

State University of New York (Stony Brook)
347 Administration
Stony Brook, NY
631-632-4143
OSA_vets@stonybrook.edu
http://studentaffairs.stonybrook.edu/vets/

NORTH CAROLINA

North Carolina Humanities Council
320 East 9th Street, Suite 414
Charlotte, NC 28202
704-687-1520 / 704-687-1525 (fax)
www.nchumanities.org

Existing Humanities Programs

Vets for Words

Scholars in the Community

David M. Lubin, Wake Forest University, North Carolina

Veterans Contacts

University of North Carolina (Chapel Hill)
Chapel Hill Suite 3100
Chapel Hill, NC
919-962-3954/ 919-962-3349
jan.Benjamin@unc.edu
http://registrar.unc.edu/academic-services/veteran-affairs/

NORTH DAKOTA

North Dakota Humanities Council
418 East Broadway, Suite 8, P.O. Box 2191
Bismarck, ND 58502
701-255-3360 / 701-223-8724 (fax)
http://ndhumanities.org

Scholars in the Community

Ross. F Collins, North Dakota State University
https://www.ndsu.edu/communication/faculty/ross_collins/

Veterans Contacts

UND Veteran & Nontraditional Student Services
3rd Floor, Memorial Union
2901 University Ave, Stop 7115
Grand Forks, ND 58202-7115

701.777.3363 / 1.800.CALL.UND
http://und.edu/admissions/military/

OHIO

Ohio Humanities Council
471 E. Broad Street, Suite 1620
Columbus, OH 43215-3857
614-461-7802 / 614-461-4651 (fax)
http://ohiohumanities.org

Existing Humanities Programs

Veterans Interviewing Veterans
http://www.ohiohumanities.org/veterans-nterviewing-veterans/

Veterans Contacts

University of Ohio
281 W. Lane, Ave, Columbus, OH
614-247-8387
milvets@osu.edu
http://veterans.osu.edu/

Ohio University
1 Ohio University
Athens, OH
740-566-8387/ 740-593-4145
veteransaffairs@ohio.edu
https://www.ohio.edu/registrar/veteran_services.cfm

OKLAHOMA

Oklahoma Humanities Council
Festival Plaza
428 West California, Suite 270
Oklahoma City, OK 73102
405-235-0280 / 405-235-0289 (fax)
http://www.okhumanities.org

Existing Humanities Programs

Finding the Forgotten Generation
http://www.okhumanities.org/forgottengeneration

Veterans Contacts

University of Oklahoma
1000 Asp Avenue
Norman, OK
405-325-4308/ 405-325-7047
veterans@ou.edu
http://www.ou.edu/veterans/veteran_student_services.html

Oklahoma State University
322 Student Union
Stillwater, OK
405-744-6343/ 405-744-8426
veteransbenefits@okstate.edu
https://registrar.okstate.edu/Veteran-Benefit-Services

OREGON

Oregon Humanities
921 SW Washington Street, #150
Portland, OR 97205
503-241-0543 / 503-241-0024 (fax)
http://www.oregonhumanties.org

Existing Humanities Programs

Portland-Area Veterans Reading Programs
http://oregonhumanities.org/programs/programs/on-coming-home-a-discussion-program-for-portland-area-veterans/923/

Veterans Contacts

University of Oregon
5257 University of Oregon, Eugene, OR
541-346-3119 / 541-346-6682
veterans@uoregon.edu
https://registrar.uoregon.edu/current-students/veterans

PENNSYLVANIA

Pennsylvania Humanities Council
325 Chestnut Street, Suite 715
Philadelphia, PA 19106
215-925-1005 / 215-925-3054 (fax)
http://www.pahumanities.org

Scholars in the Community

Nancy Gentile Ford, Bloomsburg University of Pennsylvania
http://www.bloomu.edu/research_scholars/ford

Justin Nordstrom, Penn State Hazelton
http://hazleton.psu.edu/person/justin-nordstrom

Jessica Cooperman, Muhlenberg College, Allentown
http://www.muhlenberg.edu/main/academics/religion/faculty/jessicacooperman/

Veterans Contacts

Penn State University
325 Boucke Building
University Park, PA
814-863-0456/ 814-865-3815
ovp@psu.edu
http://equity.psu.edu/veterans

PUERTO RICO

Fundación Puertorriqueña de las Humanidades
109 San Jose Street, 3rd floor, Box 9023920
San Juan, PR 00902-3920
787-721-2087 / 787-721-2684 (fax)
http://www.fphpr.org

Veterans Programs

Commonwealth of Puerto Rico Veterans Benefits
http://www.benefits.va.gov/sanjuan/

RHODE ISLAND

Rhode Island Council for the Humanities
131 Washington Street, Suite 210
Providence, RI 02903
401-273-2250 / 401-454-4872 (fax)
http://www.rihumanities.org

Veterans Contacts

Veterans Affairs Office
URI Providence Campus
80 Washington Street
Providence, RI 02903
Phone: 401-277-5000
http://web.uri.edu/prov/veterans/

SOUTH CAROLINA

Humanities Council South Carolina
2711 Middleburg Drive, Suite 203, P.O. Box 5287
Columbia, SC 29254
803-771-2477 / 803-771-2487 (fax)
http://www.schumanities.org

Existing Humanities Programs

Vietnam Veterans Oral History Project
http://schumanities.org/news/vietnam-veterans-oral-history-project/

Scholars in the Community

SP McKenzie, University of South Carolina, Columbia
http://artsandsciences.sc.edu/hist/s-p-mackenzie

Veterans Contacts

Clemson University
Clemson University Registrar
Clemson, SC
864-656-2171 / 864-656-2546
registrar@clemson.edu
https://www.registrar.clemson.edu/html/veteran.htm

University of South Carolina
1244 Blossom Street, Suite 129
Columbia, SC
803-777-5156/ 803-777-9076
veterans@sc.edu
https://www.sa.sc.edu/veterans/

SOUTH DAKOTA

South Dakota Humanities Council
1215 Trail Ridge Road, Suite A
Brookings, SD 57006
605-688-6113 / 605-688-4531 (fax)
http://www.sdhumanities.org

Scholars in the Community

Dr. Rich Loftus
Professor of History at Mount Mary College
http://www.rloftus.com

Over Here, Over There – The WWI correspondence of the Private John Ward's family

Veterans Contacts

University of South Dakota
414 E. Clark Street
Vermillion, SD

605-677-8833/605-677-6753
veterans@usd.edu
http://www.usd.edu/veterans-services

TENNESSEE

Humanities Tennessee
306 Gay Street, Suite 306
Nashville, TN 37201
615-770-0006 / 615-770-0007 (fax)
http://www.humanitiestennessee.org

Existing Humanities Programs

Standing Together
http://humanitiestennessee.org/content/standing-together-tennessee

Scholars in the Community

Lisa M. Budreau, Tennessee State Museum
http://www.sos.tn.gov/news/notable-scholar-lisa-m-budreau-lectures-world-war-aftermath

Veterans Contacts

University of Tennessee
320 Students Services Building
Knoxville, TN
865-974-2148
utkva@utk.edu
http://transfer.utk.edu/veterans/

TEXAS

Humanities Texas
1410 Rio Grande Street
Austin, TX 78701
512-440-1991 / 512-440-0115 (fax)
http://www.humanitiestexas.org

Scholars in the Community

Thomas A. Britten, University of Texas, Brownsville
http://www.utb.edu/vpaa/cla/history/Pages/thomas_britten.aspx

J. Lee Thompson, Lamar University, Houston
http://artssciences.lamar.edu/history/faculty-staff/j.-lee-thompson.html

Existing Humanities Programs

Firsthand Account of World War I
http://www.humanitiestexas.org/news/articles/firsthand-account-lieutenant-pat-obrien-world-war-i-pow

Veterans Contacts

University of Houston
202 Student Center North
Houston, TX
832-842-5490
vets@uh.edu
http://www.uh.edu/veterans/

The University of Texas (Austin)
Student Services Building
100 E Dean Keaton St
Austin, TX
512-232-2835 / 512-471-7833
utveterans@austin.texas.edu
http://deanofstudents.utexas.edu/veterans/

Texas A&M University
Pavilion RM 205, Spence Street
College Station, TX
979-845-8075 / 979-847-9061
veterans@tamu.edu
https://veterans.tamu.edu/

Texas Tech University
Texas Tech University
Lubbock, TX
806-742-6877 / 806-742-0480
mvp@ttu.edu
https://www.depts.ttu.edu/diversity/mvp/

UTAH

Utah Humanities Council
202 West 300 North
Salt Lake City, UT 84103
801.359.9670 / 801.531.7869
http://www.utahhumanities.org

Scholars in the Community

Tammy M Proctor, Utah State University, Logan
http://www.tammymproctor.com/contact.html

Veterans Contacts
University of Utah
Union 418, Salt Lake City, UT
801-581-6954 / 801-585-8356
vetservices@utah.edu
http://registrar.utah.edu/veteran/

VERMONT
Vermont Humanities Council
11 Loomis Street
Montpelier, VT 05602
802-262-2626 / 802-262-2620 (fax)
http://www.vermonthumanities.org

Existing Humanities Programs
Rosie's Mom: Forgotten Women of the First World War, American Precision Museum, Historian Carrie Brown

Veterans Book Group
http://www.vermonthumanities.org/events/category/veterans-book-groups/

Veterans Contacts
University of Vermont
85 South Prospect Street, 360 Waterman Building
Burlington VT
802-656-0581 / 802-656-8230
veterans@uvm.edu
http://www.uvm.edu/~veterans/?Page=contact.html

VIRGINIA
Virginia Foundation for the Humanities Public Policy
145 Ednam Drive
Charlottesville, VA 22903-4629
434-924-3296 / 434-296-4714 (fax)
http://www.virginiahumanities.org

Veterans Contacts
University of Virginia
Carruthers Hall, 1001 N Emmet St.
Charlottesville, VA
434-924-4122 / 434-924-4156
ureg@virginia.edu
http://www.virginia.edu/registrar/vabenefits.html

WASHINGTON
Humanities Washington
1015 8th Ave. N., Suite B
Seattle, WA 98109
206-682-1770 / 206-682-4158 (fax)
http://www.humanities.org

Scholars in the Community
Nancy K. Bristow, University of Puget Sound, Washington
http://www.pugetsound.edu/faculty-pages/nbristow

Veterans Contacts
University of Washington
206-221-0830
vetlife@uw.edu
https://osfa.washington.edu/wp/veterans/

WEST VIRGINIA
West Virginia Humanities Council
1310 Kanawha Boulevard East
Charleston, WV 25301
304-346-8500 / 304-346-8504 (fax)
http://www.wvhumanities.org

Veterans Contacts
University of West Virginia
304-293-8825/ 304-293-7024
veterans@mail.wvu.edu
http://wvuveterans.wvu.edu/

WISCONSIN
Wisconsin Humanities Council
3801 Regent Street
Madison, WI 53705
608-262-0706 / 608-263-7970 (fax)
http://www.wisconsinhumanities.org

Scholars in the Community
Kimberley Reilly, University of Wisconsin, Green Bay
http://www.uwgb.edu/history/faculty/reilly/

Veterans Contacts
University of Wisconsin-Madison
333 East Campus Mall
Madison, WI
608-265-4628
veterans@wisc.edu
http://veterans.wisc.edu/

WYOMING

Wyoming Humanities Council
http://thinkwy.org/

Veterans Contacts

University of Wyoming
Veterans Services Center, Knight Hall, Room 241
Laramie, Wyoming
307-766-6908
uw-vets@6908
http://www.uwyo.edu/vetservices/

Using the World War I in America Website: WWIAmerica.org

The website that accompanies this project is located at http://wwIamerica.org/. There you will find

- **The World War I and America Programming and Site Support Guide:** A complete PDF of this site support notebook as well as other resources to aid you in your programming efforts.
- The **WWI Writers and Writings** section contains video readings and commentary by consultant scholars and PDFs of the suggested readings for each of the seven sections:

  Why Fight?

  The Experience of War

  Race and World War I

  American Women at War

  The Home Front: Selling Unity, Suppressing Dissent

  America on the World Stage

  At Home/Coming Home: The Toll of War

- The **Video** section links to all the commentaries and readings by historians and veterans.

Suggested Readings

Listed below are books that would be appropriate for **World War I and America** discussion groups in addition to the **World War I and America** readers.

NON-FICTION

Batten, Jack, *The War to End All Wars: The Story of World War I*, 2009

Boyden, Joseph, *Three Day Road*, 2005

Brooks, Max, *The Harlem Hellfighters*, 2014

Burg, David F., *Almanac of World War I*, 1998

Clark, Chris, *The Sleepwalkers: How Europe Went to War in 1914*, 2012

Eksteins, Modris, *Rites of Spring: The Great War and the Birth of the Modern Ag*e, 2000

Ellis, John, *Eye-Deep in Hell*, 1989

England, Peter, *The Beauty and the Sorrow: An Intimate History of the First World War*, 2012

Fergusson, Niall, *The Pity of War: Explaining World War I*, 1999

Fleming, Thomas J., *The Illusion of Victory: America in World War*, 2001

Ford, Nancy Gentile, *Americans All!: Foreign-born Soldiers in World War I*, 2001

Forty, Simon, *World War I: A Visual Encyclopedia*, 2002

Freedman, Russell, *The War to End All Wars: World War I*, 2010

Hallas, James H., *Doughboy War: The American Expeditionary Force of World War I*, 2000

Hart, Peter, *The Great War: A Combat History of World War I*, 2013

Hochschild, Adam, *To End All Wars: A Story of Loyalty and Rebellion*, 2011

Horne, Alistair, *The Price of Glory: Verdun 1916*, 1962

Kennedy, David M., *Over Here: The First World War and American Society*, 1980

Keene, Jennifer D., *World War I: The American Soldier Experience*, 2011

Keene, Jennifer D., *Doughboys, the Great War, and the Remaking of America*, 2006

Kershaw, Ian, *To Hell and Back: Europe 1914-1949*, 2015

Larson, Erik, *Dead Wake: The Last Crossing of the Lusitania*, 2015

Lengel, Edward G., *To Conquer Hell: The Meuse-Argonne, 1918 The Epic Battle That Ended the First World War*, 2009

Lentz-Smith, Adriane, *Freedom Struggles: African Americans and World War1* 2009

Lloyd, Clark, *World War I: An Illustrated History*, 2001

Lyons, Michael J., *World War I: A Short History*, 2000

MacMillan, Margaret, *Paris 1919: Six Months That Changed the World*, 2002

Marshall, S. L. A, *World War I*, 2001

McKee, Alexander, *The Friendless Sky: The Story of Air Combat in World War I*, 1962

Middlebrook, Martin, *First Day on the Somme*, 2003

Murphy, Donald J., *America's Entry into World War I*, 2004

Murphy, Jim, *Truce: The Day the Soldiers Stopped Fighting*, 2009

Neiberg, Michael S., *Dance of the Furies: Europe and the Outbreak of World War I*, 2013

Neiberg, Michael S., *Fighting the Great War: A Global History*, 2006

Preston, Diana, *Lusitania: An Epic Tragedy*, 2002

Tuchman, Barbara W., *The Guns of August: The Outbreak of WWI*, 1962

Tucker, Spencer C., Priscilla Roberts, and Cole C. Kingseed, *World War I: Encyclopedia*, 2005

Whittaker, W.E. De., *Jane's Fighting Aircraft of World War I: A Comprehensive Encyclopedia*, 1990

Williams, Chad L., *Torchbearers of Democracy: African American Soldiers in the World War I Era*, 2013

Wilmott, H. P., *World War I*, 2009

Zieger, Robert H., *America's Great Experience: World War I and the American Experience*, 2001

WAR MEMOIRS AND PRIMARY SOURCES

Allen, Hervey, *Toward the Flame: A Memoir of World War I*, 2003

Brittain, Vera, *Testament of Youth*, 1933

Brown, George L., *An American Soldier in World War I*, 2006

Lamb, Charles Stanley, *Letters Home: World War I Letters of Charles Lamb*, 2002

Dowling, Timothy C., *Personal Perspectives: World War I*, 2006

Grayzel, Susan R., *The First World War: A Brief History with Documents*, 2012

Lengel, Edward G., *World War I Memories: An Annotated Bibliography of Personal Accounts Published in English since 1919*, 2004

Pearl, James, *Picture This: World War I Posters and Visual Cultures*, 2009

Plowman, Max, *Subaltern on the Somme*, 2013

Rodey, James P., *World War I: Eyewitness History*, 2006

Ruggiero, Adriane, *American Voices from World War I*, 2002

Scherer, Glenn, *Primary Source: Accounts of World War I*, 2006

Striegel, Tiny, *World War I: A Soldier's Letters Home*, 2009

Trout, Steven, *American Prose Writers of World War I: A Documentary Volume*, 2005

Zdrok, Jodie L., *Great Speeches in History: World War I*, 2004

FICTION

Gallagher, Gary. *The Union War*, 2011

Barker, Pat, *The Regeneration Trilogy* (1-3), 1991-1996

Bernieres, Louis de, *Birds without Wings*, 2004

Follet, Ken, *Fall of Giants*, 2010

Hasek, Jaroslav, *The Good Soldier Svejk*, 1923

Helprin, Mark, *A Soldier of the Great War*, 1991

Hemmingway, Ernest, *A Farewell to Arms*, 1929

Faulks, Sebastian, *Birdsong*, 1993

Japrisot, Sebastiona, *A Very Long Engagement*, 1993

Morpurgo, Michael, *War Horse*, 1982

Morpurgo, Michael, *Private Peaceful*, 2003

Remarque , Erich Maria, *All Quiet on the Western Front*, 1929

Recommended Writing by U.S. Veterans

RECOMMENDERS

Maurice Decaul
Poet, essayist, and playwright; former U.S. Marine

Kara Krause
Founder/Director, Voices from War

Peter Molin
Professor, Rutgers University; former U.S. Army infantry officer

Warrior Writers
Veteran-focused nonprofit arts organization headquartered in Philadelphia, PA

MEMOIR

World War I

Browne, George, *An American Soldier in World War I*, 2010

Empey, Arthur Guy, *Battle Cry: The Combat Memoir of an American Infantryman in World War I* (originally published as *Over the Top*), 1917

World War II

Gray, J. Glenn, *The Warriors: Reflections on Men in Battle*, 1959

MacDonald, Charles B., *Company Commander*, 1947

Settle, Mary Lee, *All the Brave Promises: Memories of Aircraft Woman Second Class 2146391*, 1966

Sledge, E. B., *With the Old Breed: At Peleliu and Okinawa*, 1981

Webster, George, *The Savage Sky: Life and Death on a Bomber over Germany in 1944*, 2007

Korea

Brady, James, *The Coldest War*, 1990

Vietnam

Caputo, Phil, *A Rumor of War*, 1977

Kidder, Tracy, *My Detachment*, 2005

Marlantes, Karl, *What It Is Like to Go to War*, 2011

Powell, Colin, *My American Journey*, 1995

Van Devanter, Lynda, *Home before Morning: The Story of an Army Nurse in Vietnam*, 1983

Van Devanter, Lynda, and Joan Furey, *Visions of War, Dreams of Peace: Writings of Women in the Vietnam War*, 1991

Weigl, Bruce, *The Circle of Hanh*, 2000

The Gulf War

Swofford, Anthony, *Jarhead*, 2003

Iraq and Afghanistan

"Embattled: The Ramifications of War," *Bellevue Literary Review* 2, No. 15 (Fall 2015) (theme issue)

Busch, Benjamin, *Dust to Dust: A Memoir*, 2012

Buzzell, Colby, *My War: Killing Time in Iraq*, 2005

Castner, Brian, *The Long Walk: A Story of War and the Life That Follows*, 2012

Chrisinger, David, ed., *See Me for Who I Am: Student Veterans' Stories of War and Coming Home*, 2016

Fair, Eric, *Consequence: A Memoir*, 2016

Fallon, Siobhan, *You Know When the Men Are Gone*, 2012

Kraft, Heidi Squier, *Rule Number Two: Lessons I Learned in a Combat Hospital*, 2007

Kyle, Chris, *American Sniper: The Autobiography of the Most Lethal Sniper in U.S. Military History*, 2012

Mejia, Camilo, *Road from ar Ramadi: The Private Rebellion of Staff Sergeant Mejia*, 2007

Turner, Brian, *My Life as a Foreign Country*, 2014

Williams, Kayla, *Love My Rifle More Than You* and *Plenty of Time When We Get Home*, 2005

Yee, James, *For God and Country: Faith and Patriotism under Fire*, 2005

FICTION

World War I

Dos Passos, John, *Three Soldiers*, 1921

Hemingway, Ernest, *A Farewell to Arms*, 1929

Note: Dos Passos and Hemingway were both volunteer ambulance drivers, Dos Passos with the American Volunteer Motor Ambulance Corps in France and Hemingway with the American Red Cross in Italy.

World War II

Heller, Joseph, *Catch-22*, 1961

Jones, James, *The Thin Red Line*, 1962

Vonnegut, Kurt, *Slaughterhouse-Five*, 1969

Korea

Hooker, Richard, *MASH: A Novel About Three Army Doctors*, 1968

Salter, James, *The Hunters*, 1956

Vietnam

Heinemann, Larry, *Paco's Story*, 1978

Marlantes, Karl, *Matterhorn*, 2009

O'Brien, Tim, *The Things They Carried*, 1990

Iraq and Afghanistan

Abrams, David, *Fobbit*, 2012

Ackerman, Elliot, *Green on Blue*, 2015

Fountain, Ben, *Billy Lynn's Long Halftime Walk*, 2012

Gallagher, Matt, *Youngblood*, 2016

Gallagher, Matt, and Roy Scranton, eds., *Fire and Forget: Short Stories from the Long War*, 2013

Hefti, Matthew, *A Hard and Heavy Thing*, 2016

Klay, Phil, *Redeployment*, 2014

Lish, Atticus, *Preparation for the Next Life*, 2015

Mogelson, Luke, *These Heroic, Happy Dead: Stories*, 2016

Powers, Kevin, *The Yellow Birds*, 2012

Scranton, Roy, *War Porn*, 2016

Schultz, Katey, *Flashes of War*, 2013

POETRY

Vietnam

Anderson, Doug, *Horse Medicine*, 2015

Komunyakaa, Yusef, *Neon Vernacular*, 1993

Weigl, Bruce, *Song of Napalm*, 1988

Afghanistan and Iraq

Fenton, Elyse, *Clamor*, 2007

Martin, Hugh, *The Stick Soldiers*, 2013

Turner, Brian, *Phantom Noise*, 2010 and *Here, Bullet*, 2014

Warrior Writers, *Move, Shoot and Communicate*; *Re-Making Sense*; *After Action Review*; *Fourth Anthology* (anthologies)

OTHER

Iyer, Vijay and Mike Ladd, *Holding It Down: The Veterans' Dreams Project* (music CD), featuring Maurice Decaul and Lynn Hill, 2013

Related Web Resources from The Gilder Lehrman Institute of American History

Founded in 1994, the Gilder Lehrman Institute of American History is a nonprofit organization that promotes excellence in the teaching and learning of American history. We partner with leading nonprofit organizations and government agencies including the National Endowment for the Humanities and the Library of America to develop public programs and traveling exhibitions. The Institute has developed a website that features some of the more than 60,000 unique historical documents in the Gilder Lehrman Collection.

In addition to the timeline and exhibit you will find on the http://wwIamerica.org/ site, visit the Institute's website http://www.gilderlehrman.org to explore essays, videos and primary sources.

Get access to these and more resources through the Public Library Affiliates Program (https://www.gilderlehrman.org/programs-exhibitions/public-library-affiliate-program).

History by Era: The Progressive Era to the New Era, 1900-1929
https://www.gilderlehrman.org/history-by-era/progressive-era-new-era-1900-1929

History by Era: Jim Crow and the Great Migration
https://www.gilderlehrman.org/history-by-era/progressive-era-new-era-1900-1929

History by Era: The Politics of Reform
https://www.gilderlehrman.org/history-by-era/progressive-era-new-era-1900-1929/politics-reform

History by Era: World War I
https://www.gilderlehrman.org/history-by-era/progressive-era-new-era-1900-1929/world-war-i

History Now, the online journal of The Gilder Lehrman Institute has a number of issues and essays dedicated to the topics covered in the **World War I and America** humanities themes:

Wartime Memoirs and Letters from the American Revolution to Vietnam: *History Now* 43 (Fall 2015)

https://www.gilderlehrman.org/history-now/2015-09/wartime-memoirs-and-letters-from-american-revolution-vietnam

Perspectives on America's Wars: *History Now* 31 (Spring 2012)

https://www.gilderlehrman.org/history-now/2012-03/perspectives-america%E2%80%99s-wars

Theodore Roosevelt and the Progressive Era: *History Now* 17 (Fall 2008)

https://www.gilderlehrman.org/history-now/2008-09/theodore-roosevelt-and-progressive-era

Women's Suffrage: *History Now* 7 (Spring 2006)

https://www.gilderlehrman.org/history-now/2006-03/womens-suffrage

From These Honored Dead: Memorial Day and Veterans Day in American History

https://www.gilderlehrman.org/history-by-era/world-war-i/essays/from-these-honored-dead-memorial-day-and-veterans-day-american-his

The Jungle and the Progressive Era

https://www.gilderlehrman.org/history-by-era/politics-reform/essays/jungle-and-progressive-era

The Zimmermann Telegram and American Entry into World War I

https://www.gilderlehrman.org/history-by-era/world-war-i/essays/zimmermann-telegram-and-american-entry-world-war-i

Women and the Progressive Movement

https://www.gilderlehrman.org/history-by-era/politics-reform/essays/women-and-progressive-movement

The Transnational Nature of the Progressive Era

https://www.gilderlehrman.org/history-by-era/politics-reform/essays/transnational-nature-progressive-era

Traveling exhibitions are available to libraries, schools, and other organizations.

The Progressive Era: Creating Modern America, 1900—1917

https://www.gilderlehrman.org/programs-exhibitions/progressive-era-creating-modern-america-1900%E2%80%931917

Freedom: A History of Us

https://www.gilderlehrman.org/programs-exhibitions/freedom-history-us

Related Web Resources

Please visit the following websites for additional information on topics introduced in the **World War I and America** readers.

The National World War I Museum and Memorial

https://www.theworldwar.org/

Interactive World War I Timeline

https://www.theworldwar.org/explore/interactive-wwi-timeline

The Great War and the Shaping of the 20th Century

http://www.pbs.org/greatwar/

BBC History: World War One Interactive Guide

http://www.bbc.co.uk/history/0/ww1/25768752

The Price of Freedom: Americans at War

http://amhistory.si.edu/militaryhistory/exhibition/flash.html

Newspaper Pictorials: World War I Rotograuves

https://www.loc.gov/collections/world-war-i-rotogravures/

United States Entry into World War I: A Documentary Chronology

https://edsitement.neh.gov/curriculum-unit/united-states-entry-world-war-i-documentary-chronology#sect-thelessons

US World War I Centennial Commission

http://www.worldwar1centennial.org/honor/national-wwi-memorial.html?gclid=CLe7rY6m880CFUokhgodR5MFtA

World War I Historical Association

http://ww1ha.org/

First World War,com

http://www.firstworldwar.com/index.htm

History.com World War I

http://www.history.com/topics/world-war-i

First World War-National Archives (U.K.)

http://www.nationalarchives.gov.uk/first-world-war/

CNN World War I Fast Facts

http://www.cnn.com/2013/07/09/world/world-war-i-fast-facts/

National Geographic World War I Underground

http://ngm.nationalgeographic.com/2014/08/ww1-underground/hadingham-text

The Wall Street Journal: 100 Years Legacies

http://online.wsj.com/ww1/

Mental Floss: World War 1 Quizzes

http://mentalfloss.com/section/ww1

Ancestry.com World War I Archives

http://www.ancestry.co.uk/cs/uk/world-war-1

WW1 Discovery Project

http://ww1.discovery.ac.uk/

World War I Resources from the National Archives (U.S.)

http://www.archives.gov/research/alic/reference/military/ww1.html

Suggested Film and Television Viewing

This list includes both historical and modern non-fiction and fiction media. If you choose to hold a discussion on these films, consider the following questions:

- What was the theme of the film?
- What was the filmmaker trying to tell us? Was he/she successful?
- Is this film biased? If so, how? And why?
- How accurate is this depiction of World War I? If possible, compare the stories told in these films to primary sources on the same topics.
- Has this film affected our historical memory of the events and figures of the Great War? If so, how?

Movies

Shoulder Arms, Charlie Chaplin, 1918

Wings, 1927

All Quiet on the Western Front, 1930

Journey's End, 1930

A Farewell to Arms, 1932, 1957

The Road to Glory, 1936

The Grand Illusion/La Grand Illusion, 1937

Sergeant York, 1941

The Life and Death of Colonel Blimp, 1943

What Price Glory, 1952

Paths of Glory, 1957

Johnny Got His Gun, 1971

Gallipoli, 1981

The Trench, 1999

A Very Long Engagement/Un Long Dimanche de Fiancailles, 2004

Joyeux Noel/ Merry Christmas, 2005

War Horse, 2011

Canakkale 1915, 2012

Forbidden Ground, 2013

The Silent Mountain, 2015

Testament of Youth, 2015

Television

Downton Abbey, 2010-2015

My Boy Jack, 2007

14 Great War Diaries, 2014

The Crimson Field, 2015

PROMOTIONAL MATERIAL

NOTE: All promotional and media materials must include the following credit line:

This program is part of World War I and America, a two-year national initiative of The Library of America presented in partnership with The Gilder Lehrman Institute of American History, the National World War I Museum and Memorial, and other organizations, with generous support from The National Endowment for the Humanities.

For logos please visit: http://ww1america.org/press.php

Promotion and Social Media Suggestions

To draw the audience you seek and create awareness about **World War I and America** events, we encourage institutions to plan and implement a promotional campaign.

The following guidelines are intended to help you launch a successful campaign.

Getting Started

To meet media and other deadlines, you will need to start promoting your institution's programming at least two months in advance.

First, determine your target audience, goals for audience size, and best communication methods for this program. Involving your fellow staff members in program planning can be a great way to foster new ideas and additional support. Try holding a staff brainstorming session.

Additionally, share your program plans with the director, board, friends, and other institutional support groups and solicit their ideas and cooperation.

Defining Your Target Audience

Promotional materials such as flyers, press releases, and advertisements are excellent vehicles for reaching a multigenerational and diverse audience. However, many other groups in your community will be interested in the **World War I and America** programming you host. These groups can provide support through passing the information on to members of their organization who may be interested in attending or providing financial and other support. Examples include historical societies, museums, and arts and humanities councils.

Developing an Audience Profile

When creating a profile of an audience you seek to reach with **World War I and America** publicity, please consider the following:

- Where do they work?
- What newspapers do they read?
- What radio programs do they listen to?

- What other community activities do they participate in?
- What social, religious, professional, and civic organizations do they belong to?
- What educational institutions do they or their children attend?
- What special arrangements do they require? Is a particular time of day best for programs? Do they need child care? Signing or assistive listening devices for audience members who are deaf or hard of hearing?

Choosing Your Communication Methods

Once you've determined "who" you would like to invite to your program, focus on "how" to let them know about the event. Communication methods fall into these categories:

Public Relations/Publicity

Contacting the media and using the web to publicize your event are keys to getting your message out to a mass audience. Here are a few methods you can use to contact your local media and promote your event through the web:

Press and Media

- Send a press release announcing the event to your local newspapers, radio stations, and television stations at least two to four weeks before the event. To identify these contacts, search online for the emails of reporters and news desks that would be interested in the program. There are also services such as PRWeb that allow your institution to distribute press releases online for a fee.
- If possible, address press releases to a specific reporter. If that information is not available, address press releases to News Desk for larger publications or Editor for smaller publications. If these publications have a calendar of events, send a press release to the contact for this section. Quite often, publications will run an article about an upcoming event and include information about it in a community calendar section.
- A week before the event, follow up the press release with phone calls to specific reporters and media outlets you would like to feature your press release and event. Sending a personal email to the reporters will increase likelihood of a response. In your email, attach the press release, paste a version of the press release within the body of the email, and introduce yourself and why you think the story may be of interest to them. When pitching media stories, it is important to focus on how your story can help them and be of interest to their audience.
- If you find that media professionals are interested in attending the event or in receiving more information, prepare a press kit. The kit should contain one copy of the press release and media alert, photos and biographies of your speakers and other key participants, and copies of all promotional materials.
- Television and radio stations are required to use a percentage of their airtime for non-profit and public announcements. Your local stations may be willing to air a free public service announcement (PSA) about your program or event.

Websites

- If your institution's website does not have a Coming Events section, talk to your webmaster about creating one. The web is an avenue to provide details to patrons and community members who may have heard about the event but need details about the date, time, location, topics discussed, etc. If you post information about **World War I and America** programming on your institution's website, be sure to include the web address on all promotional materials.
- Include links on your website to your partners' websites.
- The web can also be useful for getting the word out about your event through other organizations' websites. Your city, community centers, local media outlets, and chamber of commerce may post information about community events on their websites. Many major cities also have web-based entertainment and event guides, like citysearch.com, which provide information about events in several cities.

Social Media

Social media is a cost-effective way to spread the word about your institution's event. Using different social media outlets helps create a positive perception and provides the opportunity for you to showcase the work of your organization. In essence, social media helps facilitate word-of-mouth marketing to increase attendance at your event. Below are general guidelines on how to engage your community via social media.

- Focus on the goals. With every piece of content that you share through a social media outlet, remember that the ultimate goal is to attract new followers—and energize existing followers—to attend your programming events.
- Create and curate content. Your social media strategy should include content about your event and, if possible, connect your program to current events. Share interesting articles, stories, and pictures that relate to the theme of your event.
- Tailor your message. Appeal to your organization's existing audience. Let them know that their contributions support the institution that is now hosting great community programming. There is a great opportunity to increase the positive feelings people have about your organization through social media. Also tailor your message to each network because each one has its own type of audience. Facebook users are not the same as Twitter users, and both are different from Instagram users.
- Increase Facebook engagement. By increasing Facebook "likes" on your posts, you are exposing your event to a wider audience who may not have known about your organization. These "likes" appear in feeds and therefore allow your institution to have a larger reach. This translates to positive engagement and perception for your institution and demonstrates to your audience the value of your institution.

- Increase retweets on Twitter. If you have a Twitter account, provide content that is worth sharing. Ask yourself: Would someone find this interesting and would they want to share it? Twitter ads are not as effective as having another organization or person retweet your tweet.
- Leverage YouTube. YouTube can be effective in letting people know what it is like to attend your event. You can record an event, place it on your YouTube channel, and then promote it through social media outlets. This lets your community get a taste of what occurs during your institution's events.
- Don't be afraid to repeat. Share a post or a piece of content more than once, especially one that is important or proves to be popular. Reposting a piece of content a few times (with about 6–12 hours between each repetition) ensures that almost all of your followers will see it.
- Continue the conversation. Be sure to communicate with your followers on social media. Responding to questions on the content that you post is one of many ways to stay engaged with your followers.
- Timing is important. Try to post content on social media during peak sharing hours to ensure you reach the largest audience possible. Suggested times for posting to each outlet:
    - Facebook – 1:00 p.m. to 4:00 p.m.
    - Twitter – 1:00 p.m. to 3:00 p.m.
    - Google+ – 9:00 a.m. to 11:00 a.m.
- Try to reach new audiences. The aim is for your website to be a daily destination for your audience. Social media can assist in helping drive traffic to your website and is an avenue to increase your website's exposure.

Direct Marketing

Once you identify community organizations and other groups as your target audience, you can use direct marketing to contact these groups and individual members of these groups.

- When contacting community and other organizations, use a personalized letter or phone call. You can also use a copy of your program flyer as an informal letter, if needed, adding a personal note.
- In addition to contacting organizations, you may want to target individuals in your community. If you keep a list of patrons' email addresses, sending a mass email message about the upcoming event can be an effective and inexpensive way to get the word out to a number of people. If email addresses are not available, you may want to consider creating a postcard to mail to institution patrons, community members, or others. You may send an email message about the program to community group leaders to post to their electronic discussion groups or forward on to their own address lists.

Personal Contact

Personal contact is one of the most effective tools for communicating with key individuals and groups.

- Create a list of influential individuals in your community—the mayor, city council members, business leaders—who may be interested in your event. Send a letter and program flyer about the program and ask to meet with them for further discussion. If a meeting is not possible, mention in your letter that you will call them within a week to follow up. Even if these individuals do not participate in the series, letting them know about the program could help the institution in other ways.
- When contacting community groups, ask to speak for five to ten minutes at one of their upcoming meetings or events. At the meeting, outline your overall programming plan and present convincing reasons why the series may be of interest to them. If speaking at a meeting is not possible, ask the group leaders to pass out flyers or mention the program to their members and staff.

Advertising

Often the most expensive promotional methods, advertising can also be one of the most effective vehicles to promote your program.

- Promotional flyers and posters should be simple and include the basic title or theme for the program, an identifying graphic, times, place, speakers' names and brief biographical information, acknowledgment of funders and program partners, and if applicable, your institution's web address and other contact information.
- Paid advertising in local newspapers and on local radio or television stations is an effective but costly method. Before considering paid advertising, approach your local newspapers and radio and television stations regarding free public service announcements.

Putting It All Together

After reviewing this list, spend time thinking about which of these methods will work best for your program, your community, and your institution. Consider your budget and time. Consider your planning team—is this effort a one-person production or committee based? Consider past successes and failures by looking at which communication methods you have used to promote past events. You may want to combine successful methods you've used before with new ideas. Also, keep in mind your goal for the size and type of audience you wish to attract.

WORLD WAR I AND AMERICA
FINAL REPORT FORM*

This report must be returned to the address below within 30 days of the closing of the exhibition or programming. Reporting is a requirement for all projects organized by the National Endowment for the Humanities. Failure to make a timely final report may affect your library's opportunities to take part in future projects. Please use extra paper if necessary.

*NOTE: Complete Part A if you hosted programs. Complete Parts A and B if you hosted programs and the exhibition.

PART A. PUBLIC PROGRAMS

1. INSTITUTION NAME:

_____

2. CITY/STATE: _____

3. PROGRAM DATES AND PROGRAM ATTENDANCE

Dates: _____

Total # program attendees: _____

Total # library visitors during programs: _____

Source of statistics: _____

4. PUBLIC PROGRAMS

Please summarize your programming efforts in a few sentences, characterizing your audience and scope of programming. Mention how you presented the required humanities program.

Individual program descriptions and budget (include Title, Format, and Presenter for all programs (Add additional pages if necessary.)

a)_____
_____
_____

Total attendance _____

Adults _____ YA _____ Children _____ School Groups _____

Approximate cost: _____

b)_____
_____
_____

Total attendance _____

Adults _____ YA _____ Children _____ School Groups _____

Approximate cost: _____

c)_____
_____
_____

Total attendance _____

Adults _____ YA _____ Children _____ School Groups _____

Approximate cost: _____

d)_____
_____
_____

Total attendance _____

Adults _____ YA _____ Children _____ School Groups _____

Approximate cost: _____

Total number of programs _____ Total program attendance _____

6. FUNDING (include sources and actual/in-kind support amounts for all programs, exhibition invitations, printing, events, etc.):

Source: _____ Amount: _____

Source: _____ Amount: _____

Source: _____ Amount: _____

Total: _____

7. PUBLICITY

If your library is an academic library, describe how you tried to attract public audiences from outside your customary user group, and indicate whether or not you were successful. Public libraries please describe the results of your publicity strategies for the exhibit.

PUBLICITY SAMPLES: Please attach three copies of all library-produced publicity pieces, including posters and flyers, all newspaper articles, and other materials such as bibliographies, bookmarks, invitations, etc.; copies of your World War I and America website pages; and captioned photographs taken at programs if you have them.

8. OUTREACH TO SCHOOLS

Please provide the name and contact information for a school in your community with which the library works on public programs.

9. COMMENTS ABOUT THE PROGRAMMING

Please identify source of comments (e.g., librarian, program participant, presenter, or partner organization). Comments are valuable in reports to funders about programs, and we appreciate your gathering them. (Add additional pages if necessary.)

PART B. EXHIBITION

1. EXHIBITION DATES AND EXHIBITION ATTENDANCE

Dates: _____

Total # program attendees: _____

Total # library visitors during programs: _____

Source of statistics: _____

2. EXHIBITION BASED PUBLIC PROGRAMS

Please summarize your programming efforts related to the exhibition in a few sentences, characterizing your audience and scope of programming. Mention how you presented the required humanities program.

Individual program descriptions and budget (include Title, Format, and Presenter for all programs; use extra paper if necessary). Please provide an approximate cost of each program funded through the National Endowment for the Humanities' stipend and a grand total for all program attendance at the end of this section.

a)_____
_____
_____

Total attendance _____

Adults _____ YA _____ Children _____ School Groups _____

Approximate cost: _____

b)_____
_____
_____

Total attendance _____

Adults _____ YA _____ Children _____ School Groups _____

Approximate cost: _____

c)_____
_____
_____

Total attendance _____

Adults _____ YA _____ Children _____ School Groups _____

Approximate cost: _____

d)_____
_____
_____

Total attendance _____

Adults _____ YA _____ Children _____ School Groups _____

Approximate cost: _____

Total number of programs _____ Total program attendance _____

3. EXHIBTION FORMAT

Please rate ease of set up on a scale of 1-4 (4=easiest)

1 2 3 4

4. COMMENTS ABOUT THE EXHIBITION

Please identify source of comments (e.g., librarian, program participant, presenter, or partner organization). Comments are valuable in reports to funders about exhibitions and programs, and we appreciate your gathering them. (Add additional pages if necessary.)

Submitted by: _____ Date: _____

Phone: _____ E-mail: _____

Return this form and attachments within 30 days of the closing of the exhibition or program to wwIamerica@gilderlehrman.org

Or by mail to

The Gilder Lehrman Institute of American History
Attn: World War I and America
49 West 45th Street, Sixth Floor
New York, NY 10036

If you have any questions, please call (646) 366-9666 or e-mail wwIamerica@gilderlehrman.org.

NOTE: The Gilder Lehrman Institute sends an email acknowledgement of receipt of final reports to the person submitting the report. If you do not receive this email within 10 days of mailing your report, please contact saidenberg@gilderlehrman.org.