For King and Country: An Analysis of Propaganda in World War I Exhibitions

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Abstract: During the Centenary years of WWI, many libraries and museums around the U.K. held exhibits featuring photographs, writings, and personal stories from the war. These exhibitions were designed to show both the patriotic and devastating aspects of the Great War, while also teaching generations viewers about how this history has impacted present day. The purpose of this study was to examine war propaganda pieces in selected exhibits in England and Scotland: British Library, National Library of Scotland, Cartoon Museum in London, as well as online exhibits from the Liddell Hart Centre for Military Archives, Maughan Library at King's College London, and Europeana 1914-1918. Each of these sites exhibited a different aspect of the war and each exhibit discussed propaganda in a unique and powerful way.

1.Introduction

*'Your King and Country need YOU
to maintain the honour and glory of the British Empire!'*

'Women of Britain say- Go!'

'Britain needs you at once!' (slogans from U.K. war posters)

The idea that one person can persuade another with words, images, or actions has been around for thousands of years. This idea 'came of age in the 20th century, when the development of mass media…offered a fertile ground for its dissemination, and the century's global conflicts provided the impetus needed for its growth' (Welch, 2013). David Welch, Director for the Centre for the

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Study of Propaganda, War and Society at the University of Kent, defines propaganda as 'the dissemination of ideas intended to convince people to think and act in a particular way and for a particular persuasive purpose' (2013, p. 2).

Propaganda and persuasion techniques were not novel ideas when World War I began. However, in the U.K., propaganda was not as much of an established idea as one might think. According to Welch (2013), 'Britain's first steps in setting up its propaganda machinery were tentative and uncertain. There is little evidence…that there was any pre-war planning of how propaganda should be organized' (p. 82). Even with the unfamiliarity, it can be said that the use of propaganda during World War I might very well have been the reason that it became so popular both during future wars and in modern society.

During the war, the purpose of propaganda use was to persuade people to join the fight, support the war efforts, and learn to hate the enemy. As Christie (2014) writes in *Discover NLS* magazine, 'propaganda appeared in many languages and was directed at all age groups. It could take many forms, from books, newspaper articles and posters to cinema and photography' (p. 19). The amount of propaganda in many mass media formats—posters, cartoons, audio, and poetry to name a few—was significant. Great Britain, at the start of World War I, did not yet subscribe to the idea of conscription, or the 'compulsory enlistment of civilians for military service' (*OED*, 2015). This, in turn, created a 'reliance…on propaganda to justify the war to people, to help promote recruitment into the armed forces and to convince the population that their sacrifices would be rewarded' (Welch, 2014).

1.1 Purpose of the Study
The focus of this study was to examine selected exhibits and collections in the U.K. related to propaganda from the First World War.

Research Questions
R1. What are some major exhibits in the UK related to WWI propaganda?
R2. What are some examples of propaganda on display in the WW1 exhibits?
R3. How is the propaganda being displayed in WW1 exhibits?

1.2 Importance of the Study
As 2014 marks the centenary of World War I in the U.K., museums, libraries, and organizations created exhibits that explain the importance and history of the Great War through stories of those who served, photographs from the trenches, and cartoons, posters, and drawings that culminate into the genre of propaganda. The study of these sites is important for future generations to see the way the subject of war was—and continues to be—portrayed by the media to the public. And second, it is important to examine how museums and libraries display their artifacts based on standardization, material, or personal preference. Each of the sites visited and researched for this study created impactful and well-designed exhibitions for their visitors to enjoy.

2. Review of the Literature

Since this study examines library and museum exhibits in the U.K. as well as their utilization of propaganda, it is important to discuss not only the various types of propaganda that were created during the war, but also the standards for design, content preservation, and accessibility of such exhibits. The following review includes what materials can be considered propaganda and why, as well as what standards are typically followed in libraries and museums for building such special exhibits.

2.1 Propaganda During the War

Badsey (2014) calls propaganda 'as old as history'. The notion that one could coerce or persuade another into a specific action was not a new idea. However, as Badsey (2014) notes, 'before 1914 both the word 'propaganda' and the ideas behind it were seldom used in the context of warfare. The First World War was the first major war to include the large-scale organised use of propaganda as a weapon by governments and their armed forces'.

Stanley (1983) writes how 'British poster propaganda of the 1914 - 1918 war…was distinguished by its amateurism and by what is today regarded as its naivity' (p. 11). Stanley's belief is that because Britain was so desperate for soldiers to volunteer to serve, they relied on tradesmen rather than artists to create and mass-produce these posters. He does point out, however, 'the reliance on tradesmen rather than artists…increased the impact of the posters among working class people, who comprised the majority of their audience' (Stanley, 1983). Badsey (2013), however, notes in his essay that the British did not necessarily need propaganda prior to the war, and because of this fact, propaganda 'evolved in an improvised fashion after the war's outbreak' and was largely produced 'by private individuals, by local and regional organisations, and by the large part of the British newspaper industry that supports the war effort'.

2.2 Official Propaganda

Official propaganda during the war was used primarily for recruitment efforts, morale boosters, and expressions of patriotism. It is largely agreed that the use of official propaganda in Britain during WWI began due to a need for more soldiers in the armed forces. According to Opie (2014), 'An immediate need was to recruit thousands of men to swell the ranks of the Army. A poster campaign was devised by the Parliamentary Recruiting Committee to encourage volunteers to sign up'. Similarly, Hadley and Pelger (2013) note how propaganda was supposed to 'persuade the country of the righteousness of the war'. Persuading in what manner is the question that should be asked, however. Many official propaganda images that were produced at the beginning of the war were designed to feed on a sense of guilt and anxiety, with images such as the iconic Lord Kitchener poster, which Hadley and Pelger (2013) describe as 'slightly sinister and slightly accusatory, but…undoubtedly powerful'. They go on to describe how, as the war progressed, the imagery 'became more

frightening and graphic'. Walsh (2013) mentions similarly that once that rush to join—more aptly referred to as 'war fever'—had died down, the posters' content changed 'from the appeal to an individual's honour to 'mobilisation by shame''. He continues by describing how women and children were often used in these images as 'emotional blackmail' to almost coerce men into joining the fight (Welsh 2013). This can be seen in such posters as artist E.V. Kealy's famous 'Women of Britain Say 'Go!'' image from 1915.

2.3 Unofficial Propaganda

Propaganda was not limited to posters during World War I: individuals and small organizations during this time produced unofficial propaganda materials, much of it in the form of cartoons and postcards. Badsey (2013) also describes other media used by propagandists during the war, including 'books and pamphlets, posters, photographs and cartoons, and by 1915 propaganda leaflets for use on the battlefield, aimed at encouraging enemy surrender'. Opie (2014) describes some of the propaganda as newspaper reports, flags sold in the streets to raise funds for charities, as well as board games and card games designed around the theme of war. Much of the unofficial propaganda being produced during the war was done by the public. Companies would print patriotic messages on tins and boxes to ensure that their support of the war was publicized. With the establishment of censorship during the war, much of the unofficial propaganda such as cartoons, postcards and newspaper articles had to be reviewed before publication to ensure no national security had been breached. Badsey (2013) writes that 'much government and military anxiety about war reporting was based on a belief that the political establishment…must not show any lack of unity or confidence in victory to the wider British audience'.

2.4 On Designing an Exhibition

There are many important aspects to consider when designing a museum or library exhibition including, but not limited to, accessibility, content, and preservation. Standards for designing an exhibition are varied depending on the content, the site and the country within which each site resides.

Accessibility

Accessibility is an integral aspect of designing an exhibition. According to Johnson (2002), 'museum visitors come in all ages and sizes, bringing their diverse needs, interests, abilities and limitations. Exhibition planners very often aim to develop exhibitions that will be accessible to the widest possible audiences'. She notes, 'all of these visitors, with their diverse needs, interests, abilities and limitations should be able to move about, enjoy and interact with the exhibits without barriers'.

Curators at the National Library of Scotland listed the Smithsonian Institution's 'Guide for Accessible Exhibition Design' as a tool often used by museums and libraries for exhibition accessibility. Johnson (2002) notes that the Smithsonian

Institution made this document, which addressed standards and regulations for accessing an exhibition's content and space, available to museums, libraries, galleries, and other institutions worldwide. As the Guideline (2014) notes, 'Exhibitions must make exhibit content accessible at multiple intellectual levels and present it through more than one sensory channel. Exhibitions must include the experiences of people with disabilities within their content and presentations'. This could refer to providing audiovisuals with closed captions or transcripts available for visitors who might be deaf or hard of hearing, designing exhibition spaces with acceptable room for wheelchair circulation, offering the ability to touch artifacts and objects within the exhibition, and displaying materials at a height acceptable for all visitors. Johnson's 2002 article similarly lists that 'pathways through the exhibitions area should be level, with no steps involved' and 'the height and depth of the objects or controls [for interactive exhibits] should not be too high or deep to be out of reach for visitors in wheelchairs and young children to perform the activity'.

Preservation

In order to ensure that the materials on display will outlast the exhibition itself and be integrated easily back into the museum or library's collection, curators must ensure that the materials can be preserved correctly while in the exhibition. Frost (2002) writes 'at the heart of every museum exhibition project is the use of collections, as art, artefacts or specimens, with their own story to tell, or as part of didactic, thematic or contextual displays'. Frost continues by stating the importance of preserving these collections while they are on display, 'since they may expose the objects to a less controlled environment'. It is important to keep the exhibition space as controlled as possible with regard to climate, pests, light, and other materials.

Content

The choice of one object over another for display is quite possibly the most crucial aspect of designing an exhibition. Not only do the materials need to be relevant to the topic, but also they must adhere to guidelines of each site. Curators at a museum or library have the difficult job of deciding which pieces from their collections fit the concept of an exhibition as well as the requirements set by their organization. Nicks (2013) discusses how 'collections are at the core around which good museum exhibitions very often turn' and that there are considerations to be made regarding which types of objects the exhibition will display. The two categories Nicks lists are Outstanding Objects, which he describes as 'the best examples of an artist's work, the most striking specimens, or the artefacts associated with a historic event of personage' and Representative Objects that 'show the typical way of life, the characteristics of a species or the necessary tools for a technology'. According to Nicks (2013), many museums use a combination of these two object types in their exhibitions.

Similar to Nicks' dual categories, McKenna-Cress and Kamien (2013) believe that there are two styles of designing an exhibition: object-driven and idea-

driven. They describe idea-driven exhibition as ones where materials are used 'primarily as the support for ideas within an exhibition' and object-driven exhibition as ones where '[curators] can put collection materials out in traditional ways and depend on the innate appeal of the material…to engage at least some of [the] novice visitors, knowing that viewing such displays often more than satisfies [the] more content-sophisticated visitors'. Most organizations want to tell a story and make an impact with their collection, rather than simply display a large quantity and hope that visitors can learn something from what they see.

Allyn, Aubitz, and Stern (1987) write, 'the fundamental mission of any exhibition is to make the institution's holdings accessible and available to the public'. They note the challenge of selecting the most suitable objects is to 'choose materials that are exhibitable from a conservation standpoint, and have strong documentary value as well as visual impact'. This point ties in well with the information provided by the curators at King's College Maughan Library. Kate O'Brien, the Archives Services Manager, and Brandon High, Special Collections Cataloguer, both discuss the methods for and reasoning behind selecting materials for display in their exhibitions. O'Brien notes that an important factor in selecting content is 'whether or not the relevant material was visually interesting…. This is a very common problem when doing exhibitions and preservation based around archive material, which is predominantly text. [They] tend to use a disproportionate quantity of photographs because they convey information so much more powerfully and succinctly' (Kate O'Brien, pers. comm.).

High notes that it is important that 'most of the material has to be visually interesting. It is possible for an exhibit not to be visually interesting and for its inclusion in the exhibition to be valid…but the reason has to be clear.' He also notes that an important aspect of choosing materials is its physical condition. This can tie heavily into preservation of the content on display, because if an object is too fragile 'that its integrity would be compromised by inclusion' then it is imperative that the piece be removed from consideration (Brandon High, pers. comm.).

3. Methodology
The following examination of specific library and museum exhibitions reveals that the structure, design, and content of exhibits can vary greatly depending on the subject of the site, the size, and the materials available for display. This paper focuses on specific exhibitions in commemoration of WWI, and the displays specific to propaganda materials. The methods of gathering data include on-site visits the WWI exhibitions at the British Library, National Library of Scotland, National Museum of Scotland, Maughan Library at King's College London, Cartoon Museum, and Museum of London. Of the sites visited, three stood out: the British Library, National Library of Scotland, and the Cartoon Museum in London. Online exhibitions have become increasingly

popular as materials and collections are being digitized so a few relevant online exhibitions will be included in the discussion.

Research into each institution in the study included website analysis and consultation with professionals in the field. Numerous experts were contacted for assistance in researching specific sites and collections, as well as locating information on standards and policies for exhibition design. These experts include Alison Metcalfe, Manuscripts Curator, and Jan Usher, Social Sciences Curator, from the National Library of Scotland; Rachel Brett, a Humanities Reference Specialist from the British Library; Brandon High, Special Collections Cataloguer at the Foyle Special Collections Library at King's College London; and Kate O'Brien, Archive Services Manager at King's College London.

4. Results

Many WWI exhibitions around the U.K. were designed to pull on visitors' heartstrings with touching and powerful personal stories of war. They show both the patriotic and the devastating aspects of the Great War; the letters and journals donated by widows and parents of deceased soldiers the images that speak more powerfully than any words could attempt. Smaller museums, libraries, and organizations in the U.K. have also felt the necessity to showcase important WWI materials from their collections during the centenary. Many of these smaller collections focus on a particular subject or era, and their WWI exhibitions will have a similar focus.

British Library

The British Library opened its WWI exhibition, titled 'Enduring War: Grief, Grit, and Humour', on 17 June 2014 in the Folio Society Gallery. The exhibition was on display until 12 October 2014, and open to the public at no cost. According to the British Library website, ''Enduring War' examined how people coped with life during the war: from moments of patriotic fervor to periods of anxious inactivity, shock and despair' (British Library Board, 2014). The exhibition showcased a variety of materials and media from the war, including trench journals, leaflets, letters from soldiers, photographs, and propaganda posters. Along with the primarily visual aspect to the exhibition, the British Library also created an audiovisual space at the entrance of the exhibition. According to the exhibition report, this section includes 'three screens with sound points' (Aravani, 2014, 8). This area offers to visitors a chance to view the material through a different medium.

The exhibition's materials are grouped thematically, beginning with the section titled 'Call to Arms', which according to co-curator Dr. Matthew Shaw, focuses on why people volunteered in Britain and how people coped when they did volunteer (ITV, 2014). This section of the exhibition not only focused on soldiers being recruited into the armed forces, but on civilian volunteers—namely women—who worked in munitions factories or became nurses. The next

section of the exhibition focused on family life during the war, including the iconic poster of a young child asking her father what he did during the Great War (Figure 1).

This poster focused on the sense of duty towards family, while other posters and cartoons depict men being rejected by women because they were not 'in uniform'. This section included letters to and from soldiers during the war, with descriptions of conditions in the trenches, and the efforts at home.

The remaining sections featured materials focusing on the humor of war, not necessarily light and heartfelt, but dark and satirical such as excerpts from journals written by soldiers in the trenches as well as satirical and political cartoons. The caption on one image states, 'humour, whether earthy or satirical, allowed those at home and on the front line to release tension, express or mask anxieties, and share experiences' (Shaw & Bailey, 2014).

Fig. 1. British Library Poster (2014)

The exhibition, as a whole, was rather small, only depicting a selection of the British Library's collection of materials from WWI. As is stated on the British Library's website, this exhibition was, in part, built to 'showcase the Library's work for Europeana 1914-1918, a major pan-European project to digitize more than 400,000 items from WWI' (British Library, 2014). The British Library is currently the leading contributor to this project and created a WWI website that 'offers curated access of nearly 500 of [the] items' from the British Library and Europeana collections (British Library, 2014), which is discussed further in the section on Online Exhibitions below.

National Library of Scotland (NLS)
The National Library of Scotland's WWI exhibition opened to the public, with free admission, on 27 June 2014. The exhibition, titled 'Behind the Lines: Personal Stories from the First World War' was open until Armistice Day, 11 November 2014. Similar to the British Library's exhibition, 'Behind the Lines' examined personal stories from soldiers, families, and other 'Scots who lived and died in the Great War' (NLS, 2014a). The National Library's exhibition focuses on various roles that Scottish people played during the war, from those who served in the armed forces, to the nurses who served both on the front line and in hospitals, and even to those who opposed the war and were imprisoned as conscientious objectors.

The National Library's exhibition included many images of propaganda, such as recruitment posters that encouraged Scots to join the British Army, and publicity and press coverage of the 'fundraising activities of nurses' (NLS, 2014b). Figure 2 depicts nurses Mairi Chisholm and Elsie Knocker who set up a medical post on the front line of the war in Belgium.

The press caught wind of their efforts to raise funds for their efforts and was 'eager to exploit the propaganda potential of British women holding their own at the front line' (NLS, 2014c).

The exhibition, in contrast to the British Library's, was organized chronologically. According to the NLS press release, it was 'planned in sections, which takes the visitor on a journey through the war. It begins with the countdown to hostilities breaking out; the call to arms that led to an initial wave of eager recruits; the reality of active service on the frontline...; life on the 'home front' back in Scotland and, finally, the aftermath of the conflict when the guns fell silent and those involved returned home' (NLS, 2014c).

Fig. 2. NLS Poster (2014)

Within the exhibit, visitors could find recruitment posters, satirical propaganda, and press pieces that promote, or exploit, the war effort. The focus of each section was on personal accounts of war - many touching stories told through letters, photographs, journals, maps, as well as propaganda materials. As the NLS press release states, the exhibition 'looks far beyond the familiar images of the war to show there was no typical experience' (NLS, 2014). Many of the

posters and propaganda materials are related to Scotland, such as one of the most iconic that depicts men marching in kilts (Figure 3).

This image, obviously focusing its recruitment efforts toward Scottish men, states 'Line up Boys, Enlist To-Day' (NLS, 2014d). As Hadley and Pelger (2013) state in *Posters of the Great War*, this poster 'creates an impression of great bonhomie, and the red-cheeked laughing Highlanders imply that the war was really a jolly affair' (p. 34).

Fig. 3. NLS Poster (2014)

This poster was displayed in the front room of the exhibition, within the 'Call to Arms' section and among many letters and journals written by new soldiers, excited to be going off to war.

Cartoon Museum

The Cartoon Museum in London created an exhibition titled 'Never Again! WWI in Cartoon and Comic Art', which ran from 11 June to 19 October and featured a varied collection of cartoons, postcards, and posters from WWI.

As their website states, 'Some of the most powerful and memorable images from the First World War are by cartoonists. From the earliest days of the war, British Cartoonists…were at the forefront of the propaganda battles aimed at bolstering the war effort, ridiculing the enemy and sustaining the nation through the four long years of conflict' (Cartoon Museum, 2014). This exhibition was quite different from the two discussed above, as it focused on one aspect of the war: the humor and satire that comes from cartoons.

The Cartoon Museum itself is quite small, tucked between a few restaurants and empty buildings near Russell Square. Although the museum is small, this exhibition packed a tremendous punch. Many museumgoers looking for WWI exhibitions would not think to try a cartoon museum, but those who did visit experienced a large exhibit room full of postcards, comic strips, recreations of iconic posters, and pages from magazines such as 'Blighty' and 'Sea Pie.' These materials conveyed a different aspect of propaganda than the other exhibitions.

The images in 'Never Again' were created by cartoonists and artists who lived and served during the war. These images were created as a relief to the onslaught of official war propaganda that only seemed to focus on the patriotic and positive aspects of the war. The cartoonists and artists who served during the Great War wished to show the realities of war, whether it be patriotic, brutally honest, or satirical. Many of the images depict an honest view of what the war really was like for the soldiers fighting and the families back home.

One image that stands out in the exhibition is a recreations of official propaganda recruitment posters, especially an adaptation of this iconic recruitment image, which appeared on the cover of *The London Opinion* (Figure 4).

Fig. 4. Cartoon Museum Poster (2014)
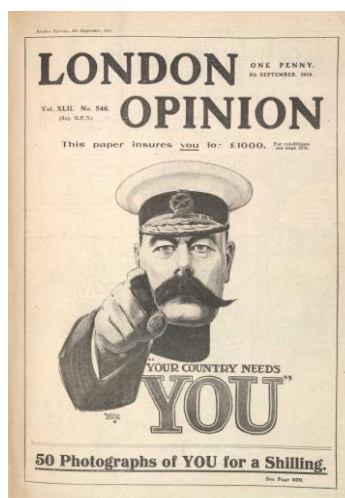
Visitors to World War One exhibitions frequently saw this image at many sites, as it is one of the most famous images of the war. The Cartoon Museum went a step further and displayed a few modern adaptations of the iconic image in its exhibition, including one by Ralph Steadman, displayed on the right side of Figure 5.

Figure 5. Cartoon Museum (photo by K. Warner, 2014)

The many postcards on display also stood out as important pieces. According to the Cartoon Museum's website, postcards 'portrayed key issues as WWI progressed' and they tell 'the story of recruitment, the pressures on men to volunteer, army life, trench warfare, the use of Zeppelins, the war at sea, the impact of war on the home front, censorship, attitudes to the wounded and the changing role of women' (Figure 6) (Cartoon Museum, 2014).

Fig. 6. Cartoon Museum Poster (2014)

The exhibition at the Cartoon Museum was organized chronologically rather than thematically. When visitors walked into the exhibition, they saw a large red wall featuring some of the earliest images created during the war, captioned 'Home for Christmas' since many people affected by war hoped 'for a quick offensive war' that would bring soldiers home by Christmastime. 'It was the unofficial images created by cartoonists rather than official propaganda that captured the public's imagination' (O'Brien, 2014). The exhibition wrapped clockwise around the outer walls of the room with the majority of the images displayed on the wall in protective frames with captions and a few small glass cases with images in the middle of the room.

Online Exhibitions
Digital exhibitions have become a popular alternative to their physical counterparts as the age of digital media and many libraries, museums, and archives are digitizing their collections. For the WWI centenary, many museums and libraries created online exhibitions to either accompany or replace the need for a physical exhibit. These digital collections provide visitors with a chance to view many more images and materials than a physical exhibit could showcase in limited space.

A few online exhibitions that stand out with regard to their propaganda materials are the King's College London 'Serving Soldier' website (http://www.kingscollections.org/servingsoldier), the Liddell Hart Centre for Military Archives Tumblr page (http://lhcmaat50.tumblr.com/), the British Library's WWI website (http://bl.uk/world-war-one), and the Europeana 1914-1918 collection (http://www.europeana1914-1918.eu/en). Each of these sites has assembled a large collection of materials relating to the war that also included a section devoted to propaganda - images with captions and articles explaining how propaganda was used during the war, whether as a moral booster or as a weapon against enemies.

Many libraries, museums and organizations have discovered a way to share cultural artifacts with the world by providing digital access to materials that would otherwise be stored in a glass case in a museum or in a box hidden in a basement archive. The following online exhibitions are not comprehensive but were created to commemorate the First World War centenary in the same way as the physical sites discussed above.

'Serving Soldier'
The Maughan Library at King's College London designed a physical WWI display to remember those from the College who served in the war. While this physical exhibition did not contain many propaganda pieces, the Library created a digital exhibition site related to war.

The Serving Soldier Collection Library contains themed selections of photographs and other archives drawn from up to fifty of the eight hundred or so personal paper collections held by the Liddell Hart Centre for Military Archives

at King's College London which have been selected for digitisation as part of the Serving Soldier project—a rich and varied body of archive material that illuminates the colourful and eclectic careers of servicemen from the 1880s until 1945. (King's College London 2014a)

Within this site are a section of WWI propaganda posters. 'The posters include both Parliamentary Recruiting Committee and Parliamentary War Savings Committee posters. The posters are full colour and are designed as positive and negative propaganda to aid recruitment and encourage donation to the war effort and were aimed at domestic civilian audiences' (King's College London 2014a). This site is easily navigable and the poster images on display are available for download.

Liddell Hart Centre for Military Archives on Tumblr
The King's College Liddell Hart Centre for Military Archives created a Tumblr site to accompany their physical exhibition at Maughan Library. According to their website, the Liddell Hart Centre for Military Archives (LHCMA) 'is a leading repository for research into modern defence policy in Britain' (King's College London 2014b). The LHCMA has compiled on its Tumblr site a list of 50 items from their collection that relate to the First World War but were not included in physical exhibition at Maughan Library nor the online 'Serving Soldier' website.

The LCHMA's Tumblr site is not organized in any particular manner, but rather consists of materials each archivist found intriguing while searching for artifacts to display within King's College's WWI exhibitions. Within this site there are three posts directly related to showing the propaganda posters in the Archive's WWI collection. The posters that each archivist selected to highlight on this site were official recruitment posters created by the British Government and the Parliamentary Recruiting Committee.

British Library WWI
The British Library's WWI website was in collaboration with Europeana 1914-1918. The British Library collected digital materials from other contributors to the Europeana project and created their site as a teaching resource site. According to the website, 'The British Library's WWI website offers curated access to nearly 500…items, for schools and lifelong learners. Collection items are complemented by newly commissioned articles from leading experts, short films and interview with academics and authors, and a dedicated teachers' area' (British Library 2014c). The site is devoted to teaching visitors about the war and about the Europeana 1914-1918 project.

Within the British Library's WWI site is a section devoted to the theme of propaganda. This section provides visitors with access to images and articles related to the topic of propaganda during the war. Most of the articles written for this section are related to the British involvement in the war and in the British

use of propaganda. This section is easily found from the home page of the site, and each article is listed with easy-to-read descriptions and accompanying images.

Europeana 1914-1918
Europeana 1914-1918 is a collection of stories and images from the First World War. The collection here is cultivated from many contributing collections from museums, libraries, and individuals around the world. According to the Europeana Foundation's press release regarding the project,
Europeana 1914-1918 is the most important pan-European collection of original First World War source material. It is the result of three years of work by 20 European countries and will include:

- 400,000 rare documents digitised by 10 state libraries and two other partners in Europe
- 660 hours of unique film material digitised by audiovisual archives
- 90,000 personal papers and memorabilia of some 7,000 people involved in the war, held by their families and digitised at special events in 12 countries. (Europeana Professional, 2014)

The site offers users the opportunity to add their own story of the war to the collection, whether a photograph of a soldier during the war or a copy of a trench journal entry. The collection is organized into a database, with options to narrow the search by specific contribution, theme, or material type. There is an option to browse by type, subject, or war front (i.e. Home Front or Western Front). The Europeana database has posted a large collection of propaganda materials including posters and postcards so users may have a difficult time locating specific items within a certain contributor's collection. Each image or item displayed in the Europeana database has one or more categorizations to assist users in narrowing their search, including title, description, contributor, date, and language.

5. Conclusion
As the U.K.'s commemoration of the WWI centenary continued, more museums, libraries, and organizations continued honoring the men and women who fought in the war with exhibitions, events, and memorials. The war was an impactful part of the U.K.'s history and as with much of history, is important to reflect and remember. These exhibitions served as a reminder to the country and the world that this war should not be taken lightly, nor should it be repeated.

An important theme that was sometimes overlooked was the use of propaganda during the war. Propaganda gave the British Government an opportunity to reach a wide audience for recruitment and support during the war by the use of posters. It also gave individuals the opportunity to satirize the war efforts through comics and cartoons. These images are typically overlooked in favor of heartfelt letters and journals from soldiers or photographs from the front line. Propaganda is a part of the war effort that should not be forgotten.

The exhibitions examined in this study are a few that offer a glimpse of the types of propaganda created during the First World War. Each exhibition organized its display of materials in a different manner, but they each provided a unique look at the items on display. The study of these exhibitions is important because each site provides future generations with the knowledge of how WWI impacted the present world. It is also important to study how museums, libraries, and organizations are providing first-hand access to these materials in a way that is accessible to all who wish to see them. Each of the exhibitions discussed above have utilized standards for exhibiting material, providing accessibility, and preserving history in order to display their artifacts for the world to see and should be celebrated for their intent to share with the world the importance of preserving and sharing history.

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