American Propaganda during the World Wars

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ABSTRAKT

Práce se zabývá americkou propagandou a jejím vývojem během světových válek. Především se zaměřuje na aktivity vládních institucí zodpovědných za propagandu. Dále se práce soustředí na tištěné materiály, především plakáty. V souvislosti s tím je kladen důraz na pozici žen a jak se změnilo vnímání jejich pozice mezi jednotlivými válkami. Stejně tak je zdůrazněna práce s tématem rasismu. Dále se práce zabývá rolí národních personifikací a jejich následným užitím v moderní kultuře. Všechna zmíněná témata jsou podpořena příklady plakátů. Přestože je tištěná propaganda hlavním tématem práce, pro dokreslení obrazu o propagandě válečných let jsou zmíněna i další média využívaná za druhé světové války. Práce objasňuje metody a aplikaci propagandy za světových válek.

Klíčová slova: propaganda, Spojené státy americké, první světová válka, druhá světová válka, plakáty, ženy, rasa, Committee on Public Information, Office of War Information, masová media, patriotismus

ABSTRACT

The thesis deals with American World War propaganda with a focus on its evolution and development. It examines the efforts of the institutions responsible for the propaganda and their similarities and differences. Furthermore, the work focuses on printed propaganda materials, posters particularly. Emphasis is placed on the position of women and how it changed between the wars as well as on a description of the treatment of race. Moreover, the importance of national personifications and their subsequent use in modern culture is stressed. The identified themes are supported by examples of designs. New media from the Second World War is also mentioned. Ultimately the thesis clarifies the methods and use of American World War propaganda.

Keywords: propaganda, United States, World War I, World War II, posters, women, race, Committee on Public Information, Office of War Information, mass media, patriotism

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INTRODUCTION

Americans are highly patriotic, even more so after September, 2001. Representative of this characteristic is The National Museum of Patriotism (opened on July 4, 2004), which shows "US patriotic culture through its various displays…patriotic jewellery is housed behind glass cases, patriotic magazine covers hang from the walls, and posters [depicting] superheroes (or superhero-like characters) dominate the landscape."[1] Yet as patriotic as Americans might now be, they were generally not in the first half of the twentieth century. Due to high European immigration few years before the World War I started, the society was not united and the immigrants did not identified themselves as Americans yet. Therefore the government, especially during the two world wars, needed to boost the sense of being one proud American nation because the immigrants' "strong feelings about the fate of their European homelands..."[2] To do so, it made use of propaganda, which David Welch defines as "the dissemination of ideas intended to convince people to think and act in a particular way and for a particular purpose."[3]

The effort the U.S. government put into creating propaganda for both WWI and WWII was massive, but the media which spread the propaganda differed between the wars. World War I used mostly simple visuals such as posters, postcards and postage stamps. In World War II the media involved increased thanks to new means of mass communication – radio and film. However, propaganda posters still played an important role thanks to the use of strong symbols and values connected with liberty which needed to be interpreted in similar way as the government did in the case of the WWI.

The United States first used propaganda posters during the American Civil War and then in the Spanish-American War in 1898. The Spanish-American war is considered a turning point in propaganda and its use.[4] Propaganda was not used during the wars only. The world's fairs between 1893-1934 held in multiple American cities were, at their core,

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[1] Tanfer Emin Tunc, "Less Sugar, More Warships: Food as American Propaganda in the First World War," *War in History* 19, no. 2 (2012): 193.

[2] William C. Fisher, David A. Gerber, Jorge M. Guitart and Maxine S. Seller, *Identity, Community and Pluralism in American Life* (New York: Oxford University Press, 1997), 14.

[3] Nicholas J. Cull, David Culbert and David Welch, review of *Propaganda and Mass Persuasion: A Historical Encyclopedia,1500 to Present,* ed. Emily Dill and Carolyn J. Radcliff, *Reference & User Services Quarterly* 43, no. 3 (2004): 270.

[4] Marcus M. Wilkerson, *Public Opinion and The Spanish-American War: A study in war propaganda* (Baton Rouge: Louisiana State University Press, 1932), 31-43.

propaganda themselves. Their purpose was to boost the economy, tout industrialization, support mass consumption, show America's hegemony over other nations, and demonstrate the superiority of the Anglo-Saxon race.[5] But it was during the World Wars, and thanks to the sense of urgency created, that American propaganda was fine-tuned, resulting in information that influenced the masses to action and made governmental goals personal, thereby creating a sense of American nationalism that saw the United States through the Cold War and is giving Americans a united sense of purpose in the post-9/11 world.

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[5] Robert W. Rydell, *All the World's a Fair* (Chicago: University of Chicago Press, 1987), 2-8.

1   BACKGROUND OF AMERICAN WORLD WARS' PROPAGANDA AND INSTITUTIONS INVOLVED

"Propaganda is to a democracy what the bludgeon is to a totalitarian state."

― Noam Chomsky, *Media Control: The Spectacular Achievements of Propaganda.*

Walter Lippman and Edward L. Bernays were President Wilson's advisers in affairs of the use of propaganda during the First World War. According to their perspective, people "see with their minds vast portions of the world," and then create the images in their minds, which are transmitted into a "national will, a group mind, or a social purpose." These perceptions formed the public opinion during both world wars. The psychoanalytical theory was used for the purposes of propaganda during the process of creating of the campaigns and designs which were supposed to mould public opinion and convey the needs of the government by mass media.[6] In addition, a politician George Creel urged that "the democratic ideal of nationalism was needed for unified support of the war effort among Americans." Lippman's theory of common public opinion and Creel's thought of unified democracy became a strong power which helped create a patriotic culture in times of war.[7]

Furthermore, Bernays continued using the "public relations for private industry and applying the techniques to marketing national policies" between the World Wars. He was in charge of campaigns for industries "such as Lucky Strike, not only promoting the product [but more importantly], changing the culture ... by popularising the acceptance of female smokers." The reach of propaganda went more developed than anyone expected in 1919. Consequently, the continual use of propaganda campaigns led to their successful application again in WWII. As for World War II, Bernays switched the cooperation with the Committee on Public Information to the Office of War Information.[8]

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[6] Clayton Funk, "Popular Culture, Art Education, and the Committee on Public Information during World War I, I9I5-I9I9," *Visual Arts Research* 37, no.1 (2011): 68-69.

[7] Ibid., 69.

[8] Krystina Benson, "Archival Analysis of The Committee on Public Information: The Relationship between Propaganda, Journalism and Popular Culture," *International Journal of Technology, Knowledge and Society* 6, no. 4, (2010): 158-159.

1.1   Committee on Public Information

In April 1917 when the United States joined World War I, American president Woodrow Wilson set up a new independent agency of the US government – the "Committee on Public Information" also known as the CPI or the "Creel Committee."[9] The CPI was created with the purpose "to propagandise America with the goal of uniting and mobilising the fractioned population."[10] By creating the Committee, president Woodrow laid the foundations to "the most massive and effective propaganda effort in American history."[11]

According to military historian Tanfer Emin Tunc, the CPI used war advertisements in "magazines, distributed millions of pamphlets defending American participation in the war, it also sponsored roadside billboards and electric signs,"[12] and had the power to influence what newspapers would print.

Moreover, the Committee used media both at home and abroad, including live performances all over the country. So-called *Four Minute Men* volunteered to speak briefly to crowds of moviegoers before the start of a film. The Four Minute Men received instructions about the content of their speeches from the agency so the government would be able to control the message given to the public. As Tunc notes, "their compressed slices of propaganda ..., promoted fund drives, the Red Cross and YMCA, Liberty Loans, food conservation, and liberty (later victory) gardens."[13] The scripts would reinforce the allies and highlighted the brutality of the enemies.[14] Copies of speeches were later printed in *The Four Minute Men News.*[15]

According to Tunc, the CPI was able to engage roughly 75,000 men of different racial and ethnic backgrounds, who delivered thousands of speeches in various languages to millions of people with less than a $150,000 budget. And it all happened in eighteen months.[16] Thus, adds Tunc, "the programme proved to be a cost-effective way of reaching

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[9] "Records of the Committee on Public Information," Guide to Federal Records, accessed April 1, 2015, http://www.archives.gov/research/guide-fed-records/groups/063.html.

[10] Cull, Culbert and Welch, *Propaganda and Mass Persuasion,* 99.

[11] Robert Mann, review of *Wartime Dissent in America: A History and Anthology,* ed. Brien Hallett, *Peace Review* 23, no. 2 (2011): 257.

[12] Tunc, "Less Sugar, More Warships," 196.

[13] Ibid.

[14] Ibid.

[15] Benson, "Archival Analysis of The Committee on Public Information," 156.

[16] Ibid.

Americans of all races, classes, social positions, and literacy levels long before the days of radio and television."[17] This effort proved effective thanks to the CPI's ability to work "within a cultural context"[18] by which they were able to reach the variety of groups of American public. "The CPI used existing and emerging technologies, [that gave space for formation of new classes], in new ways, which have the potential to change society through influences on popular culture."[19] The Committee smartly chose a way of engaging people through mass media and intermediaries "rather than communication through direct government communication only."[20]

The Four Minute Men lost their purpose in WWII, replaced by modern media. However, the Four Minute Men "became the frontline agents of persuasion" during WWI thanks to the fact that movies and radio were not widespread yet at that time.[21]

Nevertheless, the most effective means of propaganda was not only the advertising industry but also public schools. The "Division of Civic and Educational Cooperation (DCEC)"[22] dealt with the governmental regulations concerning the educational system. As Clayton Funk states, the Creel Committee "designed propaganda for war, by encoding wartime posters and school art curricula with racial and gender stereotypes."[23]

Moreover, the CPI came up with the sophisticated use of lapel pins which were meant to increase peer pressure. The pins were distributed to Liberty Bond buyers, and were "promoted as patriotic fashion accessories in posters."[24] Those lapel pins as a sign of patriotism have persisted until today, and can be noticed during most U.S. elections.

The influences of the CPI were far reaching, and can be felt even nowadays. Edward L. Bernays, who was involved in the Foreign Section of the CPI,[25] is generally considered as "the father of Public Relations."[26] On the other hand, not all of the influences of the CPI were positive. For instance, propaganda manipulated the masses, demonstrating that it

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[17] Tunc, "Less Sugar, More Warships," 196.

[18] Benson, "Archival Analysis of The Committee on Public Information, " 154.

[19] Ibid.

[20] Ibid., 156.

[21] Alfred E. Cornebise, review of *War as Advertised: The Four Minute Men and America's Crusade, 1917-1918,* ed. by Steven Schoenherr, *American Historical Review* 90, no. 3 (1985): 776.

[22] Funk, "Popular Culture, Art Education, and the Committee on Public Information During World War I, 1915-1919," 67.

[23] Ibid., 68.

[24] Benson, "Archival Analysis of The Committee on Public Information, " 157.

[25] Ibid., 153.

could be susceptible to misuse by demagogues, or could endanger the development of youth. However, these doubts did not outweigh the main benefit of propaganda, which was efficiency in delivering information.[27] As Krystina Benson states, the result of the CPI's activities "was a change in the popular culture and journalism." The CPI used mass media to have an influence on public culture. The pins, speeches, or movies serve as examples.[28]

1.2 Food Administration

Soon after the United States joined WWI, the U.S. Congress passed "the Food and Fuel Control Act, also known as the Lever Act," in order to supervise the distribution, exportation, importation and storage of food. By 1917, Europe was at the brink of starvation and a need to control the food supply was convenient.[29]

Hand in hand with the governmental restrictions went The CPI's Division of Pictorial Publicity, whose posters primarily focused on topics such as the dehumanization of the enemies, support for new national policies and conservation of materials. Later, the posters' messages changed, highlighting food production, conservation and consumption. Food Administration posters highlighted the sacrifices of American troops in Europe in order to prompt greater efforts from ordinary citizens.[30] The Division of Pictorial Publicity generated around 1,500 poster designs in the nineteenth months of its existence.[31]

The United States Food Administration was created in 1917 when there was a necessity to have a separate institution for creating war regulations concerning the goods. One of the reasons for its creation was 1916's poor crop season, which contributed to the seriousness of the situation in 1917 and precipitated a food crisis and inflation. Since the allies demanded higher quantities of goods from the United States, the Food Administration had to come up with new federal regulations.[32] The United States did refuse to accept the Food Rationing Program "because of its potential impact on the US

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[26] Ibid.

[27] James Aulich, *War Posters: Weapons of Mass Communication* (London: Thames and Hudson, 2007), 11.

[28] Ibid.

[29] Tunc, "Less Sugar, More Warships," 197.

[30] Aulich, *War Posters,* 55.

[31] Ibid.

[32] Jay Cooke, "The Work of the Federal Food Administration," *Annals of the American Academy of Political and Social Science* 78 (July 1918): 176.

economy and its 'socialist overtones'."[33] Herbert Hoover was chosen to be the Administration's head. Hoover succeeded as a leader and convinced "Americans to self-regulate their consumption of food" without any governmental intervention. He encouraged Americans to "go back to simple food, simple clothes, simple pleasure. Pray hard, work hard, sleep hard and play hard, [to] do it all courageously and cheerfully."[34] According to Hoover, it was food that would win the war "and that it was good old American self-sacrifice and selflessness that would save the nation and possibly the whole world." "Hooverizing, or participating in Hoover's food conservation programme" stood for supporting the starving troops in Europe, and it became patriotic and fashionable. The rationing system was adopted later, during World War II and unlikely from the CPI, the Office of War Information accommodated its propaganda efforts towards this goal.[35]

1.2.1   Role of Women

The Wilson' administration connected the CPI's Division of Women's War Work and Hoover's Division of Home Conservation and therefore gave women the space for networking in a form of multiple associations and clubs.[36] Some of the women's clubs propelled propaganda, and the women's network became vital for the unification of civil society and governmental propaganda. As Jay Cooke mentions, "the women registered themselves as loyally supporting"[37] the Food Administration's appeal for conservation. Also Victory gardens were promoted among the women's clubs in order to raise awareness of food saving and canning, which reflected in the posters' designs.

1.3   Office of War Information

In 1919, after the CPI was discontinued, the Office of War Information (OWI) took over the role of institution supervising public information and war propaganda in the times of the Second World War. Gardner Cowles, Jr., a publisher and radio station owner, was

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[33] Ibid.
[34] Ibid.
[35] Ibid.
[36] Ibid., 199.
[37] Cooke, "The Work of the Federal Food Administration," 176.

named head of the OWI.[38] His experience projected into the Office's practises with radio broadcasting, which was quite commonly used in the times of WWII.

One of the OWI's tasks was to carry out the information about the war effort. This was done through a variety of media such as radio, press and films. The second role was to collect all the war information within the federal departments and agencies working with relevant sources, and then to interpret the news in an understandable way to the public.[39]

After the attack on Pearl Harbour in 1941, the government needed to engage the intelligentsia as they became superfluous due to the national shift onto a war production. They found their use in advertising for the government. It was few months before the OWI had been established, the Museum of Modern Art in New York "launched a [public] competition to encourage the creation of propaganda posters." This served as a cheap source of designs and original ideas "free from governmental pressures."[40]

As the Division of Pictorial Publicity functioned as the CPI's right hand, the OWI cooperated with the War Advertising Council (WAC). Together, they were able to engage the industry and the intelligentsia. Furthermore the OWI "established a relationship with advertising agencies, media executives, and corporate sponsors." Advertising agencies accepted new American policies and integrated themes concerning war information and a pro-American attitude.[41] As Amy Bentley states, after "the Treasury Department declared all wartime advertising tax-exempt," the companies were desirous of advertising in order to keep their brand awareness in times of scarcity.[42] The result of such cooperation were prints of 1,5 million copies of all main posters carrying about 10,000 messages, being posted in public transportation every month. Vastly used propaganda and advertising became a form of education.[43]

Those times propaganda was targeted on topics similar to those from the WWI, however, there were few differences. The OWI started to focus on *Careless Talks* and the security became a big theme for all the contributors of the war. Propaganda materials tried

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[38] Dannagal Goldthwaite Young, "Sacrifice, Consumption, and the American Way of Life: Advertising and Domestic Propaganda during World War II," *The Communication Review* 8, no.1 (2005): 28.

[39] Jerome S. Bruner, "OWI and the American Public," *Public Opinion Quarterly* 7 (1943): 125.

[40] Aulich, *War Posters,* 169.

[41] Young, "Sacrifice, Consumption, and the American Way of Life, 28–29.

[42] Amy Bentley, *Eating for Victory: Food Rationing and the Politics of Domesticity*, (Champaign:University of Illinois Press, 1998), 32.

[43] Aulich, *War Posters,* 169.

to prevent the public from information leak to and from the front. The Office's tool for awareness rising were the posters. They were often showing negative scenarios, and the OWI was sometimes criticized for the brutality of designs. In some cases the posters were colourful and trying to play on the string of intelligence. In other words, ensuring the public they are not that stupid that they would talk as in case of "*Don't be a Sucker. Keep Your Mouth Shut.*" (See appendix I) The language connected to the topic used metaphors and informal language to get closer to the reader. Besides not directly targeted public, there were women, who were supposed to be careful about what they write to their boyfriends or sons and vice versa. On the other hand the posters depicted them as a *femme fatale* and should warn the men from talking.[44]

As the CPI had the Four Minute Men, the need of taking advantage of a group of young men occurred in case of the OWI as well. The OWI started cooperation with the scouts, who, already in those times, were well organized and known among their communities. Therefore they were able to serve the governmental purpose and to become responsible for the distribution of posters, particularly of those connected directly with the scouts. (See appendix II) The scouts, as a group integrated across America, became indispensible for the OWI in October 1942 when President Roosevelt called them "Official Dispatch Bearers." The OWI was able to reach a wide audience thanks to the help of scouts. By the end of the WWII, there were about 1,600,000 scouts incorporated in the OWI's actions. [45]

The OWI's propaganda targeted on money collection was successfully sold to the public. The campaign for the third war loan in 1943 is said to be the "greatest advertising operation in the history of the world." Moreover, the effort became even more worthy in 1945 with the seventh war loan and more than $12 billion exceeding the expectations.[46]

According to Aulich, another important theme targeted at ordinary people was a set of beliefs connected to nationalism. Propaganda supported "individualism, cultural pluralism, voluntarism and democracy." Those were opposites to the enemies' worlds full of racism, imperialism and collectivism. The OWI reached national values through displaying the

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[44] Aulich, *War Posters,* 172.
[45] "How the Boy Scouts Won World War II," Prologue: Pieces of History, accessed April 1, 2015, http://blogs.archives.gov/prologue/?p=828.
[46] Aulich, *War Posters*, 170.

heroes who fought and/or died for America on propaganda materials. As a proof of acting in the interest of unity, there were the blacks as well as the whites among those who were pictured on the posters.[47]

In short, the OWI worked with the flow of war information and was responsible for sharing the information to the public.[48] Furthermore, the OWI engaged the youth, the intelligentsia, different ethnics, and was able to encourage active participation of industries.

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[47] Aulich, *War Posters*, 170.
[48] Bruner, "OWI and the American Public," 125.

2   PRINTED PROPAGANDA

During the First World War, propaganda permeated cartoons, music, film and theatre, postcards, post stamps, newspapers, and magazines such as *National Geographic*. In the Creel Report from 1920, the CPI estimates they "published in approximately 20,000 newspaper columns per week."[49]

Governments during the First World War needed to establish a good relationship with the industry of media and the commercial culture as well. Therefore, the producers used governmental relationships to their advantage, and their advertising obtained trustworthiness and legitimacy thanks to that cooperation. Examples of businesses taking the advantage of wartime or being used to promote war were Burberry – (a fashion company), tobacco and insurance firms, Bell Telephone Systems or Eastman Kodak, which advertised taking pictures as souvenirs from home taken to the front. Propaganda would work for Coca Cola or Pepsi in the same way as it did for other governmental purposes. Advertising of this kind was happening during both WWI and WWII.[50] Journalist Clark Blake has pointed out that by the start of the Second World War there was a connection between national purpose, businesses, and consumerism.[51]

Printed propaganda was an essential instrument for American authorities to communicate the war information and policy among the public in 1917-1918. It, of course, kept its crucial role during WWII, when further modern media like radio, motion pictures or comic books started to be used for propaganda purposes.

The comic books of World War II showed the stereotypes connected with the enemies through stories and characters. The comics called for U.S. intervention in the war, and once they entered the conflict, the comics assimilated their stories. They were supposed to appeal to all generations, transmitting the message from parents to children or vice versa. "Propaganda was to simply promote a viewpoint..., the support of the United States and the vilification of the enemies of the United States."[52]

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[49] Benson, "Archival Analysis of The Committee on Public Information," 158.

[50] "National Geographic Propaganda," North Plainfield Middle School Holocaust Resource Guide, http://iannucciholocausthistory.weebly.com/national-geographic-propaganda-part-ii.html, accessed February 27, 2015.

[51] Aulich, *War Posters,* 8-44.

[52] Cord Scott, "Written in Red, White, and Blue: A Comparison of Comic Book Propaganda from World War II and September 11," *Journal of Popular Culture* 40, no. 2 (2007): 326, accessed May 13, 2014.

2.1 Contributors to war propaganda

Artists writing and drawing for newspapers were an indispensable part of US propaganda. There were authors who were supporting war in newspapers by writing comic strips. Others put their effort into collaboration with the CPI or/and the OWI and created designs of posters which were preserved until modern days. The communities of advertisers and artists were approached by the Poster Advertising Association that urged them to contribute to the war propaganda.

Among those creating political cartoons were Theodore Geisel, later known as Dr. Seuss, who teamed up with Phil Eastman to create *Private SNAFU*, a cartoon "teaching by negative examples."[53] James Montgomery Flagg, an author of many poster designs, depicted Uncle Sam who developed from Brother Jonathan, whose creator was Thomas Nast. Uncle Sam preserved its national representative even today.[54] Walter Whitehead contributed to the collection of posters and Frederick Burr Opper created a considerable comic strips collection. In addition, future American president Ronald Reagan appeared in World War II movies.[55]

2.2 Posters

A poster is a medium of modern times and can affect the masses. According to psychologists such as Walter Dill Scott and Gustave Le Bon, the masses can act subconsciously due to the perception of repeatedly-seen appealing statements.[56] Their theories combined with theories of Bernays and Lippman were used in creation of World Wars' posters.

The posters in the ideal case are economical and efficient in delivering simple message to intended audience. The visuals are powerful rhetorical devices which arouse strong associations for the reader. Moreover, the readers themselves can perceive and understand the intended message differently. The pictures allow the readers to use their

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[53] Philip Nel, "Children's Literature Goes to War: Dr. Seuss, P. D. Eastman, Munro Leaf, and the Private SNAFU Films (1943–46)," *Journal of Popular Culture* 40, no. 3 (2007): 469.

[54] Eric Rauchway, "Review Essay: Postcards from the Frontier Unmovable American Images," *World Affairs* 170, no. 4 (2008): 100-101.

[55] "A WWII Training Film in Action: Recognition of the Japanese Zero Fighter," The Unwritten Record, accessed April 1, 2015, http://blogs.archives.gov/unwritten-record/2013/09/19/a-wwii-training-film-in-action-recognition-of-the-japanese-zero-fighter/.

[56] Aulich, *War Posters,* 11.

own imagination to get the idea of it. Propaganda posters needed to be diversified in themes and symbols used on it according to its purpose, nonetheless, the designs were still created in order to appeal to the widest audience possible. In general, "all posters were loaded with racial and gender stereotypes" and took the advantage of the emotional appeal of images.[57] "Often, the public information poster will struggle for hearts and minds, and will warn of duplicitous counter-propaganda from the enemy in order to stir the nation to action."[58] Posters were used as a psychological weapon, and those who were creating propaganda knew the importance of individuals' engagement. "They were, and are, part of a popular culture landscape over which the general public has little control."[59] They are not only a mass medium but also a piece of art. Thanks to propaganda, new styles of art were created.

The advantage of posters lays in the ease of use and placement. They could be placed anywhere, near to the railways, commercial or entertaining centres, parks, places where people would gather in general. The United States government used non-commercial posters, which were one of the most frequently used instruments to pass the information to a clearly set target group. Posters were used as a guide to showcase ideal behaviour during both World Wars. They would inform, share the political ideology, or put emphasis on the importance of becoming engaged and starting to contribute to the victory. As the posters should be easy to read and carry a clear message, they often use metonymy, many symbols or icons and the art of typography. "An American poster combines the painterly qualities of a still life."[60]

Even though the United States joined World War I rather late, they produced more propaganda posters than other nations. There were over seven hundred different propaganda posters designs. Most American posters were focused on raising money – the Liberty Loans, saving food and promotion of the Food Commission, military recruitment, the Red Cross and particularly reviving patriotism.[61]

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[57] Funk, "Popular Culture, Art Education, and the Committee on Public Information During World War I, 1915-1919," 70.
[58] Aulich, *War Posters,* 8.
[59] Ibid.
[60] Ibid., 12-50.
[61] Ibid., 54.

In connection with the themes, the language was treated in an interesting way. The slogans of posters tended to use different language – positive or negative phrases in accordance with the purpose of the poster. Purpose could have been either to promote and encourage such as joining the army or buying bonds, or the connotation could have been negative so the text would discourage or emphasize the seriousness of warnings. To give examples, for the propaganda of bonds, the CPI chose to write a slogan saying: *"For Home and Country. Victory Liberty Loan."* (See appendix III) Liberty and victory evoke a positive connotation. Victory evokes strong confidence about winning the war and the buyers should want to contribute. In connection with home, it gives readers the impression that if they will not buy a bond, they will not support their families. Concerning the use of colours and text, the readers were exposed to light colour standing for harmony and peace, the national tricolour for putting emphasis on patriotism, and red headlines to highlight the seriousness of the message.

As an example of negative connotation, see the poster *"This is Nazi Brutality."* (appendix IV) The poster refers to the incident of slaughtering all the men in Lidice, Czechoslovakia. It was a reaction on Nazi brutality indeed. The use of a person with a cape on his head, in chains and in a room with brick walls evokes an impression of what the Nazis did to the survivors. The intimidating effect is intensified by dark colours and the red headline. The contrast of meaning and arrangement in comparison with the first positive poster is obvious.

An important fact is that the CPI and the OWI were avoiding language connected to left-wing-oriented words and connotations. This is well displayed in a poster from 1918 which states, "Stand by the boys in the trenches. Mine more coal." It shows the equality of the classes in America.

During the First World War, U.S. propaganda posters were mostly more crude in comparison with other nations. However, America put the emphasis on the ability to sell than the design. Some of the civic buildings were used as giant billboards advertising the Liberty Loan and other campaigns. The graphics were mostly targeted at ordinary people while encouraging them by the reflection of their strengths, the importance of being down-to-earth as common humans and to do their job as shown on the poster *"Sure! We'll Finish the Job."* (See appendix V). Such a poster encouraged working-class men to stick to their jobs and gave them the confidence that they are as important as the soldiers.

There were about nine million campaign posters for the third liberty loan in spring 1918. Massive propaganda reached Hawai, Puerto Rico, the Phillippines, Cuba and Alaska as well as military camps in France. For the autumn campaign, there was even a higher number of Liberty Loan posters. The advertisement for products stood in the background and the focus switched to the idea of patriotism.[62] In the times of the Second World War, posters dealt particularly with "the military power under a rhetorical veneer of the family, working people and Roosevelt's definitions of democratic freedoms."[63]

Regardless which of the World Wars it was, propaganda had one feature in common: the CPI and the OWI used crowd psychology. Based on the principles of crowd behaviour, the posters demonstrated the actions that the masses were supposed to follow. People are naturally programmed to be more likely to do what the others do, and hence everybody who does not follow the crowd is out of the *standard.* "Typically, crowd descriptions emphasize its heterogeneous composition,"[64] and this is what the government found hard to apply for the United States as a nation of immigrants. What the propaganda institutions did, was to use the symbols and the slogans that would be of the same importance for most of Americans and consequently forced the public to follow what was represented on the posters. The immigrants wanted to become Americans and to be *standard,* thus they were more likely to be unconsciously influenced by propaganda in the way the government exactly needed them to be.[65] The national symbols which served the purpose of instigation of the public to follow the masses in support of national values were for instance the Statue of Liberty, the Liberty Bell or the United States' flag. Furthermore, the propaganda institutions, the OWI particularly, produced posters showing both genders, national personifications for example, and different races in order to reach as much citizens as possible.

2.2.1 Personifications of the United States

As Aulich states, the images are easily memorable phenomena occurring in advertising. They are communication through visual perception and they get into our

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[62] Aulich, *War Posters*, 54-55.

[63] Ibid., 162.

[64] Urs Stäheli, "Seducing the Crowd: The Leader in Crowd Psychology," *New German Critique* 38, no. 3 (2011): 63.

subconscious thanks to constant repetition of motifs. Repeated pictures are then recognized by the masses of people and if they are recognizable they become effective, sustainable and can be used for advertising for years.[66] This is the case of the long time use of national representations of the United States.

According to art historian Barbara Groseclose, there are two main representations of America which are familiar to almost every American – Columbia and Uncle Sam.[67] A picture from the sixteenth century showing America as "a nude warrior woman known as an *Indian Queen*"[68] with muscular body and weapons did not appeal to the United States Congress in the late eighteenth century. Thus the Congress approached a French artist who depicted "the new world as a majestic Native American woman"[69] with bare feet, wearing a laurel crown or feathered cap, wrapped in a white drape and sometimes holding a cornucopia. Such a representation was not considered a queen anymore, but corresponding to the youth of America she became a princess of this nation. Although Columbia is taken from the renaissance point of view and is connected to four-continent personifications she is still used by modern media for instance as a part of the logo of Columbia Pictures. [70]

Vivien Green Fryd claims there is another national representation overtaken from the times of ancient Rome, the goddess Liberty. She and Columbia are closely connected as they both refer to victory and liberty of the United States, often symbolized by broken chains and swords. Liberty was originally intended to be a symbol of immigrants and stand for America as a welcoming home, however the government misused this original intention and turned the Statue of Liberty into "a symbol of freedom during World War II."[71] Both ladies became immortal symbols of the United States and are widely recognized.

Uncle Sam is an adaptation of a symbolic personification used by New England - a farmer named Brother Jonathan. Uncle Sam adopted a rural image to be appealing to wider audience. In spite of wearing expressive "red and white striped pants, blue jacket, and star-

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[65] Oldřich Mikšík, *Hromadné psychické jevy (Psychologie hromadného chování)* (Praha: Univerzita Karlova v Praze - Nakladatelství Karolinum, 2005), 7-10.

[66] Aulich, *War Posters*, 14-15.

[67] William L. Barney, *A Companion to 19th-Century America* (Hoboken: Blackwell Publishing, 2006), 345.

[68] Ibid., 347.

[69] Ibid.

[70] Ibid.

trimmed hat,...[he] looks like a folk hero, with…gangling body and clever, alert face."[72] The name Uncle Sam came from a real person, who "sold the provisions to the American military in 1812…" That was also when the public started to use Uncle Sam to refer to the United States or to represent federal government.[73] This symbol representing the **U**nited **S**tates / **U**ncle **S**am, is a well-known picture throughout the world, representing America since then. During the wartimes, Uncle Sam was used for propaganda intentions in connection with diverse subjects such as savings and bonds, influencing the children to make their parents buy the bonds, or as a major symbol for the recruitment actions since his image had a more personal approach to the citizens than the government itself.

One of the most famous war posters "*I want You for U.S. Army! Nearest Recruiting Station.*" (See appendix VI), where Uncle Sam looks directly at the viewers, and calls men to join the army, gives a clear message from the point of view of semiotics. Direct eye contact is established, despite using an imaginary level only. In addition there is a further connection created through a gesture in the same direction as his look. Such a pose seems to be persuasive and urgent.[74] Montgomery Flagg, the author of this poster, took over the motif from a British graphic Alfred Leete. An Italian artist Mauzan took over the same design and adapted it for the Italian war propaganda.[75]

Uncle Sam was used in connection with children quite often. One example for all: "*Boys and girls! You can help your Uncle Sam win the war.*" (See appendix VII) It is clearly visible that Uncle Sam has direct eye contact with the boy and thus he sets closer relationship, more personal and convincing than he has with the girl. However, since the girl is in Uncle Sam's arms, there is obviously a relationship between them. Such gestures are more likely to persuade the public and look more trustworthy when a kind of personal relationship is demonstrated, either in the picture or directly with the recipient of the message.

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[71] Ibid., 350.

[72] Ibid., 352.

[73] Ibid.

[74] Gunther R. Kress and Theo Van Leeuwen, *Reading Images*: *The Grammar of Visual Design* (Abingdon: Routledge, 2006), 117.

[75] Aulich, *War Posters,* 14.

2.2.2 Women

In the times of WWI, Columbia was the woman who appeared on the posters the most. She was usually calling the women to join the Red Cross, the men to join the U.S. army. In other cases she was urging the general public to buy Liberty Bonds. Although she was a distinctive female character during WWI, she lost her domination in WWII since the government needed to change the focus of propaganda and decided to use more realistic representatives of the female world. There was a variety of women serving to different purposes on the posters. Thus there is little doubt that women played a distinctive role in the World Wars' propaganda.

To compare WWII with WWI posters, the appearance of the posters was different at first sight. Women on the posters from WWII were supposed to look more determined to support the men. Ordinary women were not directly pictured on posters from WWI very often, but they were used as hidden agents behind the message. Such posters mainly focused on the problems connected with the food shortage or spending money on governmental bonds.

In cases where the women were on the poster, they took the role of those who encouraged the men to be the *real man* and join the army as demonstrated by the poster *"Gee!! I Wish I Were a Man. I'd Join the Navy."* (See appendix VIII) The girl on the picture provokes the men by wearing a naval uniform, which the men should wear and therefore this poster would play on strings of vanity. The men were goaded by this picture and would start to feel guilty for not fighting for the nation so the girls would have to take over their role. These propaganda themes were supposed to play on social roles and the position of masculinity in the society.

Contrary to this, the Red Cross posters focused on the female audience and enticed them to become nurses and to participate in the war actively. This was another set of posters emphasising the social status during both World Wars. The theme of nurses and the Red Cross was as important for the CPI as it was for the OWI. On the poster *"Red Cross Christmas Roll Call,"* (See appendix IX), Columbia is standing in two different disguises and calls the women to become nurses. The CPI chose to use this personification for being a representative who is equal to other women and to give the idea, that if the woman would join the Red Cross, she would follow the famous one – Columbia herself. Popular people or symbols are connected with reliability and trustworthiness. The WWI propaganda used Columbia in different clothes and different roles, to allow the public to identify with her.

On the other hand, the WWII posters dealing with the theme of nurse recruiting showed a real woman who already joined the Red Cross. As shown by the picture *"Enlist in a Proud Profession! Join the U.S. Cadet Nurse Corps."* (See appendix X), the OWI changed its attitude to the public and used a more realistic picture not to play on the patriotic side, but to show positive examples of ordinary women who already decided to support the United States. The crowd psychology would perfectly work here since the women depicted on posters were ones of the crowd, ordinary women.

Women of World War II were mostly middle class women in order to strike wider masses of people, all generations and all social statuses. They were seen as those who work to help their husbands and sons in fighting the enemies as shown by the poster *"Women! Help America's Sons Win the War."* (See appendix XI) An old lady, representing ordinary women urges others to do the same as she did. It is again the use a of positive example, and the behavioural psychology of crowds was again applied. Women could perceive the elderly lady as their grandmother or mother and thus feel influenced by her superordinate position in relation to them. Such an effect would cause higher effectiveness among women.

Some of the posters suggested that women get a *war job,* which was something that the society was not used to during WWI when the ladies were staying at their homes and contributing to the war as housewives, members of women's clubs or nurses only. The maximum women were asked for in the times of WWI was to can food and cook according to the cookbooks produced by a women's club. Moreover, in some states, there was a governmental restriction passed in 1939. New laws limited married women's work and forbid them to have a job in business or industry in case their husbands' income was over $1,600 per year. "The need for and value of women workers was to be forever changed" after the Japanese attack on Pearl Harbour in December 1941.[76] The importance of women changed, with the massive departure of men overseas and the consequent lack of manpower going hand in hand with national need of switching the production into a war production mode.[77] Women workers became needed at the positions of stenographers, at

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[76] David M. Kopp, "Rosie the Riveter: A Training Perspective," *Human Resource Development Quarterly* 18, no. 4 (2007): 590.
[77] Ibid.

the phones or even in the factories to run the war production. The federal government started to encourage housewives to get a job in industry.

WWII was a turning point in women's role, as they were not just housewives who should help their husbands from home anymore. They were propulsion power at the workplace and had the responsibility in processes connected directly with the war now. Thanks to propaganda, there comes a new ideal of a woman. While in WWI it was a Columbia-like, pure woman, optimally a housewife, WWII turned the ideal into a woman worker such as Rosie the Riveter, who became a symbol of women in between 1941 and 1945.

Rosie the Riveter at the poster *"We can do it!"* (See appendix XII) was a fictional female icon created by the U.S. government to serve propaganda in the effort of integrating women into work for the war industries.[78] She was a "key player for war propaganda in retooling the U.S. peacetime production to wartime production."[79] Rosie became a female representative of patriotic duty, she was "loyal, efficient, patriotic, and...pretty."[80] There was also a propaganda song about Rosie. The lyrics presented her as a worker who did her job for victory. Moreover she had a boyfriend, who was a marine. The song was probably made to appeal to both genders and to stimulate men to join the U.S. army as well as the women to become Rosie. However, two main target groups were "housewives and the previously employed but unskilled female labour."[81] Although the prevailing media interpretation of female war workers was of young, white, middle-class housewives, those who got employed were rather working-class wives, widows, students or divorced women. Black women were also desirous of getting a job to reach better living conditions. Rosie the Riveter was not just a symbol of wartime propaganda, but also a feministic role model who stirred up the effort of women to obtain managerial positions in companies.[82] Despite being a fictional representative, she became a widespread phenomenon. Propaganda

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[78] Kopp, "Rosie the Riveter," 589.
[79] Nancy A. Nichols, "Whatever Happened to Rosie the Riveter?" *Harvard Business Review* 71, no. 4 (1993): 54.
[80] Kopp, "Rosie the Riveter," 590.
[81] Ibid., 592.
[82] Nichols, "Whatever Happened to Rosie the Riveter?" 55.

focused on women's workforce was so successful, that by the end of war, the number of employed women rose by five million and about ten percent.[83]

The OWI published photos showing women while working on war tasks yet still appealing in their full femininity. Such pictures were considered to be so popular that they were able to rival fashion magazines.[84] There were also fashion shows held during lunch time in factories.

Women were eager to identify with Rosie the Riveter whether it concerned the image or the job. Those who got a war job during WWII were so-called Rosies, and they became a phenomenon. Yet their glorious era ended with the end of the war. Many of them had to leave the job and take care about the household and go back to victory gardens again.[85] Nonetheless, their spirit lives until nowadays in the form of written and spoken records about their experience. There is also a park in Richmond, California, called Rosie the Riveter National Historical Park as a memorial of Rosie's era.[86]

2.2.3 Race

Wilson was the first American president who accepted the "idea of America as the project of mankind."[87] This idea came sooner from the anthropologists' laboratories and was later used as a message of propagandistic posters. The anthropological laboratories were also present at the world fairs such as the Louisiana Purchase Exposition in Saint Louis, 1904. The fair's front office succeeded in making this exposition anthropologically valuable with the landscape of races, thanks to the Philippine Islands acquisition in 1898.[88]

The anthropologists took advantage of the diversity among the fairgoers and placed the laboratories for their research and examined various races during the fair. A new race was studied there – the Pygmies. Based on results of the test which were intended to prove the superiority of the whites – pure Americans, the Pygmies were indeed presented as "dense and stupid"[89] and thus to be an inferior race. Due to the laboratories' results most

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[83] Kopp, "Rosie the Riveter," 591.
[84] "Get a War Job!" *American History* 42, no. 6 (2008):36-40.
[85] Nichols, "Whatever Happened to Rosie the Riveter?" 54.
[86] Kopp, "Rosie the Riveter," 592.
[87] David Ryan, *US Foreign Policy* (New York: Routledge, 2000), 84.
[88] Rydell, *All the World's a Fair,* 157.
[89] Ibid., 164.

of the visitors left the exhibition with the impression that "racial differences exist."[90] Such researches during the Louisiana Purchase Exposition were a source of later propaganda efforts. The results of tests made at the fair were subjective, and could be considered to strengthen the concept of racism, which was used for propagandistic materials a few decades later.

Racial stereotyping of the enemies showing them to be less than human, irrational or violent is an efficient strategy applied in propaganda. Materials depicting the enemies as races with no moral values are in the minority among the war posters. The Germans are typically pictured as barbarians, the Japanese have typical portrayal of yellow faces with slant eyes, thick glasses and big teeth. [91] (See appendix XIII)

The concept of racism was used in WWI as well as WWII. It was done so in cases where the U.S. wanted to show their superiority over other nations and to humiliate the Nazis and the Japanese. Propaganda institutions wanted to threaten the public by using unpleasant pictures and characters in connection with a threat of losing their homes. The enemies were not depicted by characters all the time but sometimes just fragments of their cultures or symbols were used to represent whole nation. The government used meronymy often to refer to the enemies, to those who were dangerous for the United States.

During the WWII the enemies were pictured on the posters in order to support the thought that "the defeat of Nazi Germany and Japan was of course an absolute necessity."[92] Race played its role in creation of war strategies since various materials about the Japanese were collected and worked out to profile their possible behaviour.[93] Propaganda used the outcomes for its own benefit and depicted the enemies in a racist way to emphasize their animal-like and barbaric nature. The Americans were not the only ones who produced racism-oriented propaganda. The United Kingdom produced a good amount of posters where probably the most noticeable one is called "*Maneater."*(See appendix XIV)[94]

There is a connection between more themes, it cannot be said that racism was a theme that did not penetrate other topics. Women were in a strong connection with racism.

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90 Rydell, *All the World's a Fair,* 157.
91 Aulich, *War Posters,* 18.
92 Ryan, *US Foreign Policy,* 97-98.
93 Peter Mandler, "Waging War in the Name of Anthropology," *History Today* 63, no. 3 (2013): 43-48.

Women's personifications were sometimes presented as taking care of a child of "uncertain gender, sometimes black and other time Native American, in Indian dress."[95] These children should represent the colonies in America's possession, the Indians and the Africans as well. A childish look symbolized their primitiveness.[96] Sometimes the children and women were victimized on the posters, nevertheless the theme of raping did not occur often. Example of a poster where a woman is being raped is *"Destroy This Mad Brute. Enlist."* (See appendix XV), which shows a German soldier caring an American woman in its arms. As demonstrated, the enemy used to be depicted as animal-like primitives, in this case a monstrous gorilla. On the other hand the women victims were pictured as pure Americans: innocent, young, white and blonde-haired. The primitiveness of the enemy is tinged holding a club with blood on it. The impress is that the enemies did not even use modern weapons and wanted to conquer America despite their immaturity. In the background, there are ruins of a city, probably one the Germans conquered before they entered America. That emphasises the devastation they leave behind them and gives an idea how the United States could end up if they would not fight back. Dark colours contrast with the white woman, who possibly represents the wives of men who were supposed to be a target group of the poster. The appeal on feelings is applied in this case.

Race was not a phenomenon that concerned the enemies only. If Creel and Bernays wanted to apply their ideology of America as united nation, they needed to interact with all races and all nationalities while using propaganda materials. America, as a state of immigrants, had to deal with the variety of the audience and the recipients of propaganda messages. The U.S. government needed to show the importance of involvement of all races.[97] The CPI covered this partly by the Four Minute Men. However, concerning the posters, the Committee was not that successful and did not produce designs depicting various races. On the other hand, the OWI chose to use the posters to serve this purpose during the WWII. It can be speculated if this was the case when the OWI considered the CPI doing a mistake not involving the posters, or if they just applied different races

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[94] Aulich, *War Posters,* 35.
[95] Barney, *A Companion to 19th-Century America*, 348.
[96] Ibid.
[97] Aulich, *War Posters,* 55.

portrayals because the society asked for it in those times and communication through public speakers would not be efficient enough.

The CPI focused on raising the nationalism and the unity of nations within the United States and fulfilling Creel's vision. There come the posters with the national symbols, personifications and service topics which were appealing to all classes. The posters usually showed the Americans as united as in case of *"Together We Win."* (See appendix XVI), nonetheless it is noticeable that during the World War I, there were pictured mainly white men. Regarding the unity, the emphasis was put rather on the classes than the races during the WWI. We would find hard to give an example of an American WWI poster depicting a black person. However, there were few of them urging the blacks to join the army and not making differences in who will be fighting for the nation.

The World War II changed this attitude and started to use posters which depicted the blacks as well as the whites. This was given by greater integration of the immigrants into American society by that time. The difference can be showcased on the saying Together we win, which changed into *"United We Win."* (See appendix XVII) The spirit of unity is shield by the U.S. flag above both workers, symbolizing their national equality. An interesting point is, that among 1,903 posters from WWI, offered by the Library of Congress, including French and American, there were more French posters portraying the blacks than the American ones. World War I indeed did not use different races for use on pro-American propaganda posters very much.

2.2.4 Other themes

Men played an important role as those who were primary target group of propaganda. First of all, propaganda was supposed to encourage them to join the United States army. Second, they were presented as victims of careless talks and therefore playing with the feelings of the people at home. These kinds of posters were made to awaken the awareness of not only women, but the public in general. In case of men as fathers, the children were used to appeal to other fathers as an exemplary parent. The children would boast about their fathers buying them liberty bonds or stamps. Children were commonly used in connection with raising money which was more significant during the World War I than WWII. The unity of men as a gender was also stressed. The poster *"Stand by the Boys in the Trenches. Mine More Coal"* (See appendix XVIII) shows the equality of men

regardless they enrolled or stayed at work at the home front. General themes more or less corresponded in both World Wars.

2.2.5 Comparison of WWI and WWII posters

To compare the First World War and the Second World War, the posters focused Liberty Loans used the symbols universal for all races, classes and ages. On one hand, there were usually used national symbols connected with freedom – Liberty Bell or Statue of Liberty. On the other hand the U.S. personifications were depicted. However, the national representations kept occurring in both World Wars whereas symbols connected to liberty were not that common during the WWII. Nevertheless, the society's was exposed to national values such as liberty, democracy and patriotism as in the case of *"Americans Will Always Fight for Liberty."* (See appendix XIX).

The CPI seemed to focus more on reviving the patriotism whereas the OWI stressed the terrors coming from the enemies by showing the negative examples and possible scenarios in case of defeat. The warnings about the enemies during the WWII were mainly communicated through the motives of racism and humiliation of the Nazis and the Japanese. The First World War did not care that much about racial differences. However, the CPI needed to create a united American society consisting of different races and nations creating new ethnicities.[98]

Women's role changed from those who were supposed to support the men from home to someone who was needed at workplace and who was about to replace the men at the home front. The impression of the Second World War is that the women are indispensible part of American society and they became seen as more equal to the men than it seemed to be in between the years 1917-1918.

Unlikely from the CPI, the OWI worked with intertextuality. During the WWI, there were quotes taken from earlier war's speeches, whereas the CPI did not use these on posters from WWI. (See appendix XX) Nevertheless, there is one thing in common that both authorities adopted from the times after Civil War - Pledging Allegiance. A strong

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[98] Fisher, Gerber, Guitart and Seller, *Identity, Community and Pluralism in American Life*, 4.

emphasis was placed on saluting the flag every day at educational institutions and this habit has transmitted into nowadays United States culture.[99]

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[99] Cecilia O'Leary and Tony Platt, "Pledging Allegiance: The Revival of Prescriptive Patriotism," *Social Justice* 28, no. 3 (2001): 41-43.

3 NEW MEDIA

Print was the most widespread medium for reaching the public for propaganda of both World Wars, nonetheless, new media, radio and film, played an important role as well. These media were used more commonly during the Second World War than during the first one. Thus the OWI in comparison with the CPI dealt with these mass media closer and had to adapt its structure, for instance to establish the Bureau of Motion Pictures, whose domain was to control the production of Hollywood.[100]

3.1 Movies

Propagandistic movies were a domain of the 1940s. However, "the practice of recruiting soldiers at cinemas began in WWI, and continues as a recruitment method for the American Department of Defence nearly a century later."[101] It means that movies were not used for propaganda purposes, but as an intermediary since the Four Minute Men used to have their speeches in the cinemas and started to be used as a big part of propaganda during WWII. The CPI already financially backed the production of propaganda films such as "The Kaiser: The Beast of Berlin" (1918) and "The Prussian Cur" (1919),[102] both of which highlighted German barbaric behaviour, cruelty, and war crimes. However the CPI dealt with the movies in minority compared to the OWI. The motives of cruelty, horror and violent enemies were strongly reflected in the WWII movie production. The OWI cooperated with Hollywood and influenced what movie genres will be produced.[103]

Walt Disney, Dr. Seuss and Phil Eastman are examples of cartoon-makers. The cartoons with Donald the Duck staring as a common American citizen, showed Donald living in the unpleasant reality of the Nazi world. Private SNAFU was aimed to prevent the children from behaviour that would anyhow help the enemies to win the war. "The cartoons have been used as an ideal form for political propaganda because of its ability to reinvent reality."[104] They both showed the negative examples of how the world could be

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[100] Clayton R. Koppes and Gregory D. Black, review of *Hollywood Goes to War: How Politics, Profits and Propaganda Shaped World War II Movies*, ed. David Bartholomew, *Library Journal* 112, no. 13 (1987): 138.

[101] Benson, "Archival Analysis of The Committee on Public Information," 152.

[102] Tunc, "Less Sugar, More Warships," 196.

[103] Rick Worland, "OWI Meets the Monsters: Hollywood Horror Films and War Propaganda, 1942 to 1945," *Cinema Journal* 37, no. 1 (1997): 47-48.

[104] Igor Toronyin-Lalic, "Under Cover of Absurdity," *Spectator* 306, no. 9373 (2008): 45.

changed in case the allies would not win the war. This was a sophisticated way to get to the children's minds since they were those who reacted through the pictures and sounds and not the text as it was in the case of posters and press.

The OWI's focus was not only on children's cartoons but also on horrors. According to Rick Worland, wartime was a successful era of horror genre. The federal government used the moviemakers to produce horrors on war topics. In these films, some characters referred to enemies who were shown with their worst qualities.[105]

3.2 Radio

Although it was already used during the First World War, the radio came into favour in times of the Second World War and most of the nations used it for propaganda needs. There were many languages used for broadcasting. For example, The U.S. National Archives and Records Administration possess the record called "Berlin to North America," which is recorded in English. It is a report about the German army moves broadcasted directly from Hitler's headquarters. American propaganda used to be broadcasted in various languages as well. In the U.S. National Archives, there are the records of American presidents' speeches using the phrases such as "We are going to win the war and we are going to win the peace that follows." President Roosevelt said this during his speech on December 9, 1941, two days after the Japanese attacked Pearl Harbour. Another president said "we shall do everything in our power to crush Hitler and his Nazi forces." [106] On one hand, radio broadcasting was full of encouraging speeches of the politicians, but on the other hand, there were speeches whose contents placed blame. For instance: "If there is anyone who still wonders why this war is being fought, let him look to Norway." Roosevelt wanted to point out "the transfer under lend-lease of a submarine chaser to Norway."[107] It was also radio, where a significant record dating September 1, 1945 was broadcasted. It was from a surrender ceremony when the Americans defeated the Japanese. An admiral of the U.S. navy said: "On all naval vessels at sea and in port and at our many

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[105] Worland, "OWI Meets the Monsters," 47-48.
[106] "Sound Recordings: Voices of World War II 1937-1945," World War II, accessed April 1, 2015, http://www.archives.gov/research/guide-fed-records/groups/063.html.
[107] Ibid.

island bases in the Pacific, there is rejoicing and thanksgiving. A long and bitter struggle which Japan started so treacherously on December 7, 1941, is at an end."[108]

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[108] Ibid.

CONCLUSION

The Committee on Public Information and the Office of War Information were institutions dealing with war information, and their propaganda campaigns are perceived to be among the most successful ever. They both were able to incorporate groups of volunteers in order to reach wider masses. They both used similar means of communication. In addition, the OWI took advantage of film and radio. However, the core media – print, posters and volunteering groups – stayed the same for both World Wars. The motifs both institutions used differed in certain cases. Some stayed the same, as for example Uncle Sam or Columbia. These can be taken as examples of undying symbols representing the United States, since their adaptations occur in media even today.

Despite the common association of war with men, the federal government was able to realize the importance and robustness of the female ranks. Women were always in the background and on the home front, however, they were the propulsion power, indispensable during both World Wars. They were those who joined women's clubs and were responsible for saving the food in the United States during the First World War. Their role changed in the times of World War II when a lack of workforce occurred. Propaganda, despite the laws prohibiting women from getting a job under certain circumstances, encouraged women to get a war job. Rosie the Riveter became a symbol of working women in the era of World War II.

American propaganda used racist motives to scare the public and make them aware of horrors the enemies are perpetrating and that they could bring to America as well. An important point of propaganda dealing with race is that the blacks were portrayed on World War I posters already, however not as much as during World War II.

The CPI and the OWI served their purpose well. The methods propaganda institutions applied were based on psychological studies, visual and discourse effects on the audience, and they also took advantage of semiotics in creating the designs. The sense of nationalism and the unity of the American multicultural population were achieved by using the gained knowledge of effective application. Thanks to that, the war institutions created "the most massive and effective propaganda effort in American history."[109] The symbols which the

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[109]Robert Mann, review of *Wartime Dissent in America: A History and Anthology,* ed. Brien Hallett, *Peace Review* 23, no. 2 (2011): 257.

CPI and the OWI took advantage of are on display in The National Museum of Patriotism or can be found in active use in modern advertising.

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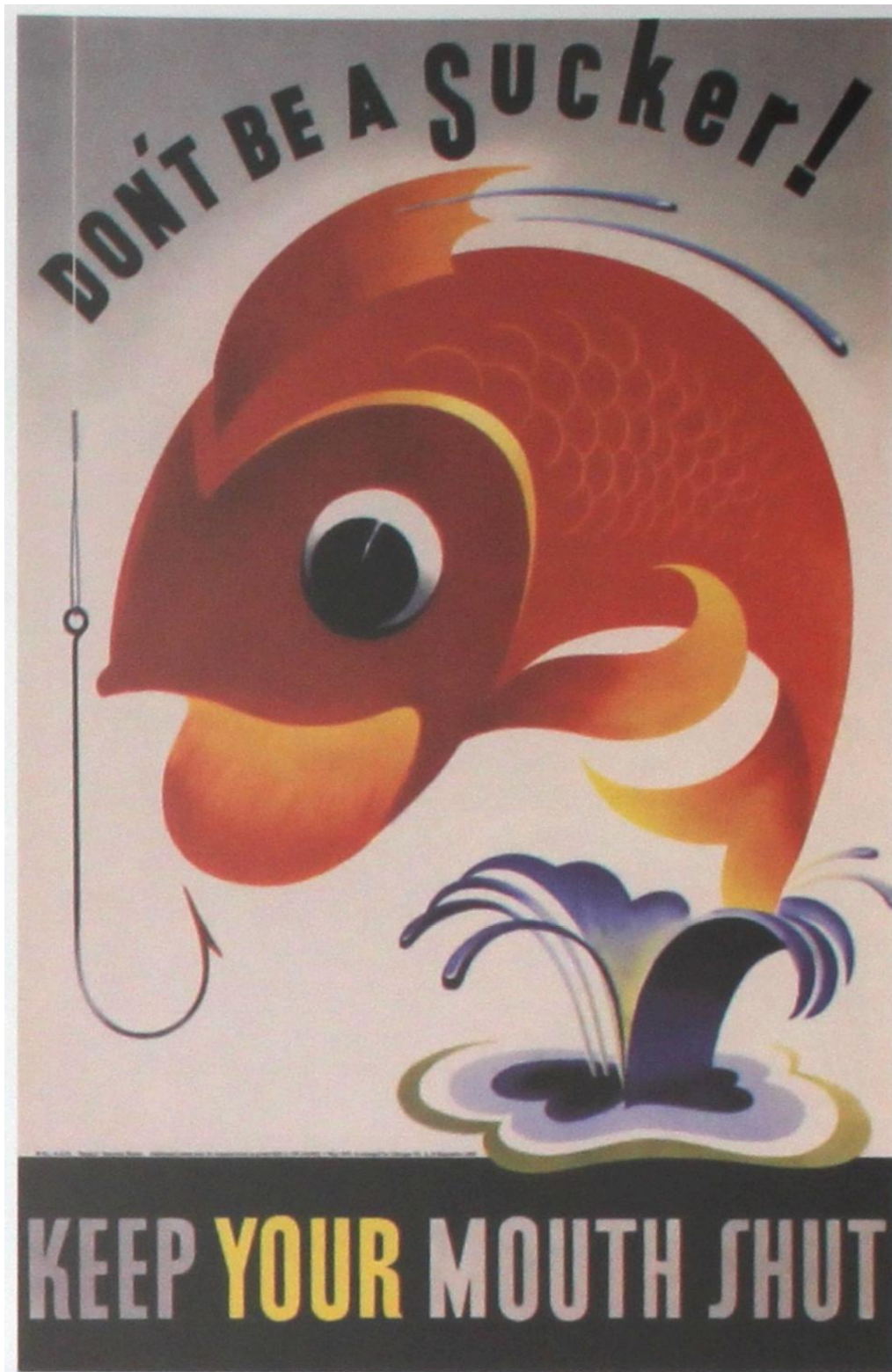
APPENDICES

P I   Don't Be a Sucker! Keep Your Mouth Shut, 1942-1945.

P II   USA Bonds – Weapons for Liberty. Third Liberty Loan Campaign, Boy Scouts of America, 1918.

P III   For Home and Country. Victory Liberty Loan, 1918.

P IV   This Is Nazi Brutality, 1942.

P V   Sure! We'll Finish the Job. Victory Liberty Loan, 1918.

P VI   I Want You for U.S. Army! Nearest Recruiting Station, 1917.

P VII   Boys and Girls! You Can Help Your Uncle Sam Win the War. Save Your Quarters. Buy War Saving Stamps, 1917.

P VIII   Gee!! I Wish I Were a Man. I'd Join the Navy. Be a Man and Do It. United States Navy Recruiting Station, 1917.

P IX   Red Cross Christmas Roll Call, 1918.

P X   Enlist in a Proud Profession! Join the U.S. Cadet Nurse Corps. A Lifetime Education – Free! If You Can Qualify, 1942.

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P XII   We Can Do It, 1943.

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P XV   Destoy This Mad Brute. Enlist, 1917.

P XVI   Together We Win, 1918.

P XVII   United We Win, 1942.

APPENDIX P I: DON'T BE A SUCKER! KEEP YOUR MOUTH SHUT, 1942-1945.

James Aulich, *War Posters: Weapons of Mass Communication* (London: Thames and Hudson, 2007), 211.

APPENDIX P II: USA BONDS – WEAPONS FOR LIBERTY. THIRD LIBERTY LOAN CAMPAIGN, BOY SCOUTS OF AMERICA, 1918.
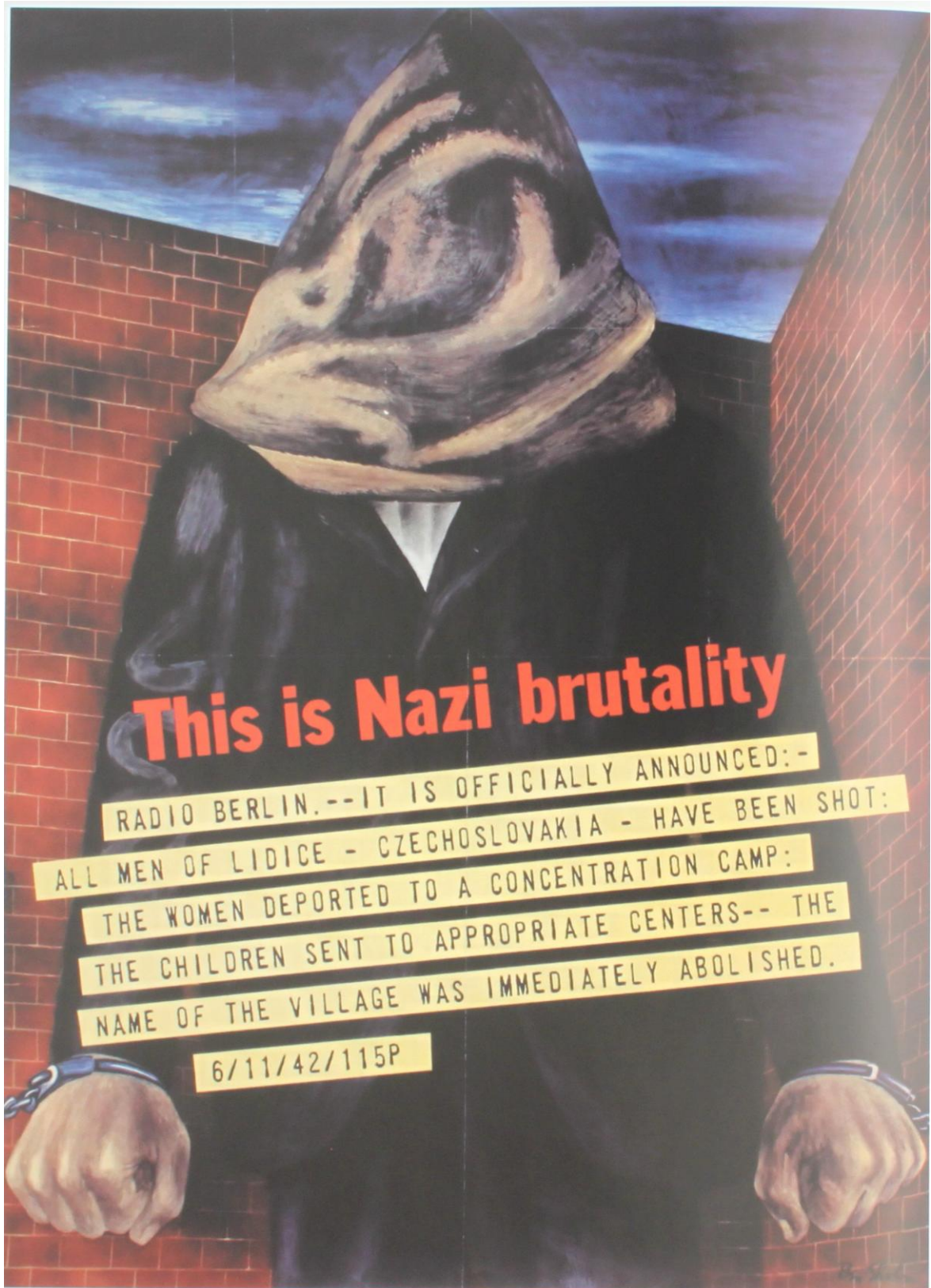

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APPENDIX P III: FOR HOME AND COUNTRY. VICTORY LIBERTY LOAN, 1918.

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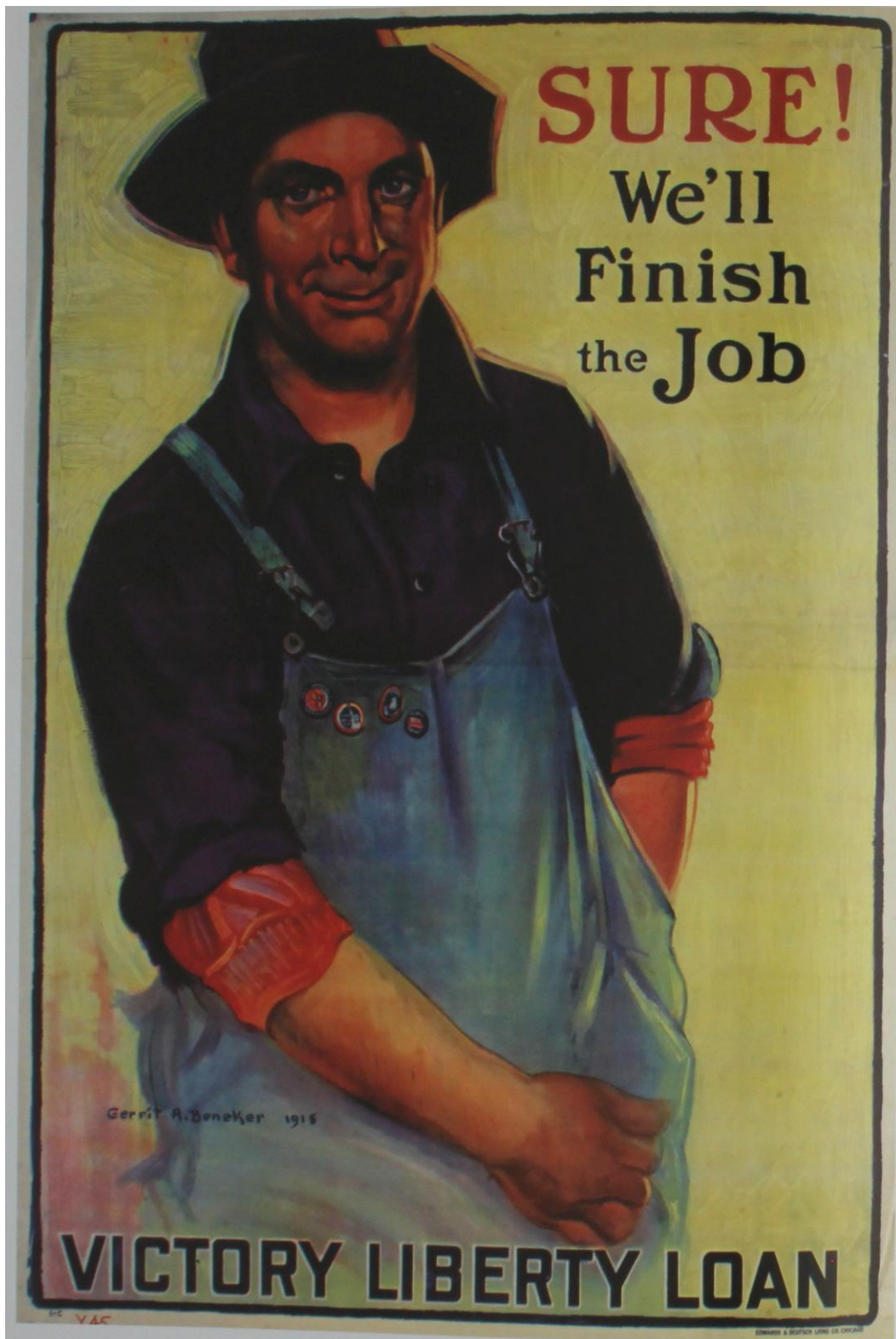
APPENDIX P IV: THIS IS NAZI BRUTALITY, 1942.

James Aulich, *War Posters: Weapons of Mass Communication* (London: Thames and Hudson, 2007), 42.

APPENDIX P V: SURE! WE'LL FINISH THE JOB. VICTORY LIBERTY LOAN, 1918.

James Aulich, *War Posters: Weapons of Mass Communication* (London: Thames and Hudson, 2007), 114.

APPENDIX P VI: I WANT YOU FOR U.S. ARMY! NEAREST RECRUITING STATION, 1917.

James Aulich, *War Posters: Weapons of Mass Communication* (London: Thames and Hudson, 2007), 22.

APPENDIX P VII: BOYS AND GIRLS! YOU CAN HELP YOUR UNCLE SAM WIN THE WAR. SAVE YOUR QUARTERS. BUY WAR SAVING STAMPS, 1917.

James Aulich, *War Posters: Weapons of Mass Communication* (London: Thames and Hudson, 2007), 90.

APPENDIX P VIII: GEE!! I WISH I WERE A MAN. I'D JOIN THE NAVY. BE A MAN AND DO IT. UNITED STATES NAVY RECRUITING STATION, 1917.

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APPENDIX P IX: RED CROSS CHRISTMAS ROLL CALL, 1918.

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APPENDIX P X: ENLIST IN A PROUD PROFESSION! JOIN THE U.S. CADET NURSE CORPS. A LIFETIME EDUCATION – FREE! IF YOU CAN QUALIFY, 1942.

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APPENDIX P XI: WOMEN! HELP AMERICA'S SONS WIN THE WAR. BUY U.S. GOVERNMENT BONDS 2ND LIBERTY LOAN, 1917.

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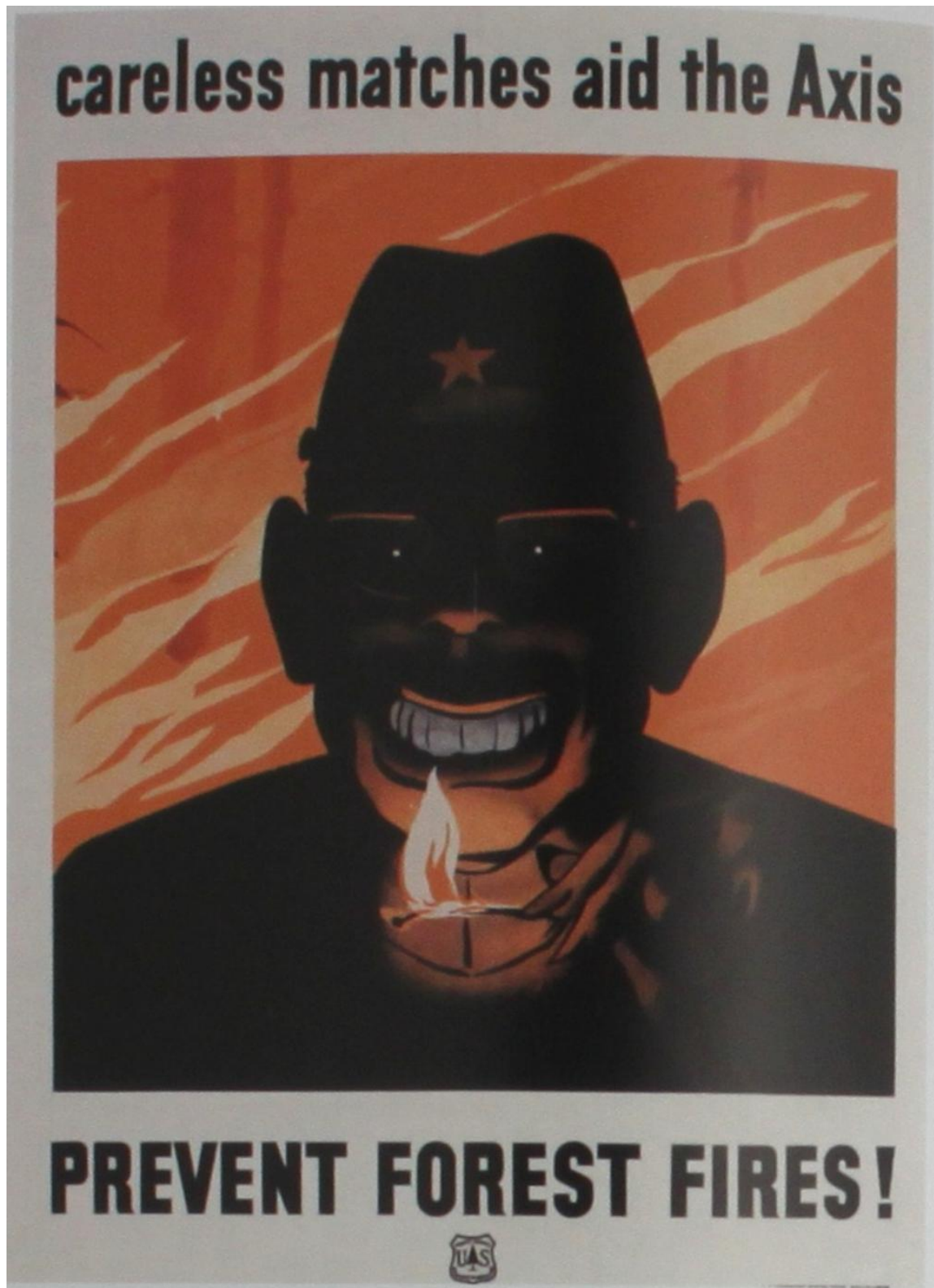
APPENDIX P XII: WE CAN DO IT, 1943.

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http://americanhistory.si.edu/collections/search/object/nmah_538122.

APPENDIX P XIII: CARELESS MATCHES AID THE AXIS.

PREVENT FOREST FIRES! 1942.

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APPENDIX P XIV: MANEATER, 1941-42.

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APPENDIX P XV: DESTOY THIS MAD BRUTE. ENLIST, 1917.

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APPENDIX P XVI: TOGETHER WE WIN, 1918.

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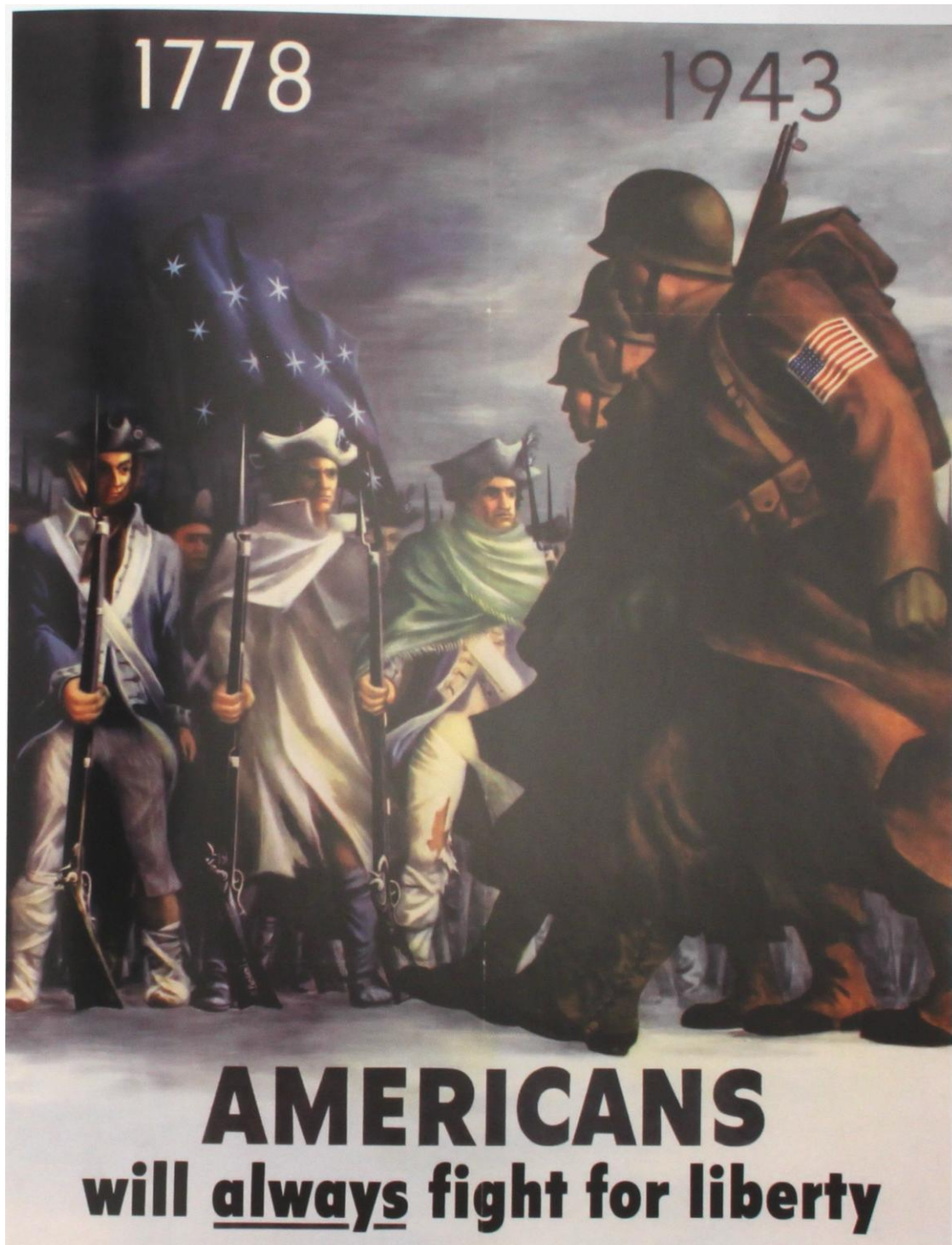**APPENDIX P XVII: UNITED WE WIN, 1942.**

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APPENDIX P XVIII: STAND BY THE BOYS IN THE TRENCHES.
MINE MORE COAL. UNITED STATES FUEL ADMINISTRATION,
1918.

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APPENDIX P XIX: AMERICANNS WILL ALWAYS FIGHT FOR LIBERTY, 1778-1943, 1943.

James Aulich, *War Posters: Weapons of Mass Communication* (London: Thames and Hudson, 2007), 203.

APPENDIX P XX: REMEMBER DECEMBER 7TH! ...WE HERE HIGHLY RESOLVE THAT THESE DEAD SHALL NOT HAVE DIED IN VAIN…, 1942.

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