

The National Archives  
Education Service

**Britain 1906-1918**

**Gallery 6: Propaganda**



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## Overview

Soon after war broke out in 1914, the British government realised that this new war would have many fronts. One of these fronts was public opinion - without the support of the people there was no way to win the war. In this gallery you will investigate how and why the British government invested a huge amount of time, money and effort into getting across its message to its own people and people outside Britain. You will also consider how effective the government's efforts were.

THE BIG QUESTION IN THIS GALLERY IS

**HOW EFFECTIVE WAS PROPAGANDA IN BRITAIN IN THE 1914-18 WAR?**

Look at the Big Question for a worksheet that will show you how to use the case studies and how to organise your work

## Case Studies

The Big Question is too big to tackle in one go, so we have broken it up into smaller sections called case studies. Look at the case studies to study the historical sources.

See the following case studies in this gallery to study the sources:

- Government
- Press and people

## Gallery Background

See Gallery Background for some information and sources which may be useful in your investigation.

# Case study- Government

## Government overview

From the earliest stages of the war the government in Britain was very aware of how important propaganda could be. Enormous efforts went into controlling information and sending out the messages the government wanted people to hear.

In this case study you are going to examine a range of sources and consider the aims, methods and effectiveness of government policy.

## How to use the sources in this case study

You can use these case study sources in two ways:

### The Big Question

There are many sources in this case study. Almost all of them could be used in some way by a historian in a talk about the government's policy on propaganda in WWI. In the Big Question you need to decide which sources best fit the points the historian will make. To do this you should study each source carefully. Note down anything that tells you about:

- Censorship and control, e.g.:
  - aims of censorship.
  - examples of censorship or other types of control.
- Government propaganda, e.g.:
  - examples of government propaganda mixing information and messages.
  - propaganda techniques used.
  - evidence of effectiveness or otherwise.

## Exam Practice

If you want to get some practice on examination type questions, just go to or download the Practice Questions.

Don't forget – if there are words or phrases in the sources which you cannot understand, try the glossary.



## Source 1: Government spending on propaganda publications, November 1914, T 1/11992.

How to use this source to help you answer the Big Question: You need to study the source carefully before you decide whether it supports or contradicts any of the reasons in the Big Question.

### Ask Yourself:

- What does this source tell you about how important the government thought propaganda was?
- What can you tell about the publications from their titles?
- Does this source suggest that British propaganda was well organised?
- Is there anything in this source which shows that propaganda was effective in getting to people?
- Is there anything in this source which shows that propaganda was effective in influencing people's views?

<u>Pamphlet</u>	<u>Items of Expenditure</u>	<u>Totals</u>
	£ s d	£ s d
Prime Minister's Speeches	5000 copies at 2d 41 13 4 100000 " " 1½d 468 15 0	510 8 4
Sir Edward Cook's "Why Britain is at War".	29000 " " 1½d 151 0 10 Carriage etc. 4 15 8	155 16 6
Vinogradoff's "Russia: The Psychology of a Nation."	10000 copies at 36/- per 1000 18 0 0	18 0 0
Trevelyan's "The Serbians and Austria"	16000 copies 15 0 6	15 0 6
Fisher's "Value of Little States."	400 " 2 0 0	2 0 0
Oxford University Press "Why we are at War".	500 Swedish at 1/5 35 8 4 100 Danish at 1/5 7 1 8 500 Italian at 1/5 35 8 4 2000 Spanish at 1/2 116 13 4 750 English at 1/4 51 11 3	246 2 11
Oxford University Press.	12 sets of Pamphlets 1 4 9	1 4 9
Victoria League.	12 sets of Pamphlets 1 1 5	1 1 5
Sir E. Cook's "How Britain Strove for Peace".	50000 at 1½d. 260 8 4 Carriage 10 0 0	270 8 4
Murray's "How can War ever be right?"	10000 at 70/- per 1000 35 0 0	35 0 0
Beck's article in "New York Times".	4000 at 1½d 25 0 0	25 0 0
Hawkins' "The New (German) Testament".	10000 at 1½d. 62 10 0	62 10 0
Trevelyan's "Serbians and Austria"	5000 copies 5 0 0	5 0 0
Cook's "Why Britain is at War".	5000 copies at 1½d 25 0 0	25 0 0
Headlam's "England, Germany and Europe"	5000 at 1½d 31 5 0	31 5 0
		£ 1404 17 9
Distribution of pamphlets and correspondence relating thereto ... ..		40 0 0
		£ 1444 17 9

## Source 1 Transcript

Pamphlet	Items of Expenditure	£	s	d	Totals		
					£	s	d
Prime Minister's Speeches	5,000 copies at 2d	41	13	4			
	100,000 copies at 1 1/8 d	468	15	0	510	8	4
Sir Edward Cook's "Why Britain is at War".	29,000 copies at 1 1/4d	151	0	10			
	Carriage etc.	4	15	8	155	16	6
Vinogradoff's "Russia" The Psychology of a Nation".	10,000 copies at 36/- per 1000	18	0	0	18	0	0
Trevelyan's "The Serbians and Austria"	16,000 copies	15	0	6	15	0	6
Fisher's "Value of Little States"	400 copies	2	0	0	2	0	0
Oxford University Press "Why we are at War".	500 Swedish at 1/5	35	8	4			
	100 Danish at 1/5	7	1	8			
	500 Italian at 1/5	35	8	4			
	2000 Spanish at 1/2	116	13	4			
	750 English at 1/4 1/2	51	11	4	246	2	11
Oxford University Press.	12 sets of Pamphlets	1	4	9	1	4	9
Victoria League.	12 sets of Pamphlets	1	1	5	1	1	5
Sir E. Cook's "How Britain Strove for Peace"	50,000 at 1 1/4 d.	260	8	4			
	Carriage	10	0	0	270	8	4
Murray's "How can War ever be right?"	10,000 at 70/- per 1000	35	0	0	35	0	0
Beck's article in "New York Times"	4000 at 1 1/2 d	25	0	0	25	0	0
Hawkins' "The New (German) Testament".	10,000 at 1 1/2 d.	62	10	0	62	10	0
Trevelyan's 'Serbians and Austria'	5000 copies	5	0	0	5	0	0
Cook's "Why Britain is at War"	5000 copies at 1 1/4 d	26	0	0	26	0	0
Headlam's "England, Germany and Europe"	5000 at 1 1/2 d	31	5	0	31	5	0
					1404	17	9
Distribution of pamphlets and correspondence relating thereto					40	0	0
					£ 1444	17	9

### Useful notes on Source 1

This source is just one page of a large document showing the spending of the propaganda unit which was based in Wellington House. As you can see, it had already spent a lot of money by November 1914.

This sheet is just one page of a very large document. The rest covered spending on books, printed copies of speeches by British politicians etc

The propaganda unit at Wellington House was set up early in the war. It was headed by Charles Masterman, a Liberal MP and writer.

The main aims of the unit were to spread the British views of why the war started and to convince people at home and abroad that Britain was in the right.

Publications never showed that they were paid for by the government. The propaganda unit worked with patriotic voluntary groups like The British Empire Union to distribute books and pamphlets.

In many cases, authors and publishers worked for free. The famous author HG Wells did not charge for his work.

The Oxford University Press publication 'Why We are at War' (usually known as The Red Book because of its cover) was written by Oxford University history lecturers.

If possible, the government preferred to sell publications rather than give them away. The Red Book sold 50,000 copies. Other pamphlets by the Oxford lecturers sold 300,000 copies!

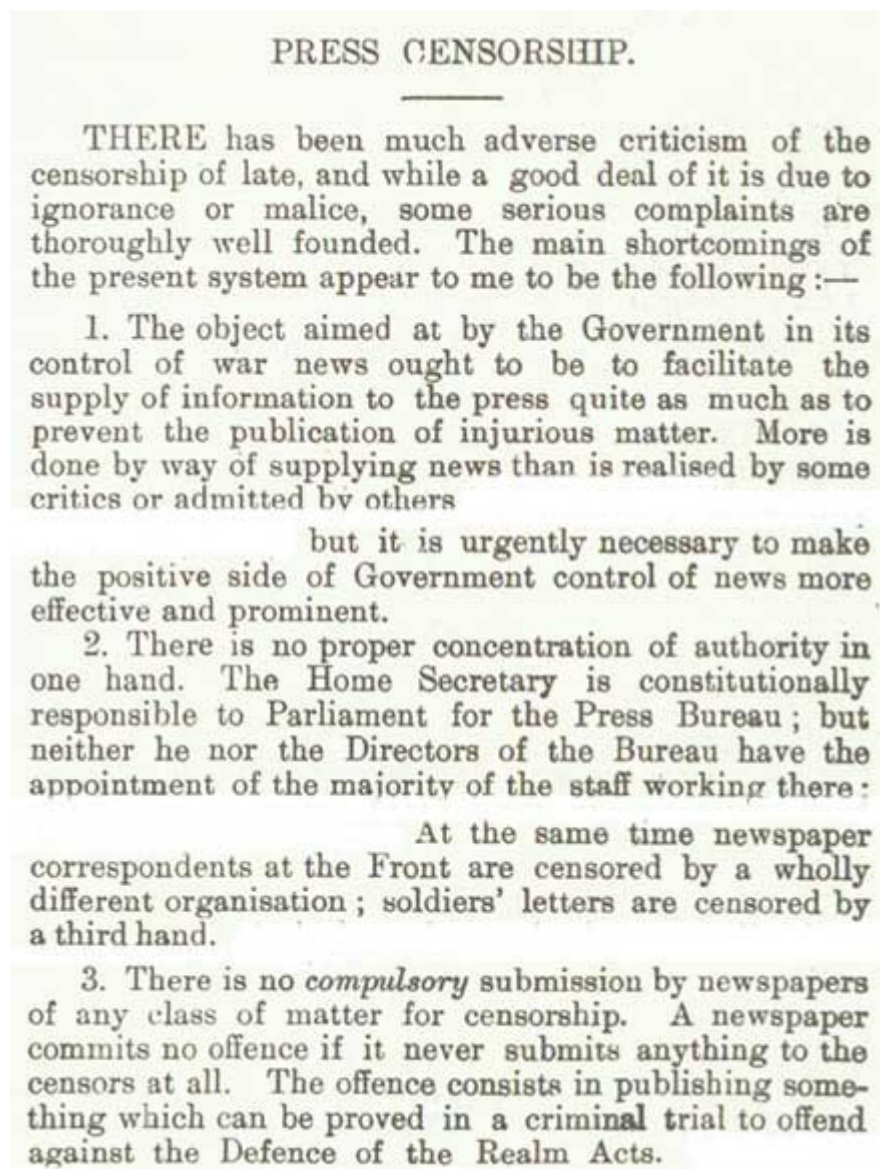
## Source 2: Extract from a government report on censorship, October 1915, CAB 37/136/34.

**How to use this source to help you answer the big question:** Look carefully at this source and consider what it tells you about the aims, methods or effectiveness of government propaganda.

### Ask yourself:

- What was the government's main aim with censorship?
- What problems with censorship were revealed in section 1?
- What problems did the government have in controlling newspapers?
- Why was it difficult to punish proprietors of newspapers?

### Source 2a



### Source 2a Transcript

PRESS CENSORSHIP.



THERE has been much adverse criticism of the censorship of late, and while a good deal of it is due to ignorance or malice, some serious complaints are thoroughly well founded. The main shortcomings of the present system appear to me to be the following:-

1. The object aimed at by the Government in its control of war news ought to be to facilitate the supply of information to the press quite as much as to prevent the publication of injurious matter. More is done by way of supplying news than is realised by some critics or admitted by others ..... but it is urgently necessary to make the positive side of Government control of news more effective and prominent.
2. There is no proper concentration of authority in one hand. The Home Secretary is constitutionally responsible to Parliament for the Press Bureau; but neither he nor the Directors of the Bureau have the appointment of the majority of staff working there; ..... At the same time newspaper correspondents at the Front are censored by a wholly different organisation; soldiers' letters are censored by a third hand. ....
3. There is no compulsory submission by newspapers of any class of matter for censorship. A newspaper commits no offence if it never submits anything to the censors at all. The offence consists in publishing something which can be proved in a criminal trial to offend against the Defence of the Realm Acts. ....

#### Source 2b

4. The system involves very unequal treatment as between one newspaper and another. The "Daily Telegraph" submits practically everything to the Censor, and has an almost stainless record. Some other newspapers go to the other extreme and constantly gain an advantage at the expense of more careful and scrupulous editors by being the first to make an announcement which is near to the prohibited line.

6. Even if a newspaper commits an offence which can be established in court, the penalty is limited to fine or imprisonment of the individual reporter, printer, publisher, or (in cases where his personal responsibility can be proved) editor: these punishments do not affect the proprietor in the least;

The only really effective penalty for a bad case would be temporary suspension of publication.

#### Source 2b Transcript

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**Useful notes on Source 2**

This document is part of a report given to the government by the Home Secretary, Sir John Simon, on October 27th, 1915.

As soon as war broke out in August 1914 the British government passed the Defence of The Realm Act.

Several sections of this Act were relevant to the media. Newspapers were not allowed to publish material that might help the enemy (eg movements of troops). They were also not allowed to publish articles that might damage morale.

However, as this document shows, the exact process for enforcing censorship took some time to work properly.

The government set up a Press Bureau. This monitored press reports much more closely and made censorship more effective.

When newspapers did breach the regulations, it was most often because they made mistakes. The majority of papers were solidly behind the war effort.

There were exceptions. Sometimes newspapers ran into trouble for trying to publish a story first and they did not check that the censors approved of their story.

In some cases, newspapers opposed the war effort.

Some newspapers were temporarily or even permanently closed down during the war (see source 3 in this case study).

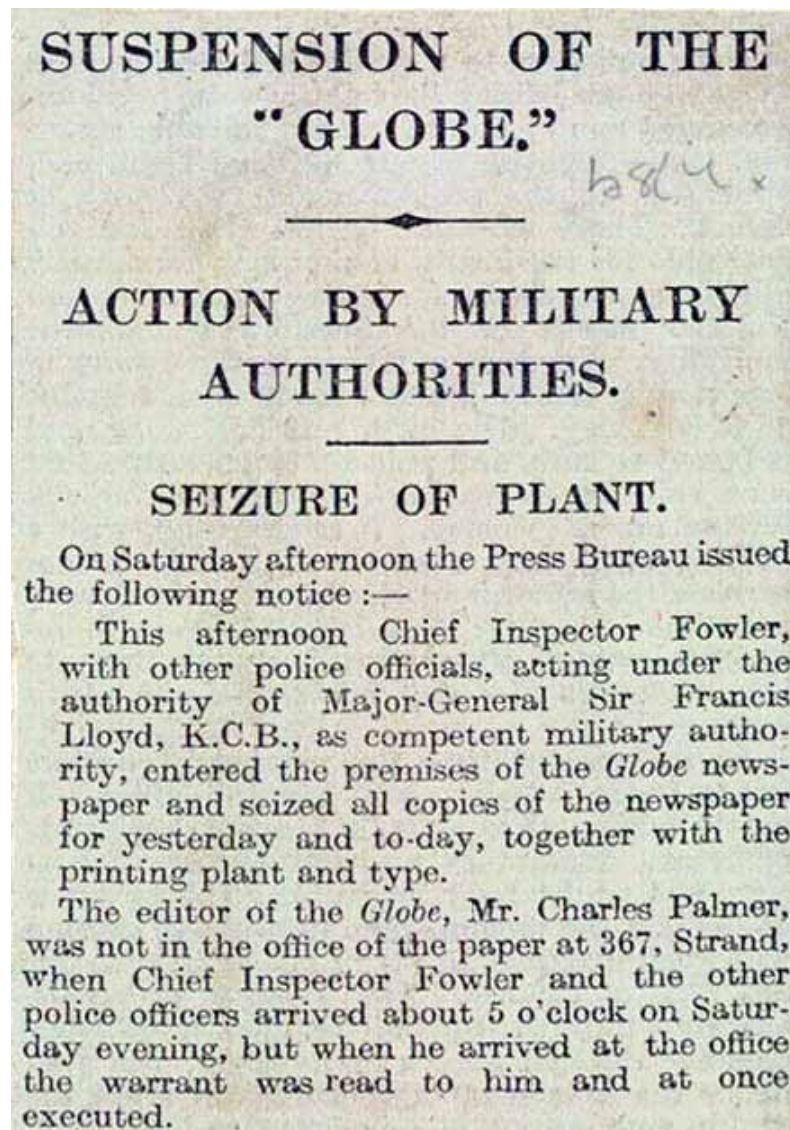
### Source 3: Newspaper report detailing the suspension of The Globe newspaper, November 1915 (HO 45/10795/303412)

How to use this source to help you answer the big question: Look carefully at this source and consider what it tells you about the aims, methods or effectiveness of government propaganda.

**Ask yourself:**

- According to this extract, what happened to the Globe newspaper?
- What does this source tell you about the power the government had over newspapers?
- What clues are there about why The Globe was suppressed?
- Is this a useful source for investigating how censorship operated?

**Source 3a**



**Source 3a transcript**



SUSPENSION OF "THE GLOBE.  
ACTION BY MILITARY AUTHORITIES.  
SEIZURE OF PLANT.

On Saturday afternoon the Press Bureau issued the following notice :-

This afternoon Chief Inspector Fowler, with other police officials, acting under the authority of Major-General Sir Francis Lloyd, K.C.B., as competent military authority, entered the premises of the Globe newspaper and seized all copies of the newspaper for yesterday and to-day, together with the printing plant and type.

The editor of the Globe, Mr. Charles Palmer, was not in the office of the paper at 367, Strand, when Chief Inspector Fowler and the other police officers arrived about 5 o'clock on Saturday evening, but when he arrived at the office the warrant was read to him and at once executed.

**Source 3b**

The late edition of the paper, which had just been printed and was about to be published, was confiscated, and all copies of the previous day's publication, and earlier issues of Saturday, the files of papers, and private and personal correspondence were also seized, and important parts of the machinery were also taken away. A large pantechicon van was drawn up and in it printing machine plates and other pieces of mechanism essential to the production of a newspaper, were placed, together with the seized papers and documents. The placards outside the building were removed. Police officers were left in charge of the office.

No intimation was given to the editor as to when the authorities would allow the paper to be published again.

Last night Mr. Palmer stated that he did not know when the paper would resume publication.

It may be recalled that it was the assertion by the *Globe* on Friday afternoon that Lord Kitchener had had an interview with the King and had tendered his resignation which elicited from the Press Bureau the following statement :—

The Press Bureau has received instructions to announce that during Lord Kitchener's temporary absence on public duty the Prime Minister is carrying on the work at the War Office.

There is no truth in the statement that Lord Kitchener has resigned.

On Saturday the *Globe* again referred to the subject, under the headings of "The Truth about Lord Kitchener—Reassertion of the *Globe* Statement—His Resignation Tendered—What the Country Thinks and Wants."

The *Globe and Traveller*, to give it its full title, is the oldest evening paper, having been founded in 1803.

**Source 3b transcript**

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The Globe and Traveller, to give it its full title, is the oldest evening paper, having been founded in 1803.

**Useful notes on Source 3**

This extract describes the suspension of The Globe newspaper in November 1915.

The Globe was a London evening newspaper. It had run a series of articles covering disagreements within the government on the question of recruiting and whether or not conscription should be brought in (see gallery 5, case study 2).

The Globe speculated that Lord Kitchener was about to resign because of disagreements.

This had not been cleared by the censors, and the paper was suspended as a result.

The suspension of The Globe was covered in most of the newspapers. Most articles expressed concern about the event, although the reaction was not extreme. This may be because criticising the government's actions on The Globe may have brought the same result to them!

By late 1915 censorship became more effective with the setting up of a Press Bureau. In the course of 1916 Press Bureau officials wrote reports on 38,000 press articles they had studied!

The Globe was not the only paper to be suspended. The Socialist newspaper The Herald was closely monitored. The pacifist newspaper Tribunal was closed down.



## Source 4: Government posters from July 1916 urging industrial workers to postpone their holidays to help the war effort (EXT 1/315 pt10)

How to use this source to help you answer the big question: Look carefully at this source and consider what it tells you about the aims, methods or effectiveness of government propaganda.

### Ask yourself:

- What is the appeal being made in source 4a?
- Would you say that this is a form of propaganda?
- Look at source 4b. How is it different from source 4a?
- In what ways is it similar?
- Is source 4b a piece of propaganda?

### Source 4a



### Source 4a transcript

Postpone your Holidays.

An appeal to the nation by Sir Douglas Haig.

"Let the whole British nation forgo any idea of a general holiday until our goal is reached. A speedy and decisive victory will then be ours."

This appeal is addressed not only to Munition Workers, but to all classes of the community. Support the men at the front.

Postpone your Holidays.

### Source 4b

# NO HOLIDAYS



"Fritz! Fritz! are those British munition workers never going to take a holiday!"

### Source 4b transcript

No holidays

"Fritz! Fritz! are those British munition workers never going to take a holiday

### Useful notes on Source 4

This source shows two related posters published by the government in 1916.

The first was an appeal by Sir Douglas Haig. He was the British commander on the Western Front.

The timing of this appeal is important. It is July 1916 - the early stages of the Battle of the Somme. The opening British bombardment at the Somme was over 1 million shells.

It is also important to remember that in the previous year Britain had suffered a 'munitions crisis'. The army could not get enough shells, and this led to a major government intervention in the munitions industry.

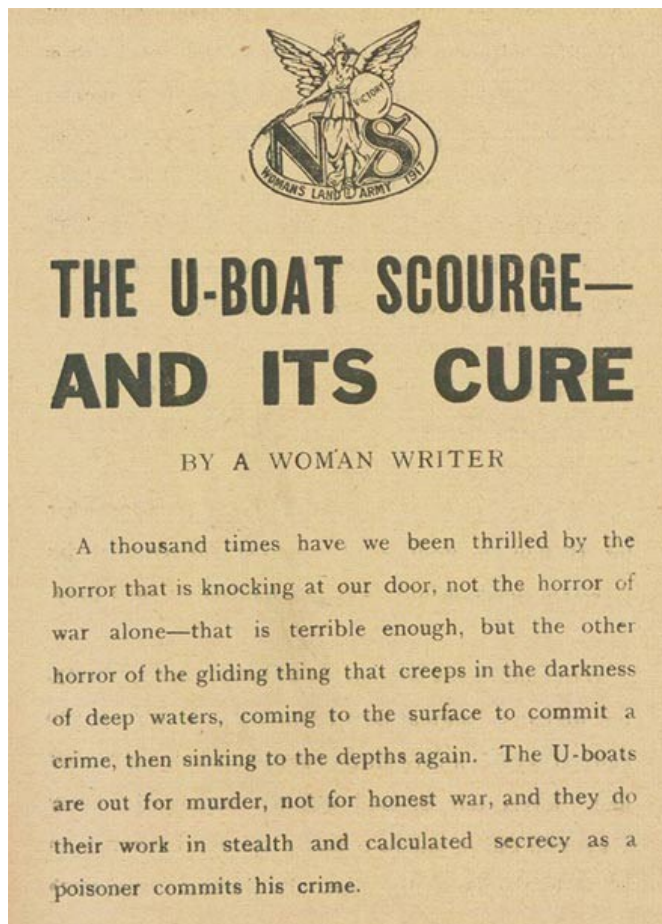
## Source 5: Recruiting pamphlet for the Women's Land Army published in 1917 (NATS 1/1308)

**How to use this source to help you answer the big question:** Look carefully at this source and consider what it tells you about the aims, methods or effectiveness of government propaganda.

### Ask yourself:

- What was the main purpose of this pamphlet?
- How did the pamphlet describe the U-Boats?
- Did Britain use submarines in the war?
- What do you think of the author 'A Woman Writer'?
- Is this a practical government document or a piece of propaganda?

### Source 5a



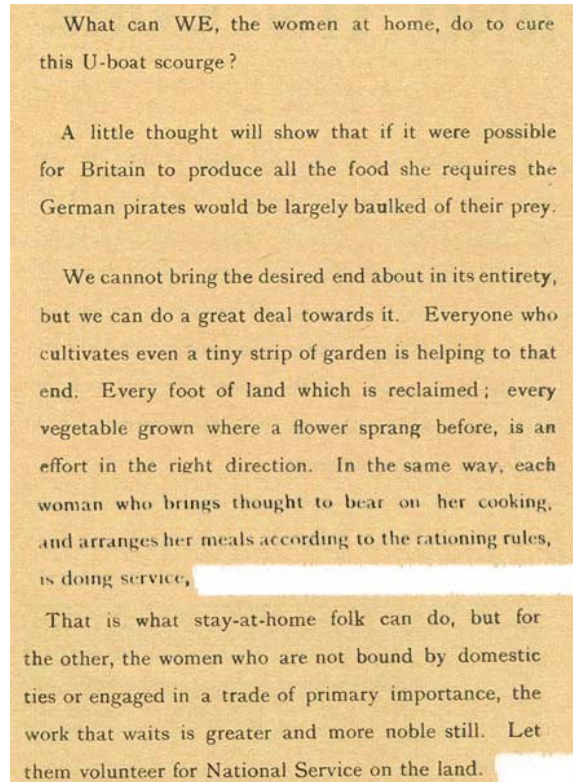
### Source 5a transcript

THE U-BOAT SCOURGE-  
AND ITS CURE  
BY A WOMAN WRITER

A thousand times have we been thrilled by the horror that is knocking at our door, not the horror of war alone - that is terrible enough, but the other horror of the gliding thing that

creeps in the darkness of deep waters, coming to the surface to commit a crime, then sinking to the depths again. The U-boats are out for murder, not for honest war, and they do their work in stealth and calculated secrecy as a poisoner commits his crime.

### Source 5b



### Source 5b transcript

What can WE, the women at home, do to cure this U-boat scourge?

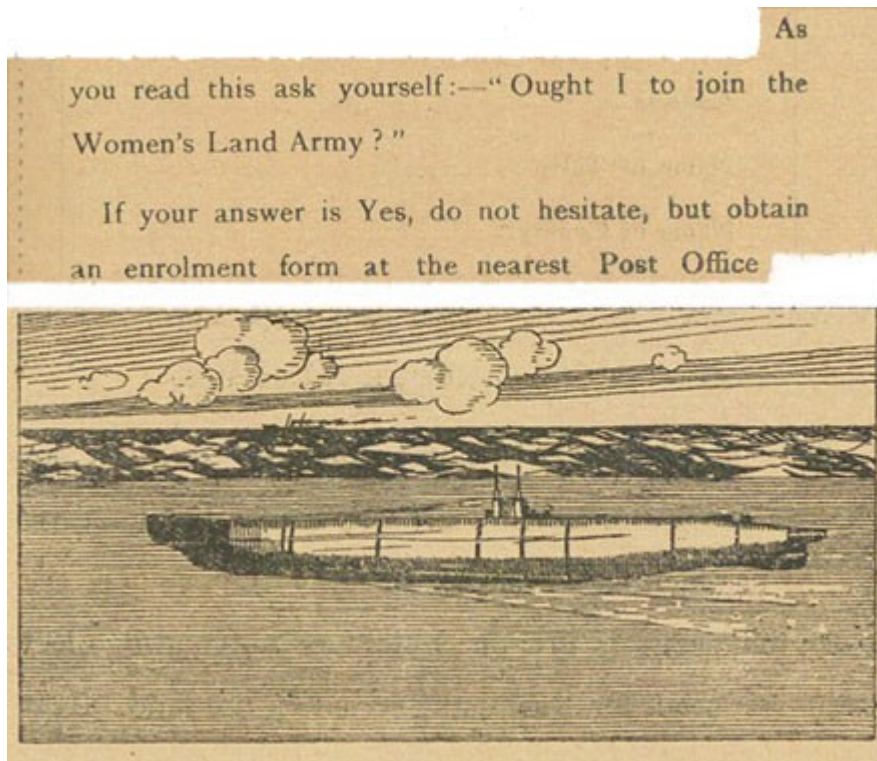
A little thought will show that if it were possible for Britain to produce all the food she requires the German pirates would be largely baulked of their prey.

We cannot bring the desired end about in its entirety, but we can do a great deal towards it. Everyone who cultivates even a tiny strip of garden is helping to that end. Every foot of land which is reclaimed; every vegetable grown where a flower sprang before, is an effort in the right direction. In the same way, each woman who brings thought to bear on her cooking, and arranges her meals according to the rationing rules, is doing service .....

That is what stay-at-home folk can do, but for the other, the women who are not bound by domestic ties or engaged in a trade of primary importance, the work that waits is greater and more noble still. Let them volunteer for National Service on the land.

### Source 5c



**Source 5c transcript**

As you read this ask yourself:- "Ought I to join the Women's Land Army?"

If your answer is Yes, do not hesitate, but obtain an enrolment form at the nearest Post Office.

**Useful notes on Source 5**

This document was published in 1917 as a small pamphlet and handed out in railway stations and other public places.

During 1915 and 1916 Britain suffered shortages of food and essential war materials. However, in 1917 this situation became much worse.

In April 1917 government estimates suggested that the country had only six weeks supply of wheat left (see gallery 5, case study 3).

The Women's Land Army was an organisation which employed young women and trained them in agricultural work. The women were then posted to areas where farm labourers were in short supply.

The document refers to rationing rules. In 1917 the government brought in a voluntary rationing scheme and encouraged people to follow its guidelines. It was a failure and the government introduced rationing in early 1918.

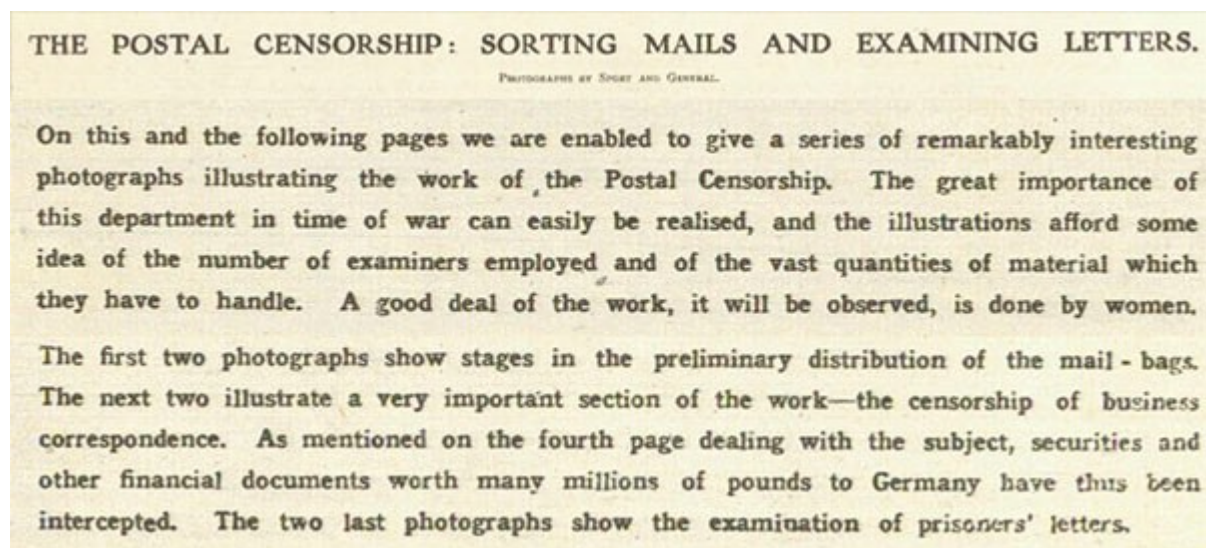
## Source 6: Report on censorship of the post, published in October 1917 (ZPER 34/151)

**How to use this source to help you answer the big question:** Look carefully at this source and consider what it tells you about the aims, methods or effectiveness of government propaganda.

### Ask yourself:

- What were the censors looking for and what methods did they use to find it?
- Why do you think the government approved of the newspaper showing this form of censorship?
- Does the report suggest that the censorship was thorough?
- Do you get the impression that the newspaper approved of the censorship?
- Is this article a piece of propaganda?

6a



### Source 6a transcript

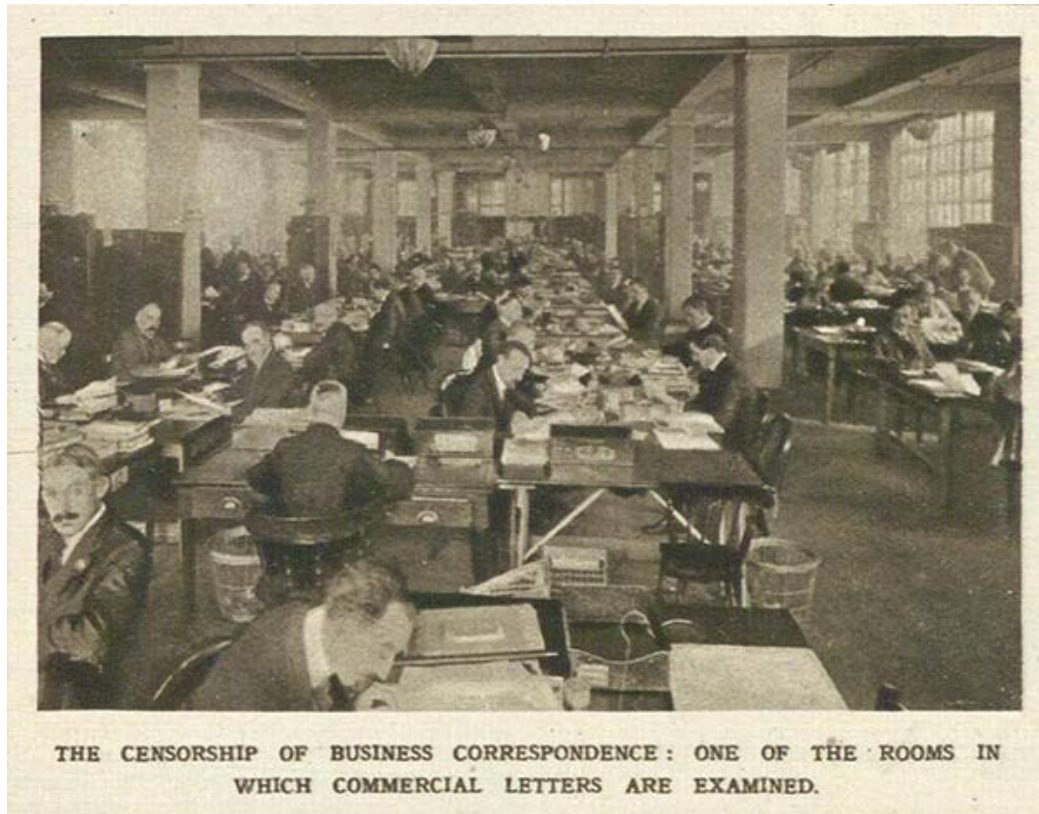
#### THE POSTAL CENSORSHIP: SORTING MAILS AND EXAMINING LETTERS

On this and the following pages we are enabled to give a series of remarkably interesting photographs illustrating the work of the Postal Censorship. The great importance of this department in time of war can easily be realised, and the illustrations afford some idea of the number of examiners employed and of the vast quantity of material which they have to handle. A good deal of the work, it will be observed, is done by women.

The first two photographs show stages in the preliminary distribution of the mail-bags. The next two illustrate a very important section of the work - the censorship of business correspondence. As mentioned on the fourth page dealing with the subject, securities and other financial documents worth many millions of pounds to Germany have thus been intercepted. The two last photographs show the examination of prisoners' letter.

6b

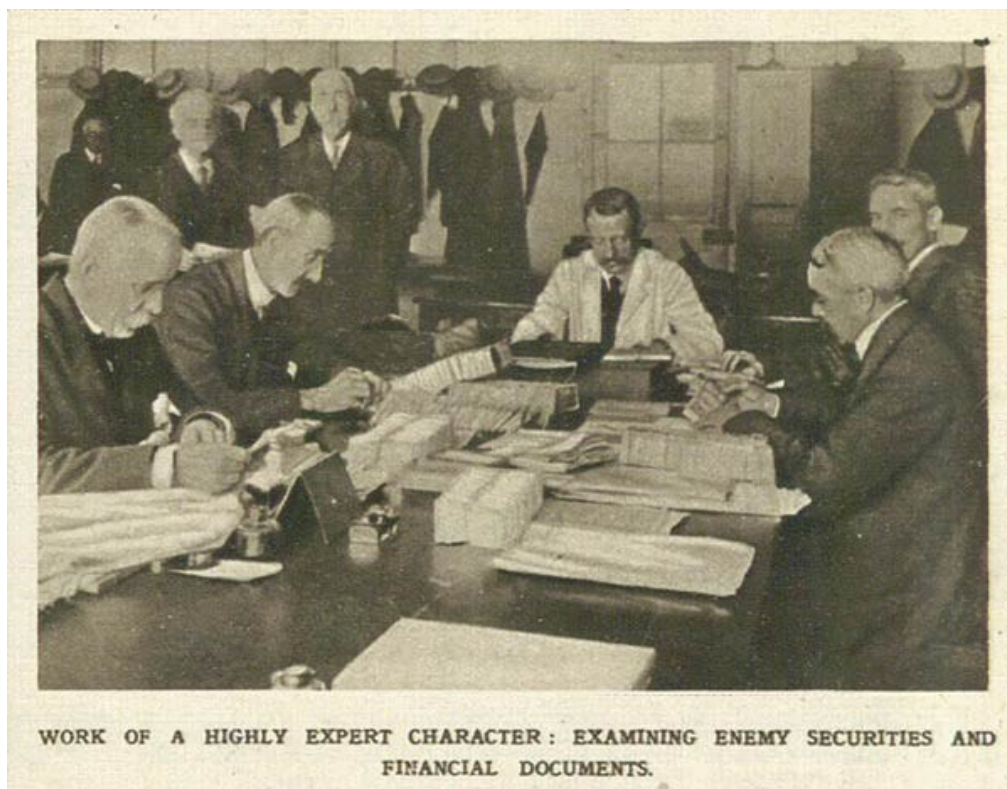




**Source 6b transcript**

The censorship of business correspondence: one of the rooms in which commercial letters are examined.

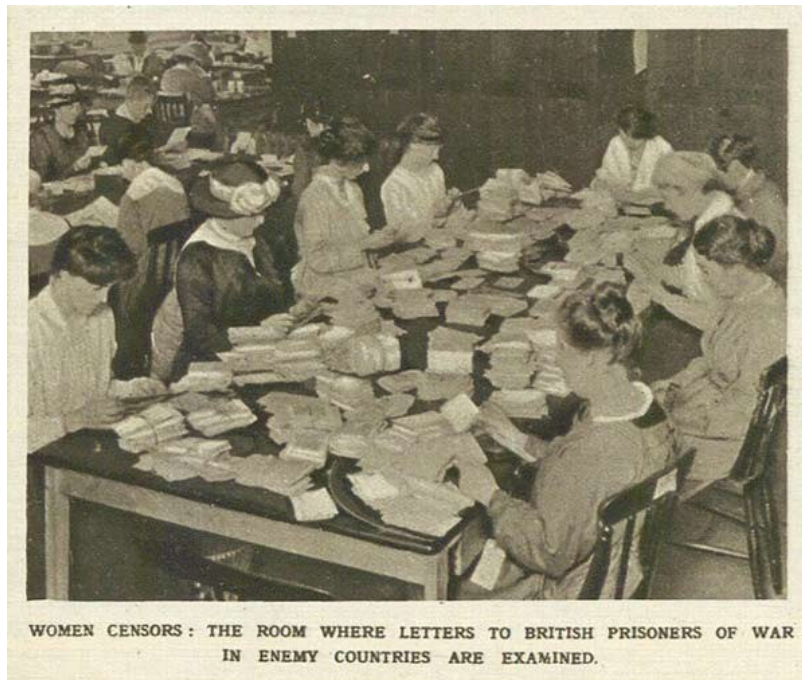
6c



**Source 6c transcript**

Work of a highly expert character: examining enemy securities and financial documents.

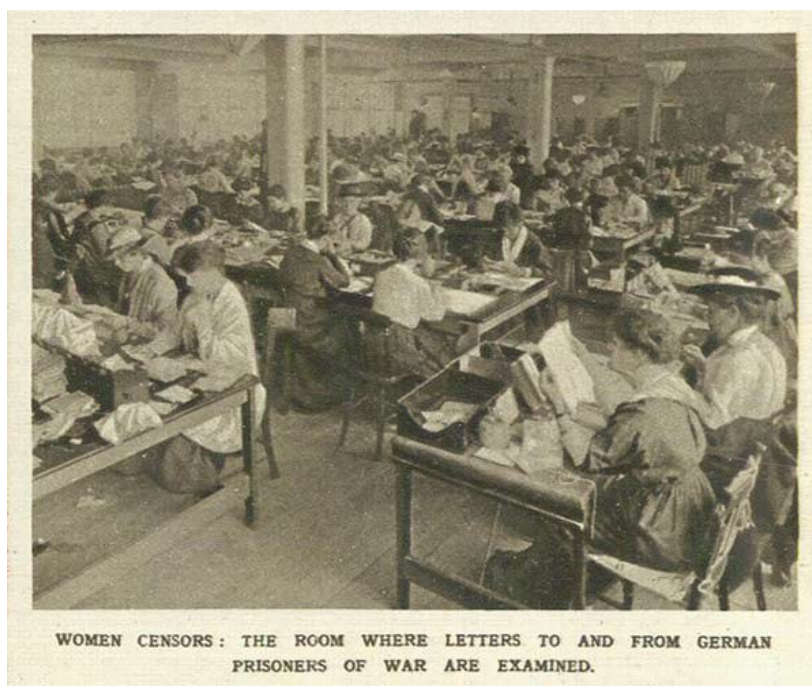
**6d**



**Source 6d transcript**

Women censors: the room where letters to British prisoners of war in enemy countries are examined.

**6e**



**Source 6e transcript**



Women censors: the room where letters to and from German prisoners of war are examined.

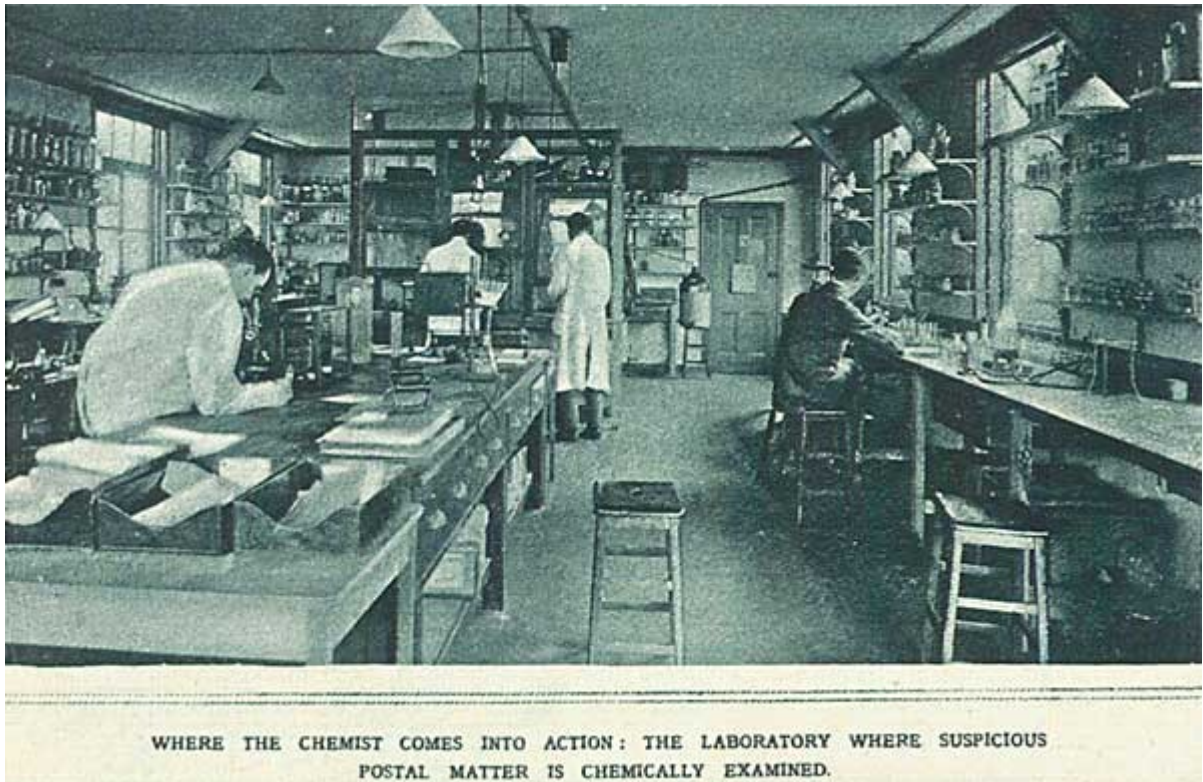
6f

## THE CAMPAIGN AGAINST "EVIL COMMUNICATIONS":

**Source 6f transcript**

THE CAMPAIGN AGAINST "EVIL COMMUNICATIONS"

6g

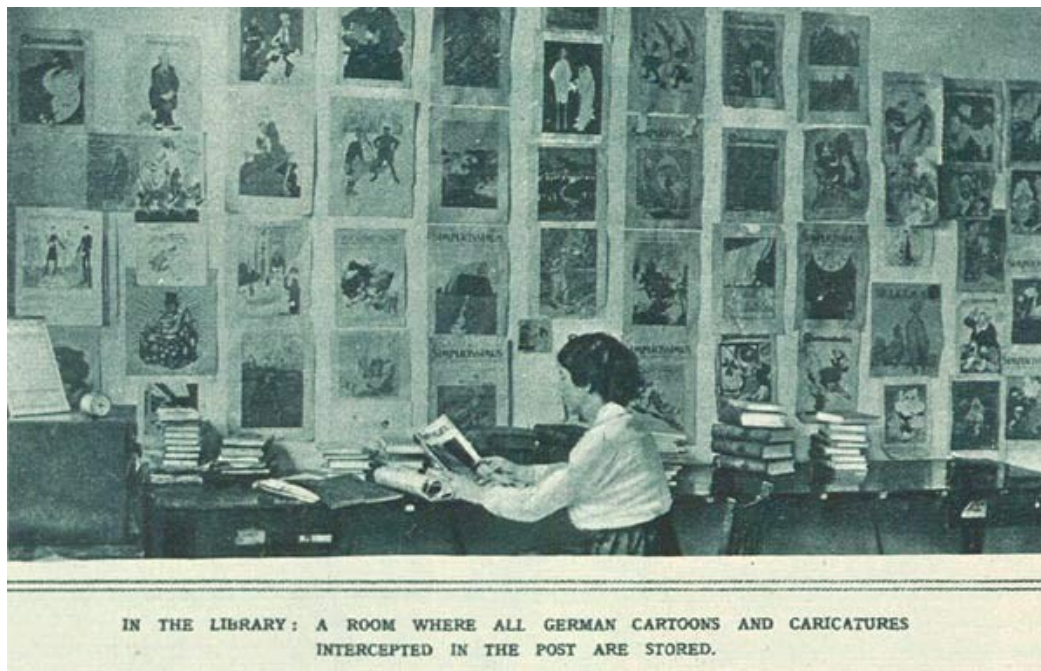


**Source 6g transcript**

Where the chemist comes into action: the laboratory where suspicious postal matter is chemically examined.

**Source 6h**



**Source 6h transcript**

In the library: a room where all German cartoons and caricatures intercepted in the post are stored.

**Useful notes on Source 6**

This article was published in The Illustrated London News in 1917. This newspaper specialised in on-the-spot reporting, supported by extensive illustrations which were sometimes photographs, sometimes drawn by artists.

This particular article focused on one aspect of censorship - the postal service.

In 1914 the government brought in sweeping powers as part of the Defence of the Realm Act. One of the many powers it gained was the ability to censor the post.

By 1916 the postal censorship service was a huge undertaking. This article gives some idea of the scale of the operation. In 1916 alone the government wrote reports on 300,000 private telegrams. The number of letters and parcels examined would have been even bigger.

## Source 7: Extracts from film The Battle of the Somme, 1916 (With thanks to the Trustees of the Imperial War Museum, London: 191/1-5)

**How to use this source to help you answer the big question:** Look carefully at this source and consider what it tells you about the aims, methods or effectiveness of government propaganda

### Ask yourself:

- What is being shown in the film?
- How is the war portrayed?
- How are British soldiers portrayed?
- Do you think this is an accurate view of the war?
- Is this film similar to or different from news coverage of wars today?

### Source 7

Source 7 is a film, which can be viewed on the webpage

<http://www.nationalarchives.gov.uk/education/britain1906to1918/g6/cs1/g6cs1s7c.htm>

### Useful notes on Source 7

The organisation of British film making was one of the most amazing stories of the war. The government made relatively few official long films. Most were made by voluntary organisations like the British Topical Committee for War Films. This organisation paid the government for the right to film at the front. It then made films and gave the profits to war-related causes.

Between 1915 and 1918 British film makers made 240 feature length films. They also made countless short films. People could also watch the twice-weekly newsreels, which were heavily influenced by the Ministry of Information.

Most films were patriotic films, with titles like 'Being Prepared' (1915) or 'For The Empire' (1916).

As the war went on, the film making became more realistic and gritty. The classic case of this was the film 'The Battle of the Somme' was released in 1916. It was deeply controversial because the battle scenes were so shocking. On the other hand it appears that people appreciated the reality of the film making.

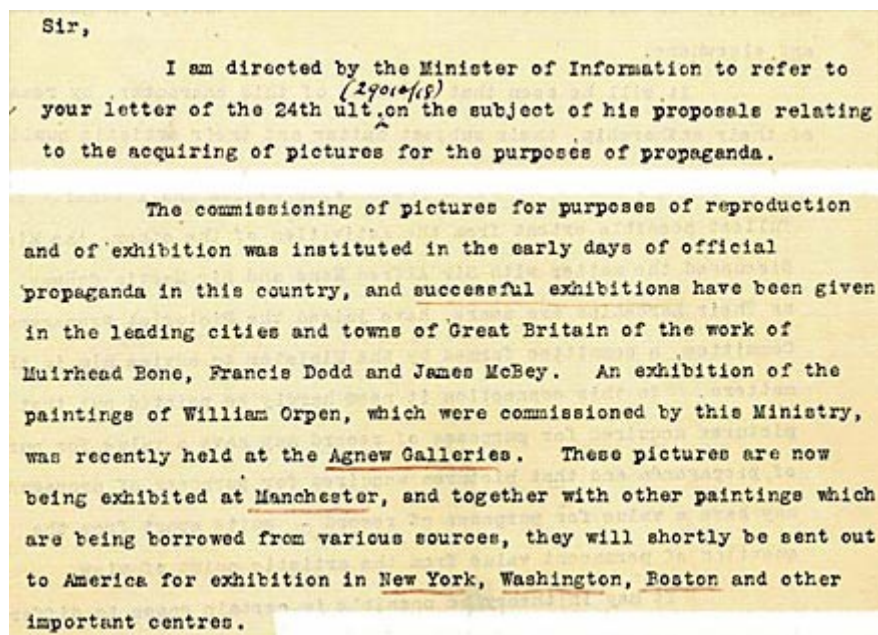
'The Battle of the Somme' showed in almost every cinema in Britain and reached an estimated audience of 20 million.

## Source 8: Letter from the Ministry of Information about government paintings and exhibitions, September 1918 (T 1/12216/34453)

How to use this source to help you answer the big question: Look carefully at this source and consider what it tells you about the aims, methods or effectiveness of government propaganda.

### Ask yourself:

- Why was the British government commissioning paintings?
- Does it suggest British propaganda is well organised?
- Does it suggest that British propaganda is reaching a wide audience?



Sir,

I am directed by the Minister of Information to refer to your letter of the 24th ult. <sup>(29th Sept 1918)</sup> on the subject of his proposals relating to the acquiring of pictures for the purposes of propaganda.

The commissioning of pictures for purposes of reproduction and of exhibition was instituted in the early days of official propaganda in this country, and successful exhibitions have been given in the leading cities and towns of Great Britain of the work of Muirhead Bone, Francis Dodd and James McBey. An exhibition of the paintings of William Orpen, which were commissioned by this Ministry, was recently held at the Agnew Galleries. These pictures are now being exhibited at Manchester, and together with other paintings which are being borrowed from various sources, they will shortly be sent out to America for exhibition in New York, Washington, Boston and other important centres.

### Source 8 transcript

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### Useful notes on Source 8

This letter came from the Ministry of Information in September 1918. The Ministry had been asked why it was spending money on war paintings when the war was almost over. This letter was the reply.

Reproduction meant the process of commissioning artists to produce images to be reproduced on posters and pamphlets.

The government employed many painters during the war, and had a standard contract with each painter as well as guidelines for the type of material the artist was to produce.

At the end of the war most of the paintings were displayed at the Imperial War Museum and they are still there now. You can see some of them at the following web site:

<http://www.art-ww1.com/>.

## Source 9: Extract from 'British Propaganda During the Great War 1914-18', a government document published after the war (INF 4/2).

How to use this source to help you answer the big question: Look carefully at this source and consider what it tells you about the aims, methods or effectiveness of government propaganda.

### Ask yourself:

- What evidence is there that the government took film propaganda seriously?
- What were tag films and what were their aims?
- What evidence is in this source that film propaganda was effective?
- What techniques were used to promote British propaganda?

### Source 9a

Every type of film was constantly used by the Ministry, except the long story-film. The Ministry had, however, already made some short story-film productions, and was in touch with about fifty leading British authors, with a view to further exploiting the story-film, when its cinema work was brought to a joyous conclusion by the end of the war.

Besides using the ordinary types of film, the Ministry invented an entirely new species - the "film-tag". A "film-tag" is a short film, taking about two minutes to show, and embodying, usually in story form, some useful moral such as "Save Coal" or "Buy War Loan". These short films were called "tags", because they were attached to the "topical" films, i.e., the cinematographic resumes of the latest news.

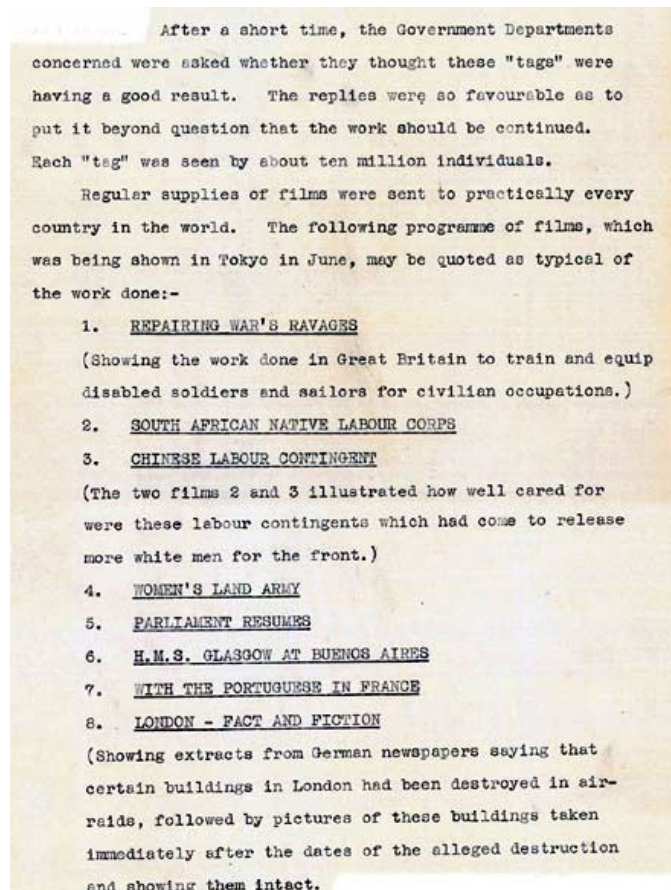
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### Source 9b





### Source 9b transcript

After a short time, the Government Departments concerned were asked whether they thought these "tags" were having a good result. The replies were so favourable as to put it beyond question that the work should be continued. Each "tag" was seen by about ten million individuals.

Regular supplies of films were sent to practically every country in the world. The following programme of films, which was being shown in Tokyo in June, may be quoted as typical of the work done:-

1. REPAIRING WAR'S RAVAGES  
(Showing the work done in Great Britain to train and equip disabled soldiers and sailors for civilian occupations.)
2. SOUTH AFRICAN NATIVE LABOUR CORPS
3. CHINESE LABOUR CONTINGENT  
(The two films 2 and 3 illustrated how well cared for were these labour contingents which had come to release more white men for the front.)
4. WOMEN'S LAND ARMY
5. PARLIAMENT RESUMES
6. H.M.S. GLASGOW AT BUENOS AIRES
7. WITH THE PORTUGUESE IN FRANCE
8. LONDON - FACT AND FICTION  
(Showing extracts from German newspapers saying that certain buildings in London had been destroyed in air-raids, followed by pictures of these buildings taken immediately after the dates of the alleged destruction and showing them intact.)

**Useful notes on Source 9**

This extract comes from a government report which was published after the war. When war broke out the only country with a highly developed film industry was the USA. In the course of the war all the major powers invested a lot in developing the film industry and exploiting its potential for propaganda.

After the war the government commissioned several reports to see how the film industry might be used for education and public information.

The organisation of British film making was one of the most amazing stories of the war.

The government made relatively few official long films. Most were made by voluntary organisations like the British Topical Committee for War Films. This organisation paid the government for the right to film at the front. It then made films and gave the profits to war-related causes.

Between 1915 and 1918 British film makers made 240 feature length films. They also made countless short films. People could also watch the twice-weekly newsreels, which were heavily influenced by the Ministry of Information.

Most films were patriotic films, with titles like 'Being Prepared' (1915) or 'For The Empire' (1916).

# Case study- Press and people

## Press and people overview

Although the government produced a lot of propaganda in the Great War, the British people themselves produced even more.

In this case study you will study some of the propaganda produced by the press and by ordinary people and consider how far propaganda affected the war effort.

## How to use the sources in this case study

You can use these case study sources in two ways:

### The Big Question

There are many sources in this case study. Almost all of them could be used in some way by a historian in a talk about the government's policy on propaganda in WWI. In the Big Question you need to decide which sources best fit the points the historian will make. To do this you should study each source carefully. Note down anything that tells you about:

- Press propaganda, eg:  
different types of propaganda  
propaganda techniques  
any evidence that the message got through to people.

- Personal propaganda, eg:  
examples of actions by people or businesses showing their commitment to the war effort  
how far this type of evidence shows that propaganda was effective.

### Exam Practice

If you want to get some practice on examination type questions, just go to or download the Practice Questions.

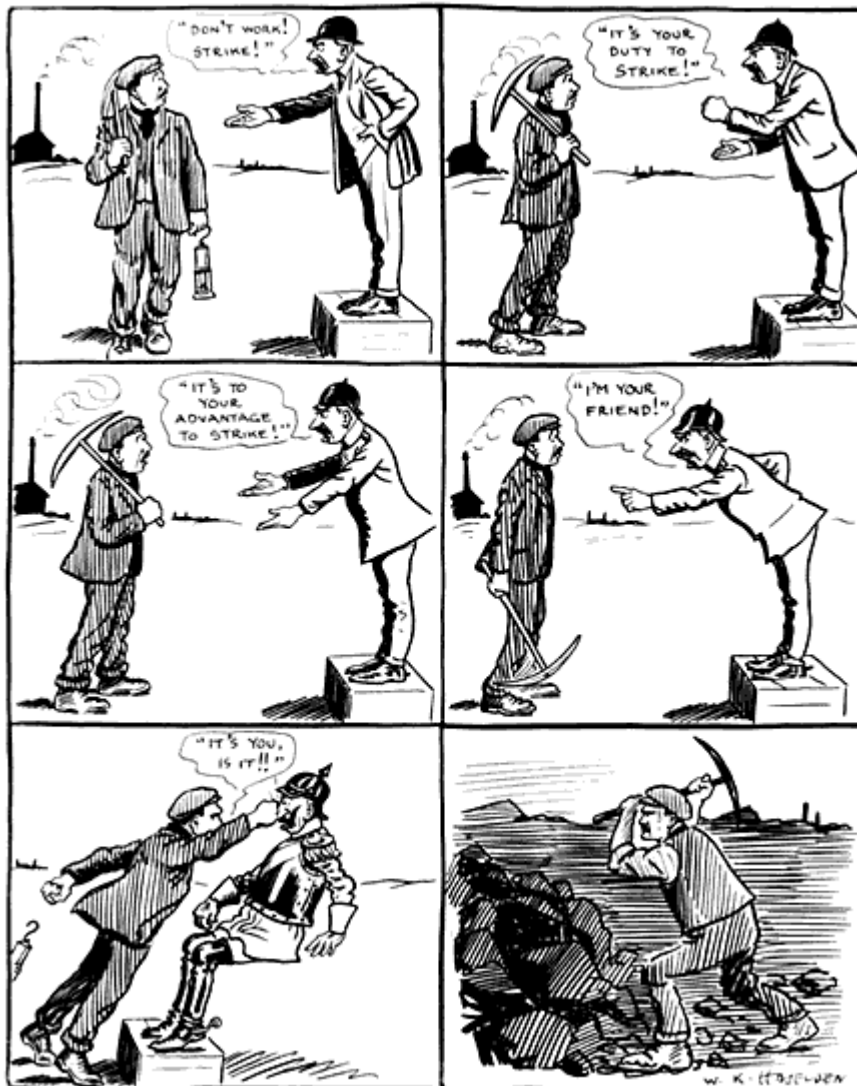
Don't forget – if there are words or phrases in the sources which you cannot understand, try the glossary.

**Source 1: Cartoon from The Daily Mirror commenting on miners' strikes, 19 July 1915 (W K Haselden, British Cartoon Archive for the Centre for the Study of Cartoons & Caricature at the University of Kent, WH1818).**

**How to use this source to help you answer the big question:** Look carefully at this source and consider what it tells you about propaganda produced by the people and the press.

**Ask yourself:**

- Who is the man on the left representing?
- The man on the right is meant to be a trade union leader. What does he want the man on the left to do?
- How can you tell that the cartoon is attacking people like him?
- Is it possible to say whether this cartoon is anti-trade union or simply trying to boost the war effort?
- Is this source government propaganda?



**Source 1 transcript**



"Don't work! Strike!"  
"It's your duty to strike!"  
"It's to your advantage to strike!"  
"I'm your friend!"  
"It's you, is it!!"

**Useful notes on Source 1**

This cartoon, called 'Does the miner understand?', appeared in The Daily Mirror on 19 July 1915. It was commenting on the poor relations between employers and miners in the coal mines at the time.

At the time of the cartoon Britain was just beginning to come to terms with the huge demands that the war was going to make on the British military and British industry. Coal was the main power source for most industries, so it was vital. At the same time, Britain was struggling to produce the quantities of guns, shells etc which the army needed. However, in 1915 coal production actually fell.

This was partly because so many miners volunteered to join the army and less experienced workers took their place.

Another factor was poor relations between the miners and the employers. Relations had been very bad before the war and bad relations continued into the war.

Unions bitterly resented cartoons like this which accused them of being unpatriotic. They felt that employers were making huge profits from the war and workers should share in that. They also felt that miners took the risks so should be rewarded well. This was a feature in other industries as well. In 1915, for example, 3,000,000 working days were lost in strikes. The government took control of the coal industry in 1914 as part of the Defence of the Realm Act. However, the government preferred to leave the running of the industry to the employers if possible. By 1917 this proved hopeless and the government took complete charge of running the mines, distributing the coal and even fixing the price of coal.

## Source 2: Advertisements for a range of goods, 1915 (ZPER 34/147)

**How to use this source to help you answer the big question:** Look carefully at this source and consider what it tells you about propaganda produced by the people and the press.

### Ask yourself:

What is the main aim of each advertisement?

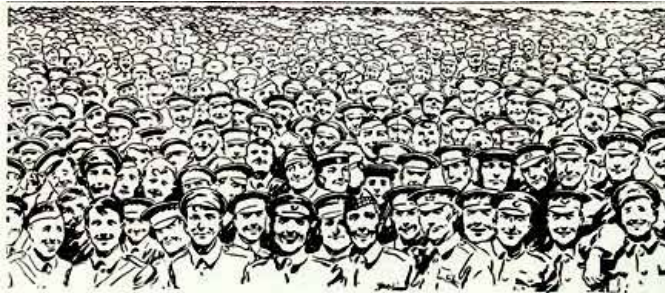
How do the advertisers each link their products to the war?

Was this just a way to sell products or do you think it was genuine patriotism?

Historians point out that a lot of the propaganda produced in the Great War was not produced by the government or the press but was 'self propaganda' produced by individuals or businesses. Are sources 2a-c examples of 'self propaganda'?

Is it possible to check how far this kind of propaganda influenced people?

### Source 2a



DUNLOP CONTRIBUTIONS TO THE WAR—MEN.

## THE RIGHT SPIRIT.


One thousand, five hundred  
Dunlop men have enlisted.

The rest, in shifts, are loyally  
working day and night and  
week-ends in order to meet the  
demands created by the war.

Are you buying Dunlop Tyres?

**DUNLOP RUBBER CO., LD.,**  
Founders of the Pneumatic Tyre  
Industry throughout the World,  
Aston Cross, Birmingham.  
LONDON: 14, Regent St., S.W.;  
PARIS: 4, Rue du Colonel Moll.

Trade Mark.



### Source 2a transcript

DUNLOP CONTRIBUTIONS TO THE WAR - MEN.

THE RIGHT SPIRIT.

One thousand, five hundred Dunlop men have enlisted.

The rest, in shifts, are loyally working day and night and week-ends in order to meet the demands created by the war.

Are you buying Dunlop Tyres?

DUNLOP RUBBER CO., LD.,

## Source 2b



**Appetizing meals in the Trenches**

Your soldier friends will appreciate the gift of a few bottles of Lea & Perrins' Sauce to use with their War Rations. It makes Bully Beef appetizing, and when mixed with jam is an excellent substitute for chutnee. Messrs. Lea & Perrins will send *One Dozen Special Bottles* (half ordinary size)

**Lea & Perrins' Sauce**

(the original and genuine Worcestershire) securely packed direct to any member of the Expeditionary Force on the Western Front, Carriage Paid, for 5s.

The case will be forwarded immediately on receipt of postal order with full name and regimental address of intended recipient.

LEA & PERRINS, 32, Midland Rd., WORCESTER.

Carriage Paid direct  
to the  
Western  
Front  
for

**5/-**



## Source 2b transcript

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## Lea &amp; Perrins' Sauce

(the original and genuine Worcestershire) securely packed direct to any member of the Expeditionary Force on the Western Front, Carriage Paid, for 5s.

## Source 2c

# *"Keep on sending me OXO"*

The value of OXO to all branches of His Majesty's Forces has received remarkable endorsement in numerous letters received by OXO Ltd., and the press, from those on active service and in training.

OXO exactly meets their needs. It takes up little space; it is easily carried and can be converted quickly into a hot nourishing drink, which, with bread or biscuit, will sustain for hours.

*From a Volunteer in the Belgian Army to a Friend in England.*

The OXO you sent me arrived just at the right time. I was able to make three cups of soup for three poor wounded men who were waiting to be moved from the battle-field after dark. They were in the seventh heaven, and begged me to give you their warmest thanks for the good it did them.

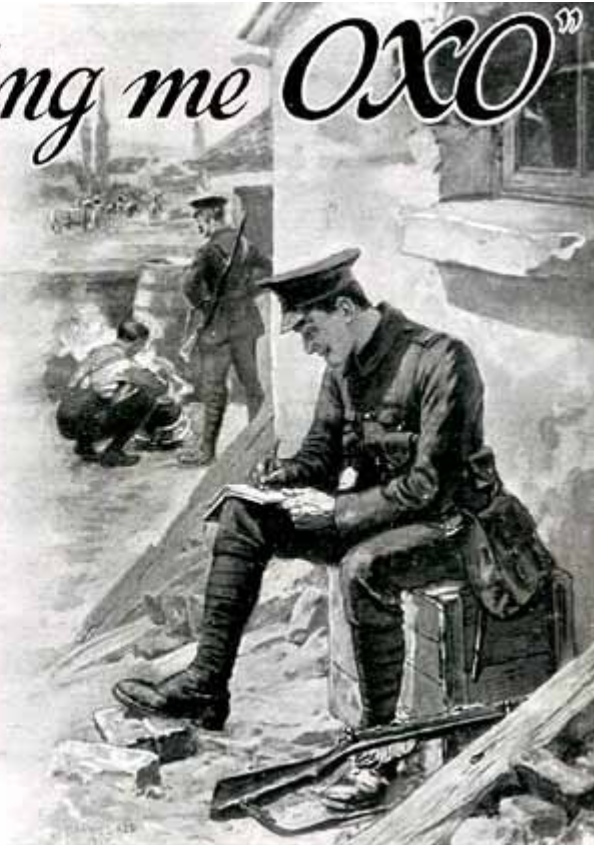
*From one of the Royal Berks Regiment.*

We have to do our cooking under difficulties, but this is made easy by using

OXO which I have sent out to me by my friends. A canteen of OXO refreshes us up after we come off sentry go, especially in the middle of the night.

*From one of the R.A.M.C.*

So suddenly do things happen out here that we can never rely on getting our meals regularly. That is where the value of OXO can be seen. With OXO and a little boiling water we make a beverage that not only satisfies but sustains until a proper meal can be obtained.



OXO Ltd., Thames House, London, E.C.

## Source 2c transcript

"Keep on sending me OXO"

The value of OXO to all branches of His Majesty's Forces has received remarkable endorsement in numerous letters received by OXO Ltd., and the press, from those on active service and in training.

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**Useful notes on Source 2**

When the war began people in Britain were bombarded by patriotic propaganda. In the early stages of the war a lot of it was directed by the government's propaganda machine.

However, much of it was 'self propaganda', produced by people and businesses themselves.

For Right Movement, The Council of Loyal British Subjects or the Central Council for National Patriotic Organisations. Most of these organisations produced propaganda in paper, film or in parades and demonstrations.

Before long, advertisers were getting in on the act. As these sources show, companies like Dunlop were proud of the fact that they supplied the army with tyres. They hoped that people would buy their tyres at home as well.

Oxo and Lea and Perrins got in on the act by providing foods which were easy to send to the soldiers and would liven up their diet. The postal service to soldiers was highly efficient.

Evidence from soldiers' letters shows that they received a lot of chocolate and other treats.

### Source 3: Government poster reporting on a resolution by the Trades Union Conference in July 1916 (MT 23/637)

How to use this source to help you answer the big question: Look carefully at this source and consider what it tells you about propaganda produced by the people and the press.

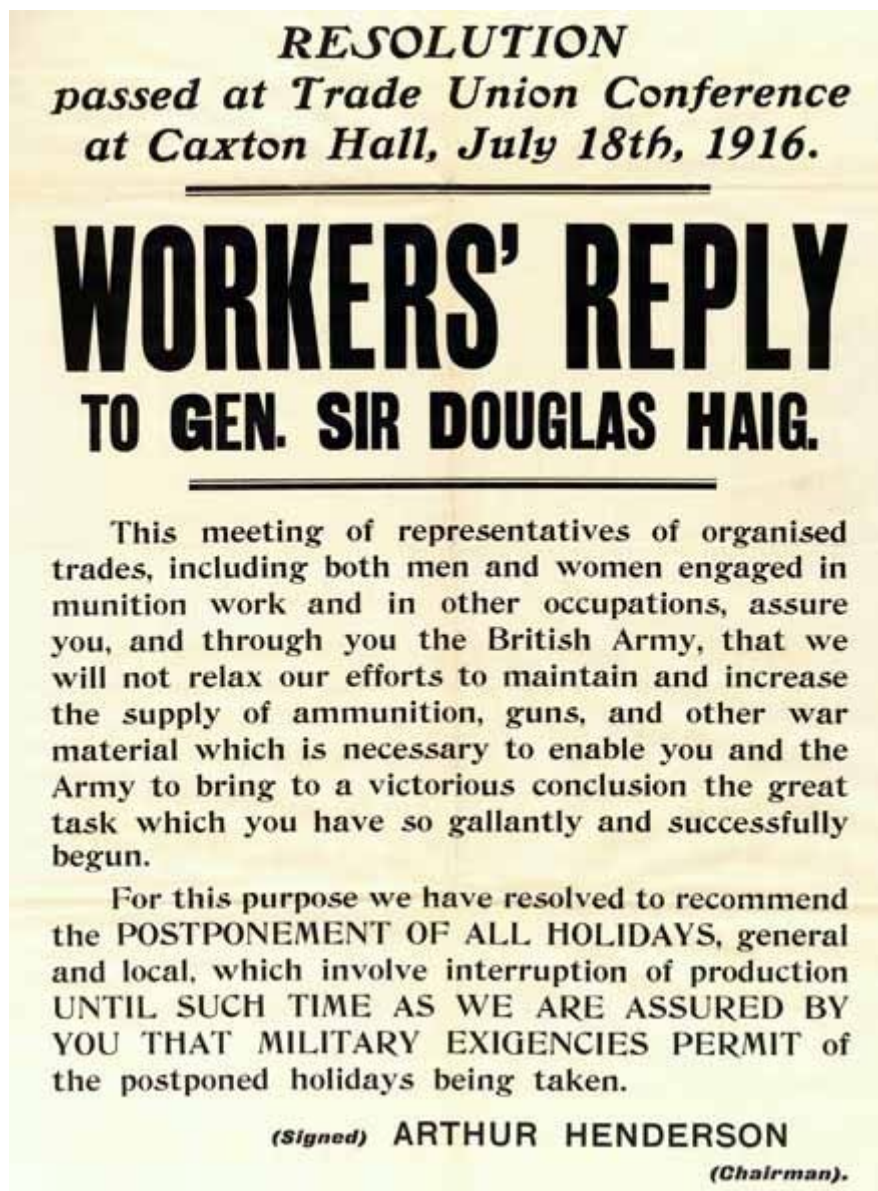
**Ask yourself:**

What have the TUC agreed to do?

Do you get the impression that they have agreed willingly?

Does this suggest that government propaganda in this case was effective?

This poster was issued by the government. Does that make it unreliable?



**Source 3 transcript**

**RESOLUTION**

passed at Trade Union Conference at Caxton Hall, July 18th, 1916. **WORKERS' REPLY TO GEN. SIR DOUGLAS HAIG.**

This meeting of representatives of organised trades, including both men and women engaged in munition work and other occupations, assure you, and through you the British Army, that we will not relax our efforts to maintain and increase the supply of ammunition, guns and other war material which is necessary to enable you and the Army to bring a victorious conclusion the great task which you have so gallantly and successfully begun.

For this purpose we have resolved to recommend the POSTPONEMENT OF ALL HOLIDAYS, general and local, which involve interruption of production UNTIL SUCH TIME AS WE ARE ASSURED BY YOU THAT MILITARY EXIGENCIES PERMIT of the postponed holidays being taken.

Signed ARTHUR HENDERSON (Chairman).

### **Useful notes on Source 3**

July 1916 was a critical time in the history of the British Army and in the Great War. It was the early stages of the British attack on the Somme.

The Somme attack began with a huge bombardment of over 1 million shells. Not surprisingly, as the battle went on there was a tremendous demand for shells.

As a result, the government launched an appeal asking munitions workers not to take a holiday. You can see examples of material from this campaign in case study 1, source 4. This source shows the response of the Trade Union Conference in 1916 to the appeal.

**Source 4: Extract from an article in The Morning Post newspaper, November 1916, Copyright: Telegraph Group Limited, (HO 45/10810).**

**How to use this source to help you answer the big question:** Look carefully at this source and consider what it tells you about propaganda produced by the people and the press.

**Ask yourself:**

What happened in Cardiff?

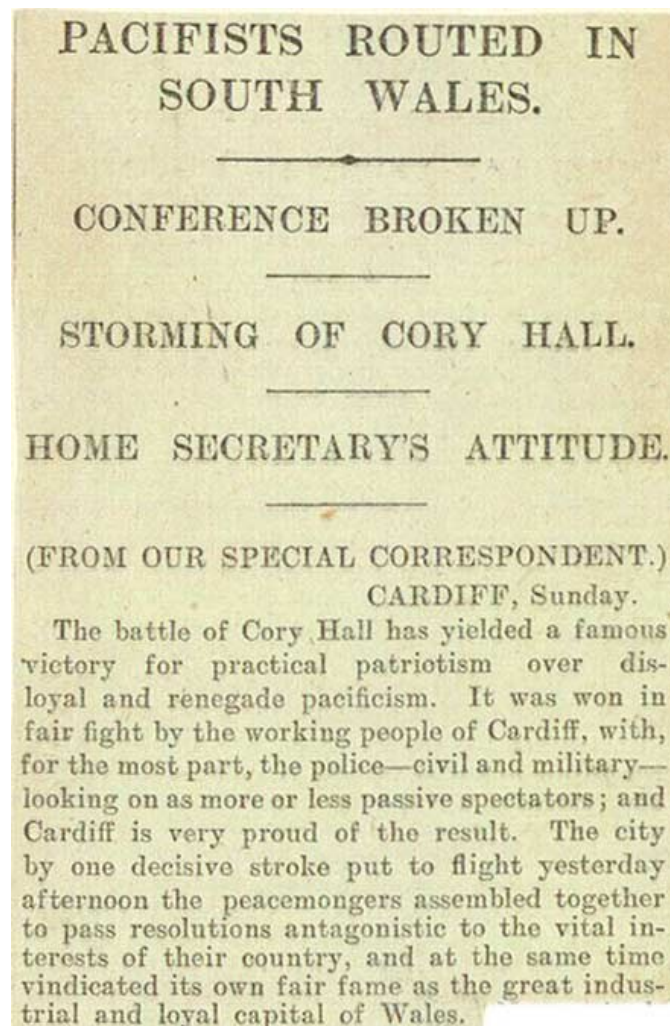
How can you tell the newspaper was hostile towards the pacifists?

Does this suggest that the account of the Cardiff people's attitude is reliable?

Does this article suggest that the majority of people in Cardiff supported the war effort?

The government devoted a lot of effort to getting people to support the war effort and to criticise pacifists (who opposed the war). Is this source convincing evidence that government propaganda was effective in achieving its aims?

**Source 4a**



**Source 4a transcript**

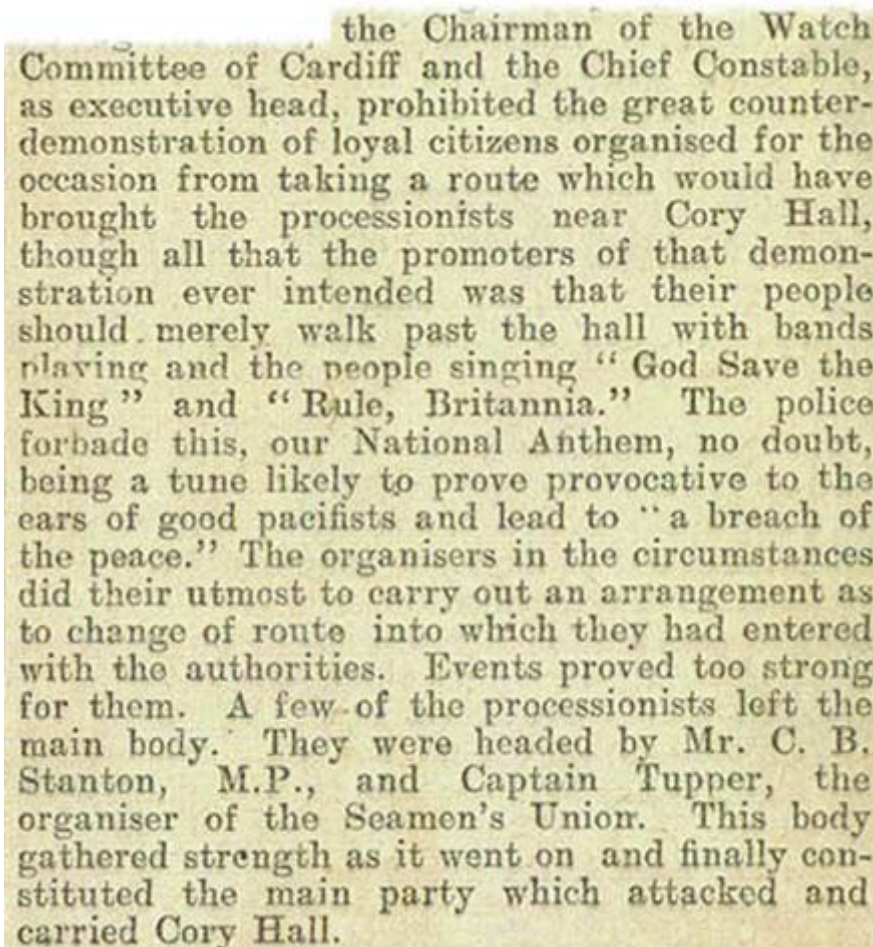
PACIFISTS ROUTED IN SOUTH WALES.  
CONFERENCE BROKEN UP.  
STORMING OF CORY HALL.



HOME SECRETARY'S ATTITUDE.  
(FROM OUR SPECIAL CORRESPONDENT.)  
CARDIFF, Sunday.

The battle of Cory Hall has yielded a famous victory for practical patriotism over disloyal and renegade pacifism. It was won in fair fight by the working people of Cardiff, with, for the most part, the police - civil and military - looking on as more or less passive spectators; and Cardiff is very proud of the result. The city by one decisive stroke put to flight yesterday afternoon the peacemongers assembled together to pass resolutions antagonistic to the vital interests of their country, and at the same time vindicated its own fair fame as the great industrial and loyal capital of Wales.

Source 4b



the Chairman of the Watch Committee of Cardiff and the Chief Constable, as executive head, prohibited the great counter-demonstration of loyal citizens organised for the occasion from taking a route which would have brought the processionists near Cory Hall, though all that the promoters of that demonstration ever intended was that their people should merely walk past the hall with bands playing and the people singing "God Save the King" and "Rule, Britannia." The police forbade this, our National Anthem, no doubt, being a tune likely to prove provocative to the ears of good pacifists and lead to "a breach of the peace." The organisers in the circumstances did their utmost to carry out an arrangement as to change of route into which they had entered with the authorities. Events proved too strong for them. A few of the processionists left the main body. They were headed by Mr. C. B. Stanton, M.P., and Captain Tupper, the organiser of the Seamen's Union. This body gathered strength as it went on and finally constituted the main party which attacked and carried Cory Hall.

Source 4b transcript

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**Useful notes on Source 4**

This extract comes from a long and detailed article in The Morning Post, 13 November 1916.

It was held in the Home Office files because the Home Office was concerned about several examples of disturbances, which had taken place as a result of people protesting against pacifist meetings in towns across the country. This suggests that the events in Cardiff were serious and that they were not a one off.

The article was written for the Post by a special correspondent who was based in Cardiff.

The sequence of events was that a pacifist meeting was to be held in the Cory Hall in Cardiff. Supporters of the war wanted to hold a counter demonstration outside the hall. The police forced this other protest to take a route away from the hall, in order to avoid trouble. However, the local MP and a union leader ignored the police order and led a large group to the Cory Hall. They burst in and disrupted the meeting so that the pacifists had to give up.

## Source 5: Report from The Illustrated London News showing increases in munitions production, July 1917 (ZPER 34/151)

How to use this source to help you answer the big question: Look carefully at this source and consider what it tells you about propaganda produced by the people and the press.

### Ask yourself:

According to the article, how was Britain's munitions industry performing?

The report used official government figures. Does this make it reliable?

What do you think was the main aim of this report?

These figures could possibly have been useful to the Germans. Why did the censor not stop this report?

This report was not produced by the government. Does that mean it is not propaganda?

Would you say that this was an effective publication?

### Source 5



### Source 5 transcript

OUR INDUSTRIAL ARMY AT HOME: THE GROWTH OF MUNITIONS.

THE WORK OF BRITAIN'S INDUSTRIAL ARMY OF 3,000,000 MEN AND 1,000,000 WOMEN:

THE VAST INCREASE IN THE PRODUCTION OF GUNS AND SHELLS.

We illustrate here the astounding output of Britain's "industrial army at home," which the King commended in his special Order to the Army after visiting the Front. In the House of Commons on June 28, the Minister of Munitions said: "In March 1917 the capacity for the

production of high explosive was more than four times that of March 1916, and 28 times as great as that of March 1915. ... Our capacity for the production of machine-guns weekly is more than 20 times greater than it was two years ago. ... In its equipment of munitions the British Army is now equal, if not superior, to any other army in the world." Dr. Addison also alluded to the immense number of Britain's munition-makers. Mr. Kellaway said of Vimy: "Our expenditure of shells - 6-inch and upwards - in the first week of the recent offensive was nearly twice that of the first week in the Somme battle; during the second week of the recent offensive the expenditure was 6 ½ times that of the second week of the Somme battle"

**Useful notes on Source 5**

This report appeared in The Illustrated London News on 28 July 1917.

At the time British forces were heavily involved in fighting around Ypres. Most people were aware of the nature of the fighting and the fact that vast numbers of shells were needed for the huge artillery bombardments.

The Illustrated London News is an especially valuable source for historians because it made such a feature of its illustrations. It was also a popular paper as a result.

The paper was certainly fully behind the war effort and must have cleared this report with the censor because of the detailed figures which are contained in the article.

The government probably balanced the morale boosting effect of a report like this against the possible use which the enemy might have made of the figures contained in the report.



## Source 6: Report from The Illustrated London News advertising an exhibition of government war paintings, July 1917 (ZPER 34/151)

How to use this source to help you answer the big question: Look carefully at this source and consider what it tells you about propaganda produced by the people and the press.

### Ask yourself:

What does this image show?

What does the caption of the picture tell you about this source?

What techniques has the artist used to show the woman as a heroine?

This picture is a reproduction of a picture commissioned from an artist by the government.

Is it a piece of propaganda?

### Source 6

FROM A PIONEER WAR-ART EXHIBITION: A HEROINE OF MUNITIONS.  
Paint by E. H. Johnson, R.C.S.D., exhibited at the War Art Gallery.



AN EXAMPLE FROM THE FIRST CONVERTED ATTEMPT TO EXPRESS BRITISH WAR EFFORTS AND IDEALS IN ART:  
"ON MUNITIONS: DANGEROUS WORK—PACKING T.N.T."

An interesting exhibition was recently opened at the house of the Free Art Society, 14, New Bond Street, under the title of "War's Effects and Ideals in the Great War," illustrated in different languages by English artists. "This exhibition of war" (the name is borrowed in the catalogue) "is a first attempt by a number of British artists working in series to put on record some aspects of the activities called

forth by the Great War, and the ideals by which these activities are inspired. The exhibition, as a whole, represents a wide diversity of method, both with regard to composition and to execution. . . . It is hoped that this is only the first of many opportunities which will arise of giving connected artistic expression to these activities of deep and widespread interest to our National life."

### Source 6 transcript

**FROM A PIONEER WAR-ART EXHIBITION: A HEROINE OF MUNITIONS.**

**AN EXAMPLE FROM THE FIRST CONCERTED ATTEMPT TO EXPRESS BRITISH WAR EFFORTS AND IDEALS IN ART: "ON MUNITIONS: DANGEROUS WORK - PACKING T.N.T."**

An interesting exhibition was recently opened at the rooms of the Fine Art Society, 148, New Bond Street, under the title of "Britain's Effort and Ideals in the Great War," illustrated in sixty-six lithographs by eighteen artists. "This exhibition of prints" (to quote a Foreword in the catalogue) "is a first attempt by a number of British artists working in unison to put on record some aspects of the activities called forth by the Great War, and the Ideals by which those activities are inspired. The collection, as a whole, represents a wide diversity of outlook, both with regard to conception and to execution. ... It is hoped that this is only the first of many opportunities which will arise of giving concerted artistic expression to themes which are of deep and widespread moment in our National life."

**Useful notes on Source 6**

From an early stage of the war the government was aware of the potential of powerful pictures as a way of boosting morale and getting support for the war effort.

The government actually contracted artists to produce war pictures. There were two types. This is a typical 'reproduction' picture, designed to be reproduced in pamphlets, posters, newspapers etc. The other type was 'exhibition' pictures. These were usually vivid paintings to be exhibited in galleries.

This article is using one picture to advertise an exhibition of other war paintings and pictures.

By the end of the war, Britain had an impressive collection of paintings by a range of artists, including many artists who had fought in the trenches. Most of these can be seen today at the Imperial War Museum. There is also an online exhibition at <http://www.art-ww1.com/>.

## Source 7: Cartoon from Punch magazine, July 1917, (Bernard Partridge, ©Punch, Ltd., pu02221)

**How to use this source to help you answer the big question:** Look carefully at this source and consider what it tells you about propaganda produced by the people and the press.

### Ask yourself:

How has the artist portrayed the king?

What can be seen behind the king and do you think this is important?

The herald (the small figure) is proclaiming the fact that the royal family has announced that its family name is to be Windsor. Why did they do this?

Is it possible to say whether this cartoon is anti-trade union or simply trying to boost the war effort?

Does this cartoon provide evidence that anti-German propaganda was effective?

### Source 7



LONG LIVE THE HOUSE OF WINDSOR!

### Source 7 transcript

LONG LIVE THE HOUSE OF WINDSOR!

### Useful notes on Source 7

This cartoon was both announcing and celebrating the fact that the royal family decided in July 1917 to change its family name to Windsor.

The summer of 1917 saw the war have its hardest impact on people back in Britain. On the western front soldiers were dying in their thousands, especially in the Ypres area.

At home, the U-Boat campaign against British shipping meant a shortage of war supplies and terrible food shortages. This in turn led to high prices.

Not surprisingly, all of this, along with anti-German propaganda like case study 1, source 5, produced a bitter anti-German feeling.

In some instances shops with German names were attacked. The German shepherd dog was renamed the Alsatian.

This was an embarrassment for the royal family, which was German in origin. Technically, the surname of the royal family was Saxe-Coburg-Gotha, and the Gotha was the name of one of the German bombers which had been used to attack London.

As a result, the king chose the name Windsor, which was far more 'English'.



**Source 8: Extract from The Wipers Times, a paper produced by soldiers in the trenches, February 1916 (With thanks to the Trustees of the Imperial War Museum, London).**

**How to use this source to help you answer the big question:** Look carefully at this source and consider what it tells you about propaganda produced by the people and the press.

**Ask yourself:**

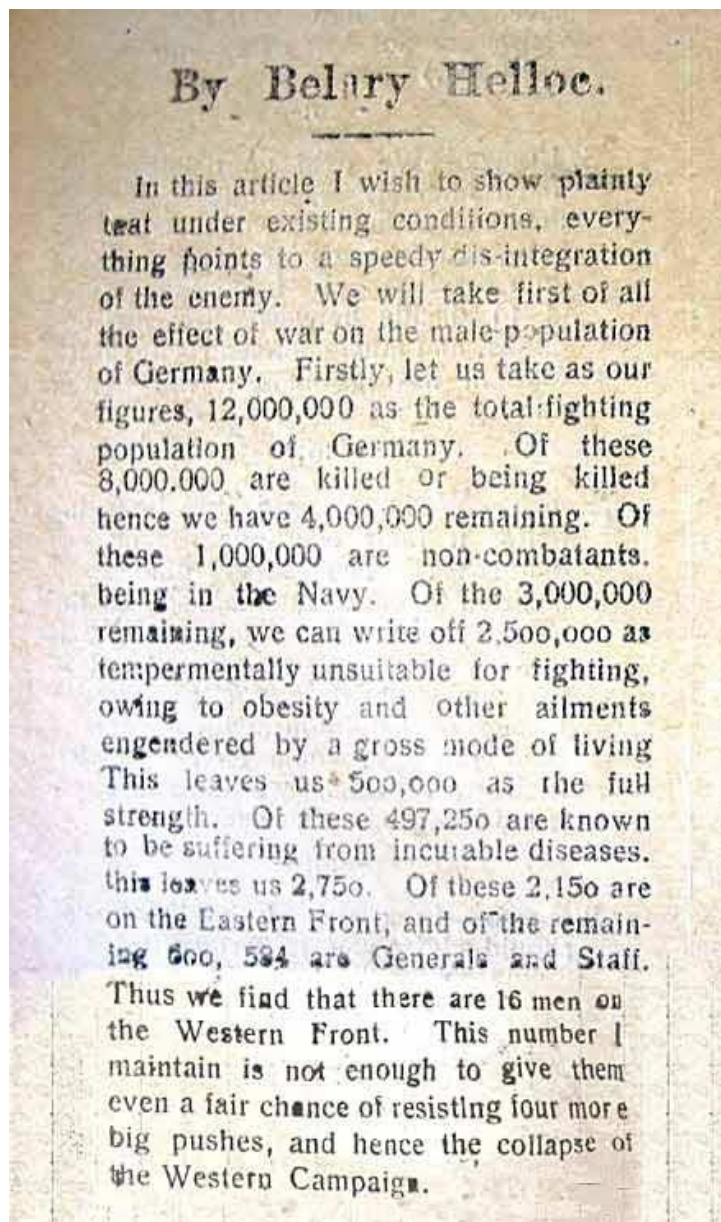
How can you tell this article is not serious?

How does the style of writing in this article compare with the style of writing in other articles in this gallery?

What does this article suggest about the attitude of soldiers towards propaganda in the newspapers?

Does this help historians examining the views of civilians on propaganda?

**Source 8**



**Source 8 transcript**

By Belary Helloc.

In this article I wish to show plainly that under existing conditions, everything points to a speedy dis-integration of the enemy. We will take first of all the effect of war on the male population of Germany. Firstly, let us take as our figures, 12,000,000 as the total fighting population of Germany. Of these 8,000,000 are killed or being killed hence we have 4,000,000 remaining. Of these 1,000,000 are non-combatants, being in the Navy. Of the 3,000,000 remaining, we can write off 2,500,000 as temperamentally unsuitable for fighting, owing to obesity and other ailments engendered by a gross mode of living. This leaves us 500,000 as the full strength. Of these 497,250 are known to be suffering from incurable diseases. This leaves us 2,750. Of these 2,150 are on the Eastern Front, and of the remaining 600, 584 are Generals and Staff. Thus we find that there are 16 men on the Western Front. This number I maintain is not enough to give them even a fair chance of resisting four more big pushes, and hence the collapse of the Western Campaign.

**Useful notes on Source 8**

The Wipers Times was a newspaper produced by soldiers serving on the Western Front during the Great War.

This article was supposedly written by someone called 'Belary Helloc'. This was a joke based on the work of the writer Hilaire Belloc. Belloc wrote extremely patriotic material in books and newspapers that glorified the British and French troops in the war.

'Wipers' was the name the soldiers gave to the Belgian town of Ypres, where thousands of British troops were based.

There were several papers produced by the troops and also many troops who wrote stories and poems. There were also many troops who were artists. One of the most famous of these was Bruce Bairnsfather, whose cartoons were so popular that he was made an official war cartoonist.

As a general rule, the soldiers preferred material that was humorous, especially if the artist or writer clearly understood what the troops were going through.

As a result, they generally disliked the propaganda-filled pages of many papers and books from home.

## Source 9: Extract from an article in *The Saturday Review*, March 1918, commenting on censorship (INF 4/8).

How to use this source to help you answer the big question: Look carefully at this source and consider what it tells you about propaganda produced by the people and the press.

### Ask yourself:

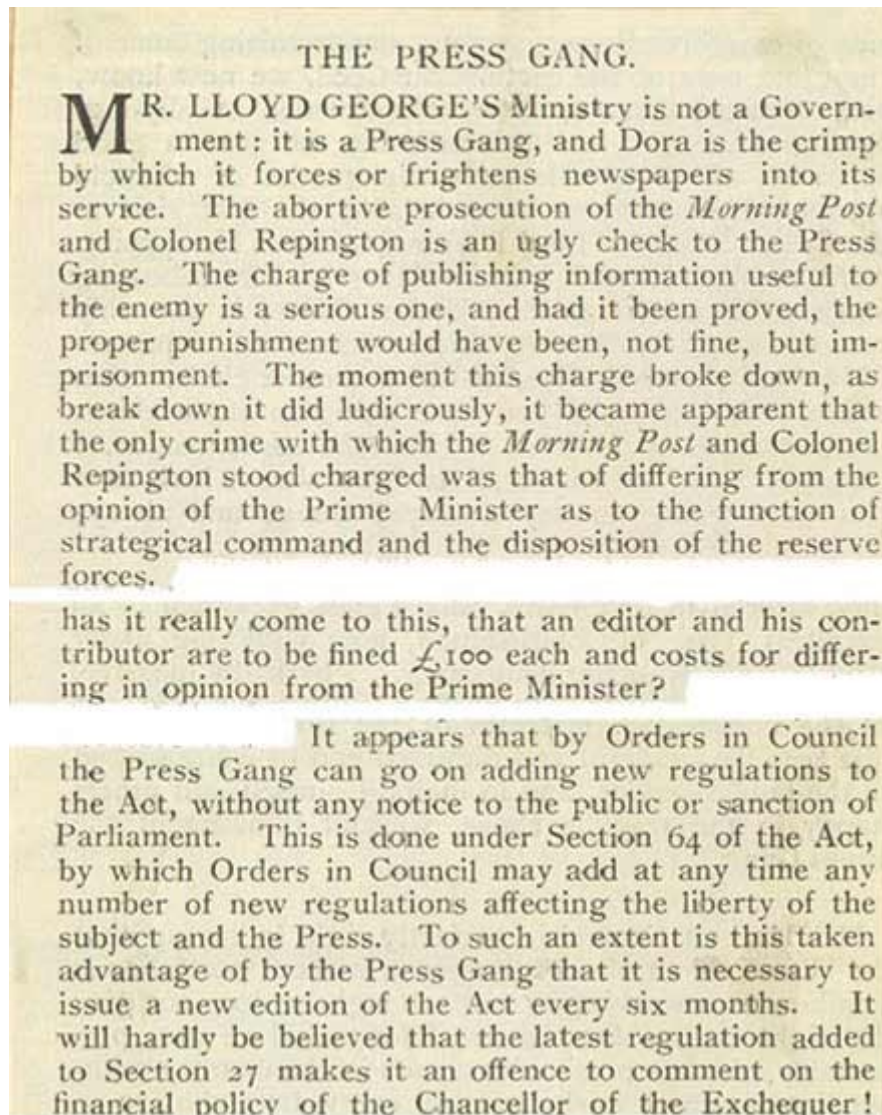
What is the attitude of the report towards the Prime Minister and DORA?

What specific things is the Prime Minister accused of?

What is the main concern of the writer about the way DORA was being used?

Does this source suggest that government control of the press was not working?

### Source 9



### Source 9 transcript

#### THE PRESS GANG.

MR. LLOYD GEORGE'S Ministry is not a Government: it is a Press Gang, and Dora is the crimp by which it forces or frightens newspapers into its service. The abortive prosecution of the *Morning Post* and Colonel Repington is an ugly check to the Press Gang. The charge

of publishing information useful to the enemy is a serious one, and had it been proved, the proper punishment would have been, not fine, but imprisonment. The moment this charge broke down, as break down it did ludicrously, it became apparent that the only crime with which the Morning Post and Colonel Repington stood charged was that of differing from the opinion of the Prime Minister as to the function of strategical command and the disposition of the reserve forces...

...has it really come to this, that an editor and his contributor are to be fined £100 each and costs for differing in opinion from the Prime Minister? .....

It appears that by Orders in Council the Press Gang can go on adding new regulations to the Act, without any notice to the public or sanction of Parliament. This is done under Section 64 of the Act, by which Orders in Council may add at any time any number of new regulations affecting the liberty of the subject and the Press. To such an extent is this taken advantage of by the Press Gang that it is necessary to issue a new edition of the Act every six months. It will hardly be believed that the latest regulation added to Section 27 makes it an offence to comment on the financial policy of the Chancellor of the Exchequer!

### **Useful notes on Source 9**

When war began in 1914 the government passed the Defence of the Realm Act (DORA). DORA was updated on several occasions during the war.

One of the many powers that DORA gave the government was censorship of the press. By late 1915 censorship was highly effective with the setting up of a Press Bureau. In the course of 1916 Press Bureau officials wrote reports on 38,000 press articles they had studied!

On the whole the majority of newspapers complied with the regulations, although newspaper editors made many complaints that the restrictions were too severe. However, some newspapers were suspended or even closed down (see case study 1, source 3).

In this particular article the writer complained about censorship but also about unequal treatment of the press. Prime Minister David Lloyd George brought in various businessmen to help run government departments during the war. Two of these, Lord Northcliffe and Lord Beaverbrook, owned several newspapers. The Saturday Review alleged that newspapers owned by these men were never criticised by the censor.



## Source 10: 'For the Empire', film from 1916.

**How to use this source to help you answer the big question:** Look carefully at this source and consider what it tells you about propaganda produced by the people and the press.

**Ask yourself:**

What is being shown in the film?

How is the war portrayed?

How are British soldiers portrayed?

Do you think this is an accurate view of the war?

What do you think was the main aim of the film makers?

How could the historian check on the impact of films like this on public opinion?

**Source 10**

Source 10 is a film which can be viewed on the webpage:

<http://www.nationalarchives.gov.uk/education/britain1906to1918/g6/cs2/g6cs2s10a.htm>

**Useful notes on Source 10**

This extract comes from a film called 'For The Empire', which was made and released in 1916.

Historians estimate that around 9 million people saw this film at cinemas all over the country.

The organisation of British film making was one of the most amazing stories of the war.

The government made relatively few official long films. Most were made by voluntary organisations like the British Topical Committee for War Films. This organisation paid the government for the right to film at the front. It then made films and gave the profits to war related causes.

Between 1915 and 1918 British film makers made 240 feature length films. They also made countless short films. People could also watch the twice-weekly newsreels, which were heavily influenced by the Ministry of Information.

Most films were patriotic films, with titles like 'Being Prepared' (1915) or 'The British Army' (1914).

As the war went on, the film making became more realistic and gritty. The classic case of this was the film 'The Battle of the Somme' which was released in 1916. It was deeply controversial because the battle scenes were so shocking. On the other hand it appears that people appreciated the reality of the film making. 'The Battle of the Somme' showed in almost every cinema in Britain and reached an estimated 20 million audience.