



**HEARTS
& MINDS**
WARTIME
PROPAGANDA

EDUCATION GUIDE



CONTENT

This resource has been designed for secondary and senior secondary students. While intended to be used in conjunction with the *Hearts and minds* exhibition, activities can also be completed as a stand-alone study of propaganda posters from the First and Second World Wars.

Activities have been designed to align with Civics and Citizenship, History, Visual Arts, and English key learning areas. Curriculum links include:

- The values of Australian citizenship, global obligations, and differing perspectives about national identity
- The influence of the media in shaping political choices
- The emergence of key ideas such as socialism and nationalism, how these were promoted, and responses to them
- Reasons for enlistment, the changing role of women, the home front, and government controls during wartime
- How the visual arts convey meaning
- Exploring techniques and processes used by artists
- Exploring objective and subjective language, rhetoric, metaphor, irony, parody, and other literary devices used to make meaning, to create tone, or to persuade
- How a combination of textual and visual choices can present information, opinion and perspective
- The use of symbolism, icons, and myths in images, and how these augment meaning
- Evaluating the social, moral, and ethical positions represented in texts

PREVIOUS PAGE

Parliamentary Recruiting Committee, L.S. & Co.,
Your king and country need you: enlist now, 1914,
Chromolithograph on paper, 77 x 51.6 cm,

AWM ARTV08137

1. Introduction
2. *Enlist today* (First World War posters)
3. *Subscribe* (First World War posters)
4. *Soldiers without guns* (Second World War posters)
5. *Go to it!* (Second World War posters)
6. *Careless talk* (Second World War posters)
7. *United we win* (Second World War posters)
8. *This is the enemy ...* (First and Second World War posters)

Take a closer look

To make meaning from the propaganda posters, you will need to utilise literal comprehension (what you see), analysis, and critical thinking. Consider the following questions when analysing the posters:

1. What do you see?
2. Where was the poster made?
3. What message is being presented?
4. How does the artist use text and images to convey this message?
5. What mood is being created?
6. What design elements (colour, typography, shape, space, and scale) have contributed to the mood of this poster?
7. What clues are there to indicate when the poster was made?
8. Who do you think the poster is targeting?
9. Where might the poster have been displayed?
10. Do you think the artist has been successful in getting their message across? Why or why not?

1. INTRODUCTION

Propaganda is a form of communication that promotes a particular perspective or agenda by using text and images to provoke an emotional rather than a rational response. Using images and text to influence or persuade, propaganda attempts to win “hearts and minds”, by shaping perception to gain support.

“The answer to [defeating the insurgents] ... rests in the hearts and minds of the Malayan people.” General Sir Gerald Templer, 1952

<https://foreignpolicy.com/2009/08/22/a-bright-shining-slogan/>

Propaganda has commonly been used during times of conflict: when governments desire to build fighting forces, and to reinforce the notion of “enemy” or target the vulnerabilities of the enemy. Within the world’s military forces, propaganda is seen as a non-lethal weapon used in psychological operations (PSYOPS). By knowing everything about your target (beliefs, culture, attitudes, economy, likes and dislikes) propaganda can be constructed to influence behaviour.

Although the term propaganda generally carries a negative connotation, it has been used to elicit positive outcomes, such as fundraising, fostering a sense of community, or boosting morale. When the Australian Defence Force was sent to East Timor in 1999, it distributed propaganda leaflets to the local population, encouraging locals to view forces as friendly, to report militia activity, and to avoid shooting at peacekeepers. Propaganda is incredibly diverse, and is used around the world today. It has become increasingly visible within business and political circles, often compared with “fake news”, a modern term referring to misinformation spread for financial, political, or social gain.

Can you think of some ways in which propaganda is distributed? How do you think radio, television, film, and computer-generated animation have influenced how we view propaganda?

During the First and Second World Wars, posters were an ideal method of communicating propaganda. These posters were designed to be noticed, and could be printed and distributed quickly and in large quantities. The Australian War Memorial holds a collection of over 10,000 wartime posters, from government-issued campaigns to handmade creations protesting war. Many were created by a type of printing known as lithography.

What is a lithograph?

Lithography involves drawing onto a printing element, such as a flat stone, using a greasy crayon or pencil, and the stone is treated with oil-based chemicals so that the drawing will bond. When paper is laid on the stone and passed through a printing press, it picks up the ink from the image. The process can then be repeated to make more copies, or add additional layers of colour.

More information about lithographs can be found in this film from the Museum of Modern Art:

<https://www.moma.org/multimedia/video/151/939>

The posters in the *Hearts and minds* exhibition were produced using commercial lithographic techniques known as photolithography and offset lithography. Mechanical printing presses were used to produce prints at a great speed and volume, while integrating photography into the poster design.



Final colour lithograph print of St Enoch church in Cornwall, London, 2012. Simon Burder. Photo courtesy of Simon Burder printing

2. "ENLIST TODAY"



First World War recruitment

During the First World War thousands of young Australian men and women volunteered to fight for their country and as allies of Britain. Formal recruitment campaigns included posters and recruitment marches. On a more personal level, pressure mounted on individuals to enlist by presenting those seen as "shirkers" with a white feather.

"Men are to be judged not only by words but by conduct: and there is but one way by which an Australian who loves his country can prove his patriotism in the great hour, when his country and all that free men value are in deadly peril, and that is by putting aside all differences of party, class, or creed, and, standing side by side with his fellow citizens, doing all within his power to overcome the enemy."

Billy Hughes, 1917

<https://electionspeeches.moadoph.gov.au/speeches/1917-billy-hughes>

Hughes' speech was delivered five months after the defeat of a referendum seeking to allow the Federal Government to introduce conscription during the First World War. Hughes went on to say that the government accepted the verdict, but that if national safety demanded it, the question would again be referred to the people.

A second referendum was held in December 1917 and was again defeated.

Syno, *Australia has promised Britain 50,000 more men*, 1915, chromolithograph on paper on linen, 63 x 102.5 cm, AWM ARTV00021

As casualties mounted during the First World War, there was a growing need for more recruits. Australian Prime Minister Billy Hughes promised Britain an additional 50,000 troops on top of the 60,000 already overseas.

Activities

1. Examine the following propaganda posters and answer the questions below:



David Henry Souter, *It is nice in the surf, but what about the men in the trenches?* c. 1915, lithograph printed in colour on paper, 76.2 x 51.4 cm, AWM ARTV00141



James Montgomery Flagg, US Government, *I want you for U.S. Army*, 1917, lithograph, 99 x 73.5 cm, AWM ARTV05667



Parliamentary Recruiting Committee, L.S. & Co., *Your king and country need you: enlist now*, 1914, chromolithograph on paper, 77 x 51.6 cm, AWM ARTV08137

- Which country do you think would have produced these posters? What are the clues that lead you to make this inference? Are some clues more subtle than others?
- Consider how the text and images work together to create meaning. Would the text or images be effective in isolation?
- Would the text and images have the same impact if they were being used to recruit people from other countries? Why or why not?
- Discuss the posters in relation to the year they were produced. What has changed in terms of style and graphics? How have the persuasive messages changed? Why do you think this is?
- Why are there no battle scenes or depictions of war in these posters?

Activities

2. Compare and contrast the four recruitment posters on this page before answering the questions below.
 - a. Which do you believe would have been most effective in encouraging people to enlist? Why?
 - b. Do you think that each poster would have appealed to all Australians, or a particular demographic? Is there a demographic you think has not been considered by the creator? If so, why do you think this is?
 - c. What do the creators assume the reader will know, feel or understand in order to make meaning of the posters and their messages?

COMMONWEALTH OF AUSTRALIA.
EXPEDITIONARY FORCES.

RECRUITS WANTED

CONDITIONS OF ENLISTMENT.

AGE - - - - - 18 to 45 Years
 MINIMUM HEIGHT - - - 5 Feet 2 Inches
 CHEST MEASUREMENT - - 33 Inches

Persons desiring to enlist should, if in the Metropolitan Area, apply at the Recruiting Depot at Military Headquarters and if in other localities at the nearest Town Hall, Shire Hall, Drill Hall, or Recruiting Depot, where arrangements will be made for medical examination.

Free Railway Tickets to the Metropolis will be granted, after medical examination.

Rates of Pay per Day.

	Home Allowance	Sea Allowance
LIEUTENANT - - - - -	18s. 6d.	21s. 0d.
SERGEANT - - - - -	10s. 0d.	10s. 6d.
CORPORAL - - - - -	9s. 0d.	10s. 0d.
PRIVATE - - - - -	5s. 0d.	6s. 0d.

Separation Allowance.
 Separation allowance will be paid to married men who are receiving less than 8s. per day, but such allowance will not exceed the amount necessary to make up the difference between their daily rate of pay and 8s. per day.

Subject to this limitation, the amounts payable are as follow: (a) For wife living at home, 1s. 5d. per day; (b) For each child under 16 years of age, 4d. per day. A similar allowance as in (a) is payable under the same conditions to the mother of a member, if she is solely dependent on him for support.

Pensions.

Pensions payable to a widow on death of member of the Forces, or to a member on total incapacity:

LIEUTENANT - - - - -	£91 Per Annum
SERGEANT - - - - -	£70 " "
CORPORAL - - - - -	£68 " "
PRIVATE - - - - -	£58 " "

In addition, on the death or total incapacity of a member, for each child under 16 years of age, £15 per annum.

In cases of total incapacity the wife, in addition, receives half the rate specified above for the respective rank.

Pensions are payable also to other dependants.

G. F. PEARCE, Minister of State for Defence

EVERY MAN PHYSICALLY FIT IS WANTED

Department of Defence, Albert J. Mullet, *Expeditionary forces recruits wanted*, c. 1914–June 1918, offset lithograph on paper, 86.7 x 68.7 cm, AWM ARTV08955



Savile Lumley, *Daddy, what did you do in the Great War?* 1915, lithograph on paper laid down on linen, measurements unknown, AWM ARTV00433



H.M. Burton, The Defence Department of the Commonwealth, S.T. Leigh & Co. Ltd, *A call from the Dardanelles ...*, 1915, chromolithograph on canvas, 100 x 74 cm, AWM ARTV05167



Parliamentary Recruiting Committee, Henry Jenkinson Ltd, *Remember Belgium: Enlist to-day*, 1914, chromolithograph on paper, 49.2 x 37.6 cm, AWM ARTV00843

3. "SUBSCRIBE"



Mario Borgoni, *Prestito nazionale...* (National Bond Issue), c. 1917, chromolithograph on paper, 80.4 x 77 cm, AWM ARTV06397

This poster was produced in Italy in 1917. It depicts an Italian infantryman defending a torn Italian flag. Through a romanticised image, it encourages citizens to invest money in a National Loan that would be used to fund the war effort.

Saving for war

The costs of war – both human and monetary – are immense. During the First World War, most countries realised that extra funds and resources would be needed, and many launched public war loans programs. Individuals and companies were asked to buy government war bonds which would be repaid, with interest, after the war. War loan posters were extremely prolific during the First World War, often combining patriotism with notions of responsibility to inspire citizens to financially back the war.

Activities

1. Imagery can be used to represent important ideas, beliefs, or a way of life. While some images are recognised around the world, others are designed to appeal to a specific audience. Their use can be a powerful way to influence your audience.

a. Identify the symbolism used in the following First World War savings posters. Think about what the image is representing. The following websites can provide assistance:

ii. All poster captions can be found at:
www.awm.gov.au

iii. The Gettysburg Address (poster 1):
http://rnc.library.cornell.edu/gettysburg/good_cause/transcript.htm

iv. The Russian coat of arms (poster 2):
http://russia-ic.com/culture_art/history/2058#.XKGBPGYcSuk

v. The Arc de Triomphe (poster 3):
<https://www.frenchempire.net/monuments/>

b. Who are the target audiences? Why would each of these images be effective in conveying the message to the target audiences?

c. Would these posters have the same impact on all people? Why or why not?



Joseph Pennell, *That liberty shall not perish from the Earth*, 1918, chromolithograph on paper, 108.4 x 80 cm, AWM ARTV05200



A. O. Maksimov, *Voenny! Zaem – Vpered za Rodinu!* (*War Loan: forward for the Motherland*), 1916, lithograph printed in colour mounted on linen, 97 x 67 cm, AWM ARTV10395



Jules Abel Faivre, *On les aura!* (*We'll get them!*), 1916, lithograph, 120.2 x 86.2 cm, AWM ARTV00065

2. Brainstorm a list of iconic images relevant to modern Australia. Select five from your list which you believe could be used to encourage Australians to save for a war effort today. Provide reasoning for your choices.

You may like to consider cultural, socio-economic, age, and gender differences, as well as visual appeal, or major events in Australia's history.

4. "SOLDIERS WITHOUT GUNS"



Abram Games, HMSO, Fosh & Cross Ltd,
Join the ATS, 1941, photolithograph, 73.2 x
48.8 cm, AWM ART01379

Recruitment of women

When the First World War started, it was uncommon for women to have paid employment outside industries such as domestic service, food, clothing, and printing. Although active military roles were limited for women, they served in the Australian Army as nurses and other medical workers, with a small number working as doctors. They also formed Red Cross branches and conducted voluntary activities to support the troops – making clothing and bed sheets, running canteens, and organising fundraising concerts, for example. Some women broke gender employment barriers by replacing enlisted men in areas such as banking and clerical work, but the idea of women taking on roles traditionally seen as masculine didn't gain momentum until the Second World War.

After Japan entered the Second World War in December 1941, agricultural labour was steadily diverted to the armed services and war industry. As the conflict entered Australian territory, women's roles changed out of sheer necessity. Recruitment campaigns targeting women spread, contributing to an unprecedented increase of women in the Australian workforce. Recruitment posters encouraged women to join the Women's Auxiliary Australian Air Force, the Australian Women's Army Service, the Women's Royal Australian Naval Service, and the Australian Army Medical Women's Service.

Posters promoted jobs for women in factories and shipyards, and as labourers with the Australian Women's Land Army. Although women were now undertaking duties previously performed by men, they were paid less, were expected to maintain their femininity, and were encouraged to return to home duties after the war.

What was the ATS?

The Auxiliary Territorial Service (ATS) was the women's branch of the British Army during the Second World War. This poster was dubbed the "blonde bombshell" and was criticised for its overt glamour and reference to potential sexual freedoms for a more liberated female wartime population. This was one of two posters created by Abram Games that were removed from circulation during the war.

Games is considered one of the greatest graphic designers of the 20th century. He was conscripted to the British Army in

1940, before moving to the public relations team of the War Office as a graphic designer. Games understood his power in creating propaganda, stating, "I wind the spring and the public, in looking at the poster, will have that spring released in its mind." <https://www.commart.com/features/pioneer-abram-games>

Search www.awm.gov.au for more of Games' propaganda work.



Activities

1. Brainstorm a list of jobs that Australian women could undertake during the Second World War. The posters on this page provide some clues. Visit www.awm.gov.au and search for "women in factories second world war". Explore the results to gain further insight in to some of these roles.
2. How do the posters in this section encourage women to enlist? How do these strategies differ to those used to recruit men, as seen in the previous section?

Phillip Zec, H.M. Stationery Office, Lowe & Brydone Printers Ltd, *Women of Britain: come into the factories*, 1941, Offset lithograph on paper, 74.8 x 49 cm, AWM ARTV03534



Maurice Bramley, Department of National Service, *Join us in a victory job*, 1943, lithograph printed in colour on paper, 48.2 x 60.4 cm, AWM ARTV00332

3. Launched in 1933, popular magazine *Australian women's weekly* continued to be published during the Second World War. Reports of the war were included (always in a positive manner), as were patterns to knit socks for the soldiers. Women continued to grace the covers in a feminine way, despite the changing nature of women's roles in society. Choose one of the cover images on this page to explore further.

- a. What tasks are the women doing?
- b. How are the women depicted in relation to men?
- c. Explore one of the covers further.
 - i. How does the image relate to what was happening in Australia at the time?
 - ii. What does the image tell us about the way the publishers perceived the role of women at the time?

d. Discuss the following statement:
 The new employment options available for Australian women during the Second World War affected how women were perceived after the war.

Do you agree or disagree? Provide examples that justify your opinion.



13 July 1940

All images courtesy of The Australian Women's Weekly, Bauer Media Pty Limited. The posters can also be viewed here: <https://trove.nla.gov.au/aww/read/204302#page/1/mode/1up>



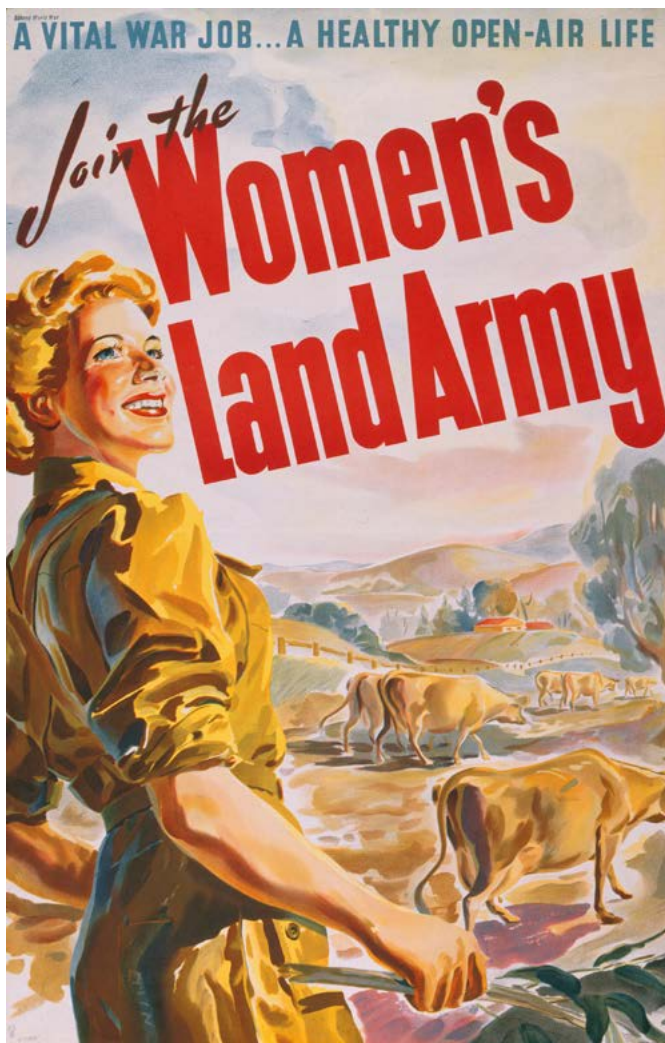
14 September 1940



6 June 1942



21 November 1942



Women's Land Army H&G Pty Ltd, *Join the Women's Land Army*, Offset lithograph on paper, 74.6 X 47.8 cm, AWM ARTV01062

The number of employees in the Australian Women's Land Army peaked in 1943, with over 2,000 permanent members and 1,000 auxiliary members. While rural employers were initially resistant to female labour, in time they generally came to praise and respect female workers.

Case study: Dulcie Gullison

Born in Cooma, New South Wales, in 1919, Dulcie grew up in a family of seven children. Her four brothers joined the Australian Army and Royal Australian Air Force, and her two sisters were working with women's services in the army. Dulcie also wanted to contribute, despite two of her uncles being killed in the First World War. She loved the outdoor life and was keen to travel, but resented the fact that army officers had to be saluted. The Australian Women's Land

Army (AWLA) seemed like a great option; it was a world away from her job at a dressmaking and haberdashery shop in Canberra.

Dulcie's sisters thought joining the AWLA was a bit of a joke, and did not see it as a real job for the war effort. Despite this, Dulcie said that the "Land girls" were very proud to wear their uniforms. These uniforms consisted of overalls, khaki shirts, a brown felt hat, overcoats, and "nice army shoes".

Dulcie's first job was cutting asparagus for Edgell's, where the women were paid 10 shillings a week. Although men were paid more, Dulcie did not question this inequality.

"We just accepted it, like sheep ... I had never handled money very much in my life ... I don't think we ever discussed it or thought about it." AWM S00989

Dulcie reported that she left the AWLA with less money than what she went in with, due to expenses such as stamps, writing material, fruit, and toiletries. However this did not dampen her enthusiasm for the work, or her fond memories of the people she worked with as they sang, joked, and laughed to get through the long days. Dulcie described her colleagues as being as valuable to her as her sisters.

"I enjoyed the company of the other girls. We were such a mixed bag of people. There were people from all walks of life ... that made it so much more interesting." AWM S00989

As Dulcie moved around New South Wales wherever labour was required, she undertook jobs such as working in dairies, moving irrigation pipes, picking tomatoes and peas, and factory work, including packing spinach into tins, and the coveted, highly-paid role of onion peeling.

Dulcie remained with the Women's Land Army after the war, but chose to leave her job after she married. Reflecting on her experiences, Dulcie said,

"I was rather surprised to think that we could handle it, and quite often we did have to work, sometimes along with men, but we always seemed to keep up and do what we had to do." AWM S00989

4. Examine the full transcript or sound file of Dulcie's interview here: <https://www.awm.gov.au/collection/C88397>

- a. What were the conditions like at the farms where Dulcie lived and worked?
- b. What were Dulcie's favourite jobs?
- c. How did Dulcie's work experiences during the Second World War compare to those of her siblings?

- d. How did Dulcie feel about Women's Land Army employees not receiving the same postwar benefits as other service people?
- e. Why did she choose not to march with the AWLA in postwar ceremonies?

5. "GO TO IT!"



H.M. Stationery Office, James Haworth & Brother, *Potatoes set our shipping free ...*, 1939–45, Offset lithograph on paper, 74.6 x 49.6 cm, AWM ARTV01561

Potato Pete was a character in the *Dig for victory* campaign in Britain during the Second World War. By harvesting potatoes at home, the British civilians could not only gain a valuable source of food, but would also assist in freeing up ships for vital trade with North America.

Home front austerity

During the Second World War, austerity campaigns encouraged Australians to work longer hours, consume less, reuse and recycle materials, and invest money in war savings certificates. The government took control of pricing, and enforced restrictions on some products to ensure they were available for the troops. In order to redirect production and materials to the war effort, the civilian population was required to ration goods such as tea, sugar, meat, butter, milk, eggs, and clothing.

"Austerity calls for a pledge by the Australian people to strip every selfish comfortable habit, every luxurious impulse, every act, word and deed that retards the victory march."

Prime Minister John Curtin, 1942, <https://www.awm.gov.au/visit/exhibitions/underattack/mobilise/austerity>

Posters were an important medium to promote austerity campaigns. They also educated civilians on how they could contribute to the war effort.

Activities

1. Look closely at the following propaganda poster encouraging austerity, and answer the questions below:
 - a. How has the artist linked the home front to the war?
 - b. Do you think a poster is the most effective medium to get this message across? Why or why not?
 - c. What other forms of communication could be used?
 - d. The posters on page 14 and 15 present messages about how civilians can assist with the war effort, yet their mood and graphic styles vary greatly. Which do you find more appealing and why?



Henry Koerner, *Save waste fats for explosives: take them to your meat dealer*, 1943, Offset lithograph on paper, 71 x 50.8 cm, AWM ARTV00410

About the artist

The poster *Save waste fats for explosives: take them to your meat dealer* was created by Austrian-born American painter and graphic designer, Henry Koerner. Born to Jewish parents, Koerner studied art in Vienna but left for New York when Austria came under Nazi rule. He went on to design covers for *Time* magazine and awarding winning posters, and was hired by the Office of War Information. Search www.awm.gov.au for image AWM2017.916.14 to view Koerner's poster which won an award in the Museum of Modern Art's "Artists for Victory" competition.

Upon becoming a citizen of the United States, Koerner was drafted into the army. In 1944 he was sent to the Graphics Division of the Office of Strategic Services. He worked in London, documenting everyday life during wartime. When the

war ended, Koerner was reassigned to Germany where he sketched defendants of war crimes tribunals. He returned to Vienna to search for his family, with whom he had lost contact, and learnt that they had died in a Nazi extermination camp.

Going further

More information about Koerner and examples of his postwar work can be found here:

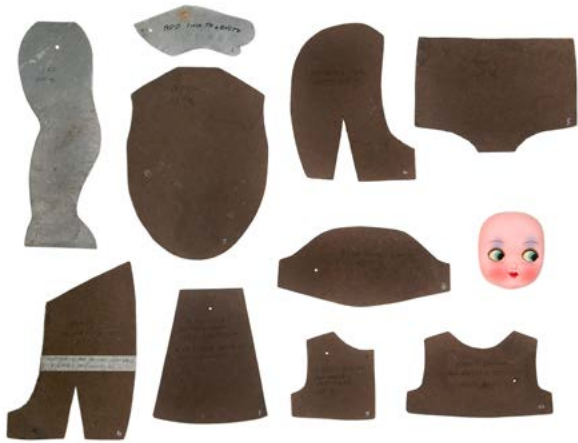
<http://www.artnet.com/artists/henry-koerner/>

https://www.caldwellgallery.com/bios/koerner_biography.html

How did his work change after the war? What may have influenced this development?

Activities

- On this page are some examples of items from the Memorial's collection relating to austerity during the Second World War. Select one of the objects and create a poster persuading civilians that this austerity measure will help the war effort. Consider your audience and what type of language to include. Will your poster be uplifting, humorous, aggressive, or subtle? Consider colours, fonts, graphics, sizes, and angles to assist in conveying your message.



Pattern for making the Gregson austerity doll, 1942.
AWM REL33318



A wedding dress worn by six brides during fabric rationing, 1939.
AWM REL32860.002



Austerity suit made from sugar bags, 1942. AWM 013237

Austerity cooking leaflet, 1942.
AWM RC04605

HAY BOX COOKERY

Hay Box Cookery is cooking in stored heat, so the box must be airtight, otherwise the heat escapes and the box is useless.

TO MAKE A HAY BOX:

Choose a strong, well-made box, free from cracks, at least eight inches larger than saucepans or cans to be used in hay box. Do not use iron saucepans. The fitting lid should be well fastened or weighted down.

The box, including the lid, should be lined with layers of newspapers or old felt, containers placed in, stuffed with hay or newspaper bales, and covered with one or two cushions filled with hay and made to fit.

When containers are removed, a nest is left into which saucepans are returned each time.

RULES FOR HAY BOX COOKERY:

- All food must be at boiling point and in heated utensils when placed in box.
- The utensils must have tightly fitting lids.
- Do not uncover the foods until ready to be served from the box.
- Foods take about four times the length of the usual time to cook in hay box.
- Foods must be reheated if necessary before serving.
- For very large joints of meat or any food taking a very long time to cook, remove from box at end of four hours and bring to boil again before returning to box to finish cooking.

INGREDIENTS:

- 1 lb. fat. Plenty of salt and pepper and a little sugar.
- 1 carrot (sliced).
- Onion (chopped finely).
- 1 turnip (peeled and chopped).
- 1 leek (sliced finely).
- 1 cup barley (previously soaked).
- 1 cup butter beans (previously soaked and cooked).

METHOD:

Melt fat in pan—add shredded cabbage—cook gently—add other vegetables and flavourings—cover with stock. Simmer gently till all vegetables are tender. Serve very hot indeed, with fatty bread. This soup should be very thick.

CLARIFIED FAT

First Method.

INGREDIENTS:

Trimnings of fat from meat, waste suet from chops, fat from stock, freshly bought suet.

METHOD:

- Cut fat fairly small and put into saucepan with 1 pint water. Put lid on and cook one hour slowly—stir occasionally.
- Remove lid to allow water to evaporate.
- When fat is skimmed, remove saucepan from heat.
- Cool slightly, then strain and press with iron spoon.
- Allow it to cool.

Second Method.

Save all fat from stock and boiled meats, especially the fat from marrow bones. Boil it up with 1 pint cold water and a squeeze of lemon juice. Pour into shallow vessel, cut away all juices and impurities and reheat to remove last traces of any water. You should now have an excellent fat to use in place of butter.

Clarified fat is used wherever butter is used—for pastry, cakes, steamed puddings, hot toast, fried bread, etc.

USING UP LEFT-OVERS

Where possible, any food which is left from one meal should be reserved for the next in a different form.

PORRIDGE—Use for the thickening of soups and stews. Thin it down with milk and strain for Invalid Gruel.

COOKED EGGS—Use in pies and sandwiches.

MEATS—Rissoles, shepherd's pie, curries, stews, but remember only to reheat. Do not cook.

VEGETABLES—Vegetable pies or rissoles—add to soups, soups made from vegetable juices—cover with white sauce and cheese, and cook.

CAKE AND BREAD CRUMBS—Trifles, puddings, custard.

BREAD AND BREAD CRUSTS—Make breadcrumbs. Cut into croutons and bake in oven, then store till required. Stuffings, puddings.

VEGETABLE WATER—Soups, soups, stews.

FRUIT JUICES AND SKINS—Drinks, flummery—delightful base for pudding sauces.

BONES AND FRESH MEAT SCRAPS—Stock.

FISH—Savoury fish dumplings cooked in fish stock—pies and puddings. Stir-fry in a Chinese sauce.

SCRAPS OF FAT—Use as suet or render down for clarified fat.

CRACKINGS—The residue of fats that have been rendered down to drippings may be used in making rissoles.

**Fight the Enemy
STREET BY STREET,
HOUSE BY HOUSE,
On the Savings Front!**

*You can do this NOW by organising
a War Savings Group in YOUR street,
or by joining one already formed.*

THE Prime Minister (Mr. Curtin) has asked that a group be formed in every street in Australia. If there is not yet one in your street, will you make the formation of one your personal contribution to Australia's war effort?

It will be a pleasant duty—in important duty. It will pay immediate dividends.

THE OBJECT of a Save Savings Group is to secure weekly contributions from residents to purchase War Savings Certificates or National Savings Bonds. There is no limit to the amount of contributions. These are collected weekly by a Group Secretary or Organiser.

Official record books, stationery, etc. are provided by the War Loans and National Savings Campaign.

HOW I CAN FORM A GROUP

Contact the Town Clerk in your suburb, or apply direct to the Commonwealth National Savings Campaign Office, Commonwealth Bank, 225 Bourke Street, Melbourne.
For particulars, telephone M 1804.

D. R. L. No. 197 (2045)

★

AUSTERITY COOKING Demonstration

★ BY THE EMILY ASPHERSON
COLLEGE OF DOMESTIC
ECONOMY IN CO-OPERATION
WITH THE NATIONAL COUNCIL
OF WOMEN, AND THE
HOUSEWIVES ASSOCIATION.

545

Town Hall, Melbourne
24th September, 1942

Recipe for Victory—
*All Australian Support of the
£100,000,000 War and Austerity Loan.
"It all depends on me."*

6. "CARELESS TALK"



R Malcolm Warner, *Those who talk don't know ...*, 1943, lithograph, 51 X 38.4 cm, AWM ARTV02497.

Home security

Home security became a central focus in Australia during the Second World War. With attacks on Australian soil and Japan's advance in the Pacific, fear and uncertainty were heightened. The government implemented a range of policies in the interests of national security, including interning civilians from enemy countries who were deemed to pose a threat to safety. During the course of the war 7,000 Australian residents were interned; a further 8,000 were detained by Australians overseas and sent to internment camps.

The Department of Information was established in 1939 to direct the flow of information within Australia and lead government propaganda and censorship activities. Posters such as *Those who talk don't know ...* were released to remind Australians of the dangers of war-related gossip, and of speaking in disloyal ways.

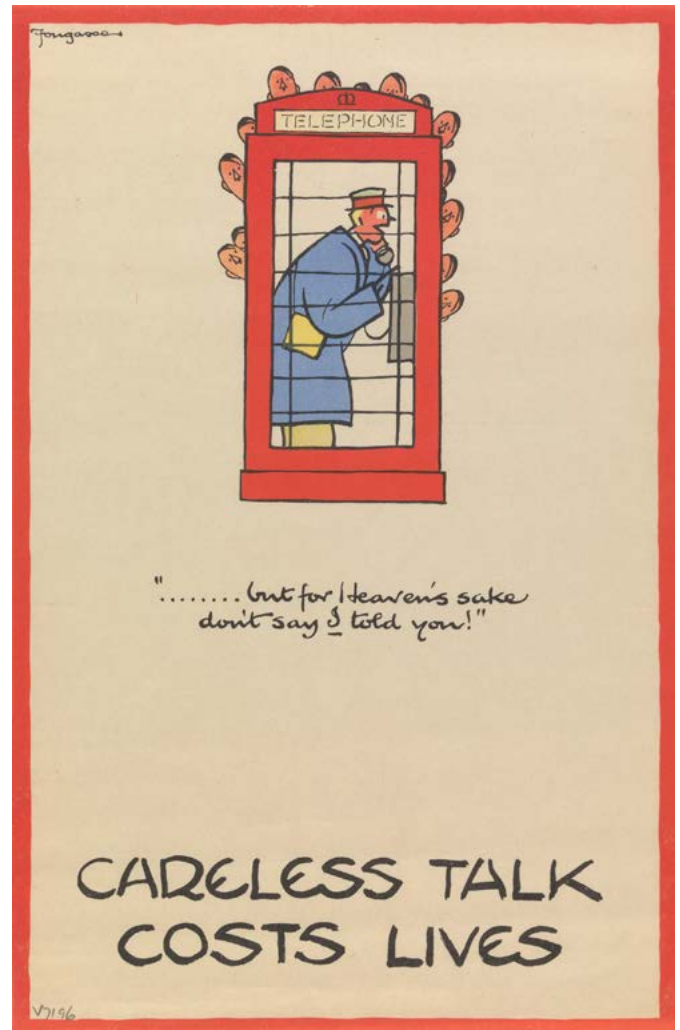
Activities

1. Examine the *Those who talk don't know ...* poster and information above, and consider the following:
 - a. This poster reminded Australians of the dangers of loose talk during the Second World War. What does the term "loose talk" mean?
 - b. What might the cockatoo and the owl symbolise?
 - c. Why would it have been important for civilians in Australia and Britain to watch what they said during the Second World War?
 - d. During the Second World War there were strong debates about the government's role in communication and the nature of free speech. With this in mind, what would be the arguments for and against the campaign to discourage loose talk?
 - e. In July 1940, the Menzies Government put most of Australia's newspapers, radio stations, and film organisations under the direct control of the Director-General of Information. Newspaper publishers complained that this violated the democratic ideal of the freedom of the press. Do you agree? Why or why not?

In Britain, the message regarding loose talk was delivered by the *Careless talk costs lives* campaign, launched on 6 February 1940. The humorous cartoons used in these posters were successful in simplifying the message for civilians.



Fougasse and Ministry of Information, *Careless talk costs lives: "Don't forget that walls have ears!"*, 1942, Photolithograph on card, 32 x 20.3 cm, AWM ARTV02448.



Fougasse and Ministry of Information, *Careless talk costs lives: "... but for Heaven's sake don't say I told you"*, 1942, offset lithograph on paper, 31.4 x 20.2 cm, AWM ARTV07196.

2. Examine the *Careless talk costs lives* posters above and answer the following questions:
 - a. Whose face can be seen in the background of the images? What message does this give?
 - b. How might these posters have affected the behaviour of Britain's civilian population?

- c. The *Careless talk costs lives* campaign was considered one of the most successful campaigns in Britain during the Second World War. Why do you think this was?

Artist in focus

Born in London, Cyril Kenneth Bird was working as a civil engineer when the First World War began in 1914. Enlisting with the Royal Engineers, Bird served on Gallipoli where he was seriously wounded by a shell. While recuperating, Bird drew cartoons and contributed his first illustration to *Punch* magazine in 1916. He became art director for the publication in 1937. Bird took on the pseudonym "Fougasse": the French term for a small land mine "which might or might not hit the mark". (<https://www.awm.gov.au/collection/C96656>).

The *Careless talk costs lives* propaganda posters are some of Fougasse's most well-known works. His approach to designing these was to create posters which overcame the target audience's "aversion to reading any notice of any sort"; "disinclination to believe that any notice, even if it was read, can possibly be addressed to oneself"; and an "unwillingness even so to remember the message long enough to do anything about it". (<https://www.awm.gov.au/collection/C96656>).

Fougasse produced many posters throughout the war and always did the work for free.

What techniques did Fougasse use in the *Careless talk costs lives* posters to communicate the message?

Why might Fougasse have done the work for free?



British Army, Unknown, H.M. Stationery Office, J. Weiner Ltd., *Keep it under your hat!* (1940-1941, Offset lithograph on paper, 76 x 50.8 cm, ARTV01618)

3. Propaganda posters often use slogans as a simple means to get a message across.

- The poster to the left uses the slogan “Keep it under your hat”. What is this referring to?

4. With the need for assistance in essential roles during the Second World War, many women began working in factories. As a result, the head scarf became both a practical uniform item and a fashion statement for women in general. Many British textile artists produced patriotic designs for women to show their support of the war effort.

- Choose two slogans from the scarf below. What do you think they are referring to?
- Research Australian slogans used during the Second World War (you’ll find inspiration in the other sections of this resource). Select one and include it in a design for a piece of patriotic clothing for Australian women.

<https://www.awm.gov.au/articles/blog/wearing-patriotism>

Scarf designed for fashion house Jacqmar, containing a collage of propaganda slogans, c. 1940-45. AWM REL46196



"It's fight, work or perish!"

(Prime Minister John Curtin,
<https://www.awm.gov.au/collection/RC02370>)

When Japan entered the Second World War in December 1941, Australians were called upon to contribute to home security. Those who weren't fighting were persuaded to contribute on the home front. Rationing and blackout restrictions were introduced and many civilians joined voluntary organisations, such as the Air Observers Corps and the Red Cross. Children collected materials that could be recycled for the war effort and were educated to identify aircraft; at school they participated in air raid practice and helped to build shelters.

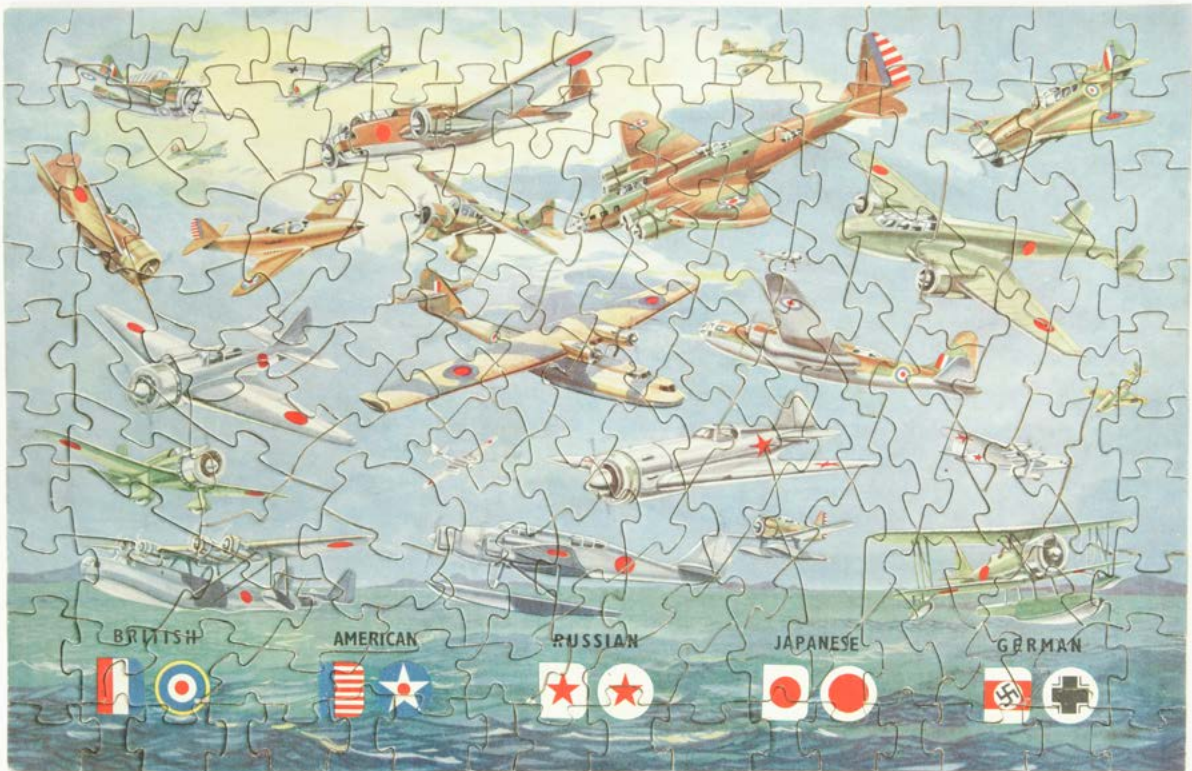
A child's jigsaw puzzle showing military aircraft, c. 1941-42. AWM REL/11105.001

The national insignia for each country's aircraft are shown at the bottom of the puzzle.

Games like this one taught children to identify aircraft of the Allied and Axis forces.

Volunteer Air Observers Corps badge, c. 1939-45. AWM REL36246

Civilians trained to scan the skies for enemy aircraft during the Second World War could become members of the Volunteer Air Observers Corps.



5. From the information and collection items above, consider the following:
- Why might children have been given a role in home security?

- How could Curtin's "Fight, work or perish" slogan have influenced the mood or sentiment in Australia?

7. "UNITED WE WIN"



Ministry of Information, His Majesty's Stationery Office, *Keep calm and carry on*, 1939, offset lithograph on paper, 74.8 x 50.7 cm, AWM ARTV03584

This well-known poster from the Second World War was nearly lost over time, but has resurfaced in recent years as a popular meme. More information about its origins can be found here: <https://knowyourmeme.com/memes/keep-calm-and-carry-on>

The poster was never released by the Ministry of Information, as it was designed to be displayed only if Germany invaded Britain. The majority of posters are believed to have been pulped at the end of the war in 1945. Some survived in the collections of the Imperial War Museum and the British archives. The Australian War Memorial is in possession of original copies of this poster.

Building morale

"Morale is the capacity of a group of people to pull together persistently and consistently in pursuit of a common purpose." (Alexander Leighton, cited Dr S.S. Khanka 2000, p. 237)

Some propaganda posters were designed to build morale. These were relevant not only to Defence Forces, but also within the civilian population.



Jean Georges Carlu, Division of Information, Office for Emergency Management, US Government Printing Office, *Give 'em both barrels ...*, 1941, offset lithograph on paper, 76.2 x 105.6 cm, AWM ARTV06578

This poster was designed by French artist Jean Carlu (1900–96) who was working in the United States during the Second World War.

Activities

1. Examine the poster above, and answer the following questions:
 - a. What does "both barrels" refer to in the poster above?
 - b. What visual links has the artist made between the two figures and their roles?
 - c. The poster above has been described as "sophisticated": <https://www.awm.gov.au/collection/C101994>. Do you agree? Explain your response.
 - d. Why do you think it is important to build morale during war time?
 - e. In what circumstances might morale have been lacking for Australians during the Second World War?



H.M. Stationery Officer, J. Weiner Ltd, *Let us go forward together* c. 1940, offset lithograph on paper, 76.4 x 51.8 cm, AWM ARTV00202



Allen Russell Saalburg, *Remember Dec 7th ...*, 1942, offset lithograph on paper, 71 x 56 cm, AWM ARTV02546

2. With reference to the posters above,
 - a. What techniques, concepts, or images have been used in an attempt to build morale?
 - b. Identify the target audience, and discuss whether or not you think the poster would have been effective with that audience.
- c. What images and text might have been effective in building morale in Australia in the Second World War?



Australian troops watching entertainers Little Pattie and Col Joye performing at Nui Dat, Vietnam in 1966. John McGuiness, AWM P05130.001



Queen Victoria chocolate tins were sent to British and colonial troops serving in South Africa during the Boer War as a New Year's gift in 1900. AWM REL/02572



The Alexandra Club in Melbourne encouraged citizens to fill these billies with Christmas gifts. They were then sent to soldiers who were serving at Gallipoli in 1915. AWM P09871.001



This cricket ball was made by a civilian internee at Changi Prisoner of War camp during the Second World War in 1942. AWM REL/19909.001

3. On this page are four objects or events associated with morale building from the Boer War to the Vietnam War.
 - a. Do you think they would have been effective as a morale builder? Why or why not?
 - b. Would they still be successful at fostering morale in

- c. Research other examples of morale building during times of war, exploring methods employed by allied and enemy forces.

8. "THIS IS THE ENEMY..."



Victor Ancona, Karl Koehler, R. Hoe & Co. Inc. Grimwell lithographic Company, *This is the enemy*, 1942, offset lithograph, 87 x 60.6 cm, AWM ARTV10464

This anti-Nazi poster was the winning design in the Artist for victory campaign held at the Museum of Modern Art in New York in 1942. Over 2,000 entries were submitted.

Portrayal of the enemy

Through the exploration of propaganda posters, an audience can build an understanding of how governments have encouraged hatred of the enemy during times of war. Propaganda has depicted the enemy as inhumane, criminal, barbaric, controlling, and a threat to national identity and values. By demonising the enemy, governments not only build fear but also justify their involvement in conflict.

Is it easier to fight the enemy if they seem less human?

Norman Lindsay was an Australian painter, draughtsman, illustrator, cartoonist, printmaker, writer, and sculptor. He was commissioned by the Australian Government during the First World War to create propaganda encouraging enlistment. One of his most well-known images (to the right) depicts Germany as an ape-like ogre poised to take over the world. While the creature has attacked Europe first, the image suggests that blood will be spilt across the globe.

At the time of its unveiling, the poster provoked protests in parliament, and the government considered withdrawing it. However the image remained in circulation, and featured in a recruitment kit mailed to eligible men across Australia towards the end of the war. This kit contained fold-out pamphlets which also showed emotionally charged images of the sinking of a civilian ship and the murder of a British nurse at the hands of the Germans.

Lindsay's German ogre character was also made into a recruitment cartoon by Harry Julius, which can be viewed here: <https://www.awm.gov.au/collection/C188295>



Norman Lindsay, Commonwealth Government of Australia Syd. Day, The Printer Ltd, ?, 1918, chromolithograph on paper, 99 cm x 74.4 cm, AWM ARTV00078



Director-General of Recruiting, *Quick!*, 1918, Image courtesy of State Library of Queensland

Activities

1. Visit <https://www.slq.qld.gov.au/> and search for Quick!
 - a. Using both the images and text, identify how the enemy is being portrayed.
2. Locate wartime propaganda from five countries of your choice that depict the enemy. This can include propaganda from current conflicts. Create a table to compare the following points:
 - a. Which country created the poster?
 - b. Who has been identified as the enemy?
 - c. What symbolism can you identify that leads you to identify the enemy?
 - d. How has the enemy been depicted? For example, do they appear as animal-like? Are there racial overtones or an insinuation of racial inferiority? Does the enemy appear to be threatening? If so, how?
 - e. What will the result be if the enemy is not stopped?
 - f. What world events influenced the creation of this propaganda?

Discuss any similarities that you find in the propaganda.



Unknown, *He's coming south*, 1942, offset lithograph on paper, 75.9 x 50.4 cm, AWM ARTV09225

The propaganda poster above is one of many that were created to build fear of the Japanese during the Second World War.

3. What techniques has the creator used to achieve this goal?

SOURCES AND FURTHER READING

Section 1: Introduction

<https://foreignpolicy.com/2009/08/22/a-bright-shining-slogan/>

<https://www.moma.org/multimedia/video/151/939>

https://www.awm.gov.au/advanced-search?query=propaganda%20posters&collection=true&facet_type=Art

Section 2: "Enlist today"

<https://electionspeeches.moadoph.gov.au/speeches/1917-billy-hughes>

<https://www.awm.gov.au/learn/memorial-boxes/1/object-list/white-feather>

<https://www.awm.gov.au/media/kits/voluntary-recruiting-begins-australia>

Section 3: "Subscribe!"

<https://www.awm.gov.au/collection/C96332>

http://rmc.library.cornell.edu/gettysburg/good_cause/transcript.htm

http://russia-ic.com/culture_art/history/2058#.XKGBPGYcSUk

<https://www.frenchempire.net/monuments/>

Section 4: "Soldiers without guns"

https://www.awm.gov.au/articles/encyclopedia/homefront/land_army

<https://www.awm.gov.au/collection/C88397>

<https://trove.nla.gov.au/people/634568?c=people>

<https://www.abramgames.com/home>

Section 5: "Go to it!"

<https://www.awm.gov.au/visit/exhibitions/underattack/mobilise/austerity>

<http://www.artnet.com/artists/henry-koerner/>

https://www.caldwellgallery.com/bios/koerner_biography.html

Section 6: "Careless talk"

Edward Louis Vickery Telling Australia's story to the world: The Department of Information 1939-1950, August 2003,

<https://openresearch-repository.anu.edu.au/bitstream/1885/49256/7/02whole.pdf>

<http://www.naa.gov.au/collection/snapshots/internment-camps/introduction.aspx>

<https://www.awm.gov.au/collection/C96656>

<http://www.nationalarchives.gov.uk/education/homefront/spies/publicity/default.htm>

<https://www.awm.gov.au/articles/encyclopedia/homefront>

<http://www.naa.gov.au/collection/explore/security/index.aspx>

Section 7: "United we win"

<https://knowyourmeme.com/memes/keep-calm-and-carry-on>

<https://imgflip.com/memegenerator/Keep-Calm-And-Carry-On-Red>

https://books.google.com.au/books?id=KEhLAqAAQBAJ&pg=PA19&source=gbs_toc_r&cad=4#v=onepage&q=morale%20is%20the%20capacity&f=false

Section 8: "This is the enemy"

<https://www.destinationaustralia.gov.au/stories/challenges/japanese-wives-australian-servicemen>

<https://www.awm.gov.au/articles/blog/norman-lindsay-and-hearts-and-minds>