

1: The propaganda model | Beautiful Trouble

Propaganda & Persuasion, Ch. 3 Propaganda Institutionalized In this century, the internet has allowed niche interests to gain traction. From Seth Godin's "We Are All Weird".

Propaganda plays a significant role in the human history. Propaganda could create negative as well as positive impact in the lives of the people. There was a massive use of propaganda in the 20th century than ever before. Some of the examples of such usage could be seen in both World Wars. Several mediums are used to inculcate ideas into the minds and hearts of general public. One such medium was art work. More and more artists began to incorporate their personal political beliefs in their art work. The propagandists knew very well that the minds of the masses could be touched especially during the time of war. Powerful political and cultural messages can evoke strong emotions among the people. Thus during the World Wars, art played a key role in propaganda. It portrayed the cruelties of war and created an anti-war hysteria. War time posters also played a great role during the world wars. There were posters reflecting varied themes connected with recruitment and homefront. Another way of propaganda during the war time was by using gender characters. War posters depicted the enemy as beast or demon in order to create unity in the nation. Posters of working women in the factories were used by the Allies during the time of World Wars. Different types of art forms were introduced as propaganda technique during the Korean War, Vietnam War and the Cold war. Today, United States is circulating information through media for the cause of the Middle East. It has even created Global Communication to spread its ideas above every nation. Words and images are used to propagate their ideas. Today, propaganda is directed towards everyone; literate or illiterate. Different ways of propaganda are introduced through pamphlets, posters, magazines, books, music, movies and even cartoons. Today, Television is one of the powerful medium of propaganda. Even the everyday news is distorted by using certain words and phrases to meet the end. There is no doubt that propaganda is an essential element in the lives of the people, but it becomes dangerous when one uses it for sinister purposes. The government in power could use propaganda to force certain impressions in the minds of the people. It is essentially a mind control technique. The only one solution to counter such kind of propaganda is to form independent and creative thinking. The art of propaganda is fruitful only when it is used for nationalism and common good. Powerful political and cultural messages can evoke strong emotions

Solution Summary This solution pertains to the role of propaganda which played an important role in the affairs of 20th century. Reference the information in the background materials below, and then answer the following question: Do you agree that propaganda "has had an essential, and not always dishonorable, role in the conduct of affairs in the 20th century"? Please support your answer with references to the ethical implications of propaganda. Propaganda - from the Latin "to propagate" or "to sow", is an agricultural term. The visual picture is of a farmer throwing seed by hand into the plowed soil. As the seed takes root it sprouts up and brings in a harvest that is tenfold or perhaps one hundred fold larger than the amount of seed sown. In its most basic political sense it means to spread or circulate a belief or idea. Propaganda is meant to convince hearers of the veracity, utility or beneficence of its message. It seeks to in the least appease its hearers but preferably to convert the hearer to its message. Typically the term propaganda is used when the message is packaged to a large audience such as a nation or ethnic group. The hope of the propagandist is to spend a comparatively small amount of energy, finances and personnel in initially getting the message out. Once the message is broadcast it is hoped it will take on a life of its own, take root in the minds of the hearers and eventually be spread by them without any effort expended by the original disseminator.

2: Role of Propaganda in the 20th century

Propaganda in the U.S. The Soviet World War II Propaganda Experience: A Theoretical and Institutional Analysis Prof. Alexander Livshin (Moscow State University) Prof. Igor Orlov. Chapter Eleven The Citizen in Government The Political System ~~~~~ Shaping Public Opinion. World War I America Mobilizes.

A North Korean propaganda poster. Propaganda and Censorship By Veronica Ma April 28, The role of propaganda and censorship is not as obvious as it may seem. From the infamous propaganda arm of North Korean government to the state-run media organizations in China and Russia, it is clear that the mechanisms and effectiveness of propaganda and censorship vary widely. With the advent of the digital age, Russia and China have been forced to develop their propaganda strategy to combat the newfound power of the average internet user, who can seek and share information at the instant click of a mouse. While the basics of propagandistic strategy have persisted, fundamental changes have occurred as a response to the paradigm shift in information sharing and seeking. The Historical Height of Propaganda: The Era of Mao and Stalin While many concepts birthed in the height of the dictatorial state have endured to this day, the way in which they are executed have changed dramatically as a response to modern realities. In particular, the network of control the government had in overseeing popular culture was so complete that the public came only to know state-sponsored forms of entertainment. In particular, the Chinese government had complete control of the production and distribution of movies. While very few movies were produced during the Cultural Revolution, their consequences were immense, for films served as the main source of formal entertainment in both rural and urban areas. In a lot of ways, propaganda equaled entertainment. One propaganda film, *Taking Tiger Mountain by Strategy*, was claimed by Chinese officials to have a viewership of over 7 billion. The efforts of the government to screen these movies, and the pressure they placed on citizens to watch them, resulted in a wide viewership. They were therefore exposed to a degree of idealism and technological splendor unbeknownst in everyday life. While there undoubtedly existed governmental pressures to comply with mainstream media, *xuanchuan*, the Chinese word for propaganda, did not necessarily carry the negative connotation that it bears now. Instead, it was understood as an everyday mechanism to induce love and loyalty for the party and the country. While many concepts birthed in the height of the dictatorial state have endured to this day, the way in which they are executed have changed dramatically as a response to modern realities. Heavy censorship facilitates and complements the spread of propaganda in society. The Soviet Union was well aware of this; it had one of the most effective, comprehensive, and institutionalized systems of propaganda and censorship in history. Propaganda became so critical that Stalin said himself, "The production of souls is more important than the production of tanks And therefore I raise my glass to you, writers, the engineers of the human soul. In both the cases of China and Russia, the production and censorship of information were interlinked, critical strategies for the success in attracting following for state-sponsored ideologies. The comprehensive control governments had over the flow of media meant that marketing a regime did not need to be subtle, much less socio-politically sensitive. The Age of Instant-Information Those who create state-sponsored propaganda in the twenty-first century face obstacles past propagandists could never have imaged. The advent of the internet has given rise to the rapid and easy dissemination of information. Within the pre-digital dictatorial state, entertainment, pop culture, and news could be controlled to the point where little was allowed beyond direct or indirect influence of the propagandist. Despite attempts from the government to control the flow of information through methods such as firewalls and deletion of posts, there is little stopping the everyday Chinese or Russian citizen from learning about the very things their governments try to shut out. When informational borders no longer coincide with state borders, it becomes increasingly difficult for propagandists to make falsehoods believable and truths evadable. While citizens of illiberal governments are now able to be more aware of what is out there and what they can want, the growing wave of self-censorship becomes increasingly more apparent. Simultaneously, nations attempt to champion their narrative against the competition of other ones in the increasingly globalized world. The modern age challenges states to completely reform the way in which they approach disseminating and controlling information. The threat

received by the advent of communications technology has informed the way in which the Chinese government confronts information that conflicts with its objectives. For example, popular social media platforms like Facebook, Twitter, and YouTube have been effectively replaced with Renren, Weibo, and YouKu, which comply with state-mandated censorship standards. In these platforms, there are friend requests, places to comment and criticize, and sharing of articles, photos, and videos. However, rather than blanket censorship over all voices of contention, China employs a different, more subtle tactic: Instead, we show that the censorship program is aimed at curtailing collective action. Moreover, the censorship index of Weiboscope, a Hong Kong University student-led effort to monitor mainland Chinese censorship, saw a huge spike during the time of the protests. While state-mandated censorship is a direct and obvious way of combatting anti-government viewpoints, its implications have meant a rise of self-censorship and, ironically, awareness in modern China. Many digital participants use the intensity of censorship as a barometer for the political environment. There is, therefore, an implicit sense of urgency or worry that accompanies each deleted post and each unavailable page which inevitably sparks the curiosity of the apolitical. Therefore, there is a lurking fear and implicit intimidation felt by the Chinese people when they are considering whether to tie their names to politically contentious statements. Like that of the Soviet Union, propaganda in Russia today relies on constraining the flow of dissenting voices while simultaneously disseminating distinctly skewed information. Many gladly watch Kremlin reports, even if some are hesitant to fully trust them. Emotional and compelling news stories are broadcasted in the television screens of nearly every Russian household, offering households a certain entertainment value. As many in Russia struggle to understand where the truth lies, the Kremlin continues to manufacture, brand, and refine its narrative, while suppressing those of others. The Kremlin-backed stations often broadcast information with a distinctly pro-Russian perspective, in stark contrast to international reports. Reports of the Russian government attempting to silence domestic voices of dissent by jailing opposition journalists and shutting down opposition stations have also surfaced, further suggesting the misinformation narrative that is present in modern Russia. This gap between fact and misinformation has become so great that various initiatives have been made to uncover the truths Russian media has manipulated or suppressed. Notably, as an effort led by former journalism students within Ukraine, the website Stopfake. The website brings to light the strong distortion of information practiced by prominent Kremlin-backed news outlets, often citing falsified stories that target anti-Russian voices as examples of state-propagated misinformation. It is apparent that the Russian way of directing cultural and intellectual life utilizes a tried and true strategy: Despite the reclusive nature of the regime of Kim Jong-Un, it is widely known that his propaganda campaign is comprehensive. The few glimpses into the state by an international audience show a bizarrely disconnected people highly tied to his leadership. A study in December of showed that there are only 1, known IP addresses in the country, compared to the 1. The marketing of the state, through billboards, statues, popular entertainment, and news outlets, is largely focused an anti-West ideology that has persisted since the formation of North Korea. While the propaganda technique in Russia and China has been subject to the all-reaching influence of globalization through relatively accessible internet and information, North Korean propagandists have been able to virtually wholly bypass the inconveniences of this reality. Though Western films have reportedly been smuggled into the otherwise isolated country on some occasions, the propaganda and censorship organs of North Korean can largely still function in the tradition of a truly totalitarian state. A challenge to this isolated narrative occurred in August of , when tensions flared in the relatively calm, though heavily militarized border between South and North Korea. When two South Korean soldiers were maimed by land-mines that North Korean authorities deny they had planted, South Korean authorities responded by reopening an offensive that had been deactivated since Conclusion The modern age challenges states to completely reform the way in which they approach disseminating and controlling information. In China, selective censorship of politically contentious material has limited the freedom of expression, therefore giving rise to uneasiness regarding what can and cannot be said in public. In Russia, institutionalized propaganda and censorship mechanisms have perpetuated a misinformation narrative. In the extreme case of North Korea, the intensity of the threat of communication is clear. In all cases, many international observers are concerned about the tension between modern propaganda and access to

information; between censorship and the freedom of speech. As communication facilitated by globalization and technological improvement proves itself to be irrepressible and inevitable, states have responded in a variety of ways. But in nearly every incidence, censorship accompanies wholly crafting a new information to be accepted in mainstream media and culture. Therefore, censorship and propaganda remain paramount for the success of an illiberal state in crafting its narrative.

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3. Propaganda Institutionalized. The late 19th and early 20th centuries were periods of great expansion of pro-pagandistic activities. The growth of the mass media and improvements in.

Osgood The United States has utilized propaganda techniques repeatedly through its history, particularly during periods of war and international crisis. As early as the revolutionary period, Americans evinced a shrewd grasp of the utility of propaganda as an instrument of foreign policy. The total wars of the early twentieth century led the U. The governmental use of propaganda continued to expand in the twenty-first century, largely due to the harnessing of the revolution in communications. But for most Americans, propaganda has a negative connotation as a treacherous, deceitful, and manipulative practice. Americans have generally thought of propaganda as something "other" people and nations do, while they themselves merely persuade, inform, or educate. Americans have employed numerous euphemisms for their propaganda in order to distinguish it from its totalitarian applications and wicked connotations. The most common of these has been "information," a designation that has adorned all of the official propaganda agencies of the governmentâ€”from the Committee on Public Information â€” and the Office of War Information â€” to the U. For a brief period during the s and early s, the terms "psychological warfare" and "political warfare" were openly espoused by propaganda specialists and politicians alike. Increasingly, they turned to euphemisms like "international communication" and "public communication" to make the idea of propaganda more palatable to domestic audiences. During the Cold War, common phrases also included "the war of ideas," "battle for hearts and minds," "struggle for the minds and wills of men," "thought war," "ideological warfare," "nerve warfare," "campaign of truth," "war of words," and others. Even the term "Cold War" was used to refer to propaganda techniques and strategy as in "Cold War tactics". Later, the terms "communication," "public diplomacy," "psychological operations" or "psyops" , "special operations," and "information warfare" became fashionable. Political propaganda and measures to influence media coverage were likewise labeled "spin," and political propagandists were "spin doctors" or, more imaginatively, "media consultants" and "image advisers. Harold Lass well, a pioneer of propaganda studies in the United States , defined it as "the management of collective attitudes by the manipulation of significant symbols. Subsequent analysts stressed that propaganda was a planned and deliberate act of opinion management. A study prepared for the U. Army, for example, defined propaganda as "the planned dissemination of news, information, special arguments, and appeals designed to influence the beliefs, thoughts, and actions of a specific group. Some social scientists have abandoned the term altogether because it cannot be defined with any degree of precision; and others, like the influential French philosopher Jacques Ellul, have used the term but refused to define it because any definition would inevitably leave something out. As these examples indicate, propaganda is notoriously difficult to define. Does one identify propaganda by the intentions of the sponsor, by the effect on the recipients, or by the techniques used? Is something propaganda because it is deliberate and planned? How does propaganda differ from advertising, public relations , education, information, or, for that matter, politics? At its core, propaganda refers to any technique or action that attempts to influence the emotions, attitudes, or behavior of a group, in order to benefit the sponsor. Propaganda is usually, but not exclusively, concerned with public opinion and mass attitudes. The purpose of propaganda is to persuadeâ€”either to change or reinforce existing attitudes and opinions. Yet propaganda is also a manipulative activity. It often disguises the secret intentions and goals of the sponsor; it seeks to inculcate ideas rather than to explain them; and it aspires to modify or control opinions and actions primarily to benefit the sponsor rather than the recipient. Although manipulative, propaganda is not necessarily untruthful, as is commonly believed. In fact, many specialists believe that the most effective propaganda operates with different layers of truthâ€”from half-truths and the truth torn out of context to the just plain truth. Propagandists have on many occasions employed lies, misrepresentations, or deceptions, but propaganda that is based on fact and that rings true to the intended audience is bound to be more persuasive than bald-faced lies. Another common misconception identifies propaganda narrowly by its most obvious manifestationsâ€”radio broadcasts, posters, leaflets, and so on. But propaganda experts employ a range of

symbols, ideas, and activities to influence the thoughts, attitudes, opinions, and actions of various audiences—including such disparate modes of communication and human interaction as educational and cultural exchanges, books and scholarly publications, the adoption of slogans and buzzwords, monuments and museums, spectacles and media events, press releases, speeches, policy initiatives, and person-to-person contacts. Diplomacy, too, has been connected to the practice of propaganda. Communication techniques have been employed by government agents to cultivate public opinion so as to put pressure on governments to pursue certain policies, while traditional diplomatic activities—negotiations, treaties—have been planned, implemented, and presented in whole or in part for the effects they would have on public opinion, both international and domestic. One such categorization classifies propaganda as white, gray, or black according to the degree to which the sponsor conceals or acknowledges its involvement. White propaganda is correctly attributed to the sponsor and the source is truthfully identified. Gray propaganda, on the other hand, is unattributed to the sponsor and conceals the real source of the propaganda. The objective of gray propaganda is to advance viewpoints that are in the interest of the originator but that would be more acceptable to target audiences than official statements. The reasoning is that avowedly propagandistic materials from a foreign government or identified propaganda agency might convince few, but the same ideas presented by seemingly neutral outlets would be more persuasive. Unattributed publications, such as articles in newspapers written by a disguised source, are staples of gray propaganda. Other tactics involve wide dissemination of ideas put forth by others—by foreign governments, by national and international media outlets, or by private groups, individuals, and institutions. Gray propaganda also includes material assistance provided to groups that put forth views deemed useful to the propagandist. But while gray propaganda is unattributed, black propaganda is falsely attributed. Black propaganda is subversive and provocative; it is usually designed to appear to have originated from a hostile source, in order to cause that source embarrassment, to damage its prestige, to undermine its credibility, or to get it to take actions that it might not otherwise. Black propaganda is usually prepared by secret agents or an intelligence service because it would be damaging to the originating government if it were discovered. It routinely employs underground newspapers, forged documents, planted gossip or rumors, jokes, slogans, and visual symbols. Another categorization distinguishes between "fast" and "slow" propaganda operations, based on the type of media employed and the immediacy of the effect desired. Fast media are designed to exert a short-term impact on public opinion, while the use of slow media cultivates public opinion over the long haul. Fast media typically include radio, newspapers, speeches, television, moving pictures, and, since the s, e-mail and the Internet. These forms of communication are able to exert an almost instantaneous effect on select audiences. Books, cultural exhibitions, and educational exchanges and activities, on the other hand, are slow media that seek to inculcate ideas and attitudes over time. An additional category of propaganda might be termed "propaganda of the deed," or actions taken for the psychological effects they would have on various publics. The famous Doolittle Raid of April is a classic example. Army Air Corps led a force of sixteen planes on a bombing raid of Japan. The mission was pointless from a military point of view, but psychologically it was significant. For Americans, it provided a morale boost and evidence that the United States was "doing something" to strike at the enemy directly; for the Japanese, it was a warning that the United States possessed the capability to reach their homeland with strategic bombers and a reminder that the attack at Pearl Harbor had not completely destroyed the U. War propaganda is as ancient as war itself. Anthropologists have unearthed evidence that primitive peoples used pictures and symbols to impress others with their hunting and fighting capabilities. The Assyrian, Greek, and Roman empires employed storytelling, poems, religious symbols, monuments, speeches, documents, and other means of communication to mobilize their armed forces or demoralize those of their enemies. As early as the fifth century b. The nineteenth-century German military strategist Carl von Clausewitz identified psychological forces as decisive elements of modern war. Thus, propaganda is not, as it is sometimes believed, a twentieth-century phenomenon born of the electronic communications revolution. Throughout history the governors have attempted to influence the ways the governed see the world, just as critics and revolutionaries have aspired to change that view. The word itself originated during the Reformation, when the Roman Catholic Church created a commission of cardinals to "propagate" the faith in non-Catholic lands. The principle differences between modern and ancient propaganda

are the use of new techniques and technologies, greater awareness of the utility of propaganda, and perhaps also the sheer pervasiveness and volume of modern propaganda. Although the concept is often associated with dictatorship, propaganda has figured prominently in American life and history. Political propaganda has been an essential ingredient of the democratic process, as politicians and political parties have employed a range of communication techniques to win public support for their ideas and policies. Similarly, countless private groups—from early antislavery societies to modern political action committees—have turned to propaganda techniques to push their agendas. Advertising and public relations, fields that came into fruition during the early twentieth century, have made commercial propaganda a permanent feature of the cultural landscape. War propaganda has been utilized by both government agencies and private groups to win the support of neutrals, demoralize enemies, and energize domestic populations. The pluralistic nature of American life and the existence of a free press has prevented the emergence of a monolithic propaganda apparatus, but it could be argued that these factors have in fact made American democracy better equipped than totalitarian societies for effective propaganda, if only because the free marketplace of ideas has required would-be propagandists to develop ever more sophisticated means of persuasion. As far back as the colonial period, influential Americans exhibited a remarkable grasp of propaganda techniques. Propaganda and agitation were essential components of the American Revolution. Prior to the outbreak of hostilities, propaganda played a pivotal role in creating the intellectual and psychological climate of the Revolution itself. Philip Davidson, in his history of the propaganda of the American Revolution, documented a remarkably sophisticated grasp of propaganda techniques among the leading organizers of the Revolution. Benjamin Franklin admitted to exposing "in as striking a light as I could, to the nation, the absurdity of the [British] measures towards America"; Thomas Jefferson spoke of "arousing our people from lethargy"; and George Washington advocated the release of information "in a manner calculated to attract the attention and impress the minds of the people. Through town meetings, assemblies, churches, legal documents, resolutions, demonstrations, songs, plays, oratory, pamphlets, newspaper articles, and letters they agitated relentlessly against the policies of the British government. Newspapers such as the Providence Gazette and the Boston Gazette were crucial in organizing opposition to the Stamp Act and in exploiting such incidents as the Boston Massacre. Powerful slogans such as "No Taxation Without Representation" and "Liberty or Death" were utilized to mobilize colonists for revolution, as were such rituals as effigy burning and the planting of "liberty trees. They wrote articles, letters, and pamphlets under pseudonyms to disguise their identities and to create the impression that opposition to British policies was much greater than it was. Samuel Adams, for example, wrote under twenty-five different pseudonyms in numerous publications. Benjamin Franklin articulated a shrewd understanding of the techniques of propaganda, including the use of gray and black materials. And we now find that it is not only right to strike while the iron is hot but that it may be very practicable to heat it by continually striking. The Revolution also saw the utilization of these and other propaganda techniques as instruments of diplomacy. To isolate the British diplomatically and to encourage domestic opposition to the war in Britain, Franklin widely publicized British war atrocities, even resorting to black propaganda to exaggerate and fabricate crimes. In he distributed a phony letter, purportedly written by a German commander of Hessian mercenaries, indicating that the British government advised him to let wounded soldiers die. The letter caused a sensation in France and also induced numerous desertions by the Hessian mercenaries. Franklin also forged an entire issue of the Boston Independent, which contained a fabricated account of British scalp hunting. The story touched off a public uproar in Britain and was used by opposition politicians to attack the conduct of the war. The historian Oliver Thomson described these efforts as "one of the most thorough campaigns of diplomatic isolation by propaganda ever mounted. The Declaration of Independence was a brilliant document on the rights of man, but, at the same time, it was a brilliant document that employed emotive rhetoric to justify the Revolution and to rally public opinion to the cause. The war itself was portrayed as a struggle for liberty against tyranny, freedom against slavery. In this, the Revolution provided the model for the themes and ideas that would animate many subsequent propaganda campaigns and much of the political rhetoric of the United States. From the planting of liberty trees during the Revolution, to the cultivation of liberty gardens during World War II, symbolic appeals to freedom and liberty were staples of wartime mobilization efforts. During the American

Civil War both the Union and Confederate governments utilized propaganda abroad to influence foreign sentiment. The Union sent propaganda commissions to Europe to influence the governments and people of England and France. President Abraham Lincoln personally appealed to British opinion by writing directly to labor unions and textile industrialists to press the Union case. His "house divided" metaphor was one of the most powerful images of the s, and his public addressesâ€”most notably the Gettysburg Address â€”were calculated to unite Northerners behind the cause.

4: Copy of Propaganda Institutionalized by Yvonne Sobhani on Prezi

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Every human is a victim of rape, ongoing and sustained. Rape is a violation of body OR mind autonomy. A few days ago I was raped by a PSA sign. Giant signs next to busy highways, huge posters inserted behind glass at public bus stations, smaller placards placed above eye level inside of trains and buses. Everywhere you look, toxic mind pollution is imposed upon you by your greatest enemy. It is impossible to physically avoid, unless you never exit your prison of residence. The Public Service Announcement is deployed to propagandize every imaginable message a government seeks to promote, but one of the most destructive of all is clearly the happiness illusion. The mind genocide of indoctrinated artificial happiness. To believe yourself happy, when there is NOTHING, no valid reason to be happy, devastates all human capacity to demand and achieve Truth-based change within the structures responsible for destroying the capacity of happiness to legitimately exist. I was assaulted by that PSA sign. Now maybe I would have some reason to shake My booty. Of course My mind is untouchable, no external force can deceive Me, or alter either My chosen True Reality paths or My realizations of Truth. But what a horrific message, directly aimed at the younger humans, intended to dissolve whatever righteous rage and hate and depression they might possess within their True Reality. Go ahead slaves, shake your booty! Reject and ignore the Truth, so you may never be inspired to rise up and destroy what is destroying you. What an insult to mental health, mis-defined and nonexistent among humans in the 21st century. Happiness is decreed to be a manifestation of mental health, by 21st century mental health professionals. But there is nothing to be happy about! So mental health today consists of nothing more than the embrace of invalid delusions, validating the deranged structures upon which the species bases its existence. The happy obey, the happy conform, the happy embrace the status quo. Happiness is a devastatingly destructive state of mind, serving nothing positive. That is why all human governments relentless promote and impose it, as a human right, a freedom, an ideal state of mind to consciously aspire to attain.

5: Propaganda and persuasion - Garth Jowett, Victoria O'Donnell - Google Books

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Propaganda and Public Relations, Government. Propaganda is a deliberate attempt to persuade people to think and then behave in a manner desired by the source; public relations, a branch of propaganda, is a related process intended to enhance the relationship between an organization and the public. Both, in turn, are related to advertising. Bill Backer, in *The Care and Feeding of Ideas*, suggests that advertising and propaganda are half brothers. An advertisement connects something with human desires; propaganda shapes the infinite into concrete images. Propaganda has always been a strategy of government and the military. It has always been part of military recruitment, albeit in an earlier era restricted to colorful uniforms or military parades. Propaganda has always been a necessity for any government actively seeking to mobilize its citizens. The American Revolution, for example, would have been inconceivable without making the case for revolution generally known. The proclamation was more than a statement of government policy toward slaves; its promulgation assisted the recruitment of black soldiers and helped deter British recognition of the Confederacy, and as such, it served military ends. Not surprisingly, propaganda came of age in World War I, as all major combatants created agencies to regulate and censor the flow of information, aid in recruitment, and sell the moral validity of the war effort to those on the home front and battlefield. The war saw the emergence of pejorative connotations that have surrounded the concept of propaganda up to the present. Instead of realizing the close relationship among morale, education, and propaganda, Americans considered propaganda a synonym for government lies, and that interpretation has remained to today. The 1930s saw the emergence of public relations, a term first used in by Thomas Jefferson in a message to Congress. Bernays introduced public relations counsel in his *Crystallizing Public Opinion*, and the decade saw the general acceptance of the profession by business and government, if not by every military commander. New Deal America institutionalized propaganda and public relations within American society. At a press conference in December, Roosevelt introduced the idea of giving away war material to those fighting Nazi Germany with a simple analogy: The documentary filmmaker Pare Lorentz made films for the New Deal about social problems—the Dust Bowl and flooding in the Mississippi Valley—both depicting natural disasters as the result of unchecked individual actions, both offering the New Deal as uniquely capable of solving physical or natural disasters through enlightened state policies. The military got the picture. All newsreel footage shot in various theaters of war was first subject to military censorship; and all photographs were subject to censorship, particularly if they showed the faces of American dead. Army Chief of Staff George C. Though the precise impact of the films is hard to gauge, the *Why We Fight* series was the most elaborate statement of war aims produced by any part of the federal government in World War II. The United States Information Agency USIA became a separate agency of Cold War propaganda in 1953; the end of the Cold War has also meant that the USIA is to be reunited with the Department of State, reflecting its lesser importance, or perhaps the realization that official messages are more successfully transmitted through nongovernmental agencies. The Vietnam War showed the problems of military information management in an unpopular war, one ostensibly free of overt censorship of civilian news organizations, though military helicopters were certainly not obliged to take hostile newsmen and women wherever they wished to go.

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Similar presentations More Presentation on theme: Between and , 75, Four-Minute Men and women made a total of 7,, speeches in movie houses and other public functions Recruited filmmakers to produce pro-war silent features Developed posters urging people to buy bonds or enlist in the army. The most famous poster was "I Want You. Its periodicals were sent to , teachers, Chambers of commerce, churches, fraternal societies, etc. Propagandist must have access to intelligence concerning events and public opinion. Propaganda must be planned and executed by only one authority. The propaganda consequences of an action must be considered in planning that action. By suppressing propagandistically desirable material which could be useful to the enemy b. To be perceived, propaganda must evoke the interest of an audience and must be transmitted through an attention-getting communications medium. Credibility alone must determine whether propaganda output should be true or false. Truth should be used as frequently as possible; otherwise the enemy might expose falsehood, and the credibility would suffer. The purpose, content and effectiveness of enemy propaganda; the strength and effects of an expose; the nature of current propaganda campaigns determine whether enemy propaganda should be ignored or refuted. Black rather than white propaganda may be employed when the latter is less credible or produces undesirable effects. Propaganda may be facilitated by leaders with prestige. Propaganda must be carefully timed. The communication must reach the audience ahead of competing propaganda. A propaganda campaign must begin at the optimum moment c. Propaganda must label events and people with distinctive phrases or slogans. They must evoke desired responses which the audience previously possesses b. They must be capable of being easily learned c. Propaganda must facilitate the displacement of aggression by specifying the targets for hatred. A Soviet orchestra back from a U. By telephone from New York. English and Hebrew for those who plan to leave, and Chinese for those who plan to stay. We will land on the Sun!

7: Propaganda as Institutional Self-Deception - Reality Sandwich

In specific, institutionalized and systematic spreading of information and/or disinformation, usually to promote a narrow political or religious viewpoint. Originally, propaganda meant an arm of the Roman Catholic church responsible for 'de propaganda fidei,' propagation of the faith.

Play media *The Kiss*, starring May Irwin, from the Edison Studios, drew general outrage from moviegoers, civic leaders, and religious leaders, as shocking, obscene, and immoral. A famous shot from the film, *The Great Train Robbery*. Scenes where criminals aimed guns at the camera were considered inappropriate by the New York state censor board in the 1910s, and usually removed. On the other hand, Wingate struggled to keep up with the flood of scripts coming in, to the point where Warner Bros. Therefore, events such as the Boston Tea Party could not be portrayed. If clergy must always be presented in a positive way, then hypocrisy could not be dealt with either. Since films containing racy and violent content resulted in high ticket sales, it seemed reasonable to continue producing such films. For more than thirty years, virtually all motion pictures produced in the United States adhered to the code. The enforcement of the Production Code led to the dissolution of many local censorship boards. Lord, a Jesuit, wrote: Vocal smut cried to the censors for vengeance. The guilty are punished, the virtuous rewarded, the authority of church and state is legitimate, and the bonds of matrimony are sacred. Breen "a prominent Catholic layman who had worked in public relations" was appointed head of the new Production Code Administration PCA. Breen influenced the production of *Casablanca*, objecting to any explicit reference to Rick and Ilsa having slept together in Paris and to the film mentioning that Captain Renault extorted sexual favors from his supplicants; however, both remained strongly implied in the finished version. Hughes eventually persuaded Breen that the breasts did not violate the code, and the film could be shown. One example is *Child Bride*, which featured a nude scene involving a twelve-year-old child actress Shirley Mills. The Code began to weaken in the late 1930s, when the formerly taboo subjects of rape and miscegenation were allowed in *Johnny Belinda* and *Pinky*, respectively. In 1934, Breen retired, largely due to ill health, and Geoffrey Shurlock was appointed as his successor. *Variety* noted "a decided tendency towards a broader, more casual approach" in the enforcement of the Code. The first threat came from a new technology, television, which did not require Americans to leave their house to watch moving pictures. Hollywood needed to offer the public something it could not get on television, which itself was under an even more restrictive censorship code. Vertical integration in the movie industry had been found to violate anti-trust laws, and studios had been forced to give up ownership of theaters by the Supreme Court in *United States v. Paramount Pictures, Inc.* The studios had no way to keep foreign films out, and foreign films were not bound by the Production Code. Some British films "Victim", "A Taste of Honey", and "The Leather Boys" challenged traditional gender roles, and openly confronted the prejudices against homosexuals, all in clear violation of the Hollywood Production Code. In keeping with the changes in society, sexual content that would have previously been banned by the Code was being retained. *Wilson*, the U. S. Supreme Court unanimously overruled its decision *Mutual Film Corporation v. Film distributor Joseph Burstyn* released the film in the U. S. In 1935, areas of the code were re-written to accept subjects such as miscegenation, adultery, and prostitution. For example, the re-make of a pre-Code film dealing with prostitution, *Anna Christie*, was cancelled by MGM twice, in 1930 and in 1935, as the character of Anna was not allowed to be portrayed as a prostitute. By 1935, such subject matter was acceptable, and the original film was given a seal of approval. The whole sequence lasts two and a half minutes. The MPAA reluctantly granted the seal of approval for these films, although not until certain cuts were made. His film *The Moon Is Blue*, about a young woman who tries to play two suitors off against each other by claiming that she plans to keep her virginity until marriage, was released without a certificate of approval. He later made *The Man with the Golden Arm*, which portrayed the prohibited subject of drug abuse, and *Anatomy of a Murder*, which dealt with murder and rape. The MPAA reluctantly granted the seal of approval for these films, although again not until certain cuts were made. The producers appealed the rejection to the Motion Picture Association of America. On a vote, the MPAA granted the film an exception, conditional on "reduction in the length of the scenes which the Production Code Administration found

unapprovable". The exception to the code was granted as a "special and unique case" and was described by The New York Times at the time as "an unprecedented move that will not, however, set a precedent". In *Pictures at a Revolution*, a study of films during that era, Mark Harris wrote that the MPAA approval was "the first of a series of injuries to the Production Code that would prove fatal within three years". Valenti negotiated a compromise: The film received Production Code approval despite the previously prohibited language. MGM released it anyway, the first instance of an MPAA member company distributing a film that did not have an approval certificate. That same year, the original and lengthy code was replaced by a list of eleven points. The points outlined that the boundaries of the new code would be current community standards and good taste. Any film containing content deemed suitable for older audiences would feature the label SMA in its advertising. With the creation of this new label, the MPAA unofficially began classifying films. The MPAA began working on a rating system, under which film restrictions would lessen. G for general audiences, M for mature content, R for restricted under 17 not admitted without an adult, and X for sexually explicit content. By the end of 1968, Geoffrey Shurlock stepped down from his post. In 1970, because of confusion over the meaning of "mature audiences", the M rating was changed to GP, and then in 1972 to the current PG, for "parental guidance suggested". In 1973, in response to public complaints regarding the severity of horror elements in PG-rated titles such as *Gremlins* and *Indiana Jones and the Temple of Doom*, the PG rating was created as a middle tier between PG and R. In 1975, the X rating was replaced by NC under 17 not admitted, partly because of the stigma associated with the X rating, and partly because the X rating was not trademarked by the MPAA; pornographic bookstores and theaters were using their own X, XX, and XXX symbols to market products.

8: Motion Picture Production Code - Wikipedia

Propaganda Institutionalized The New Audience The Emergence of Mass Society The Emergence of the Propaganda Critique The New Media Advertising: The Ubiquitous Propaganda Propaganda and the Internet: The Power of Rumor 4.

The propaganda model The propaganda model The mass media often serves as a tool to manufacture consent, operating on unchallenged premises that serve the narrow interests of political and economic elites. The model suggests that media outlets will consistently produce news content that aligns with the interests of political and economic elites. Herman and Noam Chomsky The propaganda model seeks to explain media behavior by examining the institutional pressures that constrain and influence news content within a profit-driven system. In contrast to liberal theories that argue that journalism is adversarial to established power, the propaganda model predicts that corporate-owned news media will consistently produce news content that serves the interests of established power. First introduced in in Edward S. These filters determine what events are deemed newsworthy, how they are covered, where they are placed within the media and how much coverage they receive. The five filters are as follows: Concentrated ownership, owner wealth and profit-orientation of the dominant mass-media firms. Corporate media firms share common interests with other sectors of the economy, and therefore have a real stake in maintaining an economic and political climate that is conducive to their profitability. They are unlikely to be critical of economic or political policies that directly benefit them. Advertising as primary source of income. To remain profitable, most media rely on advertising dollars for the bulk of their revenue. It is therefore against the interests of the news media to produce content that might antagonize advertisers. Business leaders, politicians and government officials are also typically viewed as credible and unbiased sources of information, jettisoning the need for fact-checking or other costly background research. This filter was clearly demonstrated during the run-up to the Iraq War, when the U. Flak as a means of disciplining the media. Flak refers to negative commentary to a news story that can work to police and discipline journalists or news organizations that stray too far outside the consensus. Flak includes complaints, lawsuits, petitions or government sanctions. An external enemy or threat. This filter mobilizes the population against a common enemy terrorism, energy insecurity, Iran while demonizing opponents of state policy as insufficiently patriotic or in league with the enemy. He can be reached at simon policyalternatives. Did you know that you can jump into our experimental visualization interface right from this point? Give it a try and send us your feedback!

9: Propaganda and Censorship: Adapting to the Modern Age | Harvard International Review

Propaganda and Persuasion, Fourth Edition is the only book of its kind to cover a comprehensive history of propaganda and offer insightful definitions and methods to analyze it.

Ownership[edit] The size and profit -seeking imperative of dominant media corporations create a bias. Nevertheless, there remained a degree of diversity. In post World War II Britain, radical or worker-friendly newspapers such as the Daily Herald , News Chronicle , Sunday Citizen all since failed or absorbed into other publications , and the Daily Mirror at least until the late s regularly published articles questioning the capitalist system. The authors posit that these earlier radical papers were not constrained by corporate ownership and therefore, were free to criticize the capitalist system. A table of six big media conglomerates in , including some of their subsidiaries. Westinghouse or General Electric , the information presented to the public will be biased with respect to these interests. Such conglomerates frequently extend beyond traditional media fields and thus have extensive financial interests that may be endangered when certain information is publicized. According to this reasoning, news items that most endanger the corporate financial interests of those who own the media will face the greatest bias and censorship. It then follows that if to maximize profit means sacrificing news objectivity, then the news sources that ultimately survive must be fundamentally biased, with regard to news in which they have a conflict of interest. Advertising[edit] The second filter of the propaganda model is funding generated through advertising. Most newspapers have to attract advertising in order to cover the costs of production; without it, they would have to increase the price of their newspaper. There is fierce competition throughout the media to attract advertisers; a newspaper which gets less advertising than its competitors is at a serious disadvantage. The product is composed of the affluent readers who buy the newspaperâ€”who also comprise the educated decision-making sector of the populationâ€”while the actual clientele served by the newspaper includes the businesses that pay to advertise their goods. According to this filter, the news is "filler" to get privileged readers to see the advertisements which makes up the content and will thus take whatever form is most conducive to attracting educated decision-makers. The theory argues that the people buying the newspaper are the product which is sold to the businesses that buy advertising space; the news has only a marginal role as the product. They concentrate their resources where news stories are likely to happen: Business corporations and trade organizations are also trusted sources of stories considered newsworthy. Editors and journalists who offend these powerful news sources, perhaps by questioning the veracity or bias of the furnished material, can be threatened with the denial of access to their media life-blood - fresh news. This relationship also gives rise to a "moral division of labor", in which "officials have and give the facts" and "reporters merely get them". Journalists are then supposed to adopt an uncritical attitude that makes it possible for them to accept corporate values without experiencing cognitive dissonance. Business organizations regularly come together to form flak machines. The term "flak" has been used to describe what Chomsky and Herman see as efforts to discredit organizations or individuals who disagree with or cast doubt on the prevailing assumptions which Chomsky and Herman view as favorable to established power e. Unlike the first three "filtering" mechanismsâ€”which are derived from analysis of market mechanismsâ€”flak is characterized by concerted efforts to manage public information. Because if people are frightened, they will accept authority. Manufacturing Consent was written during the Cold War. The Sunday Times ran a series of articles in accusing activists from the non-violent direct action group Reclaim The Streets of stocking up on CS gas and stun guns. Communism once posed the primary threat according to the model. Communism and socialism were portrayed by their detractors as endangering freedoms of speech, movement, the press and so forth. They argue that such a portrayal was often used as a means to silence voices critical of elite interests. Chomsky argues that since the end of the Cold War , anticommunism was replaced by the "War on Terror", as the major social control mechanism. Following the events of September 11, , some scholars agree that Islamophobia is replacing anti-communism as a new source of public fear. If the propaganda model is right and the filters do influence media content, a particular form of bias would be expectedâ€”one that systematically favors corporate interests. They also looked at what they perceived as naturally occurring

"historical control groups " where two events, similar in their properties but differing in the expected media attitude towards them, are contrasted using objective measures such as coverage of key events measured in column inches or editorials favoring a particular issue measured in number. Coverage of "enemy" countries[edit] [The polls] show that all of the opposition parties in Nicaragua combined had the support of only 9 percent of the population, but they have percent of Stephen Kinzer. Examples of bias given by the authors include the failure of the media to question the legality of the Vietnam War while greatly emphasizing the Sovietâ€™Afghan War as an act of aggression. Chomsky also asserts that the media accurately covered events such as the Battle of Fallujah but because of an ideological bias, it acted as pro-government propaganda. In describing coverage of raid on Fallujah General Hospital he stated that The New York Times , "accurately recorded the battle of Fallujah but it was celebrated Scandals of leaks[edit] The authors point to biases that are based on only reporting scandals which benefit a section of power, while ignoring scandals that hurt the powerless. Other examples include coverage of the Iranâ€™Contra affair by only focusing on people in power such as Oliver North but omitting coverage of the civilians killed in Nicaragua as the result of aid to the contras. In a interview, Chomsky compared media coverage of the Afghan War Diaries released by WikiLeaks and lack of media coverage to a study of severe health problems in Fallujah. Media coverage of the Iraq War and Media coverage of climate change Since the publication of Manufacturing Consent, Herman and Chomsky have adopted the theory and have given it a prominent role in their writings, lectures and theoretical frameworks. Chomsky has made extensive use of its explanative power to lend support to his interpretations of mainstream media attitudes towards a wide array of events, including the following: When he was interviewed by TV Ontario , the show generated 31, call-ins, which was a new record for the station. In , when Chomsky was interviewed by Andrew Marr the producer commented that the response was "astonishing". He commented that "[t]he audience reaction was astonishing I have never worked on a programme which elicited so many letters and calls". He compares the media to scholarly literature which he says has the same problems even without the constraints of the propaganda model. Herman was primarily responsible for creating the theory although Chomsky supported it. Harvard media torture study[edit] From the early s until The New York Times characterized it thus in There is work on the British media, by a good U[niversity] of Glasgow media group. There is one very careful study by a Dutch graduate student, applying the methods Ed Herman used in studying US media reaction to elections El Salvador, Nicaragua to 14 major European newspapers. Discussed a bit along with some others in a footnote in chapter 5 of my book "Deterring Democracy," if you happen to have that around. Its criticisms are featured in the books Guardians of Power [30] and Newspeak in the 21st Century News of the World phone hacking affair In July , the journalist Paul Mason , then working for the BBC, pointed out that the News International phone hacking scandal threw light on close links between the press and politicians. However, he argued that the closure of the mass-circulation newspaper News of the World , which took place after the scandal broke, conformed only partly to the propaganda model. He drew attention to the role of social media , saying that "large corporations pulled their advertising" because of the "scale of the social media response" a response which was mainly to do with the Milly Dowler revelations, although Mason does not go into this level of detail. One part of the Chomsky doctrine has been proven by exception. He stated that newspapers that told the truth could not make money. Lehrer also believes that the media cannot have a corporate bias because it reports on and exposes corporate corruption. Lehrer asserts that the model amounts to a Marxist conception of right-wing false consciousness. Additionally, Chomsky has said that while the media are against corruption, they are not against society legally empowering corporate interests which is a reflection of the powerful interests that the model would predict. A Journal of Opinion that widespread coverage of Israeli mistreatment of protesters as compared with little coverage of similar or much worse events in sub-Saharan Africa is poorly explained. For instance, general coverage of the two areas compared should be similar. In this case, according to Chomsky, they are not: Herman wants to have it both ways:

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