**Movies to Motivate:**

**World War 2 Historical Analysis, and Comparison of European Film Propaganda of Britain and Nazi Germany.**

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History 416: History of 20th-Century Europe

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**Abstract**

As the European nations of Nazi Germany and Britain militarized and then proceeded to wage war against each other during World War II the unique and complex weapon of propaganda during this conflict was put into high usage for the second time. One unique form this propaganda took was that of film, which is a more complex form than that of propagandistic pamphlets flown over enemy lines, speeches given to soldiers alongside the public, posters seen within public spaces, and radio broadcasts heard all over the nation. The form of film propaganda was a mixture of moving pictures, sound and an underlying message all combined to create a unique way to encourage the population in various ways toward various goals, thoughts, or feelings as to amass population governmental support. Through various sources, this document seeks to analyze and compare Nazi Germany’s and Britain’s methodology, propagandistic messages, techniques, and effectiveness within the nations separate and various films that went into production before and during World War II as well as the various reasons that influenced the contents of these propagandistic films and their overall goal.

**Introduction:**

The word propaganda within society denotes various forms of a negative response as pointed out by the Germany Ministry of Popular Enlightenment and Propaganda and that of historian Alan Sennet.[[1]](#footnote-1) [[2]](#footnote-2) The negativity surrounding propaganda stems from the publicly perceived manipulative nature of propaganda wherein it is made by a nation with the goal to influence its mass populace to a specific thought or feeling as to manipulate them toward a specific goal. [[3]](#footnote-3) Thus, when a mass populace is presented with propaganda and this populace identifies this propaganda as the influencing tool that has been put into use by a nation’s government it loses its effectiveness in influential ability. This interesting characteristic of propaganda was recognized by Joseph Goebbels in 1937 and is seen within the reaction of Britain’s population to the multiple propagandistic attempts by their government during World War II.[[4]](#footnote-4)[[5]](#footnote-5) That is why it is essential for propaganda to not be recognized, believed, or revealed to be a blatant and completely manufactured message if it hopes to accomplish the goal the nation or ministry that created it intended it for. For propaganda to accomplish this goal the nation that creates it has many avenues to transform the presentation of their propaganda for its message to be hidden but still be understandable and accepted within the population. One of the most fascinating historical times filled with many exemplary cases of these various techniques to get propaganda accepted into the public is that of World War II. What makes the historical time of World War II and its propaganda vastly fascinating is that this is the second time a new form of propaganda was put into use, film propaganda. Two European nations of World War II that were pitted against each other that of Britain and Nazi Germany had contrasting methods in crafting their film propaganda alongside various reasons why they crafted this film propaganda. Even before World War II officially began on September, 1st 1945 the German Nazi Party was underway into using the unique form of propaganda as film to further its goals of political power.[[6]](#footnote-6)

**PRE-PRODUCTION OF THE MINISTRY OF POPULAR ENLIGHTENMENT AND PROPAGANDA.**

The aftermath of Germany declaring an armistice during World War I and the preceding Treaty of Versailles, produced by the victorious Allied Powers within the Paris’ Palace of Versailles would produce various resources for Nazi Germany’s film propaganda to create films in response to these treaties. When World War I was over it was determined by the Allied Powers of France, Britain, and the United States that the Empire of Germany was the main instigator to this worldwide conflict.[[7]](#footnote-7) The Allies goal that they established for the Treaty of Versailles alongside many other treaties was to keep the conflict of World War I from continuing and to keep an entirely new conflict from emerging. To this end, the allies determined the Treaty of Versailles would have Germany lose all the territories it occupied and gained during World War I alongside others. Finally, it called for Germany to demilitarize vastly as to cripple its military offensive ability. The Treaty of Versailles left the majority of Germany’s population feeling, wronged, dissatisfied and were the victims to what they perceived as an overall injustice. There was a belief held by this same majority of Germany’s population that also went hand in hand with these negative emotions to Germany’s state in the aftermath of World War I. This belief held by the majority of Germany’s population was that Germany could have become the victor of World War I if it were not for individuals within Germany betraying the country to this loss.

The negative feelings to the Germany’s treatment in the aftermath of World War I, nationalistic beliefs and perceptions would be the ground work that Nazi Germany film propaganda would build upon for it to be effective. This is because this ground work is based upon events and concepts that the majority of the people of Germany already believed in or felt the impact of. Basing the content of film propaganda on pre-existing beliefs was a very effective way to speak to an audience as a way to sway them to the message for it will be perceived to be built upon unknown knowledge tied to these beliefs while instilling confidence within the audience due to reaffirmation of their pre-existing beliefs. This is also at a time where the German people would be in such a state of shock due to the Treaty of Versailles and their sudden loss in World War I that lead them to seek answers in concepts such as the dolchstoss.[[8]](#footnote-8) The dolchstoss theory stated that one reason why Germany lost in World War I was due to specific traitors within Germany convincing the nation to call for an armistice. One avenue of gaining the answers the population of Germany sought out for the current state of Germany was in film. Nazi Germany was ready to capitalize upon this desperate desire for answers with its newly established Ministry of Popular Enlightenment and Propaganda.

**POST-PRODUCTION OF THE MINISTRY OF POPULAR ENLIGHTENMENT AND PROPAGANDA.**

During World War I German propaganda in all its potential forms was not as utilized to the extent that it was in World War II under the Nazi Party. World War I German Field Marshal and Chief of Staff of the Imperial German Armed Forces, Von Hindenburg, held a firm belief that using propaganda by a nation at war was an overall “unsoldierly” tactic. Von Hindenburg believed in physical conquest instead of the tactic of instilling doubt within the enemy to sap there will to fight on. Von Hindenburg’s reaction was in response to the German film industry asking him to allow them to counter the effective anti-German propaganda that was being used against them in America.[[9]](#footnote-9) America’s anti-German propaganda went on to create another myth to why Germany lost the war, in that it somehow was able to drain the nation’s will to keep fighting onto victory in World War I.[[10]](#footnote-10) This myth of the effects of anti-German propaganda on Germany, that of the dolschtoss, and the reaction of the German population to the Treaty of Versailles led Adolf Hitler, when he gained political power, to create the Ministry of Popular Enlightenment and Propaganda on March 13, 1933.[[11]](#footnote-11) The creation of the Ministry of Popular Enlightenment and Propaganda aligned with Adolf Hitler’s own beliefs on the concept of propaganda. As quoted in his infamous autobiography *Mein Kempf*, “the bigger the lie the more easily it will be believed provide it is repeated vigorously and often enough.” Other quotes and actions by Adolf Hitler further exemplified his advocacy for the use of propaganda within the German Reich such as having quoted, “The enemy must be demoralized and driven to passivity.”[[12]](#footnote-12) This latter quote echoes what the people of Germany believed happened to them in World War I as a factor to their home nation of Germany losing World War I.

As for his actions, Adolf Hitler personally commissioned one of the largest film propaganda productions of Germany, *The Triumph of the Will.[[13]](#footnote-13)* Adolf Hitler along with personally having established this ministry also chose the chief of The Ministry of Popular Enlightenment and Propaganda himself. Adolf Hitler chose Joseph Goebbels who helped Adolf Hitler rise to power through the manipulation of the electorate. Even before Goebbels became the chief of the Ministry of Popular Enlightenment and Propaganda he wrote *Michael: A German Destiny*.[[14]](#footnote-14) The novel presents a narrative about a German individual who is a member of the nation’s communist party who later converts to the national socialist party and dies in opposition to the French occupation of the Ruhr. This latter part of the novel reflects the disdain the German population had for the Treaty of Versailles and it’s many demands as well as the concepts of giving one’s life for a cause of a nation which has been prevalent in many propagandistic mediums.

This role as Chief of the Ministry of Popular Enlightenment and Propaganda, Goebbels took to with enthusiasm as he gave an impassioned speech to the public on March 15, 1933 about what this role and the Ministry of Popular Enlightenment and Propaganda meant to him. To Goebbels’s the Ministry of Popular Enlightenment and Propaganda had the goal of providing a link between the population of Germany and its national government as a way to build trust and support between the two groups.[[15]](#footnote-15) However, to do this The Ministry of Popular Enlightenment and Propaganda had a multi-faceted approach to do so. Goebbels’s in his speech conveys that he wishes to instruct the public on what actions to take and explain to the population the reasons behind the actions of Nazi Germany’s government. Within this speech Goebbels conveyed all the pre-existing feelings that the German population felt during the fourteen years since the end of World War I as a way to capture their attention but to also blend his own interpretation of these issues tied to Nazi Party beliefs. These believes were that Germany was wronged by World War I, its aftermath and that it lost a powerful legacy due to all of these latter factors. Goebbels also made it seem within the speech that all the foes of Nazi Germany both political and international were to blame for all of these issues and none of the blame was that of German nation. To regain the legacy mentioned in the speech Goebbels explains any action done by the Nazi Government is justified for this goal. Goebbels went on to convey that if he himself is successful in convincing the people that these actions by the German government are completely justified then no matter how extreme his own means maybe he can confidently call his work a success. Thus, Goebbels acknowledges the pre-existing grievances of the German population and plans to explain to the German people a belief in a powerful ancestry in such a fashion that it appears to be the undeniable uncensored truth. [[16]](#footnote-16)

Through the medium of film Nazi Germany creates some of its most unique propaganda that uses the beliefs of Germany’s population, its own beliefs of their version of a utopian German society, and seemingly twists these beliefs within German society in such a way that it seemingly creates a variation of reality that is accepted as the truth. A film critic by the name of Sigfried Kracuer who analyzed German propaganda points out this manipulation of reality and how it acts as figurative shield against the truth of the reality it bases itself on, as well as a way to promise the German population whatever they want though supporting the Nazi Government. [[17]](#footnote-17)

Film within itself has the ability to allow a deep emotional connection to its audience through its overall interactive experience, and entertainment.[[18]](#footnote-18) This includes films ability to tell a story so engagingly, especially when that story is well written, that can draw in many individuals to the theatre. In areas within Britain there are reports that stated that weekly cinema audiences could number to 170,000. In the first three months of the British propaganda film *Fire Guard* there was an overall audience viewership of 1,250,000 audience members.[[19]](#footnote-19) Thus, film theatres are an effective stage to present propaganda to a large amount of the population at one time. Then if the films story is good then this audience can convince others to see the movie via word of mouth increasing the spread of the films propagandistic message once the film is viewed. Better yet, the story combined with pre-existing beliefs can easily help hide the propagandistic message that a nation wishes to convey as to not expose and lessen its influential effectiveness.

Joseph Goebbels the Chief of the Ministry of Popular Enlightenment and Propaganda fully understood the propagandistic potential of film, the pre-existing emotions and beliefs of the German population. All of this gave Goebbels and many other German filmmakers a lot of material to base their propaganda films upon as to influence the German population. Such the characteristic of a film’s length was useful within conveying a propagandistic message. A filmmaker can inject multiple propagandistic meanings or one propagandistic message multiple times within the story of a film. As Hitler stated “that the bigger the lie the more easily it will be believed provide it is repeated vigorously and often enough” and films allotted time would allow this practice to happen.[[20]](#footnote-20) One of the biggest lies based upon the beliefs of the German population that is seen within its film propaganda is that Germany and its people were the victims of World War I. That Germany’s decision for an armistice then the requirements of the Treaty of Versailles that lead to Germany’s decline were the fault of outsiders and traitors.[[21]](#footnote-21) While these beliefs are based on the German population’s it was perceived as the reality of the entire situation. According to film critic Siegfried Kracauer the Nazi Party took this believed reality of the German population and manipulated it into more exaggerated concepts which were then accepted as reality.

**VICTIMIZATION IS THEIR JUSTIFICATION: ANALYSIS OF GERMANY’S CONVEYANCE ON PERSONAL PROPAGANDISTC VICTIMIZATION**

During the Nazi Party’s rise within Germany’s political power, a little over 1,000 films were produced by the Nazi Party between the years of 1933-1945.[[22]](#footnote-22) However, out of these 1,0000 films only approximately 150 could be perceived as politically propagandistic in goal and in nature.[[23]](#footnote-23) The characteristics of these Nazi films would be that if there were to be a victim within the film’s story it would be that of a Nazi socialist member, follower or anyone positively associated with the Nazi Party. Through that film’s narrative the death of a victim that was positively associated with the Nazi Party would become a martyr like figure for the Nazi Party’s ideals.[[24]](#footnote-24) These victims within Nazi films would usually become victims at the hands of anyone the Nazi Party deemed the enemy at the time. An example on how the Nazi’s would paint themselves the victims of their enemies in film can be seen within the film *Hitlerjunge Quex.* Where the main protagonist of *Hitlerjunge Quex,* Heini, is abused by his communist party member father and sent to a communist party camp. Within this camp, the Nazi’s have depicted the communists as a debauchery filled group with almost no class. However, during his stay at the camp Heini’s later discovers and joins the proper and patriotically filled Nazi Youth camp. Heini proceeds to save the Nazi Youth camp from a bomb plot by the communist camp but Heini is later beaten almost to death by communists when the former is distributing Nazi propaganda in Germany.[[25]](#footnote-25) In the film *Heimkehr,* it portrays ethnic Germans within Poland being mistreated by the Poland population. The abuse by the Poland population to the German natives gets to the point that a woman has her Nazi swastika medallion ripped off and then is proceeded to be stoned to death.[[26]](#footnote-26)

It is again seen in other films such *Hans Westmar* where the protagonist, based on the real-life figure Horst Wessel the writer of Germany’s second national anthem, is beaten to death by communists.[[27]](#footnote-27) These Nazi party films potentially were used to portray their political opponents and those they disdain in an exaggerated way as to lessen their own political influence. For the public, these acts of violence toward the Nazi party were either to make the population of Germany sympathize with the Nazi party or cause the population to be outraged by such violent acts against their own political party members. Again, this recalls Siegfried Kracauer’s ideas of Nazi’s twisting reality to convey a message to the German population the former wants accepted as the truth. In reality the Nazi Party and Communist Party within Germany were political enemies but it wasn’t to such an extreme as the reality of the film would have the audience believe.[[28]](#footnote-28) For when Adolf Hitler officially became the leader of Germany the villains in the Nazi films suddenly transitioned from communists to that of the Russian Bolsheviks. This may be due to the Nazi Party no longer having to compete with the Communist Party as the former has claimed political victory through their amassment of political power possibly due in part to the usage of film propaganda.

While Russian Bolsheviks were portrayed as alcoholic, sex-addicted enemies within Nazi films the Nazis also tied another enemy to them that they held an immense amount of disdain for.[[29]](#footnote-29) The Nazi Party chose the Jewish population as that enemy who manipulated the Russian Bolsheviks and later other groups within film. Thus, this religious group became one of Nazi Germany’s most frequent film antagonists. As Nazi film antagonists, the Jewish people were portrayed as conniving evil masterminds that excelled in manipulation for personal or Jewish gain. For example, within *Die Rothschilds Aktien* it portrayed a Jewish banking family as planning world domination. In the film *Die Sauvegard* is about a Jewish individual who creates lies with devastating consequences to enhance his own fortune in the stock market.[[30]](#footnote-30) These films depicting the Jewish people as villains were built upon an already well established conspiracies that the German population believed in about Jewish individuals being these conniving masterminds.[[31]](#footnote-31) These Nazi produced films just fueled this belief within the German population and animosity to the Jewish people sometimes to the point that extreme actions were taken. The film *Die Rothschilds Aktien* was so effective in its propagandistic message of painting Jewish individuals as the connivingly evil group that they were already suspected of being that demonstrations were repeatedly made within Germany that called out for their removal from many cities.[[32]](#footnote-32) Thus, the Nazi Party took the believed but untruthful reality of these conspiracies and widely held German beliefs and twisted them to convey a message based upon that belief to make the propagandistic message more believable to the audience.

Pre-World War II Britain had a more positive image within Nazi films than it did as World War II came closer. The British within Nazi films were being portrayed as leaders, honorable, strong and an overall respectable group of people with a Nordic lineage that gave them similar racial power to the Nazi’s. When Britain entered World War II, however, this depiction was suddenly inversed and that in the films reality capitalist’s plutocrats have shown the true weakness of Britain by easily manipulating it into decline.[[33]](#footnote-33) This type of characterization of the Nazi party as proper well to do people, heroes, martys and those that the German population see as the reason why they lost World War I as villains is a repeating characteristic. These events within are mostly dramatized to an extreme to entice strong emotions from the audience to help them better accept the message behind these films as well as motivating them to action such as the demonstrations calling for Jewish expulsion from Germany.

However, these films messages and content are based on the beliefs that were already there within Nazi Germany. The Nazi Party just gave these believes an exaggerated film form. The belief is that the population of Germany particularly those who are part of the Nazi party were victims to horrible deeds done by the terrible people who are communists and the people of Poland. Thus, it creates and fuels this belief that these outsiders such as the people of Poland, the Jewish population, Britain, Russian Bolsheviks, and the traitors within Germany like the communist party should be hated, feared and perceived as nothing but the enemy. Then these films went on to portray that this enemy could only be stopped by the Nazi Party. This part of the message that these enemies and their effects could only be reversed by the Nazi Party is how it motivated the German population to support them. Another repeating characteristic seen within Nazi propaganda films is the belief that Germany has a mythical past as a master race known as the Aryans that could be reobtained.

**AIMING FOR ARYANISM: GERMANY’S RACIALLY MOTIVATED PROPAGANDISTIC GOAL DEPICTED IN FILM.**

There was a German belief that stated by the Nazi Party that the Aryan race had a sacred landscape that they lived within but due to the Treaty of Versailles the Germanic Aryans had this land ripped away and stolen. The German film *Ewiger Wald* reflects this belief due to it portraying a connection to the population of Germany to this land. *Ewiger Wald* portrayed that if the land is doing well then so are the German people. However, when the land in the film is burnt down by outsiders representing the land stripping effects of the Treaty of Versailles the people of Germany’s lives decline. This situation is reversed as the German people are subsequently rescued by the Aryan race arriving to replant trees most likely representing the Nazi Party, their beliefs, and them stating they can lead the German population to this outcome.[[34]](#footnote-34)

Continuing with the Aryan theme the 1937 Olympics were held in Germany. The Nazi regime filmed these Olympics and then reasoned that Germany won the most medals were because they were truly part of a superior Aryan race.[[35]](#footnote-35) This Aryan race message within Nazi films also went to combine with historically based films equating Nazi perceived great historical individuals to this master race. They then would take these political figures and make films tying them to Adolf Hitler’s own perceived greatness within Nazi Germany.[[36]](#footnote-36) Some of these examples would be that of Frederick the Great in German produced films like *Der Grobe Koni.[[37]](#footnote-37)* Another way of using these historical figures was attempting to portray Adolf Hitler in a way through film to draw parallels to these great historical figures as attempted in *The Triumph of the Will.[[38]](#footnote-38)* Then there were the German newsreels which were mostly produced by the Ministry of Popular Enlightenment and Propaganda by Joseph Goebbels to keep his word that he would like to inform the German population as well as instruct. It got to the point that to some of the German population went to the movies for these newsreels and their promise of entertainment came second to the information conveyed within the newsreels.[[39]](#footnote-39) However, due to omissions within these Newsreels pointed out by Kracauer it brings into the question how truthful these Ministry of Popular Enlightenment and Propaganda newsreels were.

The Nazi Party produced and internationally disturbed the film *Sieg Im Westen* which highlighted the reasons, and emotions tied to the explanations for why the Nazi Party was fighting in World War II. That World War II’s goal for the Nazi’s was to right the wrongs the outcome of World War I brought upon Germany. That these acts done by the Nazi Party were in self-defense to these wrongs and stated why they felt they needed to invade areas such as France. A voice over present in the film explains “this film proclaims the fight of the German people that has been called many times over the centuries to defend its borders and its living space Lebensraum.” They conveyed within *Sieg Im Westen* how the population of Germany felt figuratively raped by the Treaty of Versailles.[[40]](#footnote-40) It also portrayed that Nazi victory was not a question of if they can obtain victory but when will they obtain it. All of these latter characteristics of *Sieg Im Westen* were usedto discourage America from entering the war when *Sieg Im Westen* was sent as a newsreel to its theatres. *Sieg Im Westen* is one of the films that led film critic Siegfried Kracauer to analyze German film propaganda and by doing so found that many German newsreels and films had a lot of characteristics in common. Some of these characteristics were that the editing techniques of these German newsreels were that of quick cuts, loud noises, and mobilizing armies all for the goal to distract the audience from critically thinking about what is really happening between the scenes.[[41]](#footnote-41) One very significant characteristic Siegfried Kracauer found within his analysis of Nazi propagandistic newsreels was that of never having mentioned anti-Semitic beliefs and the deaths of German soldiers. The act of omitting anti-Semitism may be to more effectively cover up their planned genocide of the Jewish race, that belief in Germany was already concreted in the minds of its population and to possibly allow it to be shown internationally like *Sieg Im Westen*. Siegfried Kracauer believes that if death was shown in a German newsreel it would counter the message that the Nazi army is unstoppable and that the possibility of losing the war may enter the German populations consciousness.[[42]](#footnote-42)

**TRIUMPH OF THE WILL, THE MINDS OF GERMANY’S PEOPLE AND OF THE THEATRES: ANALYSIS OF THE TRIUMPH OF THE WILL.**

One of the earliest and largest pieces of Nazi film propaganda commissioned by Adolf Hitler and praised by Joseph Goebbels is the Leni Riefenstahl directed *Triumph of the Will.* The infamous film itself was filmed in 1934 over the 4th through the 10th of September with a choice of a documentary film style.[[43]](#footnote-43) During this time the rally and *Triumph of the Will* depicted the military’s full support for Adolf Hitler after the removal of the last leader Rohm.[[44]](#footnote-44) The rally in itself was designed by Albert Speer with the goal to clarify to the population of Germany what the Nazi ideals and values were in a time where Adolf Hitler’s authority needed to be made clear.[[45]](#footnote-45) However, despite the choice of a documentary style it took actions that are contrast to the non-interfering style of filming documentary’s.

Leni Riefenstahl had days to reshoot scenes, restage speeches, camera crews were put into Nazi uniforms to bolster numbers when seen on screen, and overall what is shown within *Triumph of the Will* is a conscious decision put in place by the director.[[46]](#footnote-46) This again is an example of a twisting of reality that the Nazi’s want to present to its audience. What is shown within *Triumph of the Will* had the goal to showcase Nazi military might, and to instill or reaffirm the abilities of Adolf Hitler as a leader through various ways. The opening lines of *Triumph of the Will* like many Nazi propaganda films before it acknowledges the declining state of Germany by stating “16 years after the beginning of our suffering.” Within *Triumph of the Will* Adolf Hitler arrived to Nuremberg via plane symbolically as savior from above, casting a shadow on the medieval styled city and arriving safely. Casting a shadow on the old-fashioned city and the safe arrival maybe symbolic as Germany’s way out of the Treaty of Versailles and that it is now time for Germany to achieve its Aryan destiny. [[47]](#footnote-47) Throughout the film everything is seemingly dedicated or focused upon Adolf Hitler as he has the most dialogue out of everyone that appears on screen. Then his followers present at the rally pledge loyalty to Hitler thus showing that a large number of individuals in the military trust and respect him making him that more appealing in those regards. Siegfried Kracuer overall believed upon viewing the *Triumph of the Will* that the film is attempting to portray Hitler as the leader that will uplift Germany out of its post-World War I decline.[[48]](#footnote-48)

Throughout the *Triumph of the Will* there is an abundance of on screen stimuli that according to Kraceur is supposed to flood the senses constantly and not allow a moment of peace for the audience to think.[[49]](#footnote-49) Within the speeches given by Adolf Hitler within the *Triumph of the Will* he addresses the Germany’s unemployment, the Treaty of Versailles and the class conflicts currently within German society.[[50]](#footnote-50) Throughout these speeches, Adolf Hitler would be seen through numerous close ups and low camera angles as to create the illusion or at the least the feeling that he is figuratively thus literally larger than life.[[51]](#footnote-51) These speeches were all to legitimize the Nazi Party that was in power as a unifying force to bring Germany together against a capitalistic class conflict and the belief the Nazi Party will be able to lead Germany out of a darker era.[[52]](#footnote-52)

To further capitalize on this image of unification and to keep the audience from critical thinking images of multiple in sync marches are shown alongside that of German idols as a way to state they are going to rebuild Germany together.[[53]](#footnote-53) The *Triumph of the Will* would be presented and theatrically released as a documentary with the assumption by the audience that all that is presented is to be taken as a true uncensored reality. Despite the now known fact that Lien Riefenstahl retook staged shots to further enhance the propagandistic characteristics.[[54]](#footnote-54) This propagandistic film went to be shown in 70 cinemas within Germany on its first run and within three weeks over 1000,000 individuals would have seen the film and its message.[[55]](#footnote-55)

As a film, *Triumph of the Will* would gain praise from Venice Film Festivals, Joseph Goebbels, and became the de-facto documentary showcasing Adolf Hitler’s leadership and the Nazi party’s power.[[56]](#footnote-56) However, as a piece of propaganda it is debated whether or not this was a unifying piece of propaganda for the German population. Historian David Welch believes *The Triumph of the Will’s* message of Adolf Hitler as a capable leader was accomplished thoroughly through its film techniques. A contrasting interpretation by Nicholas Reeves argued it was an ineffective piece of propaganda but it was that of Hitler’s own policy reforms that gained him popularity and the unification that *The Triumph of the Will* sought out*.* Nicholas Reeves notes though despite not being a unifying propaganda it did increase Hitler’s popularity alongside other leaders of the Nazi party.[[57]](#footnote-57) *The Triumph of the Will* however would be repeatedly shown throughout the Nazi regime from its release to 1945 due to the power it portrayed their leader and military in as a way to reassure the German population that these perceived to be great powers cannot lose to the allies.[[58]](#footnote-58) The propagandistic message soon changed again to keep itself based in the perceived and believed reality of the German population but also twisting it to fit the current state of Germany. This new propagandistic message by Germany was based on how Germany was losing ground as World War II was coming to a close with the allies’ chances of victory increasing. *Kolberg* is a prime example where it depicted two protagonists willing to fight to the last man at the titular fortress during the Napoleonic wars. This film was sending a message that German soldiers and citizens should do the same thing as the films soldiers for their own nation, to defend it to the last man giving their life for Germany.[[59]](#footnote-59) These proud moments used as propaganda within Nazi films would end up declining as Germany was more losing ground in World War II. The newsreels before each film were forced to recognize Germany losing ground in World War II but these newsreels also stated that Germany still had a chance to win World War II. As these newsreels were having a more difficult time portraying Germany as the side of the war with the upper hand, Goebbels hoped to counter this by creating more films that focused on escapism to keep people distracted from the reality of Germany’s declining war time situation.[[60]](#footnote-60)

Overall, Nazi propaganda in the form of film sought ought to unify the population of Germany and consolidate their support toward the Nazi Party. To do this through the medium of film the Nazi party built upon certain characteristics of the believed alleged reality of their situation and twisted it with the resources of film to create a new alleged reality based on perceived truth. Political opponents to the Nazi party became the dolchstoss traitors, undesirable parts of the population such as the Jewish German population became corrupting villains, the Treaty of Versailles preventing World War I from continuing became that which led Germany to unjustly decline alongside being an obstacle to Aryan greatness, and Nazi beliefs of creating an Aryan master race utopia became Germany’s overall goal. Germany’s propaganda techniques in film were well effective to the point that modern day Germany does fear showings of *Triumph of the Will* that may cause a Neo-Nazi or Nazi sympathetic resurgence within its borders.[[61]](#footnote-61) Britain during World War II feared the effectiveness of German Propaganda which they believed had the power to take Germany to World War II victory.[[62]](#footnote-62)

**INFORMING BRITAIN’S POPULATION: THE ORIGINS, COMPLICATIONS AND ROLE OF THE BRITISH MINISTRY OF INFORMATION.**

What would be considered the British rivals to the Nazi Germany’s Ministry of Popular Enlightenment and Propaganda would be that of the British Ministry of Information. The British Ministry of Information was founded during the month of September of 1939 with the outbreak of World War II.[[63]](#footnote-63) Discussions of creating the Ministry of Information were being held as early as 1935 as way to prepare for the potential war Britain saw on the horizon.[[64]](#footnote-64) One of the main goals of the Ministry of Information was to be a counter to anti-British propaganda being spread by totalitarian countries such as Nazi Germany, depicting Britain as falling to evil Jewish and capitalistic methods.[[65]](#footnote-65) In terms of numbers of films produced by both Nazi Germany’s Ministry of Popular Enlightenment and Britain’s Ministry of Information both produced over a 1,000 films.[[66]](#footnote-66) To better produce and publish films the Ministry of Information had control of all public releases of official films, all the relating material of all government departments and the ministry worked alongside several other agencies. This made the Ministry of Information the distributor and determiner on what was shown to the British population if the ministry of Food, Agriculture, and Home Security wished to convey a message to the British population.[[67]](#footnote-67) The propaganda the Ministry of Information itself created would take three forms, action, explanation and consolidation.

Action propaganda would be that of instructing the British population on what to do when certain wartime situations present themselves or to prepare before hands for other situations. This would include instructing the British population to carry a gas mask where ever they went due to the fear of potential gas attacks at any time. Next would be explanation which was meant to inform the British population on almost all current events during the war which would help establish a trust between the population and the government. These would typically be that of newsreels or radio updates explaining what the exact truthful situation of the war was for the Britain and the allies. Finally, there came the propaganda of what they refer to as consolidation which composed of films and radio entertainment with a propaganda message hidden within to help sustain wartime support and to instill motivation toward certain actions within the public.[[68]](#footnote-68) However, in terms of film production, Nazi Germany’s Ministry of Popular Enlightenment had the advantage of having the full support and resources from its Fuhrer Adolf Hitler while the British Ministry of Information had to contend with Britain’s own past in effective propagandistic techniques and that of other organizations such as the British Board of Censorship. Also, the Ministry of Information with its own film crew could only cover approximately ten-percent of the work output needed to make documentary films effectively and the other ninety-percent of work was commissioned to other filmmakers they no doubt had to negotiate with.[[69]](#footnote-69) During World War I Britain’s own propaganda practices and paraphernalia was highly effective to the point that it became a reason in the minds of the Germany population for the latter losing World War I.[[70]](#footnote-70) However, this effectiveness of World War I British propaganda would make the population of Britain more observant and weary to what propaganda exactly is. This would later prove a challenge in Britain’s World War II production of film propaganda.

**PRE-PRODUTCTION PROBLEMS: THE CHALLENGES OF BRITAIN PRODUCING FILM PROPAGANDA.**

Unlike those of the German population the British population were not seeking answers for the outcome of World War I nor were they actively seeking out scapegoats of any form to collectively blame societal grievances on due to the outcome of World War I. These factors within the British population made it so that he Ministry of Information and other organizations that may create war time British propaganda would have a more difficult time disguising their propaganda. The Ministry of Information as well as other British filmmakers would find multiple problems to producing war time propaganda a second time around. One problem that film propaganda had was it took time to make an effective propaganda film as to better disguise the propaganda in the film.[[71]](#footnote-71) Possibly doubly so due to the British population awareness and ability to identify the propagandistic techniques of Britain effectively. Another was that of an uncertainty of the relationship between the Ministry of Information and that of companies that produced World War II Newsreels. However, a working relationship between the newsreel production companies and the ministry of information was eventually established. Where in this relationship the Ministry of Information would give the newsreel production companies advice on how to approach the topic of the newsreels based on the formers information on current events.[[72]](#footnote-72) Another potential problem and fear of British produced propaganda-based films was that by the time the film was ready to be shipped out to theatres the message it wished to convey may be outdated or the war itself would be over.[[73]](#footnote-73) This latter problem happened to the British propaganda film *The Way Ahead*, but it was determined by historians, film critics and based on the overall positive acclaim it would have been a successful form of propaganda.[[74]](#footnote-74) There was also the financial cost of production which could go well over hundreds of thousands of pounds and the film would not help the war effort if the film was a box-office bust.[[75]](#footnote-75) Despite these problems though, the Ministry of Information was dedicated in allowing as many individuals to see as many of the films they deemed integral to the war effort with their own produced films included. An example of this dedication can be observed when the Ministry of Information set up rural area screenings of propaganda films with the use of 16mm sound film projectors an electric generator and operator. Also, they established within factories showings that were 25 minute programs workers watched after midday and midnight meal breaks.[[76]](#footnote-76) Despite the challenges of creating propagandistic films the Ministry of Information were able to create at the least nine total films in the first year of war.[[77]](#footnote-77)

One thing that German Propaganda did that would not have as much as an amazing effect as it did for the German population was that of censorship, omitting and twisting reality to fit a reality the government wished to convey as the truth. This is because of Britain’s own experience in identifying propaganda and thus lessening the influencing power of its message. Censorship and any attempt to alter the truth within the British populations eyes was a practice of a totalitarian enemy due to it being perceived as a tool of totalitarian regimes such as Nazi Germany.[[78]](#footnote-78) This maybe be why official propaganda films such as *The Lion has Wings* were not as well received as perceived non-propaganda films such as *Love on the Dole.* This did not stop the Ministry of Information and film production company London Films from creating blatant propagandistic films to try to ease war time anxieties.

**ANXIETY FROM ABOVE: ANALYSIS OF BRITISH PROPAGANDA FILMS CREATING LUFTWAFFE BASED FEARS IN BRITAIN’S POPULATION.**

The British fears of a Luftwaffe attack were fueled by numerous wartime newsreels such as bombings in Guernica Spain in 1937, short films asking for ground force recruitment, multiple films depicting air raid scenes of mass London destruction, and books such as Air Commodore L. E. O. Charlton’s *War Over England* which stated cities could be gone in one day from air attacks by the Germans.[[79]](#footnote-79) British actions were actively shifting during this time to developing new methods, strategies, technologies, information networks and anti-air defenses to react to this real life based fear. However, this type of information could not be allowed to be fully exposed to the public for the sole purpose of alleviating their fears due to the British Governments own fear of enemy spies.[[80]](#footnote-80) Some of these British propaganda films addressing these fears sought to recognize and present these fears in film form as to create a call for military recruitment. One such film was *The Gap* with a propagandistic hopeful goal to increase recruitment for the Territorial Army and its anti-air-craft defenses. *The Gap* does this by having its climax be a realistically presented destruction of London due to a titular gap in its anti-aircraft defenses. While *The Gap* did increase a moderate amount of recruitment for the British Territorial Army its biggest impact was on negatively effecting civilian morale creating even more fear of Luftwaffe attacks and their devastation.[[81]](#footnote-81) For another film titled *The Warning* instead of the fear mongering practices of *The Gap, The Warning* showed some of the practices made by the British military to combat German Luftwaffe attacks but still highlight the destruction the Luftwaffe can bring upon London.[[82]](#footnote-82) With this type of media circulating through the British population when Britain entered World War II in the minds of the British population it was only a matter of time until the German Luftwaffe fully destroyed London.

**EVERYTHING WILL BE ALRIGHT: ANAYLSIS OF THE PRODUCTION AND IMPACT OF *THE LION HAS WINGS.***

The British Government got to the point of fearing these air raid attacks or just as a measurement to prepare for these air attacks, the British Government closed cinemas so the population do not concentrate in one area. This precaution proved to be well warranted as British cinemas became targets for German air raids. [[83]](#footnote-83) However, instead of allowing the population of Britain to wallow within defeat and the perceived destruction of their nation’s capital the film company London Films alongside the Ministry of Information were preparing to release a film on the topic of Britain’s anti-aircraft defense with a more optimistic view in hopes of raising the publics overall morale.[[84]](#footnote-84) The film London Films with the assistance of the Ministry of Information produced was *The Lion has Wings* on a budget of 30,000 British pounds, and with a length of one-hour-and-fifteen minutes*.[[85]](#footnote-85)* For *The Lion has Wings* to effectively alter the negative morale of the British population and to make sure it can be theatrically released within wartime relevance London Films used numerous techniques to rush it’s production. These techniques would include separating tasks, sets and subjects betweenthree directors:Michael Powell, Brian Desmond Hurst, and Adrian Brunel.[[86]](#footnote-86) What these three directors created was a film that was perceived as part documentary and partly that of a staged narrative typical of escapism films. The content of *The Lion has Wings* itself depicted was that of a Nazi air-raid being exposed which sets off a chain of events within Britain’s military to prepare for what the population of Britain feared, a Luftwaffe air raid. To prepare for the air raid a message is passed to an RAF commander who sends out the 299 squadron, ready anti-aircraft guns and what the film depicts as the British Military’s special anti-aircraft weapon called the balloon barrage. The balloon barrage were numerous balloons with steel taught wire stretching from the bottom of the balloon to the ground forcing aircraft to fly over them which would be detrimental to accurate bombing attempts. The act of preparing as well as the conflict the Luftwaffe air raids brought with them would go smoothly with the British RAF effectively protecting Britain.[[87]](#footnote-87) When *The Lion has Wings* was theatrically released within 200 cinemas and through subsequent surveys it has been determined that the film had 73% audience approval rating.[[88]](#footnote-88) However, despite the majority of the British population enjoying *The Lion has Wings* its propagandistic qualities and effectiveness was questionable. This may be due to *The Lion has Wings* being easily and quickly identified as blatant British propaganda by the nation’s population. Documentary filmmaker Tom Harrison made an observation that this type of blatant propaganda as perceived in *The* *Lion has Wings* has less effect than a film with a subtle message delivered through a medium such as comedy. [[89]](#footnote-89)

**OUTED AS OVERLY OPTIMISTIC: COMPLICATIONS OF *THE LION HAS WINGS’* PROPAGANDISTIC TONE.**

The quick identification of *The Lion has wings* as propaganda could be due to the overly optimistic climactic outcome of the film and how the British population was expecting a more realistic outcome where at least one Luftwaffe bomber would destroy something. Some individuals were skeptical about the effectiveness of the balloon barrage in its perceived anti-aircraft simplicity. Then there was the overt portrayal of the good guys that of the RAF officers dressed in appealing white uniforms while the Nazis wore mostly dark menacing uniforms.[[90]](#footnote-90) One line within the film has become infamous in mockery and that is the line “we’ve never been better prepared.”[[91]](#footnote-91) Despite this identification of *The Lion has Wings* as propaganda lessening its message for the British population. it somehow did ease the fears of a Luftwaffe raid but not completely or as effectively as hoped. The British population may have appreciated the effort of Britain to try to ease their fears and potentially lead the population to think if their nation is willing to make a film that goes to the extreme in production to get it ready in time, and emphasize a message of national defense then the government will try just as hard to stay true to that message through actions. As the fear of air raids and the destruction of London by the Luftwaffe waned a new homebased fear grew due to the release of *The Lion has Wings.* The fear was due to *The Lion has Wings* overly manipulated and optimistic image of Britain defending itself with at the least low casualties. These characteristics that made *The Lion has Wings* propagandistic in the eyes of the population of Britain also made it frighteningly close to that of totalitarian propaganda films. To the British population this association of totalitarianism to *The Lion Has Wings* was frightening for it was manipulating reality on screen and not showing truthful realism. This may have lead the British population to the idea that the British Government may become totalitarian to manipulate its population for the goal to win the war or that World War II may be the time the British Government was waiting for to become totalitarian

**POTENTIAL ENEMY WITHIN BRITAIN: THE BRITISH POPULATION’S FEAR OF IT’S GOVERNMENT BECOMING TOTALITARIAN.**

The extent of edited, manipulated ideals and overly optimistic outcome too close to the realm of improbability was perceived as a deceitful tactic with the sole purpose of having a nation’s government manipulate its population.[[92]](#footnote-92) What the British population wanted was the reliable, truthful, and realistic conveyance of events from the British Government and not to be kept from the hurtful truth like a child.[[93]](#footnote-93) Which is what Nazi Germany does in many of its films and due to the British populations past experiences with propaganda and exposure to internationally shipped Nazi Germany propaganda they could not help but identify these parallels. Thus, Britain’s Ministry of Information had to take action and change the propagandistic tactics of Britain to rebuild trust between the Government and the population. The Ministry of Information had to further themselves from this totalitarian image that was forming around Britain and had to do so in a unique way.

The best way to counter a highly restrictive totalitarian government image the Ministry of Information chose to take a route of perceived freedom of speech.[[94]](#footnote-94) An interesting obstacle such a strategy had to face was from a self-regulated non-governmentally associated group known as the British Board of Film Censors. The British Board of Film Censors was notorious at the time for banning certain films that had to do with taboo, or immoral topics within British society which led them to ban over 37 films in the 1930’s.[[95]](#footnote-95) If the British Government was being seen as a totalitarian Nazi like government it was the British Board of Film Censors that was seen as the Ministry of Popular Enlightenment and Propaganda. Due to the Ministry of Information wanting to show the British population that the British Government did not wish to manipulate its people through manipulated messages the Ministry of Information advocated for a film that was originally denied production by the British Board of Censors.[[96]](#footnote-96) That film was *Love on the Dole* based on a novel by Walter Greenwood with the story line following a family struggling within industrial Salford during the time of Britain’s Mean Test.[[97]](#footnote-97) Events within the novel such as a depiction of working class individuals clashing with government officials and that of a main female character selling themselves to make sure their family can financially survive made it a problematic film in the eyes of the British Board of Film Censors.

These problematic characteristics identified by the British Board of Film Censors barred the film from entering its first attempt of production and this decision was met with disdain by the author, Walter Greenwood and by the American population.[[98]](#footnote-98) Walter Greenwood drew comparisons of the British Board of Film Censors to that of a totalitarian censor and this action led America to having doubts that Britain was fighting for freedom when they would not allow freedom of speech through the medium of film.[[99]](#footnote-99) Documentary film maker John Grierson stated that at the time of American neutrality the United States could be convinced to join the side of the allies if they were confident that they were fighting for freedom.[[100]](#footnote-100) Getting the United States into the war on the allied side was an active goal that the British Government was attempting to accomplish. The British Government worked with one of its most famous filmmakers Alexander Korda into convincing the United States into entering the war on the side of the allies.[[101]](#footnote-101)

These factors as well as many others of *Love on the Dole* are what also made it a prime film production candidate to emphasize that the British Government was not closely regulating free speech and thus is vastly different from that of totalitarian governments. One unique characteristic of *Love on the Dole* that helped reaffirm Britain as a free state was that the films setting was not that of a war time setting nor made any direct allusions to war. This helped convince the British population that despite the war and the policy changes to support the war effort, Britain was not going to change into something it was not supposed to be like a totalitarian government. [[102]](#footnote-102) The fictional story and characters of *Love on the Dole* alongside prior knowledge of its initial state as a novel also helped support this concept that *Love on the Dole* was not attempting to push the British population to a wartime goal.[[103]](#footnote-103) Despite being seen as a non-propagandistic film *Love on the Dole* was a propaganda film in a fashion due to its underlying messages it delivered to the British public. Sally, a female protagonist in *Love on the Dole* exemplifies sacrifice for the greater good by becoming a mistress to a wealthy bookmaker to financially support her family.[[104]](#footnote-104)

*Love on the Dole* addressed class issues within British society in a realistic way which helped the populace have more trust in their government in understanding the formers issues. This is because the film showed the British population that the government recognized the harsh reality they were going through without trying to lighten the image.[[105]](#footnote-105) This recognition of societal issues also brought hope for the future of Britain as a whole and not just in its survival in war. Within these issues as portrayed in *Love on the Dole* the class issues caused by the British Means Test had audiences draw parallels between the Means Test and that of the Nazi Gestapo.[[106]](#footnote-106) Thus, it united Britain by portraying two enemies that of the societal problems of Britain and that of Nazi Germany. Because of *love on the Dole* economic and class issues being addressed it helped convince the British population that Britain was aiming to change and improve instead of return to its pre-war state.

This part of *Love on the Dole* proved to be successful enough that the Ministry of Information continued to create effective propaganda based on the British populations wish for social change. The Ministry of Information even began to take anti-British Nazi Germany produced propaganda and use their criticisms of British economic life in a way that showed they recognized the truth of these criticisms but were dedicated in fixing the problems tied to these criticisms. To improve upon this British policy did change to fit the propaganda that stated a change in social, economic, and class society in Britain. The feared poverty in *Love on the Dole* then became a proud podium of the British people showing how much they have improved since the poverty-stricken setting of the film*.* Other films shared the same pattern and characteristics of *Love on the Dole* in which it promised not a return to British normalcy but a better brighter future for the nation.[[107]](#footnote-107)

This is interesting due to a population’s wish for a better nation is something that is also present within Nazi Germany film propaganda.[[108]](#footnote-108) However, there is a key difference between Nazi Germany and Britain’s film portrayal on how to attain this state of a better nation. For that of Nazi Germany it seems to depict all the obstacles of reaching this utopian like Aryan nation as outsiders and those who the Nazi Party believe weaken the nation are portrayed as villainous scape goats alongside anyone they saw as an opponent to their regime.[[109]](#footnote-109) Thus, within Nazi Propaganda films the problem never seems to be due to the government, society or national struggles. The Nazi Party chose rather to depict Adolf Hitler as unfaultable while the problems of Germany originate from other nations, political enemies, and any individual they deem to be non-Aryan. For Britain, they at the least recognize the societal and governmental problems to be internal and these are the fault of the nation and at the most the Nazi’s trying to conquer their home. Other films that held this message would be *Let the People Sing* released in 1942, and *The Shipbuilders* with a theatrical release in 1943.[[110]](#footnote-110) There were other films that aligned with what the British populations wish for a realistic, reliable and truthful depiction of events happening around them. These films would be that of *Next of Kin* released in 1942. *Next of Kin* portrayed realistic army training but also conveyed the sinister truth that there might be Nazi spies or sympathizers within the British population and instructed the audience to be warry of these individuals.[[111]](#footnote-111) Other examples would be an RAF film *Journey Together* 1945, and the film *Target for Tonight* in 1941.[[112]](#footnote-112)

Overall, *Love on the Dole* through its depiction of realism, well disguised propagandistic messages such as sacrifice for the greater good, the way it presented itself as a film that had no relation to the war, it’s production that was once barred reaffirming that Britain was a free country contrasted against highly regulated totalitarian films and how it recognized the contemporary internal issues of Britain and then made Britain confront those issues to advocate for a better post-war society. This is why films such as *Love on the Dole* were met with a resounding success in building trust between the British population and its government. Then with that trust came support against the totalitarian regimes the population had such a disdain for. It helped the British population to see their nation as a truly free nation ready to improve for its people and to defend them against any totalitarian regime seeking to destroy or conquer them.

The British Government did not use film propaganda until their entrance into World War II and the establishment of the Ministry of Information. Nazi Germany used film propaganda to help consolidate political power before World War II through manipulated reasoning that were sourced from perceived to be true mass populace beliefs in the reality of their personal situation portrayed on film. While Nazi Germany were able to entice its population through these methods toward their desired goal, Britain also attempted to use similar methods in films such as *The Lion Has Wings* but were met with a less than enthusiastic movement toward their own goal and it fueled mistrust between its government and its people. For the British Government to mend this mistrust that was rising and to further themselves from the totalitarian image that was emerging of themselves they decided to create a film that was once barred from production, emphasized realism, but still had propagandistic messages hidden within. Thus, the Ministry of Information helped create the film adaption of the novel *Love on the Dole*. The British Population recognized numerous societal problems within Britain that was represented within *Love on the Dole* and the films realistic portrayal of life in poverty that too reflected point in British history opened up many new avenues for British film propaganda. The new avenues consisted of films promising a better Britain and not a return to the same it’s same old ways and that of giving their population the truth no matter how harsh it may be as a sign of trust and respect.

**CONCLUSION:**

World War II film propaganda produced separately by the warring nations of Nazi Germany and that of Britain have unique characteristics in their approach to creating film propaganda. These characteristics would show up as the reasons for the film propaganda to be made, what the content within the films were composed of, what the message behind this content was, and how the film propaganda influenced their nation’s population. For Nazi Germany with its Ministry of Popular Enlightenment and Propaganda it used direct techniques within their film propaganda to amass then legitimize political power. The Nazi Party did this by having created a myth of an Aryan master race goal for the nation, then use pre-existing believes within the German population to portray the nation of Germany as victims, pin-point the enemies who made them victims to numerous perceived injustices, and state all their governmental actions that began World War II were justified due to this perceived victimization. For that of Britain its own film propaganda practices did not go into effective until they formally entered World War II and the creation of the Ministry of Information was made. Britain’s film propaganda focused on the topic of the war and took multiple forms to help its population prepare for and gain their support in the war effort. Proceeding forward in producing film propaganda the Ministry of Information and other producers of British film propaganda would have difficulty creating effective film propaganda. This was due to the British populations prior experience with effective British made propaganda in World War I. This made the population of Britain weary of propaganda as a whole and its manipulative abilities it could have on the population. When the Ministry of Information with London Films produced and theatrically released *The Lion has Wings* overall, its propagandistic message helped ease public fears of Luftwaffe air raids somewhat, but left behind interesting new developments. These developments happened when *The Lion has Wings* was easily identified by the British population as a fully propagandistic production causing it’s influencing propagandistic impact to lose effectiveness. It was especially *The Lion has Wings* overly, edited, manipulated and optimistic message that caused the British population to draw parallels between the film, it’s government that produced it and to totalitarian propagandistic film practices. This caused the Ministry of Information to shift to more realistic portrayals in film, more truthful newsreels, and to produce films such as *Love on the Dole.* The production itself of *Love on the Dole* was seen as an act of advocating freedomdue to the film being barred from production once before. Thus, the *Love on the Dole*’s production emphasized that Britain will remain true to the promise that it is a free nation and not manipulate its people under a totalitarian state they believed it may become. *Love on the Dole* also brought up new propagandistic film avenues to explore that really generated support within the British public by recognizing the societal faults that existed within Britain even before the war and promising to improve upon them to make a better nation in the future.

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