PROPAGANDA AND MASS PERSUASION

A Historical Encyclopedia, 1500 to the Present

Nicholas J. Cull
David Culbert
David Welch

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CONTRIBUTORS

Stephen Badsey
Lecturer in History
Department of War Studies
Royal Military Academy
Sandhurst, UK

David Birmingham
Professor Emeritus of History
University of Kent at Canterbury, UK

Livia Bornigia
Lecturer in Communications
University of St. Thomas
Houston, TX, United States

Susan Carruthers
Associate Professor of History
Rutgers University
Newark, NJ, United States

Steven Casey
Lecturer in International History
London School of Economics, UK

Dan Caspi
Professor of Communication
Ben-Gurion University of the Negev, Israel

Luisa Cigognetti
Chief of Audio-Visual Department
Instituto Ferruccio Parri
Bologna, Italy

Robert Cole
Professor of History
Utah State University
Logan, UT, United States

Brian Collins
Department of History
Louisiana State University
Baton Rouge, LA, United States

Mark Connelly
Lecturer in History
University of Kent at Canterbury, UK

Daniel Cooper
Humanities Programme
University of Leicester, UK

Patrick Day
Senior Lecturer
Department of Policy, Cultural and Social Studies in Education
University of Waikato, New Zealand

David Ellwood
Professore Associato
Insegna di Storia delle Relazioni Internazionalli
University of Bologna, Italy

Karsten Fledelius
Lektor
Institute for Film Media Studies
University of Copenhagen, Denmark

Karen M. Ford
Lecturer in Political Theory

Department of Government
University of Manchester, UK

Dina Iordanova
Reader in the History of Film
Department of History of Art
University of Leicester, UK

Samantha Jones
Humanities Programme
University of Leicester, UK

Mark Kristmanson
Centre for American Studies
University of Leicester, UK

Fred Krome
Adjunct Professor of Judaic Studies
University of Cincinnati
Cincinnati, OH, United States

Barak Kushner
Assistant Professor of Eastern Asian Studies
Davidson College
Davidson, NC, United States

Daniel Leab
Professor of History
Seton Hall University
South Orange, NJ, United States

James A. Leith
Professor Emeritus of History
Queens University
Kingston, Ontario, Canada

Luke McKernan
Head of Information
British Universities Film and Video Council
London, UK

Bryan Mann
Department of History
University of Leicester, UK

Rana Mitter
Lecturer in Chinese History
Oxford University, UK

Tara S. Nair
Entrepreneurship Development Institute of India
Ahmedabad, India

Nicholas Pronay
Professor Emeritus
Institute of Communications Studies
University of Leeds, UK

Graham Roberts
Senior Lecturer in Communication Arts
Institute of Communications Studies
University of Leeds, UK

Richard Robinson
Reader Emeritus
School of History
University of Birmingham, UK

Rainer Rother
Head of Film Department
Deutsches Historisches Museum
Berlin, Germany

Pierre Sorlin
Professor Emeritus of Sociology of Audiovisual Media
University of Paris, III
France

Todd Swift
Poet and Visiting Lecturer
Budapest University (ELTE), Hungary

Elizabeth Tacey
Humanities Programme
University of Leicester, UK

Philip M. Taylor
Professor of International Communications
Institute of Communications Studies
University of Leeds, UK

James Vaughan
Lecturer in International History
Department of International Politics
University of Wales
Aberystwyth, UK

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and distribute news from the foreign press. Despite Hussein's totalitarian regime, Iraq's relationship with the United States did not deteriorate until 1990, when Iraq invaded Kuwait.

In the last decade, peace negotiations in the Middle East have repeatedly failed. The Gulf War reversed Iraq' s relations with the United States and turned the Arab state into an open supporter of extremist groups. Resentment against the living conditions of Palestinian refugees remains a common source of anger against the West and Israel. While Saudi Arabia and Egypt have maintained closer ties with the United States, countries like Syria, Libya, and Iraq have openly condemned Western foreign policy and continue to support terrorist activity. The attacks against the United States on 11 September 2001 demonstrated a new level of terrorist warfare that employed the international media to the fullest extent. Extremist leader Osama bin Laden (1957–) successfully captured the attention of the Western world. Al Qaeda propaganda focuses on justice for the Palestinian cause, the imposition of distorted Islamic values for all Arab nations, and the removal of American army bases from the Holy Land. While many Middle Eastern countries have condemned the extremist actions of Al Qaeda and have shown support to the United States, bin Laden's reputation has reached cult status among some Arabs, who see him as the hero of the resistance against Western domination.

Livia Bornigia

See also Anti-Semitism; Cold War in the Middle East; Gulf War; Hussein, Saddam; Iran; Israel; Laden, Osama bin; Ottoman Empire/Turkey; *Protocols of the Elders of Zion;* Religion; Suez Crisis; Terrorism; Terrorism, War on; United Nations

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Architecture

Although architecture may not come to mind immediately when speaking of propaganda, it is an indisputable fact that it has served ancient rulers, religious movements, Renaissance princes and republics, early European rulers, the great monarchs of the seventeenth and eighteenth centuries, and modern republican, revolutionary, and totalitarian regimes. Recently modern corporations have built impressive headquarters to strengthen their images.

Architecture can serve an ideological purpose in three basic ways: it can impress, accommodate, and serve the masses. First, architecture can impress messages on the public mind. It can do this through the style, size, placement, and decoration of public buildings. In the eighteenth century many architects viewed architecture as a type of visual language that could speak to the onlooker. They spoke of giving various structures "un caractère," that is, an appearance that would proclaim the purpose of the building. For instance, the designer would use Corinthian columns on a palace or a pleasure house but not on a courthouse or a jail. Etruscan columns were better suited for edifices with serious purpose. Such public buildings could convey their importance

through sheer size. To catch the public eye they could be placed in conspicuous sites along the banks of rivers, at the ends of broad avenues, the intersection of principal streets, or on one side of a public square. Moreover, one could convey messages about such buildings by decorating them with statues of rulers or leaders, allegorical figures, and symbols, or by appending pithy inscriptions.

Second, architecture can accommodate large numbers of people for religious or political ceremonies. The Greeks built impressive theaters and amphitheaters where citizens could come together. Some scholars have argued that Roman theaters, arenas, circuses, and hippodromes were at the center of public life and strengthened allegiance to the regime in power. In the Middle Ages large churches provided meeting places for the populace, where the faithful could participate in rituals, listen to religious music, and receive their priests' homilies. Some large religious edifices built in the twelfth or thirteenth centuries, such as Chartres Cathedral in France, could also accommodate pilgrims who had come to see the sacred spring or the Black Virgin in the crypt. On occasion these large spaces also served nonreligious functions, such as communal meetings.

Third, political regimes have attempted to prove that they have the interests of the public at heart by building useful facilities for the populace. Roman rulers built highways, aqueducts, fountains, and baths for their citizens. Popes continued to support such projects during the early modern period, in addition to palaces and châteaux to house their retinue and proclaim their power. Monarchs in the sixteenth, seventeenth, and eighteenth centuries likewise built roads, public squares, fountains, canals, and hospitals. French revolutionary leaders called for the construction of public baths, lavatories, fountains, schools, theaters, arenas, and courthouses. In the twentieth century the Nazis built the autobahn (expressway), youth retreats, and art galleries, while the Soviet Union promoted communal apartment buildings, workers' cultural centers, airports, and dams. Today's corporations sponsor sports arenas, covering every available space with logos and advertisements proclaiming their sponsorship. High-profile buildings can also be prime targets, as was demonstrated by the terrorist attacks in the United States on 11 September 2001.

James A. Leith

See also Germany; Memorials and Monuments; Ottoman Empire/Turkey; Revolution, French; Russia; Southeast Asia

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Argentina

See Latin America

Art

The use of images and symbols as a tool for the dissemination of social, political, or religious ideas is a traditional facet of the visual arts. All artistic production is necessarily representative of its creator and its time and consequently holds some propaganda value. The most common use of art as a propaganda tool is through the manipulation of narrative art and graphic symbols to alter the viewer's opinion. This function of art has been extensively used in modern times to engender support for ideologies and political regimes, but it dates back to Egyptian and other ancient civilizations.

The intimate relationship between artistic production and the state underlies the persuasive element of fine art. Egyptian, Roman, and medieval rulers all used art to support their regimes; similarly, the despots