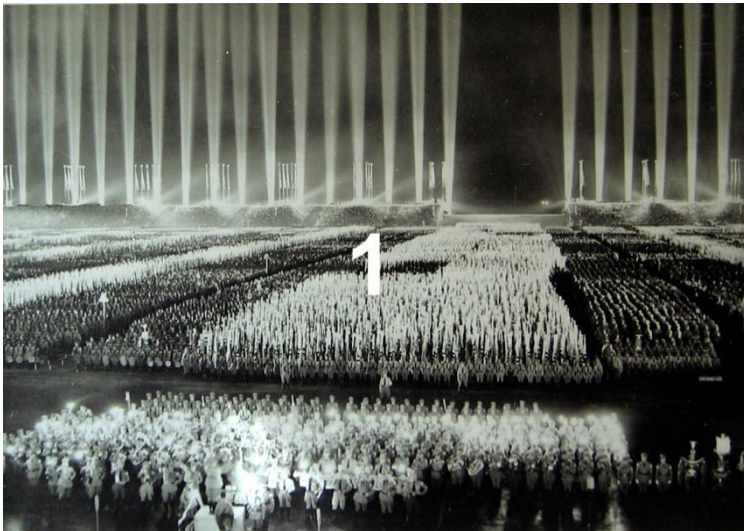


Chart. 79 | Propaganda and Mass Culture

Terror was not the only attribute of the NS Regime. Mass Culture and the ever present Propaganda were also characteristics. Inspired by Wagner Operas; film scenarios, Theatre effects, advertisement, political events and mass gatherings would be staged. Mass performances, uniforms, the endless sea of flags, light effects, tribunes, raised pedestals, pre programmed gestures and effective music would be transformed into an overwhelming spectacle, a work of 'art'. Führer appearances, festivals, memorials and all manner of mass events would be repeated frequently, so that the people would not be able to reflect on what is happening. This led to the creation of an illusory world, used to create the "People's Community". Next to the National Socialist's staging of mass events, there were all sorts of sporting competitions and presentations of art, culture and technology. But this too would be pervaded with NS symbols and emblems. In order to maintain this fictional reality and distraction from day to day life, large amounts of money and imagination would be expended by the Third Reich. This cost more money, to a certain degree one could also say *less* money, then investing in improving the social conditions of the working class. This mass entertainment would give the "People's Community" a pseudo socialist coating.



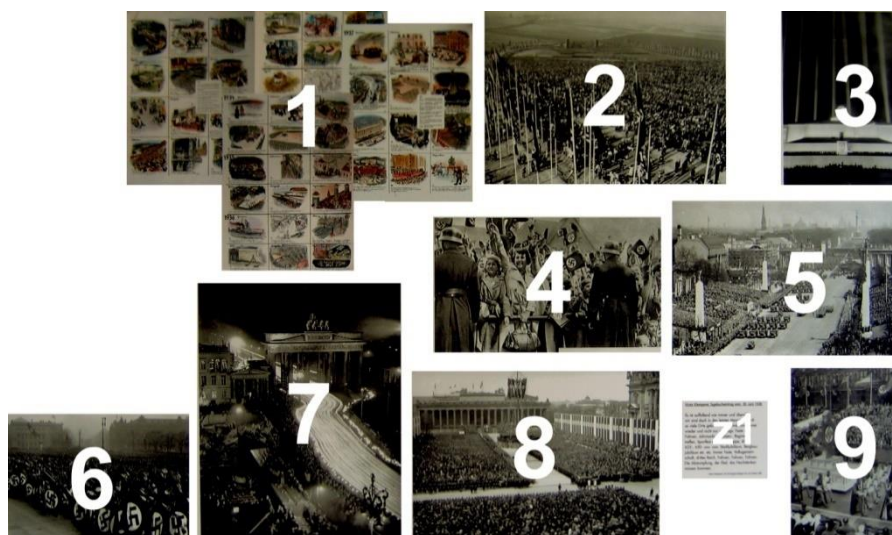
1. Dome of Light, during the „Nuremberg Rally“ in Nuremberg, 1936.

Rudolf Herz, Munich

Chart. 80 | Mass Staging of the “People’s Community”

National Holidays played an important role within National Socialism. Besides church holidays, the 1st of May, The Hero Memorial Day and Thanksgiving would also be celebrated. Special events such a Mussolini’s visit or Hitler 50th birthday would be mass festivals. Festivities would take place on the “Advent of Power” day, the founding day of the NSDAP, Mother’s Day and on the winter and summer solstice and “Reich Party Day”. Huge events such as the Olympics were approached using mass rallies. The variety of Holidays was meant to advance the acceptance of National Socialism according to Propaganda Minister Joseph Goebbels.

Choreography and dramaturgy for events would be pre determined and roles would be assigned to all participants. In particular, the Mass Appeal of the fests and the discipline and ritualized attitude of the masses was meant to make the existence of the “People’s Community” noticeable. The myriad programs of the events, the elements of political demonstrations and the allusion towards something “sacred”, made it a synthesis of the arts. A characteristic of the “Nationalist Synthesis of the Arts” was the integration of the audience. Especially popular were formed mass marches or the “Dome of Light” which Albert Speer developed in 1933. The “Dome of Light” consisted of a circle of flood light that would radiate directly into the sky. The organizer made perfect use of the technical and artistic possibilities: atmospheric elements from cinema, aspects of dramatic light compositions from the folk theatre ‘Max Reinhardt’s and the effect of lights and advertisement in shopping centers were methods used. During the Kaiser Reich era, Flood Light Parades were used to present the War Machine. Hitler would be inspired by this, making specific lights go on and off during his speeches to help emphasis certain points. The staging of a “People’s Community” and the relationship between “Volk” and “Führer” was given special attention. This would be visualized in two phases: First, the Tribune of the Führer, and then the red flags, would be radiated by flood lights. Afterwards the light would be shone on single groups in the audience: The light was gesture of unity, between the “Volk” and the “Führer”.



1. Pictures of political and social incidents have been put together to make a „Festival Calendar“ and shown in the newspaper „The New Line“.

The New Line, 1938

2. Between 1933 to 1937, an annual Thanksgiving Festival would take place at the Bückeberg by Hameln. Via a strictly planned out program formula (Flag Parade, handing over of the harvest), about 1 million farmers would attend. Thanksgiving at the Bückeberg, 1st of October 1933.

German Historical Museum Berlin

3. Light Dome over the Zeppelin Field in Nuremberg, during the appeal of the political leader. 7th of September 1938.

German Historical Museum Berlin

4. Propaganda photo showing tears of joy during a public appearance of Adolf Hitler.

German Historical Museum

5. Military Parade in honor of Adolf Hitler's birthday, 20th of April 1939.

German Historical Museum Berlin

6. Public swearing in of public officials. Public servants, who were mainly active within the NSDAP, Berlin Lustgarten, 25th of February 1934.

Federal Archive Berlin

7. A view of the Torch Parade going through the Brandenburg Gate, as seen from the Hotel Adlon.

On the evening of Hitler's appointment to Reich Chancellor, 15000 Hitler supporters marched through the Brandenburg Gate, passing the illuminated Reich Chancellery, 30th of January 1933.

German Historical Museum Berlin

8. Mass Rally on the 1st of May, Berlin Lustgarten.

German Historical Museum Berlin

9. Procession in honor of the 4th Reich's Convention of the KdF Organisation, Hamburg 1938.

Under the Sun Wheel, 1938

z1 Mass Enactment of the People's Community

Victor Klemperer Diary, 30th of June 1938:

It is apparent, seeing as we have been travelling for the last couple of months through various towns, that on every Sunday there are festivals and flags everywhere.

Fairs, Regiment meetings and sport festivals by the SA groups, 600, 625 and 650, town anniversaries and time and time again; flags, flags, flags, flags.

Monotony and disgust must eventually rise.

Chart. 81 | Film

Right from the start, Hitler and Goebbels viewed Film as an important medium for influencing propaganda. The State authority responsible for the film department was the “Reich Ministry for Folk Enlightenment and Propaganda” which was under the administration by Goebbels. The interests of the big Film Corporations would remain, at the beginning of 1933, untouched. However, the film industry “cooperated” willingly with the regime and yielded to political specifications. In July 1933 a (temporary) Film Chamber was implemented, that was responsible for monitoring all activities; a mandatory membership for all participants within the film and news sector was planned. Goebbels retained for himself the influence over details within film production, for example, choosing the cast for films or making decision regarding scripts. By 1940 Max Winkler controlled in his function as “Reich Commissar for the German Film Industry” 14 firms of the German film industry and the annexed countries. The whole film industry would be pooled in the newly founded “UFA Film GmbH” in 1942. By 1945, about 1500 movies and 450 Short Films in 35 mm format would be made. Heavy emphasis would be on so called “apolitical entertainment films”: Swastikas and Hitler salutes, NS Uniforms or Party Emblems did not belong to the requisites of these films. The story usually took place in a “Timeless Anywhere”. The films were meant to serve as a distraction and a form of entertainment for the “Folk Comrade” – a concern that, at least during war time, would follow implicit political goals. The production would subliminally present the movies as an ideal picture of the “People’s Community”. In the time of the “Third Reich” there would also be about 150 “political” movies that contained explicit propaganda messages.

Movies would be produced that glorified the “the struggle” of the NSDAP, justified euthanasia or discredited the war opponents. The culminating point of the NS propaganda films created a series of anti- Semitic films, that openly or subtly legitimized such an approach by the regime. The viewers were to be prepared for the “Final Solution”.



1. Movie Poster from the Propaganda Film „SA Man Brand“ (Director: Franz Seitzsen), 1933. The film defames the political system of the Weimar Republic and praises membership in the SA.

German Historical Museum Berlin

2. The Film Director Fritz Lang (1890- 1976) is an opponent of the NS regime and fled Germany on the 29th of March 1933, immediately after Goebbels offered him a leading position in the German film industry. The Jewish actor Peter Lorre (1904- 1964) fled from the National Socialists in 1933 and went to Great Britain, heading to the USA in 1935. Both would return to Germany to work after the war.

Film Museum Berlin- German Film Library

3. The popular actor Joachim Gottschalk, who was married to a Jewess, committed suicide with his family on the 7th November 1941, after hearing that they are to be sent to a concentration camp. The news of his death was not published and his movies were not banned.

Film Museum Berlin- German Film Library

4. The Jewish actor Kurt Gerron was arrested in 1943 after fleeing to the Netherlands and sent to the Concentration Camp Theresienstadt in 1944. It was there that he was forced to work on the propaganda film "Theresienstadt: A Documentary from the Jewish Settlement". Gerron was murdered in 1944, in the concentration camp Auschwitz.

Film Museum Berlin- German Library

5. A report from the magazine „Arbeitertum“ regarding the shooting of the film „Holiday“, produced by the NS organisation „Strength through Joy“.

Arbeitertum 1937

6. A scene from the propaganda documentary „Theresienstadt: A Documentary from the Jewish Settlement“, which was also known under the ironic title „Theresienstadt- The Führer builds a city for the Jews“. The film was meant to show international inspectors, especially the international committee of the Red Cross. The movie was meant to show the 'normality' of day to day life inside a concentration camp. This scene shows the interned Professor Cohn and Kantorowicz, September 1944.

Picture Archive Prussian Cultural Heritage Foundation Berlin

7. Film Poster for the propaganda documentary „Baptism by Fire“ (Director: Hans Bertram), 1939. The film is a collage of various weekly newsreels. He also tries to legitimate the German attack of Poland. from September the 1st, 1939.

German Historical Museum Berlin

8. Film Poster of the German Propaganda Film „The Battle against the Global Enemy- German Volunteers in Spain“ (directed by Karl Ritter), 1939. (Filmpostcard des Propagandadokumentarfilms „Im Kampf gegen den Weltfeind – Deutsche Freiwillige in Spanien“ (Regie: Karl Ritter), 1939.) The film was meant to justify the participation of German soldiers in the Spanish Civil War, using various cut together weekly newsreels.

German Historical Museum Berlin

9. Movie poster of the anti-Semitic propaganda film „Jüd Süß“ (directed by Veit Harlan), 1940.

German Historical Museum Berlin

z1 The cinemas are frequently visited. Foreign movies and harmless entertainment movies tend to attract the most audiences. Nazi films like, "Triumph of the Will" are usually avoided. Even the newsreels are avoided. It has become a mass custom to go into the cinema after the newsreel has finished. The parades and speeches by Nazis are received with indifference. If Göring appears in a film, a hardly contained giggling fills the cinema... the moviegoers complain about the corruption and shallowness of films. The audience is so oversaturated with Kitsch, so that in extended circles a disgust towards cinema and radio has become obvious.

Germany Reports, by the Social Democratic Party Germany (SoPaDe) 1934- 1940, 1980

Chart. 82 | Broadcasting

The political conformity of the radio network began with the National Socialist's rise to power. All broadcasting competences would be brought together by the Propaganda Ministry. All eleven broadcasting channels would be transformed into "Reich's Channels". From then on they would be subordinate to the central Reich Broadcasting Organisation and even the states had to submit their competences to this. The Radio is a practical medium; radio programs or broadcasts allowed the possibility for efficient spreading of political propaganda to the public. The desired goal of the National Socialists to 'inform' the population had a technical hindrance – in 1933, there were only 4,3 Million household radios. In order to technically equip the households, the industry created the "People's Radio" for a low price. The regime would also propagate the "Collective Radio Reception". During important political occasions, the working staff would have to gather round the speakers and collectively listen to the broadcast. Those who owned their own private radio were expected to invite their fellow 'comrades' that did not own one. The "Collective Radio Reception" was expected to contribute to the building of a "People's Community". In the beginning the NS Broadcasting had to fulfill cultural political function; however, as of 1935 an increase in entertainment programs took place. After the start of the Second World War the Reich Stations would switch to a unified program that would be transmitted from Berlin. Although a light entertainment program dominated the airwaves in order to distract the population, the NS regime would still use the News programs and the official Military announcements to influence the morale and flow of information within the public. During the war, less and less people would be able to receive this program due to the air raids, resulting in the stations being turned off at night. The air raids over Germany, lead to many stations being destroyed. The greater the discrepancy grew between what the station propagated and what actually was occurring on the "home front", the more the station would lose in credibility.



1. The first broadcast by Adolf Hitler to the German people after being nominated Reich Chancellor on the evening of the 30th of January 1933 via all Reich's Channels.

South German Publisher, Munich

2. Propaganda poster from the NSDAP Propaganda Ministry in Württemberg- Hohenzollern. It is indicating that one should listen to the speech by Hitler, 1935.

German Historical Museum Berlin

3. Musical Request Programm in the Great Broadcasting Hall in the Masuren Alley Berlin, December 1939 (from left: Heinz Goedecke, Theo Lingen, Fita Benkhoff, Paul Henkels)

Regional Archive Berlin

4. Makeshift Antennae apparatus for a portable receiver in a train compartment, 1938.

German Historical Museum Berlin

5. Propaganda Poster that propagates the so called „Folk Receiver“.

Federal Archive Koblenz

6. Musical Request Programme for the Wehrmacht in the Great Broadcasting Hall of the Broadcast Studio in the Masuren Alley in Berlin, December 1939. (on the console: Fita Benkhoff, Heinz Goedecke)

Regional Archive Berlin

7. Distribution of the „Dr. Goebbels Broadcasting Donation“ for 252 families from Munich, 22nd of December 1938.

City Archive Munich

8. Preparation for Radio Propaganda. Broadcast Center of the „KdF- Seaside Resort“ on Rügen.

Stralsunder Tageblatt, 9th of August 1939

z1 „No Home without a Radio“

The press, cinema and radio have become useful means of educating and conveying a real sense of German Art and Culture. The unbelievable power of the press and broadcasting, lies in the doses of its daily exposure. Radio has an even greater advantage over the press... every house and every home must have a radio. Laws can be implemented against the noise pollution caused by the speakers. However, „No Home Without a Radio“, must belong to the “currency” of the totalitarian state, if it is meant to establish itself among the people as a whole and not only among a majority of followers. Effective propaganda is nothing more than a clever daily dose introduced over the course of many years via the press and radio broadcasting, much to the dismay of the people and good taste.

Imagine what we can hope for, if this immense power over the mind, thoughts and world view of a people can be used as a means of blessing a folk. That it is used within art to improve and ensure the clarity of good taste.

Kurt Engelbrecht, German Art within the Totalitarian State, 1933

z2 Hitler’s Speech as a Community Experience

Within the underworld, the radio screams. However, the voices of the people overshadow the voice from the Aether, until suddenly a deathly silence descends with uncanny precision. This suddenness is something threatening and sinister: The Führer speaks. The Führer is giving one of his hour long speeches. The smoke is thick in the local, the glasses are moved cautiously and quietly, and the eyes of the listeners are rigid. Everyone acts as if they are absorbing this howling with full attention. At the end, inquisitory glances are thrown from table to table. „The Flag held high...“

There they stand and sing, the arms remains in a horizontal position. The hand hovers rigid over a cloud of smoke and beer. I have a good nose for when it is coming to an end. The

moment he roars in his self obsessed fury and ranting humility, the end can be seen. Silently a unwilling People's Comrade pushes through the curtain to go outside.

Tami Oelfgen, Journey through the Chaos, First Edition 1946, 2003

z3 Goebbels Speech addressing the Broadcasting Corporation, March 1933

On the 30th of January (1933), the era of Individualism has finally died and been replaced with an era of community spirit. The single individual will be replaced by the community spirit of the folk. The folk will now stand in the Center of private, spiritual and political attention and activity.

This ideological breakthrough of unprecedented magnitude will stop at nothing. He [Goebbels] believes, that it cannot harm the broadcasting corporation, if one were to incorporate it into this new mass movement. The perception that the role of broadcasting is for self purpose, cannot be repudiated enough. The National Revolution will also take over the Broadcasting Centers... broadcasting in something that should be a joy. Spiritually, willfully and technically, it must be at a level where it is able to keep up with the government's will for innovation and national elevation.

Minister Goebbels refused to pretend that Radio is no trend conscious enterprise.

The concept of a National Revolution often demands a following... one must submit to the greater goal. The instructions for him are given by the government.

Völkischer Beobachter from 28.03.1933

Chart. 83 | The Press

Hitler would already lay the foundation of the National Socialist's attitude towards the press, in his book "Mein Kampf"; The State, "must be ruthlessly determined to insure that this tool for public education is within the commission of the State and the nation." Freedom of press would be abolished in 1933. The press facilities of the SPD and the KPD and the Unions would be disposed of, critical journalist would be persecuted or put in protective custody. The arrested person would have no rights and could be held in detention for an unlimited amount of time. The press became the driving motor for the National Socialist propaganda, the goal being complete control. The Reich Leaders were responsible for the press: Joseph Goebbels the Minister for Public Information and Propaganda, Max Amann the president for the Reich's Press Chamber and Otto Dietrich the Reich Chief Press Officer. Disposed Publishing Houses would be summarized by Amann in a Party owned publishing house. The privately owned private press would be spared initially, seeing as they would practice self censorship and would eventually be pushed aside by the State Publishers. In October 1933, the "Editor Law" would be enforced.

Editors were to be given a central role within the Press which were duty bound towards "the State and the People". Their task would begin to take on the role of a civil servant: the education and indoctrination of the "Volk" within a Nationalist Socialist framework had top priority. Mandatory membership to the Reich's Press Chamber forced journalists to be loyal towards the regime. Criticism would be strictly prohibited; personal views of individual journalists were not desired. The "Gleichschaltung" ("coordination" of nazification) would be determined daily during lunch in the Ministry for Propaganda. In 1938, Dietrich in his function as Press Officer for the Reich regime, would order press assignments at a daily basis. The authorized editorial representatives for regional and nationwide newspapers received not only news, but also information that was supposed to be presented to the public. Teletypers allowed one to send daily paroles, instructions and "Speech Regulations" to Editors throughout the Reich: this ensured a uniform structure for the Press.



1. Banning of the Newspaper, „The Other Germany“, 11th of March 1933.

German Historical Museum

2. Cover page for the evening edition of the „Deutschen Allgemeinen Zeitung“ with an article regarding the new press law, 13th of December 1933.

German Historical Museum

3. „Every day a Manhunt“ – Cover page of the AIZ from the 08.03.1934. Newspaper that spoke openly against the National Socialist regime, emigrated into foreign countries, amongst them the „Workers Illustrated Newspaper“, which appeared during exile in Prague, 1933.

German Historical Museum Berlin

4. The German press regarding the invasion of German Troops into Austria, 12th of March 1938.

State Library Berlin, Newspaper Archive

5. Anti- Polish Propaganda in the German Press.

State Library Berlin, Newspaper Archive

6. In the so called „Stormer Box“, they would hang out the right wing magazine, „Der Stürmer“ in central locations. In this way the anti- Semitic propaganda could also reach out to those who do not subscribe to the magazine.

Federal Archive Berlin

7. The weekly magazine „Der Stürmer“ followed only one goal: anti- Semitic propaganda, that reached its readers via malign caricatures and obnoxious headlines such as, „The Jews are our Downfall!“.

Federal Archive Berlin

8. Press Report and headlines in the days following the Reich’s Pogrom Night on the 10th of November, 1938.

Federal Archive Berlin/ State Library Berlin, Newspaper Archive

9. The Polish declined to attend- the wording in the headlines had to be taken out of the press assignment.

State Library Berlin, Newspaper Archive

z1 Press Instruction from 11.3.1938

Only question regarding Austria are to be of interest in the Morning Paper. It is important that the chaos in Austria is emphasized. Commentating this is mandatory. Here are a couple of guide points: The momentary Austrian government has asked the German troops... to carry out attacks against Schuschnigg and his cronies who are loyal to him. They are catastrophe inducing politicians.

Hans Bohrmann, NS Press Instructions of the Pre- War Era, 1999

z2 Press Instruction 3006 from 29.8.1939

The Polish Atrocities must remain the leading story. It must be made clear to the outside and the inside, that the German stand is fixed. What the people or the foreign countries think about the Polish atrocities is irrelevant... Therefore, the Polish lead story must continue until different orders are given.

Hans Bohrmann, NS- Press Instructions of the Pre- War Era, 1999.

z3 Press Instruction 3019 from 29.8.1939

The head line topic of the Newspaper will remain Poland. Nevertheless, the intensity of the tone must change a little bit. The accusations against Poland must remain clear. The sensationalism must be toned down a bit. The Chamberlain Explanation can be double columned on the title page, but in such a way that it does not distract from the Polish story.

Hans Bohrmann, NS-Press Instructions of the Pre- War Era, 1999.