PROPAGANDA

The workshop addresses the basic issues related to the use of propaganda during the Polish-Bolshevik War. During the class, participants will learn about the definition and function of propaganda and the form of communication that is the poster. Participants create their own community posters on one of the proposed social challenges/issues. After the creative work and practical learning about the poster format, their task is to read and find the main themes of poster propaganda from the Polish-Bolshevik War.

Duration: 90 minutes

Age group: 14 to 18 years.

Objectives:

1) **General goals:**
    a) to learn about The Cipher Game and its wider historical context - the forms and themes of propaganda during the Polish-Bolshevik War,
    b) to develop critical thinking and creativity.
2) **Specific goals:**
    a) to learn the definitions of pamphlet prints and of propaganda,
    b) to learn hands-on about the poster as an art form,
    c) to create one's own community poster,
    d) to develop the ability to perceive media content in a critical way,
    e) to learn about the social background of the Polish-Bolshevik War as depicted in the propaganda of the period.

Materials needed:

A3 or A4 sheets of paper, drawing/painting tools, printed or linked posters.

Trainer preparation:

Before class, review the collections of propaganda posters suggested in the scenario. Match the posters and the themes depicted in them to the content covered in previous lessons or to your own lesson objectives.

STAGES

Duration	Exercise description	Materials needed / comments
10 min.	**Introduction:** Welcome participants, introduce yourself and tell them what today's workshop is about (VR game, history of the Polish-Bolshevik War and propaganda posters). Ask about the group's experience with VR - has anyone played or watched anything in virtual reality before? Ask about experience with computer and mobile games. Establish with participants the rules of the today's workshop: - we focus on creation, creativity and not criticising others - we don't worry about technical issues and errors - sometimes they just happen 😊 - the "3+10" rule: *When I ask for 3 minutes for me, I want your full attention and focus. If you don't listen then (when I'm explaining VR support or a given task), then for the next 10 minutes of your work you just won't know what to do.* - the "pause" rule: *Sometimes in the course of the work we will need to move on to the next task or the next stage of the workshop. I know it's hard to move away from the work/VR/game at the time, but we have to do it to know the next task and the next element of the workshop. On the word 'Pause' we will therefore stop whatever we are doing at the moment and put the smartphones/VR aside to listen to the next sentence/part of the workshop.*	Note: Depending on the group's experience with programming and VR, choose the subsequent exercises and the working method.

15 min.	**Game experience/cipher experience** Explain that in a moment some people will be able to experience the game in virtual reality, each person in the group will perform one task from The Cipher Game. Explain the basic controls in the game, select the first person, and launch the first (or third) mission. Get as far as the opening of the second door (which contains a second character listening for enemy transmissions) or the opening of the safe. Pause the game as soon as the participants see the comb and the number card or once mission 3 ends. Ask them to pay particular attention to what is on the walls in the game. Tasks in the first mission: - Find and activate the torch. Test the option to switch the torch on and off (visual cues are then activated highlighting the items to be used) - Find the board and start the engine ("Dragon") - Control the voltage on the board (test the optimum position and show it to the group, then override and make the jams fall out) - Go to the other room and find the key to the door - Replace the plug in one antenna and switch it on - Replace the plug in the second antenna and switch it on - Switch on the power supply to the apparatus in the correct order - Determine the optimum voltage without burning out the equipment Then, retell the context and history together: - Who is the main character in the game? - Where does the action take place? - In what year? Or years? - In the middle of what important historical event are we? - What were its causes?	**If the group hasn't used VR or played the game before, start by experiencing the game. If the group has already been introduced to the game in a previous workshop, move on to the topic of encryption.** Match the implementation of this step to the equipment at your disposal: - If you have one set of goggles and a relatively small group, you can demonstrate VR gaming by dividing the mission into small tasks and swapping participants frequently. Try to connect the goggles to the screen (so that the whole group can see what is happening in the game). - If you have a larger number of goggles, get participants into groups and ask them to take turns and swap goggles. - If you don't have VR goggles, divide participants into groups and ask them to turn on the game

	Ask what was on the walls? These will be particularly important to us during today's workshop: - posters - the photo concealing the safe *In today's workshop you will take on the role of propaganda poster makers. Your task will be both to create a propaganda poster and to analyse historical propaganda posters.*	on their smartphones or computers.
10 min.	**Task 1 - Introduction to posters and propaganda** Ask participants this question: *Why was the poster an important method of communication in the 20th century?* You can stimulate discussion with additional questions: - Why was the poster an effective form of media? - Why did it reach out to people? Explain that: *Posters are so-called 'ephemeral' materials or prints. These include posters, pamphlets and flyers. Their immense popularity was linked to the development of printing and reprographic methods (i.e. reproduction of graphic material) - it became possible to print and reproduce prints on a previously unimaginable scale. Another important features its accessibility - in the early 20th century not everyone could afford to buy a newspaper or a radio. Not everyone could read efficiently either. As a simple and widely accessible medium, the poster thus began to play a huge informative role, while also developing as an art form.* Emphasise that while we already know more about the poster as the form we will be looking at today, we still need to know the purpose of our workshop and the forthcoming task: We need to learn more about propaganda.	Additional resources for the trainer. https://www.bluebird-design.com/pl/n/Historia-plakatu-dlaczego-ta-forma-dekoracji-sciennej-zyskala-tak-wielka-popularnosc/23 https://encyklopedia.pwn.pl/haslo/propaganda;3962718.html

	Ask this: What are your associations with propaganda? What is propaganda? What might be its definition? Emphasise that propaganda, by definition, is neither positive nor negative. According to one popular definition (PWN Encyclopedia), it is: *Deliberate influence on the collective and individuals aimed at gaining supporters and allies, instilling desired beliefs and eliciting specific aspirations and behaviours.* Emphasise that it was only the later use of propaganda by totalitarian countries and during wars that gave it the negative connotations that are associated with the term to this day. However, the desirable beliefs and behaviours we want to instil in others can also be valuable and positive. This could be, for example, to spread the idea of organ donation, to encourage people to vote in elections, or the recently widespread posters about safety measures during a pandemic - washing hands, wearing masks, etc. Show an example of positive propaganda of your choice: https://pl.wikipedia.org/wiki/We_Can_Do_It!#/media/Plik:We_Can_Do_It!.jpg https://africanactivist.msu.edu/record/210-849-32424/ https://polskatimes.pl/w-samo-poludnie-historia-wokol-jednego-plakatu-autorstwa-tomasza-sarneckiego/ar/c13-14171393 https://en.wikipedia.org/wiki/Silence%3DDeath_Project https://www.adsoftheworld.com/campaigns/deforestation-awareness https://pl.wikipedia.org/wiki/Keep_Calm_and_Carry_On https://galeriaplakatu.ams.com.pl/edycja-18/ You can also mention the annual AMS poster gallery contest and show its concept and examples of historic submissions https://galeriaplakatu.ams.com.pl/o-nas/ **Then ask: Which works did you like best and why?** **- What were they about?** **- How did they present the problem or solution?**	

	- What visual (and other) associations did they take advantage of?	
30 min.	**Task 3 - Create a community poster** Get participants into groups and explain that their next task is to create a community poster with a positive message, on one of the chosen topics: - Restoration of the country after a war/disaster - Climate protection - Anti-waste and pollution actions - General election attendance Assign topics to each group or allow for free choice. Emphasise that posters often include: - symbols - visual associations based on analogy (two things look alike) - combinations of opposites (two things should not be next to each other) Emphasise that a poster does not have to be a finished poster straight away, it can be a rough working sketch or an idea or concept. Emphasise that the group can also work on more than one poster. - action-oriented slogan Give the groups about 20 minutes to create their posters. Allocate 5 minutes for a joint presentation on the board or wall (hang posters so everyone can see them). Appreciate the interesting and valuable elements in each group work! Pay particular attention to: - interesting and appealing graphics - good formulation of the issue/challenge/solution - interesting and valuable concepts, ideas and symbols - simple and concrete description of the task	
15 min.	**Task 4 - Detecting propaganda**	Note: The following exercise is

	Congratulate participants on their posters and ideas. Emphasise that we are facing, one last, less pleasant but very important task. *In this assignment, we will deal with the other side of propaganda, namely war propaganda. Propaganda as a tool was used both in times of war and has been used in huge quantities by authoritarian and totalitarian states. It is therefore also important to be able to recognise this negative, dark side of propaganda from the perspective of the recipient and the citizen. The task may therefore prove to be:* *- unpleasant - you will see propaganda material with offensive and dehumanising content* *- provoking discussion - many of these tools and methods are also used today in the current public debate by many individuals and groups. However, this contemporary context will not be addressed now in the workshop.* Stress once again that the focus will be on the historical context and its effects, which will be difficult and challenging topics. Then ask the group to refrain from comments unrelated to the context of the lesson. Prepare sets of propaganda posters and supporting questions related to the lesson topics you have been working on or your learning objectives (see more in the "Notes" for this exercise) Assign each group one of three sets of propaganda posters: 1. Polish propaganda posters: - https://pl.wikipedia.org/wiki/Bohaterowie_frontu_i_kawiarni - https://pl.wikipedia.org/wiki/Plik:Leon_Trotsky.JPG - https://pl.wikipedia.org/wiki/Plik:Bij_Bolszewika.jpg https://pl.wikipedia.org/wiki/Hej!_Kto_Polak_na_bagnety!! https://pl.wikipedia.org/wiki/Jego_program_(plakat_1920) https://pl.wikipedia.org/wiki/Nam_twierdz%C4%85_b%C4%99dzie_ka%C5%BCdy_pr%C3%B3g https://polona.pl/item/widzisz-te-lapy-zakrwawione-siegajace-po-twoj-dobytek-bron-strzechy-rodzinnej-wstepuj,MTI1NDM1OTAx/0/#info:metadata https://polona.pl/item/jesli-chcesz-by-bolszewik-nie-bezczescil-ci-kosciolow-i-nie-mordowal-kaplanow-	designed to be as widely applicable as possible and adaptable to different textbooks, programmes and class topics. Through an appropriate selection of source material (posters) and supporting questions, you can match the poster themes discussed in the exercise with content from your previous (or future) classes. The aim of the exercise is therefore not only to present the historical background of the Polish-Bolshevik War, but also other historical events and processes depicted from poster themes. For more historical propaganda posters (often with analysis and description), please see: https://1920.gov.pl/galeria-plakatow/ https://polona.pl/collections/institutions/1/plakaty-wojny-polsko-bolszewickiej-1920,NTQ0MjU3ODI2OTY3NjcyNTQ0Mg/?sort=score%20desc

	idz-do,MTI1NDM1OTAy/0/#info:metadata https://polona.pl/item/do-broni-tak-wyglada-wies-polska-zajeta-przez-bolszewikow,NzEwNjU4NTM/0/#info:metadata https://polona.pl/item/bolszewicy-morduja-bezbronne-kobiety,MTI1NDM1ODk5/0/#info:metadata https://polona.pl/item/bron-przed-wrogiem-twa-rodzine,MTI1NDM1ODg0/0/#info:metadata https://polona.pl/item/w-polsce-chlop-syty-panem-w-swej-zagrodzie-w-rosyi-pod-batem-pracuje-o-glodzie,Njk0NDc4NzM/0/#info:metadata 2. Soviet propaganda posters: - https://pl.wikipedia.org/wiki/Plik:Polish-soviet_propaganda_poster_1920.jpg - https://pl.wikipedia.org/wiki/Do_szereg%C3%B3w_Armii_Czerwonej_(plakat_1920) https://commons.wikimedia.org/wiki/Category:Soviet_posters_of_the_Polish-Soviet_War?uselang=pl#/media/File:Join_the_ranks_of_the_Red_Army,_Russian_propaganda_poster_1920.jpg - https://commons.wikimedia.org/wiki/File:1920._%D0%9C%D0%B0%D0%BB%D1%8E%D1%82%D0%B8%D0%BD._%D0%9C%D1%8B_%D0%B2%D0%BE%D1%8E%D0%B5%D0%BC_%D1%81_%D0%BF%D0%B0%D0%BD%D1%81%D0%BA%D0%B8%D0%BC_%D1%80%D0%BE%D0%B4%D0%BE%D0%BC,_%D0%B0_%D0%BD%D0%B5_%D1%81_%D0%BF%D0%BE%D0%BB%D1%8C%D1%81%D0%BA%D0%B8%D0%BC_%D1%82%D1%80%D1%83%D0%B4%D0%BE%D0%B2%D1%8B%D0%BC_%D0%BD%D0%B0%D1%80%D0%BE%D0%B4%D0%BE%D0%BC!.jpg?uselang=pl - https://commons.wikimedia.org/wiki/File:Polish_Pig_trained_in_Paris,_Russian_propaganda_poster_1920.PNG?uselang=pl https://commons.wikimedia.org/wiki/File:Polish-soviet_propaganda_poster_18Y.jpg?uselang=pl https://commons.wikimedia.org/wiki/File:Polish-soviet_propaganda_poster_21Y.jpg?uselang=pl https://commons.wikimedia.org/wiki/File:Polish-soviet_propaganda_poster_22Y.jpg https://polona.pl/item/plakat-inc-polskie-pany-hotat-zadusit-raboce-krest-anskuu-rossiu,NzA5MzE5Nzc/0/#info:metadata 3. Dehumanising posters: - https://pl.wikipedia.org/wiki/Plik:Leon_Trotsky.JPG	

	- https://pl.wikipedia.org/wiki/Plik:Bij_Bolszewika.jpg https://pl.wikipedia.org/wiki/Jego_program_(plakat_1920) https://commons.wikimedia.org/wiki/File:Polish_Pig_trained_in_Paris,_Russian_propaganda_poster_1920.PNG?uselang=pl https://polona.pl/item/plakat-inc-polskie-pany-hotat-zadusit-raboce-krest-anskuu-rossiu,NzA5MzE5Nzc/0/#info:metadata Then ask the groups to find the main 'themes' used to persuade the audience. By themes we mean: - visual and symbolic representations - colours - arguments used - current perception - expected perception Give groups 7-10 minutes to analyse the caricatures and find underlying themes. Then discuss your chosen themes with reference to the wider context of the Polish-Bolshevik War and other elements of your curriculum or your educational objectives. You can provide additional information about historical events related to the war by asking questions that stimulate discussion. List of potential questions: - What happened in 1772? What boundaries is the poster about? - Why is the 'Polish master' also followed by the Russian landowner and capitalist? - Who was Wrangel? - Who was Lev Trotsky and why was he depicted as the devil? - What impact did the previous revolutions in Russia (1905, February, October) have on the Polish-Bolshevik war? - which countries supported the Bolsheviks and which supported the whites? List of potential themes to explore: Polish posters: - The threat of Bolshevik ideology (e.g. description of Lev Trotsky), - Symbolic representation of historic combat groups (Uhlans, Kosyniers, First World War soldiers in four-	

	cornered caps), - The theme of national consensus versus solidarity of all social classes (peasants, blue collar workers and other social groups fighting together), - References to popular songs (the refrain of Warszawianka, Rota), - Terror and exploitation under the banner of 'freedom', - Protection of the family and women, - Protection of church and faith, religious themes, - Revolution equalled to destruction, - Comparison of living conditions in Poland and Russia, - The use of the whip and violence - the threat of slavery in the future. Bolshevik posters: - Class-wide solidarity as opposed to national consensus, - The figure of 'Polish master' as the exploiter, - Working class solidarity, - Historic combat groups presented from a different perspective - Uhlans and Polish cavalry as invaders, - The portrayal of Poland as a servile state to the West, - The fear of territorial claims, - Polish landowners as slave masters, - Russian landowners as the enemy, - Opposition to capitalism, - Fight with the 'whites'. Dehumanising themes: - Animal-like depictions of opponents, - Figures/groups shown as the devil, - Deformed people - ugly, hideous, disgusting, - Establishing cultural differences - making negative and exaggerated features more visible, negative spotlight on other national and ethnic groups.	

10 min.	**Summary** The propaganda posters used during the Polish-Bolshevik War tell a longer and more elaborate story of the conflict. It is worth noting that: - Using the posters as an example, we can see how strongly the Polish-Bolshevik War was linked to the civil war in Russia and the Bolshevik revolution that was about to remodel the whole of Europe. A brief 'truce' at the beginning of 1919, during which Pilsudski promised not to conduct military action against the Bolsheviks, allowed them to redeploy some troops to fight the 'whites', which contributed to the Bolsheviks winning the civil war in Russia. - We also see the causes behind the later revolution and the popularity of the revolutionary ideals, as the exploitation of broad masses of the society (peasants and workers) by the authorities, landowners or bourgeoisie, and the related birth of Marxism, Trotskyism and Leninism. The figures of 'Polish master', 'capitalist' or 'landowner' aroused genuine hatred in many communities, which was skilfully exploited by the Bolshevik propaganda. - The context of the First World War shows how relations with Western countries allowed for the birth and support of revolutionary movements in the Russian Empire (the Germans actively supported revolutionary movements on the territory of embattled Russia) and explains the later march of the Bolsheviks westwards (one important goal of the Bolsheviks was to reach the German border to support the revolution developing there). - Alongside the issue of social classes, the question of the self-proclamation of states and the delimitation of borders after the First World War becomes equally important. It determines the shape of alliances (Poland's alliance with Ukraine, the Treaty of Riga, the conflict with the Entente over 'white' aid). - The resolution of the Polish-Bolshevik war would also have an impact during the Second World War, and many of its slogans would also return in the propaganda of later totalitarian states. - The 1920s propaganda has also laid grounds for the later giant propaganda machinery of other totalitarian and authoritarian states, including the Nazi propaganda. Anti-Semitism, dehumanisation processes, criticism of the West and capitalism, although already appearing in the 1920s would return later to propaganda posters with even greater force. Congratulate all groups and ask if they now understand why posters and propaganda are such valuable material to analyse: *They often convey social issues, challenges, fears or even hatred very well - they are like a historical barometer of public mood.*	

	Emphasise that decoding covert communications is not just about breaking ciphers, but also about being able to critically analyse the message and being inventive in how we get our message across to our allies. *The breakdown of the Bolshevik ciphers, the discovery of the planned activities and true aims of the Bolsheviks, the involvement of Polish society beginning to join the Polish Army after the war - these are just some of the many enables of our success in the Polish-Bolshevik War. Some of these you may have experienced on your own today, other parts we hope you will get to know and explore in future lessons, workshops and by using further educational materials.* Emphasise that if participants want to know the rest of the story, you invite them to complete The Cipher Game. Summarise the workshop, thank all participants and teachers and invite them to learn more about the CDT offer.	