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WARTIME PROPAGANDA IN CANADA

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Let's Go... CANADA

MESSAGE TO TEACHERS

This guide invites students to explore Canadian propaganda posters from the Second World War through critical thinking activities. These activities are best suited to students who have some contextual knowledge of the Second World War and propaganda. Students can consult [The Canadian Encyclopedia](#) for more information.

This toolkit offers classroom activities that promote research and analysis, build critical thinking and communication skills, and explore Canada's history. This resource is designed to align with current Canadian curricula and has been produced for use in middle and high school classrooms.

Teachers may wish to address topics not covered in this kit to provide a more complete understanding of Canada's recent military history. We hope these resources will help you work with primary sources to teach military history and oral history in your classroom.

ON THE COVER

TOP LEFT: *THE LIVES OF THESE MEN DEPEND ON YOUR WORK*, ARTIST UNKNOWN (CANADIAN WAR MUSEUM/CWM 19910238-110/1941).

BOTTOM LEFT: *I'M MAKING BOMBS AND BUYING BONDS. BUY VICTORY BONDS*, ARTIST UNKNOWN (MCGILL LIBRARY/RARE BOOKS AND SPECIAL COLLECTIONS/CANADIAN WAR POSTER COLLECTION/WP2.B78.F7).

TOP RIGHT: *YOU SERVE BY SAVING BUY WAR SAVINGS CERTIFICATES*, BY JOSEPH ERNEST SAMPSON (CANADIAN WAR MUSEUM/CWM 19750317-096/1939).

BOTTOM RIGHT: *LET'S GO CANADA!*, BY HENRI EVELEIGH (MCGILL LIBRARY/RARE BOOKS AND SPECIAL COLLECTIONS/CANADIAN WAR POSTER COLLECTION/WP2.R24.F4).

CENTRE: *YOUR MOVE*, BY FRED FINLEY (MCGILL LIBRARY/RARE BOOKS AND SPECIAL COLLECTIONS/CANADIAN WAR POSTER COLLECTION/WP2.B14.F3).

The Memory Project produced this kit with the generous support of the Government of Canada. The Memory Project, a program of Historica Canada, is a volunteer speakers bureau that arranges for veteran and active members of the Canadian Forces to share their stories of military service at schools and community events across the country. Book a speaker at thememoryproject.com/book-a-speaker/. Historica Canada offers programs you can use to explore, learn, and reflect on our history, and what it means to be Canadian. Find us online at HistoricaCanada.ca.

Note: Students come from many different backgrounds. Be sensitive to students who have connections to those who served in military conflicts, who are refugees or immigrants from war-torn countries or refugee camps, or who may have experienced war trauma.

ONLINE RESOURCES

The following is a list of bilingual research resources to support educators and students. You may want to seek out supplementary resources.

Historica Canada Education – Explore our learning tools for educators: <https://www.historicacanada.ca/productions/guides>

The Memory Project Archive – A collection of first-hand accounts and photographs of veterans: thecanadianencyclopedia.ca/en/collection/the-memory-project-archive-collection

The Canadian Encyclopedia – An online resource for exploring a wide range of topics in Canadian history. Search for articles by title or keyword: thecanadianencyclopedia.ca/en

▼ *IT'S OUR WAR*, BY FLIGHT LIEUTENANT ERIC ALDWINCKLE, DIRECTOR OF PUBLIC INFORMATION MINISTER OF NATIONAL WAR SERVICES (CANADIAN WAR MUSEUM/CWM/19750317-241).



SECTION 1

WHAT IS PROPAGANDA?

Propaganda can take many forms — films, articles, posters, slogans, symbols, or even monuments and clothing. But at its core, propaganda is an act of persuasion that involves deliberately using biased information, images, and ideas to further an agenda.

In recent times, propaganda has often been associated with governments and political groups trying to promote patriotism and partisanship through biased or misleading materials. Propaganda has also evolved and expanded its reach with the rise of digital and social media, finding a foothold in tweets, memes, online ads, and more. This learning tool will focus on government-produced propaganda posters, but it is important to note that propaganda can take many forms.

ACTIVITY #1

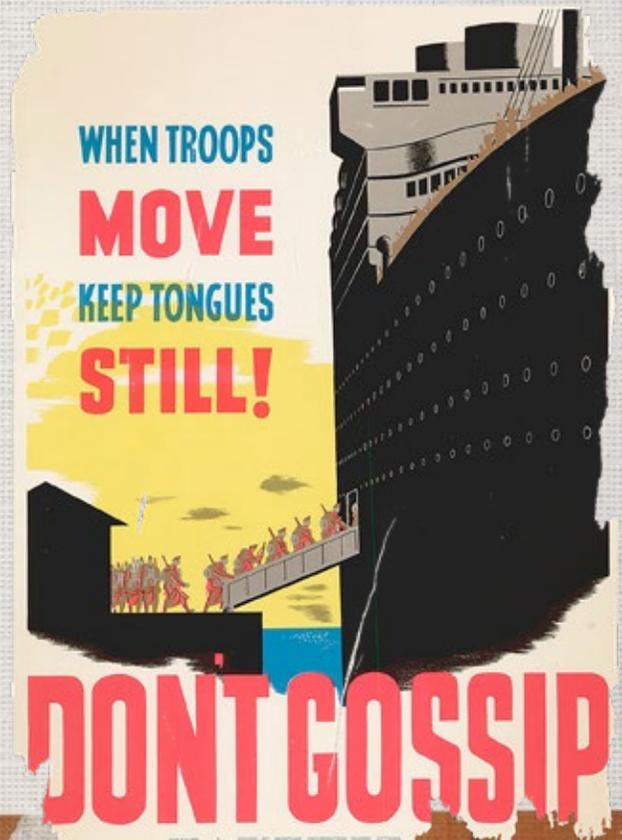
IDENTIFYING PROPAGANDA

1. Working in small groups, read the [Propaganda in Canada](#) article on *The Canadian Encyclopedia*.
2. Together, identify a recent example of something that you think qualifies as propaganda. Hint: propaganda can sometimes be found as advertisements or sponsored content (e.g., sponsored social media posts) but is not the same as an advertisement aimed at selling you a product. Propaganda generally sells an idea or a mindset, or an action to take, rather than a physical product.
3. As a group, answer the following questions using the criteria in the “What makes something propaganda?” sidebar to guide your assessment:
 - Why do you consider this propaganda?
 - What are the aims of this propaganda? What point of view does it communicate?
 - Who created it? Who is the target audience?
 - What message is being communicated?
4. Each group will present an example of propaganda. In the presentation, explain the reasoning behind your selection and include any challenges you faced in identifying propaganda.

What makes something propaganda?

- **Persuasive:** Designed to influence public opinion or human action.
- **Biased:** Shares information to shape perceptions and understandings with a particular goal in mind.
- **Emotive:** Designed to provoke an emotional response.
- **Purposeful:** Promotes a point of view, and communicates a message intended to further the goal(s) of its creator.

▼ *DON'T GOSSIP*, ARTIST UNKNOWN, WARTIME INFORMATION BOARD (MCGILL LIBRARY/RARE BOOKS AND SPECIAL COLLECTIONS/CANADIAN WAR POSTER COLLECTION/WP2.D12.F3).



SECTION 2

PROPAGANDA CAMPAIGNS

FURTHER READING:

[Canada's Road to the Second World War](#)
[Second World War](#)

Outbreak of the Second World War

When Germany invaded Poland on September 1, 1939, Poland's allies Britain and France responded by declaring war on Germany. A week after Britain's declaration of war, the Canadian government also declared war on Germany. Canada was part of the Allied powers, an alliance made up of Britain, France, Poland, British Commonwealth Nations like Australia and India, and later the Soviet Union, United States, and China. Germany and its allies, including Italy and Japan, were known as the Axis powers.

The Need for Propaganda

At the start of the Second World War, the Canadian government faced a problem: after a decade of economic hardship from the Great Depression, most Canadians were wary of shouldering the economic and emotional burden of war. Canada's military was also in poor shape. One solution was to create propaganda campaigns to boost morale, encourage men to enlist, and convince Canadians it was their duty to contribute time, energy, and money to the war effort in whatever way they could. Notable propaganda campaigns included recruitment, Victory Bonds, home front rationing, and keeping wartime secrets.



Recruitment

The Second World War was the largest military effort in Canada's history. Propaganda played a vital part in convincing people to enlist in the Armed Forces.

Some key strategies were used repeatedly in recruitment campaigns. Among the most common were posters that called on the reader personally, using **“you”** in the main text. Appealing to a sense of personal patriotism and ideas of masculinity were highly effective methods of persuading people to enlist. The images tied **“you”** with ideas of better and greater things, as well as putting the responsibility on individuals to serve, rather than stating that soldiers were needed in general. The direct statement that **“you”** are needed by your country creates an urgent call to action and places personal responsibility on the reader for the outcome of the war. Another common tactic was emphasizing different ways to serve, which allows readers to imagine themselves in different roles and to consider the opportunities within the armed forces.

▲ CANADA'S NEW ARMY - NEEDS MEN LIKE YOU
RECRUITMENT CAMPAIGN, BY ALBERT CLOUTIER AND
ERIC ADWINCKLE, DEPARTMENT OF NATIONAL DEFENCE
(LIBRARY AND ARCHIVES CANADA/C087430K/ACC. NO.
1983-30-303/1942).

"If the cap fits, wear it!", suggests that there is a service role for people of all interests and abilities, and the question is not whether to serve, but rather how. These recruitment campaigns were circulated across the country by the [Wartime Information Board](#), and more than 1.1 million Canadians served in the Second World War.

Careless Talk

In wartime, communications about troop advancement, placement, and planned attacks are vital, but could prove fatal if the information were found by enemy intelligence agents (spies) or captured by their covert listening devices. Canadians were therefore encouraged to keep tight-lipped about any military information, especially attack plans or locations they knew about, in case of enemy listening devices or espionage agents gaining information about Canadian operations. Merchant Navy ships were important targets for German U-boats, and their whereabouts were particularly important to keep confidential as they carried vital personnel and supplies between North America and Europe. The below right-hand poster appeals to multiple emotions, especially fear, grief, and guilt, by portraying the ghost of a merchant seaman as a victim of "careless talk" — putting the responsibility for his death on loose-lipped people. The poster below also demonstrates the wider consequences of discussing war movements even with one person, showing how someone can never know how far their news will spread.



WARTIME RECRUITING POSTER, *IF THE CAP FITS, WEAR IT! CANADA NEEDS YOU* BY ABUGOV, NATIONAL FILM BOARD OF CANADA (CANADIAN WAR MUSEUM/CWM 19920196-149/1939).

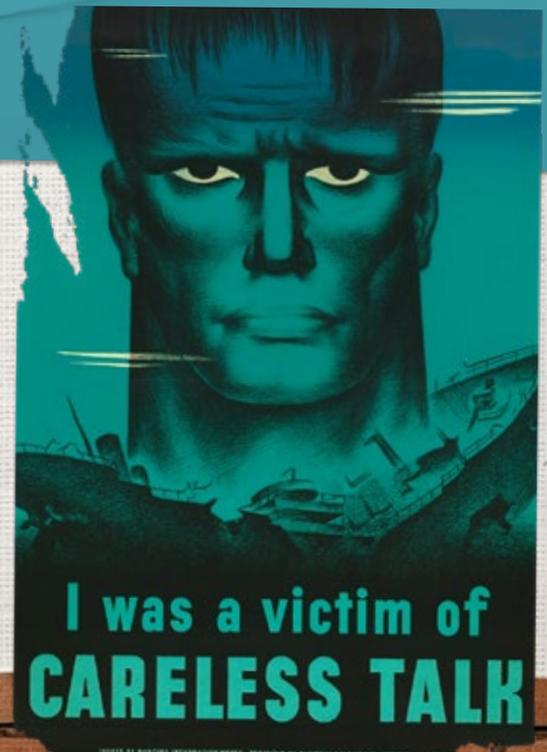
DID YOU KNOW?

Canada's Merchant Navy was composed of a fleet of transport ships which, during the Second World War, brought vital military supplies, personnel, and food to Europe to support the war effort. German submarines, also known as U-boats, posed a major threat to Merchant Navy ships crossing the Atlantic. U-boats would cut supply lines by torpedoing merchant ships before they reached their destination. For more stories about Canada's Merchant Navy in the Second World War, watch [our video](#).



TELLING A FRIEND MAY MEAN TELLING THE ENEMY, ARTIST UNKNOWN (LIBRARY AND ARCHIVES CANADA/E010695841/ ACC. NO. 1983-30-1295/H.M. STATIONERY OFFICE/1939).

SECOND WORLD WAR PROPAGANDA POSTER *I WAS A VICTIM OF CARELESS TALK* BY HARRY MAYEROVITCH, WARTIME INFORMATION BOARD (CANADIAN WAR MUSEUM/CWM 19920196-140/1943).



Victory Bonds

To raise funds for the war effort, the Bank of Canada sold Victory Bonds as a way to borrow money from people and corporations, which were paid back after the war, with interest. Because war is expensive, and civilians generally supported Canada's involvement, Victory Bonds were a popular way for civilians and people on the home front to support Canadian troops.

To encourage people to purchase bonds, the government created several campaigns to encourage their purchase. Many, like the black-and-white poster to the right, appealed to patriotic sentiments and framed bond purchases as active participation in the war (i.e., their money being used towards funding the "next step" of the soldier in the poster), as a way Canadians at home could personally fight the Axis powers with their dollars. Others appealed to fear, like the blue poster to the right that features claws labeled with Japanese and German symbols poised to attack a Canadian woman and child. This suggests the enemy regime's desire to expand their territory and encroach on Canada's vulnerable populations. Yet another strategy to promote war bonds was by promoting their purchase as a financially savvy investment, since they were guaranteed to be paid out, with interest, by the Canadian government after the end of the war, like the poster below. The campaigns were effective, with more than 12 billion dollars of Victory Bonds purchased by 1945.



▲ EVERY STEP FORWARD COST \$4,000! GET READY TO BUY VICTORY BONDS: BUY ONE MORE THAN BEFORE, UNKNOWN ARTIST (COLLECTION AFFICHES DE GUERRE/DIRECTION DES BIBLIOTHÈQUES/UNIVERSITÉ DE MONTRÉAL/AFG12.9.16/1944).

▲ KEEP THESE HANDS OFF!, VICTORY LOAN DRIVE BY GORDON K. ODELL, GOVERNMENT OF CANADA (LIBRARY AND ARCHIVES CANADA/C090883K/ACC. NO. 1983-30-230/1942).



▲ THEY WHO BUY AND PUT AWAY WILL HAVE REAL CASH A LATER DAY BY J.S. HALLAM, GOVERNMENT OF CANADA (LIBRARY AND ARCHIVES CANADA/C090894K/ACC. NO. 1983-30-69).

Recycling and Rationing

In a similar vein, the war put a strain on resources, and Canadians at home were made to ration everyday items, including food and cloth. Therefore, austere and mindful consumerism was also promoted via propaganda. The middle poster to the right shows a particularly wasteful purchase, an elephant! This poster is a visual pun on "White Elephant" sales, which were known for offering extravagant items second-hand, sometimes as fundraisers for various causes. The strategy in this case is to demonstrate that excessive purchases were not necessary in any context. In response to the war effort creating resource scarcity, the National Salvage Campaign also requested that specific recyclable items from around the house were collected and given to the war effort, as they could be processed to make munitions and other supplies. As shown in the poster to the right, leftover bones from meals were commonly requested, and turned into adhesive for planes. Other household materials like broken glass could likewise be recycled to conserve resources and support the fight. The farthest poster to the right calls on housewives to keep and recycle various materials. Recycling is framed here as a means for civilian women to resist Axis powers and directly support the war effort. This campaign invited housewives to mobilize against Hitler and support their compatriots overseas.

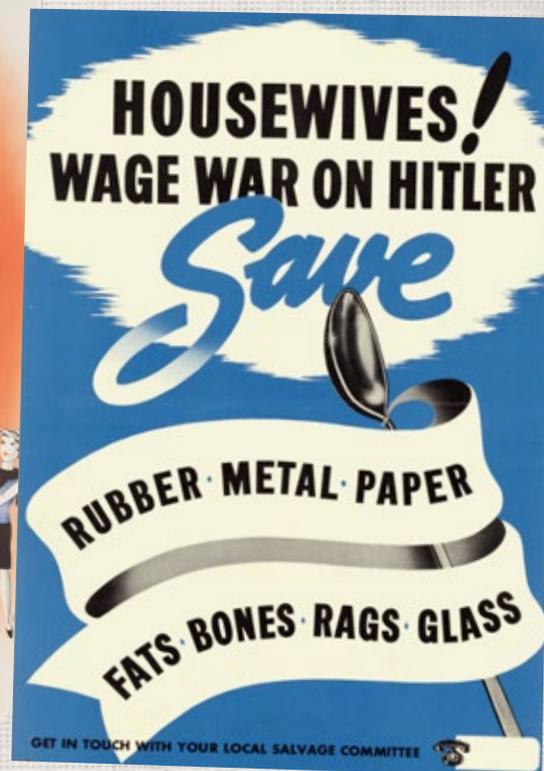
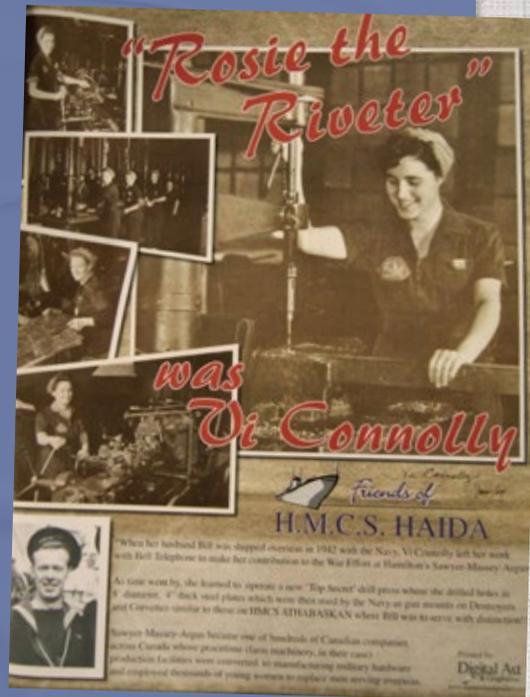
RECRUITING WOMEN FOR INDUSTRY

Veronica Foster

During the Second World War, Veronica Foster was one of many Canadian women who went to work in factories to support the war effort. In 1941, she was working at the John Inglis Company assembling Bren light machine guns when the National Film Board (NFB), which had been named the official photographer for the government, chose to feature her in recruitment posters. Foster became known as “Ronnie the Bren Gun Girl.” Photos of Foster wearing a headscarf while looking at a Bren gun showed Canadian women that working in a factory could be glamorous and feminine. The success of “Ronnie the Bren Gun Girl” inspired the Americans to create their own tough-but-feminine factory icon: Rosie the Riveter.

Iolanda “Vi” Connolly

Iolanda “Vi” Connolly was inspired by ads encouraging women to join the war effort. She quit her job as a phone operator and went to work in a factory. By 1943 she was making gun mounts at Sawyer Massey Co. in Hamilton, Ontario. The president of the company was producing a magazine, and when he found out Vi’s husband was in the Navy, likely using equipment manufactured in his factory, he decided Vi had to be on the cover, which is how Vi became known as “Hamilton’s Own Rosie the Riveter.”



▲ SAVE WASTE BONES - THEY MAKE GLUE FOR AIRCRAFT... AND ARE USED FOR EXPLOSIVES... ARTIST UNKNOWN, PUBLISHED BY THE BUREAU OF PUBLIC INFORMATION ON BEHALF OF THE NATIONAL SALVAGE OFFICE (CANADIAN WAR MUSEUM/CWM 19920196-001).

▲ SECOND WORLD WAR PROPAGANDA POSTER IF YOU DON'T NEED IT... DON'T BUY IT BY ALEX MCLAREN, BUREAU OF PUBLIC INFORMATION (CANADIAN WAR MUSEUM/CWM 19700186-048).

▲ HOUSEWIVES! WAGE WAR ON HITLER, SAVE RUBBER, METAL, PAPER, FATS, BONES, RAGS, GLASS, UNKNOWN ARTIST, NATIONAL SALVAGE OFFICE (COLLECTION AFFICHES DE GUERRE/DIRECTION DES BIBLIOTHÈQUES/ UNIVERSITÉ DE MONTRÉAL/AFG2.1.10/1941).

ACTIVITY#2

PROPAGANDA POSTER — PRIMARY SOURCE ANALYSIS

Analyze a primary source propaganda poster from the Second World War. During the First and Second World Wars, the Canadian government used propaganda to influence public opinion for a variety of purposes: to encourage recruitment, invigorate the economy, boost morale, guide behaviour, and inform citizens. Created during the Second World War, the Wartime Information Board was the government agency responsible for managing how information about the war was released to the public. The Board created posters carrying war messaging, as well as films and publications to keep Canadians informed. The danger of “careless talk” was one of the ideas promoted by the Wartime Information Board, with posters designed to provoke fear of enemy sabotage while at the same time encouraging patriotism.

1. Watch the [Wartime Propaganda Posters](#) video.
2. Make notes on the visual descriptions of the posters mentioned in the video, and pay particular attention to design elements (colours, fonts), as well as language and meaning (the words used and intent of the messaging).
3. Working in pairs, conduct a five-step visual analysis of the wartime propaganda poster featured in the video, answering the following questions:
 - **The 5Ws:** Who created the poster? When and where was it created and distributed? What is the poster about? Why was the poster created?
 - **Context:** Situate the source in historical context. Read the [Wartime Home Front](#) article and the [Propaganda in Canada](#) articles on *The Canadian Encyclopedia*. What else was happening at the time the poster was created?
 - **Exploring:** Examine the details of the source. Make notes on visual elements of the poster, including design elements (e.g., representations of people) and messaging. What symbolism do they use? What meaning do these elements add to the poster?
 - **Reaching Conclusions:** Reflect on your findings. What messages are conveyed through this poster? How did this poster communicate its agenda? Does it communicate this message effectively? Is its persuasion subtle or obvious?
 - **Finding Proof:** Do some further research on wartime propaganda posters. You can find a selection of Second World War propaganda posters in the online collections of the [Canadian War Museum, Library and Archives Canada](#), or provincial or city archives. Compare your conclusions with information from other sources. Do other wartime propaganda posters share these characteristics? How are the aims the same, and how are they different? Who do the posters serve? What can this tell you about the purpose and target audience of this poster? Is this example an outlier?
4. Come back together as a class and discuss your findings. Consider the following discussion questions: Do you think propaganda posters influenced public behaviour? What idea of “Canada” and the war did this poster promote? How might that idea serve the war effort? Do you think it was an effective piece of propaganda?

EXTENSION:

Have a class discussion about the similarities and differences between propaganda today and propaganda from the Second World War. Where is propaganda coming from today? Who is it directed at, and what is its purpose? How is it spread?

SECTION 3

PROPAGANDA AND DISCRIMINATION

The World Wars are often cited as having helped build a sense of national identity among Canadians, resulting in further independence from Britain. But despite the common narrative of national unity and heroism, this period was rife with policies that reflected Canada's ongoing selectivity regarding the "types of people" it wanted within its borders. During both World Wars, the Government of Canada was suspicious of Canadians who had immigrated from countries it was fighting, which led to restrictions on their freedom of speech and movement within and to the country. Many Canadians were forced into internment camps, including Japanese, German, and Italian Canadians, and Jewish refugees, as well as people interned for political reasons. Other discriminatory policies included the 1923 [Chinese Immigration Act](#), the [1919 amendment to the Immigration Act](#), and the [Indian Act's](#) enfranchisement clauses.

▶ *GET YOUR TEETH INTO THE JOB* BY ROBERT JAMES NICHOL, WARTIME INFORMATION BOARD (CANADIAN WAR MUSEUM/CWM 19790385-109/1941).



▶ *WHAT MORE COULD DEVILS DO?* EIGHTH VICTORY LOAN DRIVE, ARTIST UNKNOWN, GOVERNMENT OF CANADA (LIBRARY AND ARCHIVES CANADA/E010695602/ACC. NO. 1983-30-877/1945).



Caricature and Stereotypes

Propaganda often includes caricatures and stereotypes to suggest or reinforce perceptions of a situation or a particular group of people. A stereotype is a generalization about a particular group or demographic that makes assumptions about the entire group. One example of this is that "all girls like the colour pink" — while this is true for some, it is not correct to assume it is true for all girls. Stereotypes invite overgeneralization of groups and discourage nuanced critical thinking, which in turn encourages prejudice.

Caricature works in a similar way to stereotype, and can be applied to groups of people as well as individuals. It is overexaggeration to the point of misrepresentation, with the goal being to make fun of the subject. It is often found in visual media (drawings, comics, posters, broadcast media, etc.), but exists in literature, too. A familiar example might be a caricature artist at a fair who people commission to draw their faces in a way that overemphasizes prominent features to make funny drawings. But caricature can also be used to negatively represent and make fun of people and to communicate a particular message about them.

An example of a caricature of a person is the above left poster depicting Adolf Hitler. The size of his nose, the squareness of his moustache, and his frown are exaggerated, and the swastika is displayed prominently to remind us of his political affiliation. His face is also drawn with lots of straight lines and sharp angles, potentially mirroring the rigidity and harshness of the Nazi regime.

The most frequently caricatured ethnic group by the Canadian government was Japanese people. While German and Italian regimes were most often represented in propaganda by symbols or caricatures of their leaders, Imperial Japan was sometimes symbolized by a harsh and degrading caricature of what the government wanted Canadian citizens to believe was the average Japanese man. The faces depicted in the poster to the left are meant to be Japanese men, but features are overexaggerated to the point of misrepresentation — slanted eyes, crooked noses, and large crooked teeth. This depiction also obscures their facial features and offers little variation between the men depicted, an effective method of homogenization and dehumanization.

It is important to understand how dehumanizing caricatures can lead to public suspicion and contempt. In the case of the Japanese people, Canada's propaganda rallied public sentiments against opposing Japanese soldiers overseas, but also against everyday Japanese Canadians, who were seen as "undesirables" by white settlers even before the war. Notably, after the bombing of Pearl Harbor in the United States by Imperial Japan, the Canadian government confiscated and sold fishing vessels, land, and other property rightfully owned by Japanese Canadians. The government placed more than 21,000 Japanese Canadians in internment camps with poor living conditions, where they were subjected to mistreatment, effectively prisoners in their own country. This was done despite no military threat being posed by Japanese Canadians: not a single person among them was charged with wrongdoing, and the majority of detainees were in fact born in Canada. The Canadian government interned innocent people with support from many Canadians, and in some ridings, constituents put pressure on local governments to support it, proving that persuasive media can be a powerful tool to create prejudice and oppression.

ACTIVITY #3

DISCRIMINATION IN PROPAGANDA

Often when we learn about the World Wars, we focus on the military. The Canadian Armed Forces, and the nature of the propaganda recruiting for them, were primarily Anglo-Canadian. But many people who lived here were not Anglo-Canadian or aligned with British culture, and nevertheless enlisted and fought for their country.

1. Begin by looking at the recruitment posters and propaganda materials in the worksheets at the end of this guide. These worksheets include posters from both the First and Second World Wars, giving students a broader period to examine as they consider how these materials promoted a British-Canadian identity. We ask students to consider:

- How are other identities portrayed?
- What do they tell us about the war effort?
- What do the posters tell us about how different identities were understood in this era?

2. Answer the questions for each poster in the worksheets.

3. In small groups, research the response to war from and toward cultures other than the dominant Anglo-Canadian culture. Did the whole country support the war effort? Some groups wanted to participate but could not. What barriers stood in their way? How did they overcome these obstacles? Conversely, some groups may have not wanted to participate but were forced to do so. How did they react? Groups and topics may include French Canadians and [conscription](#), [Quakers](#) as conscientious objectors, [Indigenous soldiers](#), and the [internment](#) of "enemy aliens."

4. As a class, discuss how these different perspectives affect your understanding of Canada's war effort. Were these challenges apparent in the propaganda materials examined earlier? Why might these stories be excluded from the popular war narrative? Did the way recruitment was framed evolve during the Second World War, or did it still largely reflect the White Anglo-Canadian population?

BEWARE, ARTIST UNKNOWN, NATIONAL WAR SERVICES
(MCGILL LIBRARY/RARE BOOKS AND SPECIAL COLLECTIONS/
CANADIAN WAR POSTER COLLECTION/WP2.D2.F1).



SECTION 4

SUMMATIVE

Propaganda posters were created for a variety of reasons during the Second World War with different audiences and expected outcomes in mind. Major campaigns were created for recruitment, Victory Bonds, home front rationing, and keeping wartime secrets. Every poster (or photograph) was framed with an audience in mind and was meant to persuade them to do something, provoke an emotional response, and promote a point of view.

ACTIVITY#4

CREATE YOUR OWN SECOND WORLD WAR-STYLE PROPAGANDA POSTER

Taking together what you've learned about propaganda and some of the campaigns used during the Second World War, create a propaganda poster that you can present to the Wartime Information Board (your teacher and classmates).

1. Choose an area to focus on, e.g., recruitment, Victory bonds, home front, information, etc. Think about your central message, your target audience, and how you want to convey that message (e.g., if you're trying to create a recruitment campaign in Quebec, using imagery like that featured in the "Let's Go CANADA" poster will probably not be very effective).
2. If you have a favourite propaganda poster, think about what makes it appealing to you. Does it have a catchy slogan? What sort of imagery and colours are used? What emotions do they evoke? How can you incorporate those aspects into your own piece?
3. Take turns presenting your poster, either in small groups or to the class.

EXTENSION:

Create a gallery to display your posters. If you want to make the display more elaborate (and do a bit of a social experiment at the same time), consider turning the hallway into a 1940s era street.

Working with other classes, one classroom can be designated as a recruitment office, another as a bank, etc. Once the posters are put up, students can be given a token which they can use to vote on which poster caught their attention when they arrive at the class designated by the poster (e.g., the recruitment office). Modification: if tokens are unavailable, a printout with the various posters for each location can be posted outside the classroom and students can either sign their name or leave a check mark for the poster they like best.

From 1914 to 1942, the Vancouver Asahi were one of city's most dominant amateur baseball teams, winning multiple league titles in Vancouver and along the Northwest Coast. In 1942, after Canada declared war on Japan, more than 21,000 Japanese Canadians were interned in the interior of BC, including the Asahi players.

For more information about the Vancouver Asahi, please visit [The Canadian Encyclopedia](#) or watch the [Heritage Minute](#).

LET'S GO CANADA!,
BY HENRI EVELEIGH
(MCGILL LIBRARY/
RARE BOOKS AND
SPECIAL COLLECTIONS/
CANADIAN WAR
POSTER COLLECTION/
WP2.R24.F4).



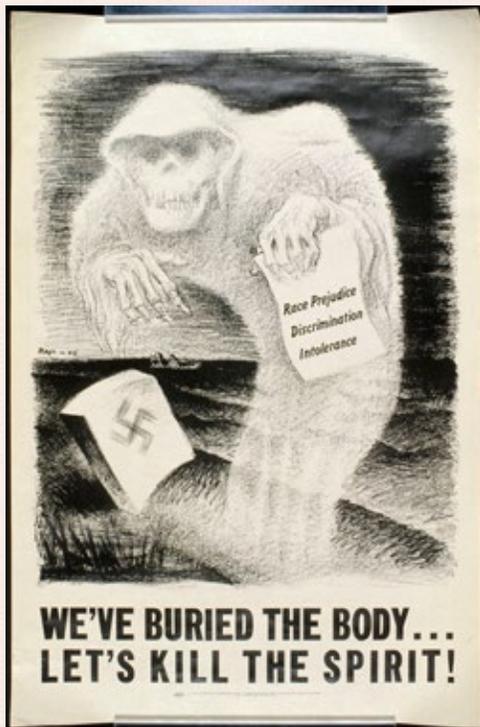
WARTIME PROPAGANDA IN CANADA: WORKSHEETS

Use this worksheet to complete Activity 3: Discrimination in Propaganda, located on page 10 of this guide.



▲ *CARTER? CARON? CAPLAN? CANAKOS? CANTROWICZ? CANADIAN!*, BY HARRY MAYEROVITCH (LIBRARY AND ARCHIVES CANADA/ACC. NO. 1981-32-10R/1944).

| | |
|---|--|
| What message is the poster sending? | |
| What points of view are represented? | |
| What or who is left out? | |
| What is this poster trying to tell us about what it means to be Canadian? Does it succeed? | |
| How does it compare to the other posters? | |
| What is this poster trying to tell us about what it means to be Canadian? Does it succeed? | |
| How does it compare to your understanding of how different people were viewed at this time? | |



12 ▲ *WE'VE BURIED THE BODY... LET'S KILL THE SPIRIT!* BY HARRY MAYEROVITCH (LIBRARY AND ARCHIVES CANADA/ACC. NO. 1981-32-8/194).

| | |
|---|--|
| What message is the poster sending? | |
| What points of view are represented? | |
| What or who is left out? | |
| Compare the message here to what we've learned about Canada's history up to this point. Does this seem genuine? | |
| Are they talking about Canada? | |



▲ *TO VICTORY*, BY CHARLES RICH WILCOX (CANADIAN WAR MUSEUM/DIRECTOR OF PUBLIC INFORMATION FOR THE MINISTER OF NATIONAL WAR SERVICES, OTTAWA/19680122-044).

| | |
|--|--|
| What message is the poster sending? | |
| What points of view are represented? | |
| What or who is left out? | |
| What is this poster hoping to inspire? | |
| What do the figures shown in this poster represent? What does this tell us about what it meant to be Canadian at the time? | |



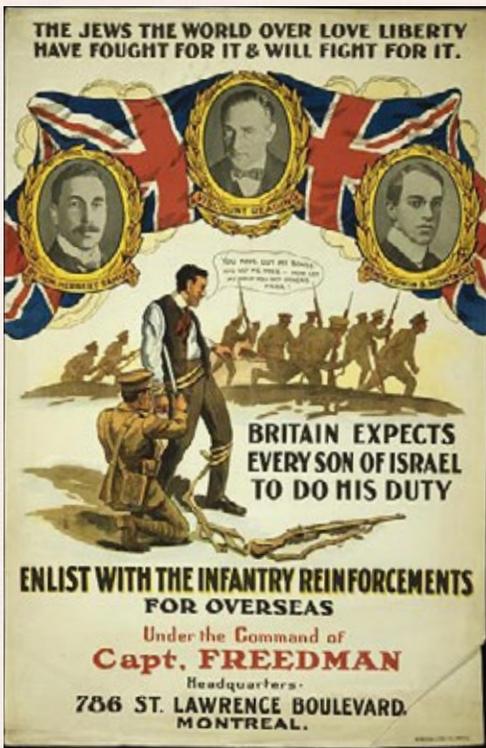
▲ *SHE SERVES THAT MEN MAY FLY: ENLIST TODAY IN THE R.C.A.F.*, BY TED HARRIS (MCGILL LIBRARY/RARE BOOKS AND SPECIAL COLLECTIONS/CANADIAN WAR POSTER COLLECTION/WP2.R28.F5).

| | |
|---|--|
| What message is the poster sending? | |
| What points of view are represented? | |
| What or who is left out? | |
| What does this poster appear to tell us about Canada's war effort, who was involved, and how? | |



▲ *DADDY HELPS BUILD THEM*, ARTIST UNKNOWN, DIRECTOR-GENERAL OF AIRCRAFT PRODUCTION (MCGILL LIBRARY/RARE BOOKS AND SPECIAL COLLECTIONS/CANADIAN WAR POSTER COLLECTION/WP2.E8.F2).

| | |
|---|--|
| What message is the poster sending? | |
| What points of view are represented? | |
| What or who is left out? | |
| Whose freedom are they referring to? | |
| Would all Canadians have the same interpretation? | |



▲ *THE JEWS THE WORLD OVER LOVE LIBERTY, HAVE FOUGHT FOR IT & WILL FIGHT FOR IT ... ENLIST WITH THE INFANTRY REINFORCEMENTS*, UNKNOWN ARTIST, MONTREAL LITHO. CO. LIMITED (LIBRARY OF CONGRESS PRINTS AND PHOTOGRAPHS DIVISION WASHINGTON, D.C./POS - CAN.A01, NO. 54/1914).

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|---|--|
| What message is the poster sending? | |
| What points of view are represented? | |
| What or who is left out? | |
| Compare this poster to what you know about Canada's treatment of Jews before the Second World War. How does this poster reflect (or not) how Jews were treated? | |
| What does the section in the middle represent to you, and what evidence do you have to prove or disprove that? | |