



Framing the foe: Propaganda and enemy imagery in the Austro-Hungarian war effort

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Abstract

This study examines the Austro-Hungarian Empire's strategic use of propaganda during World War I, specifically focusing on how the portrayal of the enemy was carefully designed to keep up morale, justify the sacrifices made, and unite soldiers and civilians. Based on archival research conducted at the Vienna Stadtarchiv and Kriegsarchiv, this paper explores how propaganda, censorship, and cultural manipulation were systematically employed to control public opinion. The research uses a qualitative analysis of various media. It highlights how the deliberate dehumanization of the enemy affected social and political dynamics. The research methodology centers on primary sources, combining archival investigation with comparative analysis of propaganda techniques across different media formats to examine wartime propaganda's enduring effects on human and international relations. The findings contribute to a deeper understanding of the propaganda mechanisms, revealing its lasting influence on collective memory and global perceptions following the war.

Keywords: World War I, Austro-Hungarian Empire, propaganda, enemy image, media

1. Introduction

Propaganda and the framing of enemy imagery played a crucial role in supporting the Austro-Hungarian Monarchy's war efforts during World War I. This study explores the communication strategies used by turn-of-the-century journalists and their role in shaping public opinion throughout the war. Through the support of two research scholarships, I conducted archival research at the Vienna Archives of Military History (Kriegsarchiv), where I discovered a wealth of valuable documents related to the activities of the Austro-Hungarian Press Headquarters and its propaganda practices. As shown in Table 1, this study presents the insights gained from this research.

Table 1: Impact of Austro-Hungarian Press Headquarters Activities¹

| Activity | Impact | Example |
|------------------|---------------------------------|------------------------------------|
| Censorship | Restriction of information flow | Withholding undesirable news |
| Propaganda | Influencing public opinion | Maintaining patriotic enthusiasm |
| Press Management | Directing journalists' work | Determining correspondents' routes |

Source: Impact of Austro-Hungarian Press Headquarters Activities (self-compiled)

The Austro-Hungarian Press Headquarters played a crucial role in shaping the Monarchy's domestic and foreign policies. It did so by controlling the press and manipulating public opinion. Its primary objectives were to maintain political stability, guide public sentiment and control information flow through censorship and propaganda. These measures were crucial not only in strengthening the war effort but also in promoting national unity. Analyzing the Press Headquarters's historical background, operational mechanisms, and organizational structure is essential to understanding its impact on war correspondents and their work.

This research delves into how journalists' reports and the information disseminated by the Press Headquarters shaped public perception and attitudes toward the war. My findings offer a preliminary analysis of how the Press Headquarters used communication strategies to meet state goals. Although the study does not provide a comprehensive overview, it aims to shed light on the wartime Press Headquarters's operational framework and communication efforts.

Therefore, this study examines how the Austro-Hungarian Press Headquarters systematically shaped public opinion through propaganda and censorship and how these efforts influenced domestic and international perceptions of the war. The following research questions guide this study:

1. How did the Austro-Hungarian Press Headquarters construct and disseminate enemy imagery through various media forms?
2. What impact did propaganda have on sustaining morale, justifying sacrifices, and maintaining national unity during the war?
3. How did these propaganda techniques affect the broader social and political dynamics of the Austro-Hungarian Empire during and after World War I?

By addressing these questions, the research aims to uncover the mechanisms and strategies used by the Press Headquarters to influence public opinion and support the Monarchy's war objectives.

2. Methodology

This research employs a qualitative methodology, utilizing archival study and content analysis of primary and secondary sources to investigate the Austro-Hungarian Monarchy's use of propaganda during World War I. I conducted archival research at the Vienna Kriegsarchiv, reviewing all available materials on the Austro-Hungarian Press Headquarters. This exhaustive process involved examining numerous archival boxes, some of which contained highly specialized materials – such as documents related to propaganda films, theatre, and the art group – that were less relevant to the broader scope of this study.

While these specialized collections were set aside due to their narrow focus, I identified and analyzed more general documents that provided valuable insights into the Press Headquarters' overall operations. These included historical background materials, meeting minutes,

¹ In a self-compiled table (see Table 1), the impact of the Austro-Hungarian Press Headquarters activities is summarized, highlighting the restriction of information flow through censorship, the influence on public opinion via propaganda, and the management of journalists' work.

operational guidelines, lists of war correspondents, identification papers, and a few photographs and illustrations. These documents provide a critical context for understanding the Press Headquarters's organizational structure and functional mechanisms. However, it is essential to note that I have scrutinized the archival materials but have not examined the direct war correspondents' reports in this study.

2.1 Analytical Approach

This study employs a qualitative methodology, utilizing archival research and content analysis to examine the Austro-Hungarian Monarchy's use of propaganda during World War I. The analysis focuses on how the Monarchy's Press Headquarters systematically shaped public opinion through various media strategies, including enemy imagery and narrative control. The research draws on various primary sources to comprehensively understand the Press Headquarters' operational methods and its role in influencing both domestic and international perceptions of the war.

The qualitative content analysis method was applied to identify recurring themes, patterns, and narrative strategies within the propaganda materials. This approach helps uncover the deeper meanings in the texts and visual sources. It shows how propaganda supported the war and maintained national unity. The analysis addresses explicitly how enemy imagery was constructed, disseminated, and perceived by different segments of society, as well as its long-term effects on public memory.

2.2 Primary sources

To implement the qualitative content analysis described above, primary sources were selected from the Vienna Stadtarchive and Kriegsarchive based on their relevance to the Press Headquarters' operations and propaganda efforts during World War I. These sources include various materials that provide a comprehensive view of the Monarchy's media strategy, including internal correspondence, reports, and visual propaganda materials.

The primary sources consist of general documents from the Kriegsarchive that pertain to the internal functioning of the Press Headquarters. These include procedural records, institutional correspondence, operational guidelines, meeting minutes, and photographs and illustrations. These documents were chosen to support the analysis of how the Press Headquarters influenced public perception through controlled media narratives. Furthermore, internal reports and directives related to censorship and the dissemination of information provide critical insights into how the Monarchy managed to manipulate public sentiment and sustain support for the war.

Although the archival research was extensive, certain specialized materials, such as those related to propaganda films, theatre, and the art group, were excluded due to their narrow focus. Instead, the analysis centered on more general materials that offer valuable insights into the broader strategic goals of the Press Headquarters, particularly concerning enemy imagery and narrative construction.

By integrating these primary sources with existing scholarship on wartime propaganda, this research provides a nuanced understanding of how the Austro-Hungarian Press Headquarters used propaganda to maintain political stability and shape public perception during and after World War I.

3. Literature Review

Previous research on wartime propaganda has typically focused on the great powers' strategies, especially Germany and Britain. In contrast, the propaganda of the Austro-Hungarian Empire has been less discussed. This paper does not attempt to analyze the

Monarchy's propaganda machine comprehensively or to substantiate my claims in detail. Instead, it shows the critical areas that can be focused on in further research. It is essential to present some new perspectives to open up the analysis of the Viennese archival material and other primary sources.

The literature review will thus cover three key areas: the role of propaganda in shaping political narratives, the structure of Austro-Hungarian propaganda, and the impact of the media on public opinion, with a particular focus on the shaping of enemy images.

1. *The role of propaganda in shaping political narratives*

Clark's (2013) research shows how propaganda played a crucial role in shaping the political narratives of the First World War. He highlights how visual and textual materials were instrumental in justifying the war and played an essential role in sustaining the morale of soldiers and civilians. Although this approach provides a necessary basis for a broader understanding of propaganda, it is only tangentially addressed in this paper.

2. *The structure and functioning of Austro-Hungarian propaganda*

The work of Kalina (2016) and Keisinger (2014) reveals the internal workings and organizational structure of propaganda in the Austro-Hungarian Empire. Kalina focuses on the operation and censorship practices of the Press Office, while Keisinger analyses the complexity of the entire propaganda apparatus. These studies are fundamental to understanding the Monarchy's propaganda mechanisms, but I will briefly touch on this issue in this paper.

3. *The role of the media in shaping public opinion and the image of the enemy*

Herzl's (2014) and Stangl's (2014) research examines how visual propaganda influenced public opinion by dehumanizing enemy images and shaping national identity. Herzl emphasizes the visual elements, while Stangl highlights the role of war correspondents in mediating state narratives. These studies contribute to our understanding of the relationship between media and propaganda.

By synthesizing these perspectives, the present study situates the Austro-Hungarian Monarchy's propaganda within the broader context of European wartime media strategies. This approach allows for a more nuanced understanding of how enemy imagery and controlled narratives were used to sustain national unity and justify wartime sacrifices.

This paper provides a preliminary insight into a small part of my doctoral dissertation, which examines the propaganda activities of the Austro-Hungarian Monarchy. It is not intended to be a complete analysis or a thorough verification of all claims. Instead, I aim to show how important this area of research is and what further aspects can be explored, primarily based on archival material from Vienna and other primary sources. With this study, I will provide an insight into how the workings of propaganda in the Austro-Hungarian Empire during the First World War can open up new avenues of research. This area has been less explored to date.

4. Background of shaping public opinion

During the First World War, the Imperial and Royal War Press Headquarters² played a significant role in shaping the domestic and foreign policy of the Austro-Hungarian Monarchy, particularly in influencing the press and public opinion. It also had the primary aim of maintaining the political stability of the empire, where it manipulated public opinion

² In original German name is „Das Kaiserliche und königliche Kriegspressequartier“. According to historical and contemporary notation, it refers as KPQ.

and the flow of information through censorship and propaganda while shaping public opinion. All this probably further strengthened the war effort and national unity while not only concentrating and controlling war correspondents but also greatly influencing where journalists went, what they saw, who they talked to, what interviews they conducted, what they wrote, and what they forwarded to the editorial staff, thus presenting a picture to their readers.

Understanding its historical background, the reasons for its foundation, the mechanisms of its working, its organizational structure, and its impact on public opinion and the press is essential to understanding the work of the war correspondents working under its umbrella.

4.1 Historical context and the establishment of the War Press Headquarters

The Imperial and Royal War Press Headquarters was an essential institution of the Austro-Hungarian Monarchy, set up on 28 July 1914 as a subdivision of the General Headquarters of the Austro-Hungarian Army³. The date is not accidental: the summer of 1914 marked a series of interconnected diplomatic and military escalations between the European powers. The crisis began on 28 June 1914, when Bosnian Serb nationalist Gavrilo Princip assassinated Franz Ferdinand, the pretender to the Austro-Hungarian throne, and his wife, Princess Sofia of Hohenberg, in Sarajevo (Remak, 1959), leading to the outbreak of the First World War. According to policymakers, the assassination of the Crown Prince was a "challenge" for Austria-Hungary that should not be ignored and must be avenged (Clark, 2013).

4.2 Functions and Influence

The Austro-Hungarian Press Headquarters's primary task was coordinating press information and propaganda activities, including all the mass media available. The organization was directly subordinate to the Chief of Staff of the Armed Forces of the Austro-Hungarian Monarchy (Nagy, 2013). Initially, the press headquarters was staffed exclusively by war correspondents but soon expanded. In 1914, an art group was set up, and in 1917, just three years later, twelve sections were already working within the organization, including painting, film, theatre, music, and photography.

During the war, the press headquarters became a more significant and critical institution, employing hundreds of artists and journalists (Stangl, 2014). Some wanted to avoid military service, while others were forced to work there. The army headquarters also employed well-known authors⁴, while a team of editors wrote propaganda texts for Austro-Hungarian and foreign newspapers. Some of them were permanent staff of the press headquarters, but other authors and journalists were taken to the front (or relatively near it) only once (or a few times) and could later use the reports entrusted to them for their purposes.

4.3 The place and the operation

Stelzer Inn in Rodaun was also a bar and hotel and, at the time, a favorite place for Viennese nobility to visit because of its thermal baths. It is worth noting that Rodaun was an independent municipality until 1938 (nineteen thirty-eight) but is now known as Liesing and is part of Vienna's 23rd (twenty-third) district. The picture shows the former inn and the press headquarters building.

As shown in Table 2, the headquarters of the wartime press center changed several times during its existence, moving from Dukla in Galicia to Popgrad, Zsolna, Teschen, or Ostrava in Moravia, to name some examples. The aim was to keep up with the changing front. It should be mentioned that the war correspondents were not allowed to get too close to the

³ In German *Armeeeoberkommando*.

⁴ One of them was Robert Musil (1880-1942), considered one of the most important prose writers of 20th century world literature

theatres of war because the information they transmitted had to be controlled (Herzl, 2014). This was the main reason the headquarters were located in Rodaun, near Vienna, as I mentioned above.

Table 2: Locations of the wartime Press Headquarters

| Location | Region | Reason for relocation |
|-------------------|----------------------|---|
| Dukla | Galicja | Proximity to the front line |
| Poprad | Slovakia | Strategic movement with the changing front |
| Žilina (Zsolna) | Slovakia | To stay aligned with the shifting war theatres |
| Teschen (Cieszyn) | Moravia | Maintaining control over information transmission |
| Ostrava | Moravia | Continued adaptation to the front's movements |
| Rodaun | Austria, near Vienna | Control over correspondents and secure information flow |

Source: Self-compiled based on research findings

During the First World War, 550 artists and journalists were active as members of the press headquarters. This was where the military propaganda was coordinated, and the journalists of the time disseminated information to the national and foreign public. It is important to note, however, that the current location of the press office has changed several times during the institution's life.

4.4 Organisational structure, groups, and departments

Unlike other critical military organizations, the Press Headquarters was primarily an executive rather than a supervisory organization, a control agency. Its commander in the first years of the war was Maximilian Ritter von Hoen (Teppenber, 2014), a staff officer and military historian, who was in command of the Press Headquarters from the beginning. On 11 March 1915, he was promoted to colonel-general, and on 10 March 1918 to lieutenant-general. From 1 January 1916, he took up another post, director of the Military Archives in Vienna. Maximilian Ritter von Hoen also authored, co-authored, and edited numerous publications on military history.

King Charles IV of Hungary appointed his replacement in the person of Wilhelm Eisner-Bubna (Džambo, 2003), who was described as a loyal, self-conscious, and somewhat distant general. He held the post from 1917 and was a strong leader who wanted to transform the organization into a propaganda ministry. Eisner-Bubna Wilhelm was initially assigned to Major General Maximilian von Hoen and served at the press headquarters from October 1916. Still, after Hoen's dismissal, he became head of the press department. He managed more than a thousand men, and under his leadership, the number and task of actual war reporting was relegated to the background.

The press headquarters had only ten employees at the start, but by October, were already 880 people working for the authority who were not part of the army and were granted a kind of privilege. Initially, the press headquarters employed national and foreign journalists and writers as war correspondents. I consider it essential to mention the war enthusiasm evident in this ('beginning') period. This was something that the press office staff could build on among the educated and high society to put them at the service of mass war propaganda (Roscher, 2019).

The central part of the press office was the war correspondent group, which consisted of twelve other groups and departments (Teppenber, 2014):

- administrative organization,
- a commander's office and an assistant officer's office,

- the art group, together with the picture-collecting section (initially under the aegis of the War Archives, which was made up of painters, photographers, and artists),
- a photographic section (which used images from official bodies or amateur photographers),
- a film department,
- a theatre department,
- a music department,
- a foreign section,
- domestic section,
- Italian section,
- propaganda group,
- censorship group.

The press service underwent several reorganizations, which were necessary due to organizational changes, the goals and expectations set, and the events of the war.

4.5 Promote active propaganda

The central task of the Press Headquarters was to censor and carefully process military reports, to influence the domestic and foreign press, to maintain contacts with the higher military leadership and the media and with the press departments of the Allies, to promote active propaganda at home and abroad, to counter enemy propaganda and to take measures to strengthen the authority of the monarchy (Keisinger, 2014). The primary aim was to maintain enthusiasm for the war and the sacrifices made for it while at the same time influencing the foreign population by providing a balance against enemy propaganda. He also served as an adviser to the War Office and the War Oversight Committee on press censorship.

As I mentioned, there were several groups within the press headquarters. An important and necessary part of this was the propaganda group. As shown in Table 3, this group was set up to promote the development of the through political, economic, scientific, and artistic propaganda. Its tasks included the propaganda of Austria-Hungary and its armed forces propaganda against Austria-Hungary and its army (Goll, 2014), various brochures for wide distribution, and the organization of art exhibitions. From April 1917, the group was headed by Major Ferdinand von Schramm Schiessl von Perstorff (Reinöhl, 1963), who was assisted by an Austrian and a Hungarian propaganda officer. He held the title of "Freiherr" (Baron), and his duties included overseeing the production of visual propaganda and maintaining relationships with other press departments within the Austro-Hungarian military and allied nations. Schramm-Schiessl von Perstorff's contributions were part of a more significant effort to manage and influence public perception during the war, ensuring that the information reaching the public was carefully controlled and aligned with the monarchy's objectives.

Table 3: Activities of the propaganda group

| Activity | Description |
|--|--|
| Political propaganda | Promoting political events in favour of the Monarchy |
| Economic propaganda | Highlighting economic achievements and efforts |
| Scientific propaganda | Emphasizing scientific achievements to support the Monarchy |
| Artistic propaganda | Organizing art exhibitions that promote the values of the Monarchy |
| Propaganda of Austria-Hungary and its army | Showcasing the military strength and successes of the Monarchy |
| Production and distribution of brochures | Producing and widely distributing propaganda materials |

Source: Self-compiled based on research findings

In March 1918, a so-called enemy propaganda counter-intelligence service was also set up within the group, headed by Lieutenant Colonel Baron Egon von Waldstätten. Of particular interest was the fact that the propaganda group also published newspapers. Waldstätten had a distinguished military career, serving in various capacities within the Austro-Hungarian Army. By the time of World War I, he had risen to the rank of Colonel (Plaschka & Haselsteiner, 1985) and played a crucial role in military intelligence and propaganda efforts. He was responsible for managing war correspondents and controlling the flow of information during the war. His work involved coordinating propaganda and censorship activities, ensuring that the information released to the public supported the war effort and upheld the image of the Austro-Hungarian Monarchy.

4.6 The role of journalists and control in Austro-Hungarian wartime propaganda

The military leadership considered it essential that the mass media and propaganda on all significant issues related to the war should be under direct military control. Thus, journalists also became a kind of "weapon." Many journalists (Kalina, 2016) called up for military service, and from 1915, all contracted journalists were included in the staff of the Press Headquarters. Major newspapers usually made a special request to assign a member of their staff called up for military service as a war correspondent. War correspondents usually wore an officer's jacket and a crew cap with a KPQ or Presse armband (Teppenbergh, 2015) on their left arm.

The war effort in the Austro-Hungarian Monarchy involved centrally organized propaganda. However, this work was done more modestly than in Germany or Britain. This was partly due to financial reasons and partly because the press was initially seen as having less influence than in Western countries.

For a time, centrally controlled propaganda was effective in countering reservations about the war and hostile subversive efforts. The primary source of war news was the daily situation report issued by the General Staff, which provided the basis for the news that could be reported. Despite the apparent propaganda intent, the facts reported in the daily reports were essentially credible. The manipulation was more about what was hidden and what was dropped from the reports.

4.7 Peace and quiet

How did the propaganda machine work well in the First World War? First, by communicating correctly, according to the press headquarters, everything was done to ensure the "peace and quiet" of the soldiers and the population fighting at the front.

That is why the organization stopped the distribution of newspapers that spoke more openly about social problems and the difficulties in the front. They suspended the dispatch of some newspapers to the front and introduced the obligation of prior presentation. They did not prevent the raising of social problems in general but did not allow criticism of specific military or government actions and manifestations of growing dissatisfaction.

Of course, the bans were increasingly difficult to enforce. Although the military leadership pressed for even heavier restrictions on the press than before, there was increasing publicity for supply shortages, heavy losses, social problems, and anti-war statements.

Thus, the public was relatively well informed, while propaganda's role was enhanced during the four years of the war. Many people recognized that the media could exert a decisive influence on social processes and even on the development of the armed struggle. Propaganda offered a particular normative interpretation to the public on both sides. Beyond justifying the legitimacy of specific war aims, propaganda also claimed to present the moral truth.

5. Findings

The findings of this research are organized around three key themes, reflecting the primary propaganda strategies employed by the Austro-Hungarian Press Headquarters during the First World War.

5.1 Preliminary findings and critical themes of Austro-Hungarian Propaganda

These findings are based on my archival research (partly) and relevant scholarly sources, providing insight into some fundamental aspects of the propaganda's operation. It is important to emphasize that these are only preliminary findings, as the complete analysis of the archival documents will be presented in detail in my doctoral dissertation.

1. Demonization of the enemy: constructing a dehumanized image

A key finding of this research is that propaganda materials consistently employed enemy demonization to justify wartime sacrifices and frame the conflict as a morally righteous struggle. The comparison of archival materials and scholarly sources shows that textual and visual propaganda depicted the enemy as barbaric and ethically inferior. This strategy was aimed at dehumanizing the enemy by emphasizing brutality and savagery, thereby fostering a morally superior national identity. Further research is needed to verify and explain this finding precisely and definitively.

2. Promotion of national unity and patriotism

Another significant goal of the propaganda was to maintain internal cohesion among the diverse national groups within the Monarchy. According to the scholarly literature, the Austro-Hungarian Press Headquarters deliberately employed narratives and patriotic slogans emphasizing a unified national identity to present the war as a common cause. Archival documents, such as internal guidelines and campaign plans, indicate that propaganda materials were carefully crafted to appeal to the Monarchy's various linguistic and cultural communities, thereby supporting the war effort and maintaining unity. The processing of archival documents is ongoing, so this will be clarified in a forthcoming study.

3. Censorship and control of information

The third prominent strategy of the Austro-Hungarian Press Headquarters was strict control and censorship of information to shape public perception and maintain political stability. According to the literature, this strategy prevented the spread of unwanted news. It also promoted a carefully controlled narrative that supported the Monarchy's war goals. The archival documents reviewed so far – such as censorship reports and directives for war correspondents – highlight how censorship practices evolved throughout the war, adapting to the Monarchy's changing military and political needs. I will now demonstrate this in detail by closely analyzing the press products.

5.2 Conclusion and future directions

The study provides insight into the complex nature of the Monarchy's propaganda strategies. The systematic demonization of the enemy, the promotion of national unity, and the strict control of information were instrumental in manipulating public perception, maintaining morale, and ensuring political cohesion during the war. These preliminary findings provide an essential foundation for future, more detailed research, which I will present comprehensively in my doctoral dissertation. The combined analysis of academic sources and archival documents can contribute to a deeper understanding of wartime propaganda and offer new perspectives on the historical role of propaganda.

6. Conclusion

The Austro-Hungarian Monarchy's Press Headquarters functioned as a sophisticated and highly organized propaganda apparatus during World War I, profoundly influencing the war effort and shaping public opinion. Through meticulous control of the press and propaganda, the Monarchy effectively managed to steer public sentiment, maintaining wartime morale and fostering a sense of national unity.

This study adds to the historical understanding of World War I by examining how the Austro-Hungarian Monarchy used propaganda and enemy imagery. The research highlights the unique strategies employed by lesser-studied powers, such as the Austro-Hungarian Empire, during the conflict. It sheds light on how these efforts shaped wartime morale and post-war memory.

Furthermore, the study reveals that enemy imagery was not merely a tool of demonization but a calculated method of influencing social cohesion and political stability. Its effects extended beyond the war and shaped post-war memory and international relations.

This research examines the Austro-Hungarian Monarchy's use of propaganda and offers a new understanding of the media's nuanced role in shaping public perception and national identity. Future research could build on these findings by exploring similar propaganda efforts in other regions and examining the long-term effects of such media campaigns on national identity and international perceptions.

7. Recommendations for future research

This study briefly explores the Austro-Hungarian Press Headquarters' role in constructing enemy imagery through propaganda during World War I. However, several areas warrant further investigation to expand the understanding of wartime propaganda and its societal impacts. Here are some examples:

- *Comparative studies of propaganda across nations:* future research could explore how the Austro-Hungarian propaganda efforts compare more extensively with those of other countries, such as Germany, Britain, and France. A comparative study would reveal common strategies and unique approaches to enemy imagery across different wartime contexts.
- *The role of the visual press in wartime propaganda:* While this study touches on textual and visual propaganda, a more detailed examination of the visual media – such as propaganda films, posters, and illustrations – would deepen our understanding of how visual representations influence public opinion and morale.
- *The impact of propaganda on post-war memory:* another area for further exploration is how the enemy images constructed during the war shaped post-war collective memory and national identities. This could involve analyzing post-war media, literature, and public discourse to trace the long-term effects of wartime propaganda.
- *Gender and propaganda:* investigating how propaganda targeted different social groups, notably how it portrayed gender roles during the war, could provide valuable insights.
- *The influence of propaganda on neutral countries:* research could also focus on how Austro-Hungarian propaganda was perceived in neutral countries. Understanding the reception of propaganda outside of the direct conflict zones could shed light on its broader international impact and the effectiveness of cross-border information warfare.

Future research can explore these topics in greater depth. This will help us better understand the role of propaganda in World War I and its lasting impact on global perceptions and historical narratives.

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