An Analysis of visual propaganda in Northern Ireland

Jessica Anderson

Follow this and additional works at: https://scholarworks.rit.edu/theses

Recommended Citation

This Thesis is brought to you for free and open access by RIT Scholar Works. It has been accepted for inclusion in Theses by an authorized administrator of RIT Scholar Works. For more information, please contact ritscholarworks@rit.edu.
Rochester Institute of Technology

A Thesis Submitted to the Faculty
of the College of Imaging Arts and Sciences
in Candidacy for the Degree of Master of Fine Arts

An Analysis of Visual Propaganda in Northern Ireland

By Jessica Anderson
Rochester, New York

May 10, 2000
Chief Advisor: 

Deborah Beardslee  
Associate Professor  
Department of Graphic Design  
College of Imaging Arts and Sciences  

Date 


Associate Advisor:  

Diane Hope  
Professor  
Department of Communication  
College of Liberal Arts  

Date 


Associate Advisor:  

Angela Kelly  
Associate Professor  
Department of Applied and Fine Art Photography  
College of Imaging Arts and Sciences  

Date 


School of Design  
Chairperson:  

Nancy A. Ciolek  
Associate Professor  

Date 


I, Jessica Anderson, hereby grant permission to the Wallace Memorial Library of RIT to reproduce my thesis in whole or in part. Any reproduction will not be for commercial use or for profit.
My Parents, for everything.
David and Cara, for the rest.
My advisors, for all your guidance and support.
Mary Withington, for her command of language and never-ending interest.

The people of Northern Ireland, may all your struggles and suffering not be in vain.
<table>
<thead>
<tr>
<th>Contents</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thesis Project Definition</td>
<td>1</td>
</tr>
<tr>
<td>Precedents</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Thinking Long: Contemporary Art in the North of Ireland&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Art and Resistance: Haiti's Political Murals&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Art of the Third Reich&quot;</td>
<td></td>
</tr>
<tr>
<td>Research</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Historical Overview&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Definition of Visual Propaganda&quot;</td>
<td></td>
</tr>
<tr>
<td>Signs</td>
<td></td>
</tr>
<tr>
<td>&quot;Visual Examples&quot;</td>
<td></td>
</tr>
<tr>
<td>Synthesis</td>
<td>15</td>
</tr>
<tr>
<td>&quot;Analysis of Graphic Design Elements&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Semiotic Analysis&quot;</td>
<td></td>
</tr>
<tr>
<td>Matrices</td>
<td></td>
</tr>
<tr>
<td>Ideation</td>
<td>28</td>
</tr>
<tr>
<td>&quot;Application Structure&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Navigational Map&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Application Storyboard&quot;</td>
<td></td>
</tr>
<tr>
<td>Intermediate Evaluation</td>
<td>35</td>
</tr>
<tr>
<td>Implementation</td>
<td>39</td>
</tr>
<tr>
<td>&quot;Opening Sequence&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Interface Design&quot;</td>
<td></td>
</tr>
<tr>
<td>Dissemination</td>
<td>59</td>
</tr>
<tr>
<td>Retrospective Evaluation</td>
<td>60</td>
</tr>
<tr>
<td>Conclusion</td>
<td>71</td>
</tr>
<tr>
<td>Glossary of Terms</td>
<td>72</td>
</tr>
<tr>
<td>Bibliography</td>
<td>75</td>
</tr>
<tr>
<td>Appendices</td>
<td>77</td>
</tr>
<tr>
<td>&quot;Appendix A: Visual Examples&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Appendix B: Intermediate Evaluation Results&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Appendix C: Retrospective Evaluation Results&quot;</td>
<td></td>
</tr>
</tbody>
</table>
This thesis identifies the role which graphic design variables play in communicating a message through themes of visual political propaganda in Northern Ireland. Graphic images and design have played influential and important roles during several wars and conflict situations. One of these conflict situations is the "Northern Ireland Troubles." The combination of words and images is often a powerful and moving force, especially when dealing with political issues. Words, images, and symbols have been used to motivate, deter or influence Irish society.

This thesis begins with a brief overview of the history of the Northern Ireland conflict, highlighting particular events which helped shape Irish history and society. Some of these events include the Battle of the Boyne in 1690, Bloody Sunday in 1972, the hunger strike of 1981, and the ceasefire of 1994.

The next section of the thesis focuses on identifying themes, such as history, politics, religion and emotion, in political propaganda. Graphic design variables often support and aid in the communication of themes in visual political propaganda. This identification includes a semiotic analysis of the use of color, image, typography, language, composition, etc., used to convey a message in the murals and posters of Northern Ireland. This thesis identifies connections between graphic design variables and semiotic operations in visual propaganda.

The goal of the thesis is to analyze and document the use of graphic design elements present in visual political propaganda of Northern Ireland. The final application for this thesis is a digital book. The digital book is an excellent way to document the results of the study in a dynamic manner, with the addition of sound and animation. Included in the digital book is an introductory animation with sound. This serves as a preview to the contents of the book while sparking the interest of the user through motion and sound. The contents of the book present the findings of the study in an interactive environment.
Precedent A
*Thinking Long: Contemporary Art in the North of Ireland* by Liam Kelly examines art practices in relation to Northern Ireland during a period of political and social change from the late 1970's to the early 1990's. It identifies artists who during this period explored Irish cultural tradition and identities. Themes include: cultural investments in landscape, the psychographic fabric of the city, and abstract art and the tensions and turbulence of the times. This work functions as a precedent to this thesis study by identifying political elements in fine art.

Precedent B
*Art and Resistance: Haiti's Political Murals October 1994* by Karen McCarthy Brown discusses writer Harold Courlander's view of Haiti's political murals of October 1994. Some of the topics discussed are the murals as historical texts, the use of humor, the murals as commentary on the 1994 US invasion, Haiti's transnational culture, the language of voodoo as subtext in political murals, and Catholicism and voodoo in Haiti. This article directly relates to this thesis as a precedent because of the identification of themes in politically motivated art. It also covers how the viewer was influenced, historically and politically, through this art.

Precedent C
*Art of the Third Reich* by Peter Adam uncovers officially sanctioned art of the German National Socialist regime. Adam discovers how painting, sculpture, architecture, film and other visual disciplines served in a compelling way as vehicles for the transmission of German National Socialist ideology. It was intended to forge the people's collective mind into the Nazi mold. This source is an important precedent to this thesis because it looks at the Nazi regime's ability to influence the thoughts of a society through a wide range of visual mediums.
Historical Overview
In order to understand the visual political propaganda of Northern Ireland, one must have a general understanding of "the troubles" or "the partition," as some call it. Based on articles posted on the CAIN Project website, *Background to the Conflict*, the following information was assessed about the general history of the contemporary conflict. When British and Scottish natives were sent over to Ireland in the 6th century to colonize the island, conflict quickly arose with the Celts who inhabited the territory at the time. Power struggles continued for centuries over control of the land and government. In 1690 King William III defeated King James II, the Catholic heir to the throne, at the Battle of the Boyne in Ireland. This victory secured England's Protestant control over the island and its native inhabitants.

The next history-shaping event, known as the Easter Rising, took place in 1916 when a group of Irishmen took control of the government building in Dublin. Although they were defeated by the British army a few days later, this action led to the formation of the Irish Republic in 1921. Leaders of the IRA met with British leaders and signed a treaty in which England relinquished control of twenty-seven of the thirty-three counties. Thus the Irish Republic, a sovereign state, and Northern Ireland were formed.

In these six counties, often referred to as Ulster, the controlling political parties have been Loyalist or Unionist groups, almost exclusively made up of the Protestant community. This has been one of the causes of the continued conflict and violence between the Protestant and the Catholic communities. In the late 1960's, the violence rapidly escalated on both sides of the issue. Terrorism between paramilitary groups from both sides riddled the counties with violence and death. The conflict caused an "explosion" of visual political propaganda to appear on the streets and walls in Northern Ireland. The murals and posters are rich in historical references, party-identifying signs and complex political issues. The purposes of the propaganda range from identifying the neighborhoods to voicing political opinions to rousing support for political prisoners. As Northern Ireland struggles to maintain a fragile ceasefire, the visual displays continue to cover the peace process.
Visual Propaganda

According to Merriam-Webster's Collegiate Dictionary, propaganda can be defined as the spreading of ideas, information or rumor for the purpose of helping or injuring an institution, a cause, or a person; ideas, facts, or allegations spread deliberately to further one's cause or to damage an opposing cause; also, a public action having such an effect.

Propaganda, in the strictest sense of the word, reached a pinnacle in 1930's Nazi Germany. Adolf Hitler was a mastermind of verbal and visual propaganda. The symbol for the Third Reich was chosen by Hitler not because of its original meaning of unity and peace but rather because of the simplicity and elegance of form. This symbol was largely unknown at the time and therefore easily manipulated to fit the Nazis' needs. Hitler also used verbal propaganda to manipulate the people. A good example of this is the "Great German Art Exhibit of 1937" displayed in Munich. The title alone implies idealism and perfection. The following year the "Degenerate Art Exhibit" was installed. Many pieces in this exhibit depicted Africans, Jews and people of other races as scoundrels, thieves and immoral beings. Hitler perfected the practice of propaganda through art, literature, architecture, advertising, and public speaking. The ultimate goal of the Third Reich was to create a perfect human race, and bombarding the German people with images and words that illustrated this ideal helped to accomplish that goal.

This kind of propaganda worked in Germany and could have spread to other countries such as the United States. One of the reasons that this type of propaganda is so successful is because it plays off individuals' fears and anxieties. However, with the fall of the Third Reich and exposure of the horrors of Hitler's regime, this kind of propaganda was no longer as effective. A shift has occurred from the traditional types of propaganda to that of a more visual kind.

Visual propaganda is more effective in the 21st century because society is geared towards mass media. Television, magazines, newspapers and other print media bombard society with visual images which are trying to sell "the package." This manner of communicating has appropriately spilled over into propaganda. Whether selling a product or a political idea, the goal is the same: to win over the viewing public.

Robert Goldman and Stephen Papson talk about the competition of images and visual persuasion in their book, Sign Wars. Even the title, Sign Wars, emphasizes the theme of the book: the use of imagery, symbols, and style in high-powered corporate sales competition. The sign value of the commodity gives a brand name its zip, its meaning. This philosophy holds true for the propaganda studied in this thesis. The value of a poster or mural is equal to its meaning. For example, the celtic alphabet or traditional celtic knots in a mural "speak to the native Irish," therefore holding value and meaning.
Visual Propaganda continued

Another characteristic mentioned in *Sign Wars* is the process of recombining meaning systems in order to generate additional value and desirability. Contemporary advertisements operate on the premise that signifiers and signifieds that have been removed from context can be rejoined to other similarly abstracted signifiers and signifieds to build new signs of identity (see page 74). A perfect example of this is the use of the mythological figure Cuchulainn. He is used by both Loyalist and Republican parties as a hero although he stems from celtic mythology. Another example of recombining meaning is the use of the Red Hand of Ulster. The hand originates from the tale of a celtic chief who cut his hand off in order to claim territory before his enemy. This symbol is largely used in Loyalist propaganda and has become synonymous with the protestant political beliefs.

Although this thesis examines how propaganda is communicated through the use of graphic design variables, it is important to mention how propaganda functions in relation to society. The following statement about advertising holds just as true for the purpose and goals of propaganda. We see ads as ideological in all the following senses:

1. as discourses that socially and culturally construct a world;
2. as discourses that disguise and suppress inequalities, injustices, irrationalities, and contradictions;
3. as discourses that promote a normative vision of our world and our relationships;

and

4. as discourses that reflect the logic of capital. In this sense, ideology refers to the "meaning made necessary by the conditions of our society while helping to perpetuate those conditions." Ads are ideological insofar as they construct socially necessary illusions and normalize distorted communication.

The second reason mentioned above rings eerily true for propaganda in Northern Ireland. The territory has been faced with the same conflict and power struggles for centuries. One of the ways in which the two communities make sense of their situations is by painting murals and distributing posters. A specific example of this lies in the ideological image of hunger striker Bobby Sands. Republican murals have used his face and words to sell their side of the struggle. Goldman and Papson would call this *hailing* (the community) with images of their own *alreadyness*. They define *alreadyness* as one's own ideological assumptions and personalities. The image of the hunger strikers, particularly Bobby Sands, portrays martyrdom, an ideal of the role Sands played in the movement. The power of persuasion works equally as well for both advertising and propaganda. An example of this use in advertising includes the promotion of athletes. The basketball player from the wrong neighborhood, now playing in the NBA, with a multimillion dollar salary and shoe contract exemplifies this type of advertising. Portraying this person as a hero in such a polished manner is truly an example of the use of advertising to suppress our own inequalities; *meaning if you buy this shoe, you can play as well as the star athlete.*
Visual Propaganda continued

The visual propaganda of Northern Ireland uses many of the same symbols and signs repeatedly, much like that of advertising and mass media. In the book *Age of Propaganda: The Everyday Use and Abuse of Persuasion*, Anthony Pratkanis and Elliot Aronson discuss the influence of mass media and why it is so effective.

Mass media models are effective for two primary reasons:

1. **They teach new behavior.** One important factor is that we believe rewards given to or received by a model for a given behavior will also come to us.

2. **They serve as a cure to indicate that a certain behavior is legitimate and appropriate.** A steady diet of mass media models can shape and twist our understanding of what is right and wrong in the world.

A good example of this is the paramilitary groups and the manner in which they are portrayed in propaganda. They are seen as glorious, virtuous defenders of righteousness, and above all as heroes. Never seen are the murderous tactics and deadly results of the paramilitary figures in their own neighborhood (not taking into account the representations of the enemy). Maybe with the exception of internment, commemorative murals or posters of political prisoners seem to leave out what action or event landed them in prison to begin with. The images that bombard society are not quickly thrown up on a wall for fun, they are often times carefully crafted visuals.

Finally, here is a short list from *Age of Propaganda* that describes the characteristics which heighten the likelihood of effectiveness of mass media models:

1. when he/she is high in prestige, power and status
2. when he/she is rewarded for performing the behavior to be learned
3. when he/she provides useful information on how to perform the behavior to be learned
4. when he/she is personally attractive and competent in facing life's problems

Again, the image of Bobby Sands fits the model for mass media. His lack of power worked for his image of being "one from the neighborhood" and allowed his status to rise. He smuggled writings out of prison in order to communicate his ideas about the cause to the outside world. He was extremely intelligent and competent. He learned how to read and write in Gaelic while in prison. He exhibited the natural abilities of a leader however he died in prison and was elevated to the status of martyr.
The research on advertising and mass media was crucial to this study in order to grasp the many different ways messages are communicated visually. The art of advertising is the modern day form of non-political propaganda and therefore serves as a perfect model in which to study the visual political propaganda of Northern Ireland. The semiotic analysis was used in order to illustrate the different methods by which design elements are used to communicate a message.

Below are some of the examples that were discussed in the previous pages, including selections from the Great German Art Exhibit of 1937, the Degenerate Art Exhibit, as well as examples referring to Cuchulainn, the Red Hand of Ulster, Reebok and Bobby Sands.
Research

Signs
An important part of understanding this thesis study is to realize the role that signs play in visual propaganda. The term sign is used here to represent anything that conveys meaning. Sign is used in place of the term symbol so as not to confuse it with the term symbolic used in the semiotic analysis of the matrices (see page 17). Signs are widely used in the visual propaganda of Northern Ireland. They often are used to represent religions, cultures and ideologies. The signs or emblems, often convey the sentiments of the neighborhoods where they appear. Some general features of these signs would be the use of colors painted on curbs, flags, and traditional artwork used in murals or posters. Many of these signs come from celtic mythology and are used by conflicting sides of the troubles. This is often why the precise meaning of the signs can seem ambiguous.

The Catholic tradition relies heavily on the Gaelic language to communicate with members of the community because most members of the protestant community cannot read or understand the language. Most of the propaganda displays simple phrases or words in Gaelic, like Saoirse (Freedom), or slán abhaile (safe home). A poem in Gaelic, like Mise Éire (I Am Ireland) or Gaelic lyrics to a song have also appeared on murals (see pages 111-131). Traditional celtic art is often displayed in propaganda. This includes celtic knots, spirals and animals. Green is the most widespread color associated with the Irish or National tradition. The combination of green, white and gold or the “tricolor” is often painted on curbsides to denote the affiliation of a particular neighborhood. This visual propaganda has served as a vehicle for the Catholic community to embrace and express the celtic culture and traditions, which for many years had been suppressed by the establishment.

The Protestant community has two signs that are immediately recognizable, King Billy and the Red Hand of Ulster. King Billy on his white steed has been the subject of many Loyalist murals and banners over the years. King William, as he is also known, is important to this community because of the significant role he played in Britain's control over the island. For many Protestants, he justifies their claim to the territory. Although the Red Hand of Ulster hails from celtic mythology, it is almost exclusively associated with the Protestant community due to the widespread use of the emblem in Loyalist propaganda (see pages 100). Other signs include the use of flags like the UVF Flag, the Ulster Flag, and the Union Jack Flag. These emblems appear most often in imagery dealing with military content (see pages 99, 103-104). Finally, the colors red, white and blue are often painted on curbs to denote the political allegiance of Protestant neighborhoods. The color orange is used to communicate resistance to Irish Nationalism. There are a few other signs which appear in Protestant propaganda, like the red poppy and the clenched red hand (see pages 100, 105). Bill Rolston discusses in his books Drawing Support and Drawing Support II, how the Protestant community has fewer signs, emblems or icons which appear in visual propaganda. The appearance of fewer signs has been a contributing factor to the adoption of emblems and folklore from the Catholic community to the Protestant community.
Visual Examples
The following are a few of the visual examples examined in the thesis study. These particular ones were selected in order to show a variety of themes and visual approaches. An important aspect of the examples gathered was that they were well documented, meaning clear imagery with written descriptions were available. This played a crucial role when the examples were organized. The posters were documented with a title, date, and description. A "produced by" was given when available. The remaining examples collected in the research appear in Appendix A on page 77.

Poster: Pro-Nationalist

Title: Mad Major
Date: 1969 (?)
Produced by: People's Democracy

The poster refers to Major Chichester-Clark, who was the Prime Minister of Northern Ireland from May 1969 to March 1971. The juggling is probably a reference by the poster designer to Chichester-Clark using sectarian division to maintain control of both Protestants and Catholics in Northern Ireland.
A poster that announced the details of the 1993 commemorative march in Derry.
Poster: Hunger Strike

Title: 700 Hostages
Date: 1990s (?)
Produced by: Republican Movement–Sinn Féin POW Department
A poster calling for the release of Republican prisoners.
Mural: Hunger Strike

Location: Sevastapol Street, Belfast
Date: 1990

The Spirit of Freedom; bust of Bobby Sands, quotation from his writings, and a lark.
Mural: King Billy

Location: Coleraine, County Derry
Date: 1982
King Billy crossing the Boyne, with Crown and flags – Union Jack, Ulster flag and flag of St. Andrew (Scotland).
Mural: Military

Location: Ohio Street, Belfast
Date: 1989

Armed Loyalists of 1st Battalion, B Company, with flags and emblems of Ulster Volunteer force and Young Citizen Volunteers, and statement of intent. The UVF reserves the right to strike at republican targets where and when the opportunity arises.
Design Elements
In the field of graphic design there are certain elements through which a piece can be analyzed. In collecting the large number of visual examples, relationships among the range of examples became apparent. The following elements were selected as a means to categorize examples:

- Imagery
- Color
- Language
- Typography
- Compositional Space

The design elements listed above can be put to use in many different ways. Each element has a range of different variables for consideration as shown below. These variables provide a way of more specifically analyzing the visual propaganda.

- Imagery: mode, style, color
- Color: contrast, tone, saturation, shade, amount, interaction
- Language: message, tone, source, emotion
- Typography: size, weight, style, posture, font, typeface
- Composition: arrangement, space, hierarchy, dominance

In addition, context plays an important role in visual propaganda. Much of the intended message is based on the context in which the poster/mural appears. **Contextual considerations include:** message, time, audience, location, space, and viewing, experience.
Semiotic Analysis

This thesis was based on analysis of visual propaganda and how messages are conveyed. One of the most effective ways to do this was to examine semiotics. Semiotics is the study of signs, signs being anything that conveys meaning. How an object/idea is represented or communicated can be visualized in this triad, developed by Charles Peirce.

![Triad diagram](image)

Dr. Richard Zakia, Professor Emeritus of photography, at Rochester Institute of Technology explains the triad in his book *Perception and Imaging* as follows:
The object or idea is what is being signified. The signifier is the representamen. The interpretant is the process of interpreting the representamen. In concrete terms, the object might be a product such as an automobile, the idea being to represent it as something luxurious. The representamen would be a photograph taken in such a way as to suggest luxury. The process of interpreting includes the person looking at the photograph along with how and where the photograph was exhibited— in an expensive magazine, in USA Today, in The New York Times, in a slick brochure, on television, on a billboard, or whatever.

This thesis focuses on these three ways to represent an object or an idea:
- An iconic representation looks like the object, i.e. a photograph.
- An indexic representation is an indirect representation, i.e. a shadow.
- A symbolic representation includes culturally agreed upon things, i.e. flags.

Therefore, semiotics, specifically representation, was the method employed to analyze the use of imagery, color, language, typography, composition, and context within the visual propaganda of Northern Ireland.
Matrices
A matrix refers to a device containing two distinct lists of items to be compared in a horizontal-vertical relationship. It aids in the organization and rank ordering of information. A matrix allows the user to cross-reference categorically arranged information.

This study is comprised of many visual examples which needed to be categorized and arranged in a systematic manner. The purpose of the thesis is to document a semiotic analysis of these visual examples through a set of design elements. A matrix was the best way to organize and reference several layers of information. Separate matrices were constructed according to media: poster or mural. Each matrix was then organized by religious sector: protestant or catholic and by specific themes. These aspects were cross referenced with semiotic principles related to iconic, indexic and symbolic analysis.

A total of twelve matrices were constructed to cover the following topics:

- imagery/posters
- color/posters
- language/posters
- typography/posters
- composition/posters
- context/posters
- imagery/murals
- color/murals
- language/murals
- typography/murals
- composition/murals
- context/murals

The following two pages contain examples of a matrix. The first is an example of a matrix analyzing posters and imagery. The second is a matrix analyzing murals and imagery.

The terms catholic and protestant were used in the matrix and final application of this thesis study for one specific reason. The goal of the thesis is to educate and inform individuals of the role of graphic design elements in visual propaganda of Northern Ireland through semiotic analysis. Most people are not familiar enough with the conflict situation in Northern Ireland to immediately recognize the terms nationalist/republican and loyalist/unionist. In order to make the information easily accessible for the average reader, the terms catholic and protestant were used as categories in the following matrices and in the final digital book. This thesis study does not suggest that the conflict is based on sectarian or religious issues, rather on political issues. Catholic is intended to signify nationalist/republican. Protestant signifies loyalist/unionist.
Imagery

Posters

<table>
<thead>
<tr>
<th>Themes</th>
<th>Catholic</th>
<th>Irish Republican Army (IRA)</th>
<th>Anti-Internment</th>
<th>Hunger Strike</th>
<th>Election</th>
</tr>
</thead>
<tbody>
<tr>
<td>Protestant</td>
<td></td>
<td>Pro-Unionist</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pro-Loyalist</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Election</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Synthetic Analysis

<table>
<thead>
<tr>
<th>Iconic</th>
<th>Indexic</th>
<th>Symbolic</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Explorations the function of imagery expressed through themes in posters
### Imagery

**Murals**

explores the function of imagery expressed through themes in murals

<table>
<thead>
<tr>
<th>Murals</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>iconic</td>
</tr>
<tr>
<td>King Billy</td>
<td></td>
</tr>
<tr>
<td>Flag</td>
<td></td>
</tr>
<tr>
<td>Red Hand</td>
<td></td>
</tr>
<tr>
<td>Historical</td>
<td></td>
</tr>
<tr>
<td>Military</td>
<td></td>
</tr>
<tr>
<td>Prisoner</td>
<td></td>
</tr>
<tr>
<td>Memorial</td>
<td></td>
</tr>
<tr>
<td>Humorous</td>
<td></td>
</tr>
<tr>
<td>Ceasefire</td>
<td></td>
</tr>
<tr>
<td>Themes</td>
<td>Historical</td>
</tr>
<tr>
<td>Catholic</td>
<td>Hunger Strike</td>
</tr>
<tr>
<td></td>
<td>International</td>
</tr>
<tr>
<td>Imagery</td>
<td>Posters</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td><strong>Pro-Loyalist</strong></td>
<td><img src="image1.jpg" alt="Poster" /></td>
</tr>
<tr>
<td><strong>Pro-Unionist</strong></td>
<td><img src="image2.jpg" alt="Poster" /></td>
</tr>
<tr>
<td><strong>Election</strong></td>
<td><img src="image3.jpg" alt="Poster" /></td>
</tr>
<tr>
<td><strong>Pro-Republican</strong></td>
<td><img src="image4.jpg" alt="Poster" /></td>
</tr>
<tr>
<td><strong>Pro-Nationalist</strong></td>
<td><img src="image5.jpg" alt="Poster" /></td>
</tr>
<tr>
<td><strong>Irish Republican Army (IRA)</strong></td>
<td><img src="image6.jpg" alt="Poster" /></td>
</tr>
<tr>
<td><strong>Catholic</strong></td>
<td><img src="image7.jpg" alt="Poster" /></td>
</tr>
<tr>
<td><strong>Bloody Sunday</strong></td>
<td><img src="image8.jpg" alt="Poster" /></td>
</tr>
<tr>
<td><strong>Hunger Strike</strong></td>
<td><img src="image9.jpg" alt="Poster" /></td>
</tr>
<tr>
<td><strong>Anti-Internment</strong></td>
<td><img src="image10.jpg" alt="Poster" /></td>
</tr>
<tr>
<td><strong>Election</strong></td>
<td><img src="image11.jpg" alt="Poster" /></td>
</tr>
</tbody>
</table>

**Semantic Analysis**

- **Iconic representation that looks like the object:**
  - The poster is a frontispiece of a bank of England £5 notes which incorporates an Ulster Flag and the iconic image of Gusty Spence who was the leader of the Ulster Volunteer Force (UVF).
- **Iconic representation that is an indirect reference:**
  - The image here is an example of an iconic illustration because of the identifyable representation of the Ulster Special Constabulary (USC) soldier. The poster / calendar was produced to commemorate the disbanded USC ("TB Specials").
- **Symbolic representations that are culturally agreed upon:**
  - An example of a Unionist party poster from an election in 1970 contains an iconic photograph of candidate Brian McRoberts.
<table>
<thead>
<tr>
<th>Iconic Representation</th>
<th>Indexical Representation</th>
<th>Symbolic Representation</th>
</tr>
</thead>
<tbody>
<tr>
<td>King Billy</td>
<td>King Billy crossing the line is a clear example of an iconic image because the figure is portrayed much like the Protestant community wishes to remember the King.</td>
<td>This illustration of King Billy is a symbolic representation due to the flag mounted on a white lark in victory, representing the Protestant community's hope for union with England.</td>
</tr>
<tr>
<td>Flags</td>
<td>The mural aims at representing solidarity between nations through the illustration of the Canadian and Australian flags, two iconic interpretations.</td>
<td>The flags illustrated in this mural take on a symbolic meaning when coupled with the coat of arms of Connolly and the sword from the Siege of 1698. It represents victory and loyalty.</td>
</tr>
<tr>
<td>Red Hand</td>
<td>The Red Hand of Ulster originates from a mythological legend and is used by both communities. This mural represents the hand in an iconic and personalized manner.</td>
<td>The two red hands in this mural are iconic symbols used to represent defiance by the Ulster Freedom Fighters (UFF) and the Ulster Defense Force (UDF).</td>
</tr>
<tr>
<td>Historical</td>
<td>This mural serves to honor the Ulster Division and its role in the Battle of Somme, 1916. It includes iconic representations of soldiers who fought in the battle for Ulster.</td>
<td>This image of the young woman is a symbolic representation of Ulster as a maiden. At the onset of WWI, women were left to defend Ulster when the men were shipped overseas.</td>
</tr>
<tr>
<td>Protestant</td>
<td>This military mural can be interpreted as an indirect reference to many things, including the violence and consequences of the troubles. The funeral scene depicts three mourners at a funeral.</td>
<td>This mural incorporates illustrations of two UFF soldiers and flags and emblems of the UFF and Young Citizen Volunteers. It is symbolic for the UFF's role in sectarian violence.</td>
</tr>
<tr>
<td>Memorial</td>
<td>This mural contains a realistic representation of John MacMichael of the UDA. MacMichael was murdered when a bomb exploded in his car.</td>
<td>Red poppies are a favorite symbol used by the Loyalist community. They were originally used to commemorate the dead of WWI and are often seen as a symbol of British victory.</td>
</tr>
<tr>
<td>Humorous</td>
<td>In Belfast, this mural presents an iconic image of a Loyalist Band member in action. The parading session is an established tradition in the Loyalist community.</td>
<td>This Belfast mural relies on popular iconography to communicate the message. It highlights how the troubles will continue to shape culture and symbols.</td>
</tr>
<tr>
<td>Ceasefire</td>
<td>The armed Loyalists of the 2nd Battalion C Company are correctly depicted here in uniform, ready for action.</td>
<td>The mural contains an ancient Celtic warrior and other Celtic symbols, including knots, animals, and artwork. These symbols help to connect the Irish people with their heritage.</td>
</tr>
<tr>
<td>Historical</td>
<td>This historical mural depicts the iconic representations of the eight leaders of the Easter Rising of 1916.</td>
<td>Again, the Irish community relies heavily on Celtic symbols to create a connection with their past and key traditions. One of these is the warrior Cuchulainn, as seen in this mural.</td>
</tr>
<tr>
<td>Military</td>
<td>The IRA often painted murals to represent their strength and numbers in the neighborhoods. This mural illustrates this through iconic images of soldiers on duty carrying firearms.</td>
<td>The mural contains an illustration of a protestor who closely resembles images of Christ. It is an indirect reference to religion.</td>
</tr>
<tr>
<td>Prisoner</td>
<td>This mural presents a painted portrait of Steven McKeag, 11 years old, who was killed by a plastic bullet.</td>
<td>The delinquent prisoner towers over a long-faced man in an attempt to illustrate how he can symbolically triumph over his conditions although he is locked behind bars.</td>
</tr>
<tr>
<td>Hunger Strike</td>
<td>Bobby Sands was one of the most popular images to appear on murals about the Hunger Strike. This iconic representation allows viewers to put a face with the name of the victim.</td>
<td>This mural contains the symbolic images of a marched man, Easter Lily shields of the four provinces of Ireland, a burning General Post Office, and a plastic bullet rising from the ashes.</td>
</tr>
<tr>
<td>Repression/Resistance</td>
<td>This mural presents a painted portrait of Stephen McKeag, 11 years old, who was killed by a plastic bullet.</td>
<td>This mural contains the symbolic references to religion through the illustration of Mary and the rosary beads.</td>
</tr>
<tr>
<td>Election</td>
<td>The Sinn Fein election poster contains iconic images of identifiable political leaders from opposing political parties.</td>
<td>The image in this mural contains symbolic references to religion through the illustration of Mary and the rosary beads.</td>
</tr>
<tr>
<td>International</td>
<td>Catholic murals often appealed to international issues, as did this one with the iconic representations of the IRA and PLO soldiers fighting together.</td>
<td>This mural contains the symbolic images of a marched hand, Easter Lily shields of the four provinces of Ireland, a burning General Post Office, and a plastic bullet rising from the ashes.</td>
</tr>
<tr>
<td>Peace Process</td>
<td>The republican peace process would like to see an end to the presence of British soldiers as represented in this mural.</td>
<td>The lark in this mural is transported by a Union Jack ball and chain, a symbol of the Irish people's demand of Britain's role in the peace process.</td>
</tr>
<tr>
<td>Themes</td>
<td>Color Representation</td>
<td>Semiotic Analysis</td>
</tr>
<tr>
<td>---------------------</td>
<td>---------------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Protestant</td>
<td>The representation of the Union Jack flag is an iconic illustration of color because it returns the tradition of red, white, and blue elements.</td>
<td>This poster calendar also uses symbolic images in order to illustrate the group's loyalty. Any viewer can recognize this through the liberal use of red.</td>
</tr>
<tr>
<td>Election</td>
<td>The use of red in this image is an iconic image of a lipstick print. The color represents the traditional ideas of a kiss mark but contains a different message.</td>
<td>The candidate in this election poster displays the symbolic image of the British flag to illustrate his political affiliation.</td>
</tr>
<tr>
<td>Pro-Republican</td>
<td>This poster commemorates the burning of the Falls Road neighborhood by Loyalists. It utilizes a literal representation of fire through the color red.</td>
<td>Here the color red is used in a different, yet equally symbolic manner. In this center red is symbolic for sacrifice, particularly the sacrifice women have made to the movement.</td>
</tr>
<tr>
<td>Irish Republican</td>
<td>This commemoration poster uses color to literally represent the bloodshed that took place on Bloody Sunday. The map of Ireland is also filled with green to illustrate &quot;The Green Isle.&quot;</td>
<td>Here red is used symbolically to represent the armed struggle and the IRA's involvement.</td>
</tr>
<tr>
<td>Army (IRA)</td>
<td>The red target marks on this poster are an indirect reference to the sharpshooters who are believed to have fired the first shots on Bloody Sunday.</td>
<td>The red of the tip of the quills is symbolic of the blood spilled on that violent day. It is also symbolic of the combination of red and black, which after the investigation into who was responsible for the murders.</td>
</tr>
<tr>
<td>Catholic</td>
<td>In this poster only one color is used—black. It supports the conditions the Hunger Strikers were facing on a daily basis: bleak, lonely, filthy and starving.</td>
<td>In stark contrast to the often-used red, blue is utilized in the background to symbolically represent freedom and cleansing of the captured soul.</td>
</tr>
<tr>
<td>Bloody Sunday</td>
<td>The yellow of the candle flame is a good example of iconic use of color. The red candlestick connotes passion.</td>
<td>Here the use of red to outline images and text is done in order to highlight the content. It is an indirect reference to anger.</td>
</tr>
<tr>
<td>Hunger Strike</td>
<td>Here the use of red to outline images and text is done in order to highlight the content. It is an indirect reference to anger.</td>
<td>Here green is used to symbolically illustrate the allegiance of the political party Sinn Féin. Generally, the colors green, white and orange, or the combination of those colors, are associated with the republican movement.</td>
</tr>
<tr>
<td>Anti-Interment</td>
<td>The red target marks on this poster are an indirect reference to the sharpshooters who are believed to have fired the first shots on Bloody Sunday.</td>
<td>The red of the tip of the quills is symbolic of the blood spilled on that violent day. It is also symbolic of the combination of red and black, which after the investigation into who was responsible for the murders.</td>
</tr>
<tr>
<td>Election</td>
<td>The representation of the Union Jack flag is an iconic illustration of color because it returns the tradition of red, white, and blue elements.</td>
<td>This poster calendar also uses symbolic images in order to illustrate the group's loyalty. Any viewer can recognize this through the liberal use of red.</td>
</tr>
<tr>
<td>Themes</td>
<td>Murals</td>
<td>Color</td>
</tr>
<tr>
<td>--------------</td>
<td>------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>King Billy</td>
<td>King Billy crossing the river is a representational image of the historical figure. The colors are lifelike as opposed to stylized or abstract.</td>
<td>The inclusion of the flags in the image is an excellent use of color. The vivid red, white, and blue show a sense of allegiance.</td>
</tr>
<tr>
<td>Flags</td>
<td>The flags replicated in the mural maintain the colors of the original objects and therefore represent an iconic use.</td>
<td>The gray sky background in this mural is an indirect reference to a battle scene in which weapons are being fired. It points to conflict and uncertainty.</td>
</tr>
<tr>
<td>Red Hand</td>
<td>Here the red hand of Ulster is depicted in a red hue with flags of each color positioned around it.</td>
<td>The yellow and red behind the soldier is an indirect reference to the armed struggle. It suggests victory and violence.</td>
</tr>
<tr>
<td>Historical</td>
<td>The historical scene is represented with the use of iconic colors because they are very representational.</td>
<td>The colors present in the flags and emblems are specific to particular paramilitary groups. Here they symbolically represent the UVF.</td>
</tr>
<tr>
<td>Military</td>
<td>This mural illustrates an accurate use of color to represent a soldier's weapon and accompanying emblems.</td>
<td>The colors in the emblemic uniforms are symbolic because they represent the separate sides of the conflict.</td>
</tr>
<tr>
<td>Prisoner</td>
<td>The flags and emblems in this mural utilize iconic coloring to illustrate the Loyalist prisoners' Association.</td>
<td>Red and blue were the symbolic colors used to illustrate this group's political loyalty in this type of mural.</td>
</tr>
<tr>
<td>Memorial</td>
<td>Here the representation of John McMichael is created through the use of accurate coloring.</td>
<td>A red poppy is a common symbol used to commemorate the dead. The red in the flower holds significance for the Loyalist community.</td>
</tr>
<tr>
<td>Humorous</td>
<td>The coloring in this mural is iconic because it is an accurate representation of the coloring of the tiger.</td>
<td>The colors in the image are designed to be symbolic, with blue representing the dominant side of the conflict.</td>
</tr>
<tr>
<td>Cessfire</td>
<td>Black is often the color of the uniforms worn by paramilitary groups. This mural depicts soldiers in front of a painted brick wall.</td>
<td>Red and blue were the symbolic colors used to illustrate this group's political loyalty in this type of mural.</td>
</tr>
<tr>
<td>Historical</td>
<td>Here the Irish Republican Army is depicted in action through iconic color. The scene is based on an incident in 1979 when many British paratroopers were killed.</td>
<td>The use of red and yellow points to the symbolic meaning of the movement of 1916 and to the continued fight for freedom.</td>
</tr>
<tr>
<td>Military</td>
<td>The iconic colors in the mural depict a main portrait and two flags of the Ulster Volunteer Force and the Starry Plough.</td>
<td>The use of red, orange, and yellow in the illustration of the flames references a revolution.</td>
</tr>
<tr>
<td>Prisoner</td>
<td>The iconic use of color is illustrated here in the image of the prison wall and bars.</td>
<td>The orange sunburst is a symbolic image and color associated with the Irish people. The orange sunburst also appears on a flag which represents the province of the IRA.</td>
</tr>
<tr>
<td>Catholic</td>
<td>This mural uses iconic color representations in order to communicate the &quot;seven fold path.&quot;</td>
<td>The subtle use of red in the word &quot;heaven&quot; emphasizes the sacrifice which the hunger strikers were making for the movement.</td>
</tr>
<tr>
<td>Repression</td>
<td>Here the iconic use of color is displayed as a scene of the Ulster Volunteers firing plastic bullets.</td>
<td>A predominant use of red symbolically represents resistance.</td>
</tr>
<tr>
<td>Resistance</td>
<td>The colors in this mural are considered iconic because they are an accurate interpretation of the pictured political figures.</td>
<td>The use of color red is a patriotic red symbolizes the role Sinn Féin has played in the struggle a socialist role.</td>
</tr>
<tr>
<td>Election</td>
<td>This scene relies on color to depict the opposition of the different figures, for example, the red of the Irish dancer's costume and the brown of the National American.</td>
<td>The array of colors in this mural is symbolic of diversity and speaks to an international audience.</td>
</tr>
<tr>
<td>International</td>
<td>The iconic use of color in this mural also represents local women telling a British soldier to leave. It is an excellent example of iconic color because it is highly representational.</td>
<td>Again red is shown here to communicate the resistance movement.</td>
</tr>
</tbody>
</table>
### Language

#### Pro-Loyalist

<table>
<thead>
<tr>
<th>Posters</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The poster announces a rally in support of Loyalist interest in the government. It is informative and communicates the intent clearly.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>The language here is symbolic of the Loyalist community's non-violent resistance efforts.</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Pro-Republican

<table>
<thead>
<tr>
<th>Posters</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Here the election poster is trying to persuade voters to vote for the Labour Party candidate. It is direct and influential.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>McRoberts uses the symbolic language of &quot;safe&quot; and &quot;untrammelled&quot; as if the two words are synonymous.</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Pro-Unionist

<table>
<thead>
<tr>
<th>Posters</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The political group has iconically communicated a sense of fear and paranoia by using simple words like &quot;Beware&quot; and &quot;You.&quot;</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Through the use of John Lennon's name and birth/death dates, the Republican community has communicated a sense of activism and responsibility. Lennon's name has become synonymous with protest and political activism.</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Election

<table>
<thead>
<tr>
<th>Posters</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The rent strike is a call for the residents to refuse to pay rent until the government responds.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>The term &quot;Bloom&quot; refers to a symbolic representation of an incident that occurred in 1976. A &quot;People's Uprising&quot; also refers to the republican movement for a United Ireland.</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Irish Republican Army (IRA)

<table>
<thead>
<tr>
<th>Posters</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bloody Sunday posters were often used to announce the commemoration marches that were held every year.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Often times the IRA and other Republican organizations would communicate in Gaelic so the enemy could not read or understand the intended message. The use of Gaelic alone was a symbol of resistance.</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Catholic

<table>
<thead>
<tr>
<th>Posters</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The poster is also attempting to educate the community about the injustices of internment.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>The language here is symbolic of the internment change from the Catholic community.</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Anti-Internment

<table>
<thead>
<tr>
<th>Posters</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>This poster is a typical example of political propaganda distributed around elections. The iconic language here communicates the candidates' intent.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>The words &quot;right back&quot; are symbolic of the unified struggle. However, this poster presents them in a new fashion for suggesting citizens fight through a vote rather than with violence.</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Bloody Sunday

<table>
<thead>
<tr>
<th>Posters</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>This poster uses indexical language to illustrate Prime Minister Margaret Thatcher's role in the practice of internment and the subsequent deaths from the hunger strike. The poster makes him/her a criminal warden of murder.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>The language of the poster is indexical, a sense of fear and paranoia is communicated through the use of words like &quot;Beware&quot; and &quot;You.&quot;</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Hunger Strike

<table>
<thead>
<tr>
<th>Posters</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>This poster uses indexical language to illustrate Prime Minister Margaret Thatcher's role in the practice of internment and the subsequent deaths from the hunger strike. The poster makes him/her a criminal warden of murder.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>The language of the poster is indexical, a sense of fear and paranoia is communicated through the use of words like &quot;Beware&quot; and &quot;You.&quot;</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Catholic

<table>
<thead>
<tr>
<th>Posters</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>This poster is also attempting to educate the community about the injustices of internment.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>The language here is symbolic of the internment change from the Catholic community.</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Anti-Internment

<table>
<thead>
<tr>
<th>Posters</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>This poster is a typical example of political propaganda distributed around elections. The iconic language here communicates the candidates' intent.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>The words &quot;right back&quot; are symbolic of the unified struggle. However, this poster presents them in a new fashion for suggesting citizens fight through a vote rather than with violence.</strong></td>
<td></td>
</tr>
<tr>
<td>Mural Type</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
</tr>
<tr>
<td><strong>King Billy</strong></td>
<td>This particular mural was first painted in the 1970s. It is an example of an iconic mural because it appears in the same way it did in the early part of the century.</td>
</tr>
<tr>
<td><strong>Flags</strong></td>
<td>This mural is an excellent example of the Loyalists' rejection of the Anglo-Irish Agreement. It uses party-defining imagery and slogans which were characteristic of the time.</td>
</tr>
<tr>
<td><strong>Red Hand</strong></td>
<td>Sinn Fein members of this flute band received a mural dedicated to their memory. Listed are the names of dead band members and the field Hand of Ulster.</td>
</tr>
<tr>
<td><strong>Historical</strong></td>
<td>The iconic context of this image portrays the past and current positions of members of two Loyalist paramilitary groups.</td>
</tr>
<tr>
<td><strong>Military</strong></td>
<td>Here the Loyalist movement is encouraging women to become involved in the conflict by adopting the male role that women played in the past.</td>
</tr>
<tr>
<td><strong>Prisoner</strong></td>
<td>Political prisoners have always been one of the heated debates between the leading groups. This mural illustrates the neighborhoods' ongoing support for the prisoners.</td>
</tr>
<tr>
<td><strong>Memorial</strong></td>
<td>The cartoon portrays a band member getting drunk. Parading season produces many celebrations in which participants are known to drink and celebrate the entire day.</td>
</tr>
<tr>
<td><strong>Humorous</strong></td>
<td>Some of the demands from the Republican movement are listed in this mural. During the peace talks these were the most heavily debated terms.</td>
</tr>
<tr>
<td><strong>Ceasefire</strong></td>
<td>The mural marks the 1982 anniversary of the Easter Rising. In a season in which the Irish take great pride, it is the pinnacle of their parading season.</td>
</tr>
<tr>
<td><strong>Historical</strong></td>
<td>The presence of the paint markings left by the vandal is spok's of the tension of the times. It also illustrates the power of a mural and its message.</td>
</tr>
<tr>
<td><strong>Military</strong></td>
<td>The 10th anniversary of the hunger strike was the purpose of the mural. It is a protest against the killing of Bobby Sands.</td>
</tr>
<tr>
<td><strong>Prisoner</strong></td>
<td>This mural is an indirect reference to the writings which Bobby Sands was able to smuggle out of prison during his hunger strike.</td>
</tr>
<tr>
<td><strong>Catholic</strong></td>
<td>Catholic women often warned neighbors of danger when the loyalist troops raked homes. This mural depicts their distinct role in the resistance movement.</td>
</tr>
<tr>
<td><strong>Repression/Resistance</strong></td>
<td>Sinn Fein became a rising force in Northern Ireland politics over the 1980s and 90s. This mural represents its potential for even greater political power.</td>
</tr>
<tr>
<td><strong>Election</strong></td>
<td>Gerry Adams was running for office under the party Sinn Fein at the time of the mural. Adams is one of the key figures in the current peace process.</td>
</tr>
<tr>
<td><strong>International</strong></td>
<td>This mural indirectly illustrates resistance from the opposing political party through the paint bombs.</td>
</tr>
<tr>
<td><strong>Peace Process</strong></td>
<td>This mural represents a scene from the Battle of the Bogside. It clearly communicates the tension and violence of the time.</td>
</tr>
</tbody>
</table>
**Context**

<table>
<thead>
<tr>
<th>Posters</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pro-Loyalist</strong></td>
</tr>
<tr>
<td><strong>Pro-Unionist</strong></td>
</tr>
<tr>
<td><strong>Election</strong></td>
</tr>
<tr>
<td><strong>Pro-Republican</strong></td>
</tr>
<tr>
<td><strong>Pro-Nationalist</strong></td>
</tr>
<tr>
<td><strong>Irish Republican Army (IRA)</strong></td>
</tr>
<tr>
<td><strong>Catholic</strong></td>
</tr>
<tr>
<td><strong>Bloody Sunday</strong></td>
</tr>
<tr>
<td><strong>Hunger Strike</strong></td>
</tr>
<tr>
<td><strong>Anti-Internment</strong></td>
</tr>
<tr>
<td><strong>Section</strong></td>
</tr>
</tbody>
</table>

### Iconic Representation

- **Pro-Loyalist:**
  - "All Good Products from the Irish Republic and Refuse All Irish Money" (One of the tactics by the Loyalist community to combat nationalism was to impose a virtual embargo on products and money from the Republic of Ireland. This was done to isolate the nationalists in the north.)

- **Pro-Unionist:**
  - "Crisis by Design" poster communicates an underlying sense of paranoia that Unionists must have felt when Republicans began to gain political status.

- **Election:**
  - The Ulster Unionist party wanted voters to believe that if elected, prosperity and growth would continue for the people of the community.

- **Pro-Republican:**
  - Bobby Sands was often quoted by the IRA in order to support the resistance movement.

- **Pro-Nationalist:**
  - The IRA campaign poster uses a white lark as a symbol for peace. Many people on both sides of the issue believed in working towards a ceasefire and peaceful existence.

### Indexical Representation

- **Pro-Loyalist:**
  - The image of Guitty Spence on the back cover suggests the control which the UVF had over the pro-Loyalist Northern Ireland.

- **Pro-Unionist:**
  - High ranking political officials are frequently seen carving in ice; these figures were often used by paramilitary groups to protect confidentiality.

- **Election:**
  - This poster communicates the presence of sectarian assassins which plagued Catholic and Protestant neighborhoods during the troubles.

### Symbolic Representation

- **Pro-Loyalist:**
  - The figure of a Republican youth in a gas mask with a lit bomb became synonymous for resistance.

- **Pro-Unionist:**
  - Prime Minister Major Chichester-Clark used sectarian division as a way to control his subjects. Nationalists saw him as a puppet with their lives.

- **Election:**
  - The election poster was used as a means of crowd control. If elected, the political candidates would fight to make this practice illegal.

- **Pro-Nationalist:**
  - Ian Paisley warned voters to believe that if elected, prosperity and growth would continue for the people of the community.

- **Pro-Republican:**
  - Bobby Sands was often quoted by the IRA in order to support the resistance movement.

- **Pro-Nationalist:**
  - The IRA campaign poster uses a white lark as a symbol for peace. Many people on both sides of the issue believed in working towards a ceasefire and peaceful existence.

### Thematic Analysis

- **Catholic:**
  - Bobby Sands was often quoted by the IRA in order to support the resistance movement.

- **Bloody Sunday:**
  - The distorted reports issued after the massacre of Bloody Sunday are referenced here through the blood stained quills.

- **Hunger Strike:**
  - The illustration in this poster indirectly refers to the campaign "Smash the H Block" which fought for the five demands of the hunger strikers.

- **Anti-Internment:**
  - This Sinn Fein election poster refers to the use of plastic or rubber bullets by security forces as a means of crowd control. If elected, the political candidates will fight to make this practice illegal.

- **Section:**
  - Bernadette Devlin illustrates the frustration and anger that many Republicans felt at the time. "Two of the big campaign issues were civil rights and self-determination."
<table>
<thead>
<tr>
<th>Themes</th>
<th>Mural</th>
<th>Semiotic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition</td>
<td>The composition of this mural is a good iconic example because the landscape occupies the entire plane of the wall. It portrays a more realistic image by not being framed.</td>
<td>Placing the figure under the arch references the commemorative arches often seen decorating parade routes.</td>
</tr>
<tr>
<td>King Billy</td>
<td>Scale and proportion are part of composition which creates an accurate representation. The relationship of the elements are fairly accurate here.</td>
<td>The presence of the banner and crown topping the mural are symbolic of royal affiliation.</td>
</tr>
<tr>
<td>Flags</td>
<td>In the mural, two soldiers are positioned at an angle towards the center of mural. The composition helps viewers see it as a commemorative mural.</td>
<td>The flags and emblems in this mural are symbolic of the paramilitary group involvement in the armed struggle.</td>
</tr>
<tr>
<td>Red Hand</td>
<td>The red poppy is used as a symbol of the Irish soldier's war, and it represents the mourning of the fallen soldiers.</td>
<td>Placing the red poppy is used to express the Irish soldier's war.</td>
</tr>
<tr>
<td>Historical</td>
<td>The overlapping bars in this iconic mural allow the viewer to see the prisoner in a realistic setting.</td>
<td>The composition of the crowned and the Union Jack flag is symbolic of a coat of arms. Here the intent is to honor those who laid down their lives.</td>
</tr>
<tr>
<td>Military</td>
<td>The overlapping military figures in this mural create the scene of the man being on patrol. This technique is used to simulate depth of field.</td>
<td>The red poppy placed in a realistic setting around the portrait of the figure allows viewers to see him as a memorial.</td>
</tr>
<tr>
<td>Prisoner</td>
<td>A marching band member is represented in action in this iconic mural.</td>
<td>The soldiers saluting the emblem of the Ulster Volunteer Force symbolically represent the men who established their movement in Ireland.</td>
</tr>
<tr>
<td>Memorial</td>
<td>Here the soldiers are situated in an attack position with weapons ready. Various pieces are positioned at the top of the mural to illustrate affiliation.</td>
<td>The flags of the United Kingdom are surrounded by cacti and symbols, which are symbolic of the military's role and significance.</td>
</tr>
<tr>
<td>Humorous</td>
<td>The overlapping military figures in this mural create the scene of the man being on patrol. This technique is used to simulate depth of field.</td>
<td>The soldier's saluting the emblem of the Ulster Volunteer Force symbolically represent the men who established their movement in Ireland.</td>
</tr>
<tr>
<td>Cessation</td>
<td>The overlapping military figures in this mural create the scene of the man being on patrol. This technique is used to simulate depth of field.</td>
<td>The use of the emblem (IRA) (Irish Republican Army) is surrounded by cacti and symbols, which are symbolic of the military's role and significance.</td>
</tr>
<tr>
<td>Historical</td>
<td>The overlapping military figures in this mural create the scene of the man being on patrol. This technique is used to simulate depth of field.</td>
<td>The soldier's saluting the emblem of the Ulster Volunteer Force symbolically represent the men who established their movement in Ireland.</td>
</tr>
<tr>
<td>Military</td>
<td>The overlapping military figures in this mural create the scene of the man being on patrol. This technique is used to simulate depth of field.</td>
<td>The soldier's saluting the emblem of the Ulster Volunteer Force symbolically represent the men who established their movement in Ireland.</td>
</tr>
<tr>
<td>Prisoner</td>
<td>The overlapping military figures in this mural create the scene of the man being on patrol. This technique is used to simulate depth of field.</td>
<td>The soldier's saluting the emblem of the Ulster Volunteer Force symbolically represent the men who established their movement in Ireland.</td>
</tr>
<tr>
<td>Hunger Strike</td>
<td>The overlapping military figures in this mural create the scene of the man being on patrol. This technique is used to simulate depth of field.</td>
<td>The soldier's saluting the emblem of the Ulster Volunteer Force symbolically represent the men who established their movement in Ireland.</td>
</tr>
<tr>
<td>Catholic</td>
<td>The overlapping military figures in this mural create the scene of the man being on patrol. This technique is used to simulate depth of field.</td>
<td>The soldier's saluting the emblem of the Ulster Volunteer Force symbolically represent the men who established their movement in Ireland.</td>
</tr>
<tr>
<td>Repression</td>
<td>The overlapping military figures in this mural create the scene of the man being on patrol. This technique is used to simulate depth of field.</td>
<td>The soldier's saluting the emblem of the Ulster Volunteer Force symbolically represent the men who established their movement in Ireland.</td>
</tr>
<tr>
<td>Resistance</td>
<td>The overlapping military figures in this mural create the scene of the man being on patrol. This technique is used to simulate depth of field.</td>
<td>The soldier's saluting the emblem of the Ulster Volunteer Force symbolically represent the men who established their movement in Ireland.</td>
</tr>
<tr>
<td>Election</td>
<td>The overlapping military figures in this mural create the scene of the man being on patrol. This technique is used to simulate depth of field.</td>
<td>The soldier's saluting the emblem of the Ulster Volunteer Force symbolically represent the men who established their movement in Ireland.</td>
</tr>
<tr>
<td>International</td>
<td>The overlapping military figures in this mural create the scene of the man being on patrol. This technique is used to simulate depth of field.</td>
<td>The soldier's saluting the emblem of the Ulster Volunteer Force symbolically represent the men who established their movement in Ireland.</td>
</tr>
</tbody>
</table>
Composition

Semiotic Analysis

<table>
<thead>
<tr>
<th>Posters</th>
<th>Iconic representation that looks like the object</th>
<th>Indexic representation that is an indirect reference</th>
<th>Symbolic representation that are culturally agreed upon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pro-Republican</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pro-Unionist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Themes

| Irish Republican Army (IRA) | The iconic composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty. |
| Catholic | The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty. |
| Bloody Sunday | The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty. |
| Hunger Strike | The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty. |
| Anti-Terrorism | The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty. |
| Election | The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty. |

Compositional Elements

<table>
<thead>
<tr>
<th>Posters</th>
<th>Composition of the vacant space emphasizes the visual impact of the central image.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Republican</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Unionist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
</tbody>
</table>

Compositional Elements

<table>
<thead>
<tr>
<th>Posters</th>
<th>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Republican</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Unionist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
</tbody>
</table>

Compositional Elements

<table>
<thead>
<tr>
<th>Posters</th>
<th>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Republican</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Unionist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
</tbody>
</table>

Compositional Elements

<table>
<thead>
<tr>
<th>Posters</th>
<th>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Republican</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Unionist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
</tbody>
</table>

Compositional Elements

<table>
<thead>
<tr>
<th>Posters</th>
<th>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Republican</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Unionist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
</tbody>
</table>

Compositional Elements

<table>
<thead>
<tr>
<th>Posters</th>
<th>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Loyalist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Republican</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Pro-Unionist</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
<tr>
<td>Election</td>
<td>The composition in this poster is an iconic representation because it is based on the British flag, symbolizing political loyalty.</td>
</tr>
</tbody>
</table>
### Typography

<table>
<thead>
<tr>
<th>Themes</th>
<th>Iconic Representation that Looks like the Object</th>
<th>Indexic Representation that is an Indirect Reference</th>
<th>Symbolic Representations that are Culturally Agreed Upon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Murals</td>
<td>![Image of a mural with typography]</td>
<td>![Image of a mural with typography]</td>
<td>![Image of a mural with typography]</td>
</tr>
<tr>
<td>Historical</td>
<td>The letterform that looks to the above example of an iconic representation.</td>
<td>The letterform that looks to the above example of an iconic representation.</td>
<td>The letterform that looks to the above example of an iconic representation.</td>
</tr>
<tr>
<td>Military</td>
<td>The block letterforms in the mural illustrate the viewer of the Ulster party strong sturdy and powerful.</td>
<td>The block letterforms in the mural illustrate the viewer of the Ulster party strong sturdy and powerful.</td>
<td>The block letterforms in the mural illustrate the viewer of the Ulster party strong sturdy and powerful.</td>
</tr>
<tr>
<td>Protestants</td>
<td>The curved characteristics of the letterform support the theme of the mural.</td>
<td>The curved characteristics of the letterform support the theme of the mural.</td>
<td>The curved characteristics of the letterform support the theme of the mural.</td>
</tr>
<tr>
<td>Prisoner</td>
<td>Here again the letterform supports the theme of the prison.</td>
<td>Here again the letterform supports the theme of the prison.</td>
<td>Here again the letterform supports the theme of the prison.</td>
</tr>
<tr>
<td>Memorial</td>
<td>The all-caps block letterforms com for their presence.</td>
<td>The all-caps block letterforms com for their presence.</td>
<td>The all-caps block letterforms com for their presence.</td>
</tr>
<tr>
<td>Humorous</td>
<td>In order to offset the viewer of the flute band from the white the artist chose to use a shadowed effect.</td>
<td>In order to offset the viewer of the flute band from the white the artist chose to use a shadowed effect.</td>
<td>In order to offset the viewer of the flute band from the white the artist chose to use a shadowed effect.</td>
</tr>
<tr>
<td>Ceasefire</td>
<td>Outlining letterforms is another way to offset typography from a solid color background. Here the letterforms are outlined in red.</td>
<td>Outlining letterforms is another way to offset typography from a solid color background. Here the letterforms are outlined in red.</td>
<td>Outlining letterforms is another way to offset typography from a solid color background. Here the letterforms are outlined in red.</td>
</tr>
<tr>
<td>Historical</td>
<td>The different parts of the quotation are separated through color and size variations.</td>
<td>The different parts of the quotation are separated through color and size variations.</td>
<td>The different parts of the quotation are separated through color and size variations.</td>
</tr>
<tr>
<td>Military</td>
<td>The letterform in the mural is a good example of iconic typography because of its legible stacked and bordered information.</td>
<td>The letterform in the mural is a good example of iconic typography because of its legible stacked and bordered information.</td>
<td>The letterform in the mural is a good example of iconic typography because of its legible stacked and bordered information.</td>
</tr>
<tr>
<td>Prisoner</td>
<td>The white on black letterforms are used to increase legibility.</td>
<td>The white on black letterforms are used to increase legibility.</td>
<td>The white on black letterforms are used to increase legibility.</td>
</tr>
<tr>
<td>Hunger Strike</td>
<td>Here is another example of a reversed-out typography used to increase legibility.</td>
<td>Here is another example of a reversed-out typography used to increase legibility.</td>
<td>Here is another example of a reversed-out typography used to increase legibility.</td>
</tr>
<tr>
<td>Repression/Resistance</td>
<td>The text seen in this banner above the mural is a good example of iconic typography.</td>
<td>The text seen in this banner above the mural is a good example of iconic typography.</td>
<td>The text seen in this banner above the mural is a good example of iconic typography.</td>
</tr>
<tr>
<td>Election</td>
<td>The changes in size and color variables in the typography of this mural help to lead the viewer's eye around the mural.</td>
<td>The changes in size and color variables in the typography of this mural help to lead the viewer's eye around the mural.</td>
<td>The changes in size and color variables in the typography of this mural help to lead the viewer's eye around the mural.</td>
</tr>
<tr>
<td>International</td>
<td>Placing part of the iconography on a vertical axis adds another level of visual dynamics to the composition.</td>
<td>Placing part of the iconography on a vertical axis adds another level of visual dynamics to the composition.</td>
<td>Placing part of the iconography on a vertical axis adds another level of visual dynamics to the composition.</td>
</tr>
<tr>
<td>Peace Process</td>
<td>Placing part of the iconography on a vertical axis adds another level of visual dynamics to the composition.</td>
<td>Placing part of the iconography on a vertical axis adds another level of visual dynamics to the composition.</td>
<td>Placing part of the iconography on a vertical axis adds another level of visual dynamics to the composition.</td>
</tr>
</tbody>
</table>
## Typography

### Posters

<table>
<thead>
<tr>
<th>Theme</th>
<th>Iconic representation that looks like the object</th>
<th>Indexic representation that is an indirect reference</th>
<th>Symbolic representations that are culturally agreed upon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro-Loyalist</td>
<td>Iconic typography communicates the message in a clear and legible manner as in the poster/calendar.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Protestant</td>
<td>The election poster uses typographic variables like size, weight and thresholds in order to create a visual grid of information.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Election</td>
<td>Change in color and rule lines are two features often used to place emphasis on one list of information over another.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pro-Republican</td>
<td>The block letterforms in this poster made legibility easy when placed in the window of a house.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pro-Nationalist</td>
<td>The use of upper and lower case in the quote from Bobby Sands makes it easier for the eye to distinguish letterforms in long passages of text.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irish Republican Army (IRA)</td>
<td>The poster is another example of the use of upper and lower case. The text is from a poem written following the Bloody Sunday incident.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bloody Sunday</td>
<td>The title &quot;Bloody Sunday&quot; is a good example of type as image. Here the letterforms appear as gross which represent Ireland.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Catholic</td>
<td>The centered all-caps title of the poster resembles the cover of a newspaper or magazine. Punctuation also helps capture the attention of the viewer.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hunger Strike</td>
<td>The centered all-caps title of the poster resembles the cover of a newspaper or magazine. Punctuation also helps capture the attention of the viewer.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anti-Interment</td>
<td>Another example of type as image is this poster of John Hume. Although the exact message is unknown, it points to articles that were written about his political policies.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Election</td>
<td>Here the stencilled letterforms are symbolic for Sinn Fein's paramilitary wing, the Irish Republican Army.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Semiotic Analysis

- **Iconic representation that looks like the object**: The typography in this poster is an exact replica of the type which appears on the actual back note.
- **Indexic representation that is an indirect reference**: The "O" in "now" is used as a frame for the image of the British soldier. It is also the sign for "now" which helps focus the attention of the viewer.
- **Symbolic representations that are culturally agreed upon**: By changing the color and size of three letters in the term "murderers," the attention is focused on the anagram "ULDR," the sign for the Ulster Defense Regiment.
<table>
<thead>
<tr>
<th>Theme</th>
<th>Iconic Representation</th>
<th>Semantic Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Language</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Murals</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iconic representation that looks like the object</td>
<td>Indexic representation that is an indirect reference</td>
<td>Symbolic representations that are culturally agreed upon</td>
</tr>
<tr>
<td>King Billy</td>
<td>The title is a good example of iconic language because it informs the viewer about the content of the mural.</td>
<td>The language shown here is symbolic of the key roles that these two figures have played in the loyalist movement. It is verbally placed on the wall of King William.</td>
</tr>
<tr>
<td>Flags</td>
<td>The language in this mural refers to the viewers of the organization &quot;The Loyalist Premiers Association&quot;</td>
<td>&quot;Loyalist Still Says No&quot; is the symbolic slogan for the 1 year anniversary. Loyalist protest to the Anglo-Irish Agreement.</td>
</tr>
<tr>
<td>Red Hand</td>
<td>&quot;A bother is Brit&quot; is an example of iconic language because it states exactly how the organizations feel about a possible united Ireland.</td>
<td>&quot;No Surrender&quot; was another slogan used by the Loyalist community to communicate their stand against the IRA's armed struggle.</td>
</tr>
<tr>
<td>Historical</td>
<td>After the UDA was dismantled, many murals like this one appeared addressing loyalist concerns of who would lead their armed struggle.</td>
<td>By listing the names of the members of the UDA, who have been murdered, this mural represents an iconic use of language.</td>
</tr>
<tr>
<td>Protestant</td>
<td>The language in this mural presents a very noble and aggressive attitude toward the Republican community. It represents the feelings of the paramilitary groups.</td>
<td>The language in this mural is an indexical representation because it is attempting to make a connection between the members of the Apprentice Boys in 1688 and the present day UDA.</td>
</tr>
<tr>
<td>Prisoner</td>
<td>This mural communicates the neighborhoods support of the Loyalist prisoners in an iconic way.</td>
<td>This memorial mural uses a symbolic language of &quot;memory of Ulster&quot; meaning an enemy of the Loyalist movement.</td>
</tr>
<tr>
<td><strong>Themes</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Memorial</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Humorous</td>
<td>Although the imagery is very powerful in this mural, the language states the group responsible for the mural and is therefore a good example of iconic language use.</td>
<td>As an aggressive language is often used in protest of the treaty and the peace process. Some members on both sides of the issue did not want to end the armed struggle.</td>
</tr>
<tr>
<td>Ceasefire</td>
<td>The Loyalist community of Shankill responded to the ceasefire of 1994 by producing this mural. There is a clear sense of arrogance and disrespect for the peace process.</td>
<td>A quote from Patrick Pearne is symbolic of his role in the fate of Northern Ireland. It is also used to influence others to become involved in the movement.</td>
</tr>
<tr>
<td>Historical</td>
<td>This mural uses iconic language to commemorate the Easter Rising celebration.</td>
<td>Women often bore the greatest weight of the armed struggle. This mural refers to the double role women played in the armed struggle.</td>
</tr>
<tr>
<td>Military</td>
<td>A dedication to slain volunteer Tom Williams informs the public of how he died and how old he was at the time.</td>
<td>The language in this mural is in commemoration of the 100th anniversary of the Hunger Strike. A new slogan was used in order to rouse support.</td>
</tr>
<tr>
<td>Prisoner</td>
<td>Here is another mural which lists the names of dead patriots to this case it is the members of the hunger strike of '78.</td>
<td>The language in this mural created a relationship between a political candidate's position and a certain government order of censorship of republic material.</td>
</tr>
<tr>
<td>Catholic</td>
<td>The iconic language in this mural is attempting to persuade individuals to vote for the Sinn Fein candidate Gerry Adams.</td>
<td>The iconic language in this mural uses the term &quot;corruptor&quot; to create a common enemy and goal in the fight for political status. It also alludes to a bright future.</td>
</tr>
<tr>
<td>Repression/Resistance</td>
<td>The location of this mural is the location of the site where the government's term &quot;civil order&quot; was first used.</td>
<td>The violence during this period was primarily political and was used to curb the IRA's attempts to achieve a united Ireland.</td>
</tr>
<tr>
<td>Election</td>
<td>The iconic language in this mural is attempting to persuade individuals to vote for the Sinn Fein candidate Gerry Adams.</td>
<td>The language in this mural refers to the presence of British military troops stationed in Northern Ireland. The nationalists wish for the removal of all British military involvement.</td>
</tr>
<tr>
<td>International</td>
<td>International murals are making all the progress of the Irish revolution that have been shown in Northern Ireland.</td>
<td>Time for peace, time to go! refers to the presence of British military troops stationed in Northern Ireland. The technologies offer for the removal of all British military involvement.</td>
</tr>
<tr>
<td>Peace Process</td>
<td>International murals often refer to the different groups from other countries who have been fighting a war that the IRA considered similar to their own cause.</td>
<td>Listed here are the demands and aspirations of the republican movement. It is a symbolic of compromise that each individual has to make to achieve peace.</td>
</tr>
</tbody>
</table>
Application Structure

Based on the information gathered in the matrices (see pages 17-19) the next step was to decide the most effective organizational structure for communicating the research and connections in the final design application. Visually organizing the findings of the thesis in a chart helped in choosing the most appropriate format for the final application because it allowed the designer to begin thinking about the flow of information. The structure also aided in focusing the information and communicating in a clear manner the different layers of information, i.e. design variables, themes, and semiotic analysis. The final application structure is shown on page 21.

The flow of information gathered from the matrices needed to be visually planned in order to begin the final application. This aided in deciding what additional information should be included in order to inform the user of the context of the thesis study; examples include the historical background, the definition of visual propaganda, signs, etc. This structure allowed the designer to visually apply the connections found in the earlier synthesis phase. Designing the application structure became a precursor to designing the navigation chart.
Synthesis

Application Structure
Navigation Chart

Based on the Application Structure (see page 20), the next logical step was to decide on the format of the actual design application. Early in the thesis study, a book format was selected as the most appropriate vehicle in which to present the results of the study. A digital book was chosen because of the way in which the format would provide accessibility to the complex layers and arrangement of information. The first step in designing an interactive solution is to plan how the user will ideally navigate through the site. The following is the final navigation chart which helped to dictate the design of the digital book.

The decisions of the navigation chart were based on presentation and accessibility of information. The digital book allows the user to view the examples and information in a non-linear fashion; meaning one could jump from one example in a section to another example in a different section from every screen. The flow of information needed to be clear, understandable and accessible.

Upon opening the digital book, the user is presented with the opening sequence, which is a short movie, introducing the user to the thesis. Next the home page appears. The home page contains one submenu and one main menu. The submenu includes four sections containing contextual information about the thesis: opening sequence, historical overview, signs, and semiotic analysis. The main menu includes access to credits, help quit, and posters or murals. The help and quit sections needed to be available from every screen, while the credits section is only available from the home page. Access to the visual examples is accessible through the posters or murals option. Once the user selects one of the two options, he/she must then make a choice between protestant or catholic. Upon choosing protestant or catholic, the user will see a screen with a community specific background and an additional submenu. This submenu contains the design elements and context consideration by which the visual examples were analyzed in the matrices: imagery, color, language, typography, composition, and context. From here the user selects a design element and is presented with a theme. The themes change depending on two variables: medium, poster/mural and category, protestant/catholic. The user can select a theme and browse through visual examples which are arranged under the final submenu: semiotic operations, iconic, indexic, and symbolic.

The following pages, 23 through 28, contain the navigation chart and four detailed charts. The first is the simplified version which includes the main menu and two submenus. The following pages illustrate how to access the visual examples once the user has reached the submenu of design elements and context consideration.
Navigation Chart
Main menu with two submenus.
Navigation Chart continued
Illustrates access of Protestant posters with an analysis of imagery.
Navigation Chart continued
Illustrates access of Catholic posters with an analysis of imagery.
Navigation Chart continued
Illustrates access of Protestant murals with an analysis of imagery.
Navigation Chart continued
Illustrates access of Catholic murals with an analysis of imagery.
Thesis Design Application

The purpose of this design application is to apply the findings of the thesis research toward an actual design solution. A digital book was chosen in this thesis as the most appropriate format for the information due to the need to clearly present the information to the user in a dynamic way. The need was based on presenting the user with a large number of visual examples, in full color under manageable circumstances, i.e. affordable and feasible. Also the digital book allows the user to become an active participant in discovering the role of graphic design in visual propaganda of Northern Ireland. The interactive feature addresses more than the human sense of sight. The goal was to create an emotional connection between the user and the material through the use of sound and motion. The interactivity also gives the user a sense of control when choosing the path in which to discover the information. This supports the idea of the user taking a journey to educate him/herself about this information.

The following storyboards present the initial stages of the interface design for the main sections according to the application structure and navigation chart. The goal of the interface design was to present to the user in a navigable manner the separate layers of information distinguished from the matrices. For example, the user should be able to choose between the following categories:

- posters or murals
- protestant or catholic
- theme 1, theme 2, or theme 3, etc.
- iconic, indexic, or symbolic

One of the concerns was how to present all of the options without overwhelming or confusing the user. The integrity of the interface design had to also remain intact. This was accomplished by setting up a grid structure for the main menu interface which would be carried throughout the digital book. Variations had to be carefully considered in order to maintain the grid and hold the user's interest. The appropriate time to experiment with elements such as color, font, size, weight, imagery, etc., came during the ideation stage of the project.

The following pages present the initial storyboard with an accompanying explanation of the grid structure and information placement decisions (see pages 29-34). The implementation section of the thesis includes screen shots of the final application along with an explanation of the changes and revisions in grid structure and placement (see pages 41-58).
Design Application: Storyboard for a Digital Book

Due to technical limitations, the following storyboard contains images of low resolution. Please refer to the CD-ROM for legible material.

The image box contains a variety of visual examples used in the study. The image changes every five seconds.

The items listed to the right of the orange rule represent the buttons of the main categories. These options should be available from most pages. Each item is a rollover button (color shift) which leads to the chosen menu page.

The selected menu item or current location remains highlighted while user is on this page. This allows for constant reference of current location.

Here are the options for different sections of the introductory page. Each button is a rollover with color change. Background image remains the same and text changes according to selected option. The current selection remains highlighted to illustrate location.

Title bar which is also the button for the main menu or home page on subsequent pages.

The title bar is also the main menu button. It contains a color shift rollover.
Ideation

Design Application: Storyboard for a Digital Book continued

Here the visual examples themselves serve as buttons. The current selected item remains in full color, while the others are at a fifty percent screen of their color.

The shared signs menu contains two options: flags and signs. Each is a rollover button that remains highlighted when selected.

This list of numbers is another way the user can access the different visual examples. It also lets the user know how many examples are included in each section.

Visual examples, explanatory text and definitions all shift upon the selection of the different semiotic analysis options.

Iconic, indexic and symbolic labels are all text rollover buttons. The selected option remains large and highlighted.

Here the other main menu options were left out in order to simplify the grid. The items could easily be accessed by rolling over the area or by returning to the main menu.
Design Application: Storyboard for a Digital Book continued

This is explanatory text which appears at the main menu for the catholic themes page.

The items listed here are the themes by which all the examples of catholic visual propaganda were organized. Each word is a button which takes you to a screen that explains the theme in detail.

This is explanatory text for Protestant murals containing the Red Hand of Ulster.

Here is accompanying visual example of the chosen theme.

The selected theme remains highlighted to indicate current location.
Design Application: Storyboard for a Digital Book

The image in the background was added to break up the monotony of the grid structure. Here the form mimics that of the image of the Easter Lily in the poster.

This is the number of visual examples included in the imagery section of this page. The selected number appears highlighted. Subsequent examples appear at a fifty percent screen.

Another way to access the visual examples is to select one of the semiotic analysis buttons. The current selection remains highlighted.

The navigation of the color page is very similar to the image page. The page contains explanatory text, numbered buttons in order to access the different visuals and the semiotic analysis. However, the arrangement of the page and placement of information was varied in order to capture the viewer's interest.
Design Application: Storyboard for a Digital Book continued.

The information in the background of this page lets the user know the current location.

The shift here in the grid appears at the top where the themes are now listed. Each theme is grayed out and contains a rollover button, which will highlight and lead the user to a new set of visual examples upon selection.

Here the items that appear in the menu list are buttons which lead to protestant and catholic examples. The main menu bar is accessed by returning to the main menu.

These buttons contain the menu options for either catholic or protestant typography. The selected item is highlighted.

Here are the buttons for the different catholic themes. This would change according the options selected above. The current selected theme is highlighted.
These elements appear in a similar manner as the elements in the typography page. Here the position and effect was altered. The selected items are highlighted.

The textual information in the background of this page contains the title of the current location in order to inform the user accordingly.

The placement of these menu items is slightly altered here as well. The integrity of the grid system and display of information remains intact.
Evaluation Form

The purpose of an intermediate evaluation is to help the designer shape the final steps of the thesis study according to the feedback. The questionnaire, as seen below, was distributed during the thesis exhibition. The first two questions deal with the intended purpose of the thesis study and the design application. The last two questions focus on the design decisions. This information allowed the designer to improve specific aspects of the application to better suit the needs of the viewer. The following pages, 36-38, contain the results of the yes/no questions along with written comments. Completed forms with an extended summary of results appear in Appendix B: Intermediate Evaluation Results.

An Analysis of Propaganda in Northern Ireland
Jessica Anderson

Please answer the following questions to the best of your ability.
Please write additional comments on back of form.

1 Can you understand the intended purpose of this thesis study?
   yes   no
   please explain:

2 The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   yes   no
   please explain:

3 Do you feel that the design decisions in the CD ROM are successful so far?
   yes   no
   please explain:

4 Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   yes   no
   please explain:
Evaluation Summary

An Analysis of Propaganda in Northern Ireland
Jessica Anderson

Please answer the following questions to the best of your ability.
Please write additional comments on back of form.

1 Can you understand the intended purpose of this thesis study?
   yes: 36   no: 0
   please explain:
   • very clear and clean presentation
   • very clearly explained in the opening panel
   • how visual elements effect political thought (propaganda in Northern Ireland)
   • using a storyboard approach was informational and easy to follow
   • writing clean and articulate—written into is very long and intended purpose needs to be "called out"
   • the use of design in political issues (Ireland)
   • good design, research, layout and decisions
   • it will clarify communication of political stands of peoples
   • to display graphic design's role in the shaping societal views in the conflict
   • very sentimental to the course of the conflict
   • very well thought-out plan, very interesting
   • see title, exploration of design in the propaganda in NI
   • yes clear and concise
   • well displayed info
   • symbolism in religion and politics
   • to educate
   • to demonstrate the conflict between Northern Ireland and southern Ireland visually and with precise, unbiased text
   • the role that color plays and influences
   • It's hard trying to understand the historical development and all the events that happened in the past without any graphical explanation.

2 The design application for this thesis project is an interactive CD ROM.
   Is the purpose of this CD clear?
   yes: 35   no: 1
   please explain:
   • Once again, explained in your opening panel, so it is understood.
   • Maybe you could briefly re-iterate the same info right by your storyboards and panels.
   • the format is a clear indication
   • language and images together convey topics and content clearly
   • it does a good job describing the religious issues
   • but it's very wordy, it needs to be truly studied to be understood, it is not blatantly obvious
   • It allows for an interactive experience in learning about the subject/exploring
   • absolutely, helped me to understand your idea
   • not really explained but I get it
   • seems very interesting
   • It feels quite familiar to me as if it functions as an informative, well designed website.
   • CD ROM is a non-linear information system, it's easier to trace the related issues. It's a suitable choice.
Evaluation Summary continued

3   Do you feel that the design decisions in the CD ROM are successful so far?
   yes: 32   no: 1
   please explain:
   • Does the grey background relate to the Irish weather? The wrapping and blurring of certain elements lends a theatrical manifestation of the political and religious tension.
   • The choice of colors is very appropriate to the subject matter and serves to create a tone which underlies the posters and murals. I like the celtic accents throughout.
   • I’m not a very visual person but the use of the CD-ROM would entice me to continue to look.
   • clear navigation
   • Don’t have basis for comparison but flows well and includes much info.
   • It transmits how serious and tense the subject is.
   • absolutely
   • yes, it is concise
   • but they are very involved
   • I think it is a logical approach to designing the CD ROM but, I would like to see more color in the background.
   • absolutely, very strong image and explanation
   • nice how language/color/layout etc., are all compared
   • I don’t know, I haven’t used the CD-ROM but the design decisions are sharp.
   • red on grey may be difficult for red/green colorblind
   • yes it is clean-cut and graphic works well
   • middle— very good use of grid layout, menus could use heightened contrast between explanation text and background color.
   • but maybe too many murals unless someone is really into the subject
   • they are simple, yet clear-cut and serious
   • orderly and clear
   • The design provided clear and organized information for reading and visually relate to the events.

4   Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   yes: 33   no: 2
   please explain:
   • interesting to see design used as territorial markings
   • I wish I could sit down in a comfortable chair and look through your notebook. It’s such a deep-running issue that I feel as though the CD ROM may feel too superficial. I would like to also see images of some of the people who have been killed or read some personal writings about those who have been killed or are responsible.
   • I have tried to understand for a long time. I actually have the beginning of an understanding of my heritage.
   • It helps to know the Irish history, to understand what is going on; the Cuchulainn reference is interesting.
   • It gives a global perspective of how type is used.
   • flow charts and articulation good.
   • without a doubt
   • with your explanations of some of them
   • I haven’t seen any of these visual examples before, so it is all a new experience for me.
   • very much so, much more aware
Evaluation Summary continued

- I always had doubts of what this was all about, but your project helped me to clear my doubts.
- Breaking down the posters into many different categories and comparing them is very informative.
- It is such a complex issue to grasp in such a short time.
- Great images. Good job and good luck.
- Clear images and historical references.
- I never knew the history of the conflict. It was very interesting.
- I have been familiar with the conflict before, but now have visual accompaniment.
- Not something of great interest but your project has caught my attention.
- Graphic images do explain the unclear part of the history.
Final Application
The final application is a digital book to be viewed as a CD-ROM. This format was chosen, as opposed to a conventional printed book, in order for the viewer to have flexibility in navigation. This thesis contains several layers of information, i.e. organization methods and analysis. One of the goals of the study was to present this information in a non-linear format. The CD-ROM allows the user to navigate through the digital book in several ways, to discover the material at a pace and fashion that he/she sees fit. The format allows the designer to suggest a direction by utilizing specific design decisions; however, the design is clear enough to allow the user to determine his/her own direction which supports consistency and flow of information.

Another benefit of creating a digital book is the ability to include sound and animation. Through the use of music, the application will engage the sense of hearing. This serves to heighten the user's experience with the CD-ROM by creating an atmosphere. Animation is used in order to introduce the user to the menus and submenus. The opening sequence contains a short animation which highlights some of the visual examples and the manner in which they were used in the thesis. It will help create an enriched experience for the user by adding another level of information in a dynamic and kinetic way.
Implementation

Opening Sequence
The following frames illustrate some of the scenes in the opening sequence. The purpose of the opening sequence was to introduce the material in a non-interactive way. The information presented will cover the general topics of the thesis and act as a “teaser” of what is included. The main goal is to spark the interest of the user and encourage him/her to invest time in reading the book. Here again the multimedia format addresses the senses of sight and sound and hopefully will create an emotional connection between the content and user.

The beginning frames of the opening sequence present the terms ideas, helping, and person. The viewer then sees how these terms are used in the definition of propaganda: the spreading of ideas, information, or rumor for the purpose of helping or injuring an institution, a cause or a person. These three were chosen in order to introduce the viewer to propaganda in a positive or affirmative manner. The next three terms that are highlighted from the definition illustrate the negative connotation that the term propaganda carries: spreading, rumor, and injuring. Visual examples are then shown in conjunction with the last three terms to visually illustrate how propaganda is used for spreading or injuring. Next the definition for semiotics and signs are given in order to inform the viewer of how the thesis study uses these terms. Along with these are the definitions of the terms iconic, indexic and symbolic. These are also accompanied by visual examples which illustrate an iconic, indexic and symbolic use of imagery. The movie is approximately one minute and forty seconds and set to music by Loreena McKennitt.
Due to technical limitations, the following storyboard contains images of low resolution. Please refer to the CD-ROM for legible material.
Design Application: Opening Sequence for the Digital Book continued

- the spreading of ideas, information, or rumors
- for the purpose of helping or exposing an institution, a cause, or a person

BRITISH RULE EXPOSED
APRIL 9th
Design Application: Opening Sequence for the Digital Book continued
Design Application: Opening Sequence for the Digital Book continued
Design Application: Opening Sequence for the Digital Book continued

Scenario:
Representation that looks like the object

INTERIMMENT

BRITISH JUSTICE?

Indirect representation that is an indirect reference
Design Application: Opening Sequence for the Digital Book continued
Design Application: Opening Sequence for the Digital Book continued
Interface Design

Implementation of the thesis included compiling the feedback obtained from the intermediate evaluation, applying the relevant suggestions to the interface storyboard, and finally applying the storyboard concepts to the final digital book. Throughout the process of creating the digital book, several considerations had to be addressed, which included:

- navigation
- cross-platform usability
- menus and submenus
- color
- legibility
- imagery
- content

Navigation became one of the most pressing concerns when designing the digital book. The content of the thesis study was arranged in a layered and complex manner. One way to illustrate this visually was to provide matrices (see page 18-19), because they allow the user to easily cross reference material. However, this format was inappropriate for a digital book because it did not allow the visual examples to be presented in a large enough size, so an alternative was developed. First the navigation chart was developed, based on the application structure, in order to identify how and where the user will be able to access information (see page 23). Following the design of the storyboard, initial testing was conducting in order to ascertain the accessibility and clarity of the information. Appropriate revisions were then made to the navigation chart accordingly. This in turn influenced the revision of the interface design. These changes are described below along with screen shots of the digital book which appear on the following pages.

The basic grid structure from the initial storyboard has remained intact. However, the location of two of the submenus, themes and the semiotic analysis options, changed in order to reveal the relevant information to the user at the appropriate time. For example, when the user enters the home page, he/she can choose between posters or murals. Upon selection of a medium, the terms protestant and catholic drop down for the user to choose from. At this point different theme options enter the screen on the bottom left hand side of the page. The user must then choose a theme and in doing so will be presented with visual content that relates to this theme. Here the user can choose to investigate between different examples of analyzed material. The information is revealed in as clear a manner as possible while allowing the user to make choices about how they would like to move through the material. Beginning at the home page, the user will only have to click three times to reach the main content of the digital book.
Interface Design continued

The color of the background remains the same on the main menu page and throughout the general information sections (historical overview, signs and semiotic analysis) in order to communicate a sense of neutrality. Once the user leaves the main menu, the background color and imagery change in order to signal a change in location within the digital book. Colors and examples were chosen in order to reinforce community specific visual elements. For example, when the user is viewing murals produced by the catholic community, the background color is green and contains a stylized celtic knot. These elements were chosen because green is one of the colors of the Irish Tricolor and Nationalists claim to be the descendants of the Celts and therefore use celtic imagery and emblems in their visual propaganda. The Protestant section contains a background which is blue and includes an embossed image of a crown. Blue is one of the colors in the British flag and the Loyalists are loyal to the British monarch.
Design Application: A Digital Book

Due to technical limitations, the following storyboard contains images of low resolution. Please refer to the CD-ROM for legible material.

The introductory submenu on the main/home page is located here. This is the only location in which this information is accessible. All buttons contain a cursor and color change to indicate a clickable option.

When either the poster or mural button is clicked, two options drop-down: protestant or catholic.

Help and quit are accessible from every page; however, the credits section is only accessible from the home page. Credits is replaced with home on the other pages.

The title bar appears on every page with a grey background.

Textual information pertaining to the particular topic appears in this area.

The title of current page remains highlighted to indicate current location.
The highlighted signs button indicates that user is on the page containing information about signs.

The appearance of this arrow alludes to additional information pertaining to this topic.

The state of this button changes to the highlighted state or active state because the user is located in the semiotic analysis section.
Two options, protestant and catholic, drop down upon selecting posters. This was done in order to lead the user through the layers of information and navigation in a clear manner.

Theme options appear when the user selects a menu option from the design variable submenu. These themes move from off the screen (left) to the right, and into place.

Posters and protestant remain highlighted to illustrate current location.

Once protestant was chosen, the user must choose between the following menu options: imagery, color, language, typogrophy, composition and context. Cursor and color changes occur upon rollover.
Design Application: A Digital Book continued

Upon selection of a theme, the user is presented with the content of the book. This submenu contains a total of three possible options: iconic, indexic, and symbolic. Only the options that contain visual examples will appear.

The color of the button adjusts to illustrate the current selection.

Visual examples and accompanying text will change according to the theme and semiotic analysis option selected.
Design Application: A Digital Book continued

The viewer can choose from the design variables submenu to see examples in the same theme which discuss different semiotic operations.

The highlighted options tell the user that they are looking at an example of the indexical use of language in an election poster.
The state of the button catholic changes color to indicate that the user has chosen to look at posters in this category.

The themes for catholic posters are different from those listed under protestant posters; however, the options enter the screen in the same manner.

The user has chosen to view visual examples which deal with color analysis.

Here are the options for posters within the hunger strike theme which relate to the use of color.
The user has chosen here to change locations by selecting murals. Once murals is selected the viewer will remain in the subsection of the previous location (catholic in this case) unless he/she chooses otherwise.

Themes adjust according to the media selected. For example catholic posters contains a different set of themes from that of catholic murals.
Design Application: A Digital Book continued

These are the Submenu options for the help menu. The site architecture immediately appears upon entrance to the page.

The navigation demonstration contains an animation of how the user can choose to move through the digital book.

The return option allows the user to return to the exact location previous to entering the help page.
The quit page contains a warning before the user actually quits the program. Selecting yes will cause the user to exit the digital book, while no will return the user to their previous location.
This thesis study, An Analysis of Visual Propaganda in Northern Ireland, presents an analysis of the use of graphic design elements to communicate a message through semiotic operations. The target audience consists of individuals interested in the visual communication, propaganda, and history of "the troubles." The interface was designed to accommodate individuals with basic computer knowledge or skills.

The final application of this thesis could be distributed to educators in the fields of visual communication, political science and history. It could serve as a resource for those investigating the relationship of graphic design and propaganda. Due to the amount and variety of visual examples, this digital book could be included as a reference in design history classes. It might also be appropriate as a resource to professors of design theory and methods because of the use of semiotic analysis. In the future, portions of the CD-ROM could be converted to HTML format and posted on the web for easy access. It could be a link included in such resource sites as the Conflict Archive on the Internet or the CAIN Project. The CAIN Project is an Internet site devoted to providing a wide range of information and source material on the Northern Ireland conflict from 1968 to the present. The site also contains information on politics in the region and on Northern Ireland society.
The final CD-ROM was tested by users of various backgrounds. Most participants were computer literate. Participants were not given any prior instructions and no guidance was given during the evaluation sessions. The results were gathered and studied. Questions were formulated to obtain the maximum amount of feedback pertaining to navigation, content, format, visual decisions, and message making.

The following is an example of the forms participants were given to fill out after using the CD-ROM. The results of the yes/no questions and written comments are summarized on page 61. Please refer to Appendix C for the actual completed forms.

An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on an analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion, and communication on the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   - Yes
   - No
   Please explain:

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   - Yes
   - No
   Please explain:

3. Do you find the navigation of this digital book appropriate and easy to follow?
   - Yes
   - No
   Please explain:

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   - Yes
   - No
   Please explain:

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   - Yes
   - No
   Please explain:

6. Do you think that using a CD ROM format was a good way to share the information in this study?
   - Yes
   - No
   Please explain:

7. Do you think that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   - Yes
   - No
   Please explain:

8. Do you have any additional observations or suggestions to offer?


Evaluation Summary

The evaluations were conducted in room 3510 on the same machine where the file was created. This was due to the fact that the file was not yet mobile at the time of the retrospective evaluations. Evaluations took place over a period of a week. Participants included individuals of various backgrounds. A total of fourteen forms were completed and returned.

1. Do you find that the opening sequence introduces the content of the thesis study?
   - yes (3) ____________ no (0)
   - please explain:
     - text and image clearly communicate
     - good use of definition and of reducing selecting keywords. The word propaganda can be more pronounced at the beginning.
     - I think the use of the introductory words, such as indexic, helps to familiarize you with the content.
     - gives a brief thumbnail or sample, peaks the curiosity.
     - very nice sequencing and choice of song.
     - sequential order, text helped to see the content.
     - the viewer get overall theme, very clear introduction.
     - The keywords help to present the subject and the audience gets familiar with the specific terms.
     - clearly breaks down topics into categories and sets mood.
     - The first paragraph and high-lighted words are appropriate and impressive.
     - Black background helps to make whole atmosphere.
     - White, red type has good semantic quality. Very interesting use of type, imagery and motion.
     - It gives you the feeling of the piece right away.

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   - yes (8) ____________ no (0)
   - please explain:
     - allow for clear decision making throughout.
     - Color schemes seem to work nicely together, although the red seems too muted within the book itself.
     - It successfully covers all the aspects of design that are seen within the posters and murals.
     - I wonder about grey background. Couldn’t it be cleaner without a texture?
     - I would like to see more in formation about why there is so much conflict in Ireland.
     - Typographic structure seems to be the weakest, overall looks great, functionally and aesthetically.
     - Only when you read about the symbolic use of color and typography in the posters and murals, you realize that the visual decisions are very appropriate and effective.
     - yes, good use of rollover cues.
     - I definitely get the Irish feel and a sense of the catholic/protestant division.
     - The beginning few images are a little too quick. I think I would like to see the posters longer, but it works well.

3. Do you find the navigation of this digital book appropriate and easy to follow?
   - yes (7) ____________ no (0)
   - please explain:
     - I found it a bit confusing where I was suppose to go next. Is there a site map?
     - Very intuitive and clear. Is there any way to make the arrows more prominent-placement, color, etc.
     - Maybe the line or arrow could be indicated more to show the viewer to go to the posters or murals.
     - Simple, easy to navigate, divisions of sections clear and well defined.
Evaluation Summary continued
- It is very slow and some pages go through too many layers to get information.
- Little confused but overall it's good.
- Easy to follow, hierarchical navigation.
- I just missed having the first menu bar always on top where I could connect the historical overview for some historical info.
- Help section is considerate. Speed is also smooth and easy to be prompted.
- It seemed a little difficult to know which section you are in.
- Clear, understandable, great color coordination with posters and murals.

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   yes 9 __________ 5 __________ 0 no
   please explain:
   - I believe they are clearly communicated.
   - It took me a little (two times) to understand the system, it becomes clear once posters or murals is selected. Good hierarchy going from posters to variables (color, etc.) to semiotics.
   - Under each subhead, i.e. protestant color, I wasn’t sure what the categories at the bottom meant.
   - Really well laid out concerning this.
   - They moved very slow.
   - I know it would be impossible to combine both menus. I prefer the interface less cluttered, like it is.
   - Yes, I think they need some other organizational elements introduced—size, color, proximity.
   - Yes, it was clear, except for getting to the home page was a little confusing, as I thought I was at the home page from the beginning.
   - Great way of categorizing the posters.

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   yes 1 __________ 2 __________ 0 no
   please explain:
   - Yes, there are many opportunities to understand this part.
   - Nice, concise explanation, easy to read.
   - Well written, informative but not too rambling, good.
   - It was nice the way the words interacted.
   - Highly.
   - Clear enough and simple enough.
   - Very good.
   - Very clear explanation, a few photos were too blurry.
   - It was nice to have a diagram along with the text.

6. Do you think that using a CD ROM format was a good way to share the information in this study?
   yes 1 __________ 0 __________ 0 no
   please explain:
   - It is a good way to be able to access a great deal of revealed info.
   - It made the experience very interactive and there is a sense of discovering.
   - Having interaction here was great.
   - Yes and no—What would it be used for? Educational purpose or research? Yes for this, if used for entertainment no.
   - Will it be an internet tool for possible researchers?
   - For intended audience, the need to control pace makes a CD-ROM the only logical choice.
   - I think the web—Shockwave, should be considered.
   - It allows you to explore the info in many different combinations.
   - Because there are so many visual aspects that reinforce the text—easy to understand, complex situation.
Evaluation Summary continued

7 Do you think that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?

yes [ ]
no [ ]

please explain:
- It's very complicated and layered with issues.
- I understand more of the history because of the examples shown.
- Very in-depth
- This format is good because you can always go back and read things and examine the pictures. Because of that, it is easy to freely understand the subject in question.
- I had no understanding previously.
- Maybe need to have more cultural background to completely understand, but by this CD, I can feel the big-picture of propaganda in Northern Ireland.
- Great job, this topic is difficult to understand because of the history.

8 Do you have any additional observations or suggestions to offer?
- Watch sense breaks in some of the text, other than that, great work!
- It would've been nice to see an interactive matrix (maybe towards the end or as separate section) where you can really visually compare Protestant and Catholic use of propaganda organized by iconic, symbolic, and indexic.
- I loved the introduction - fade in and out of words and the music.
- The history of this problem is extremely more complex than explained. The simplification in your history section seems too vague. Maybe allude or suggest that the problem goes very, very deep. Just a suggestion. Very good job.
- In the opening sequence, some of the red type was hard to read. The menus need to descend and contract faster.
- Good job.
- Additional sound would be great
- Great job, especially for the amount of information
- In opening sequence, large faded "propaganda" should be a little less subtle. If for the first time reading text, should be timed to appear after body text is read, not during.
- Distinguish submenus and menus clearly
- Music is great! can go through the whole CD not just the beginning.
Retrospective Evaluation

Systems Ideation for Background Screens
A concern that surfaced while completing the digital book was how to unify the backgrounds of the different sections, main, protestant and catholic, through systems thinking. Some modifications were made in response to viewer feedback. For example, the original grey or non-community specific background which was created to represent the main section was simplified in order to avoid visual competition with textual information. However, due to time constraints further development and implementation in the digital book was not possible.

The following pages illustrate original, current and potential versions of the three backgrounds.

Due to technical limitations, the following storyboard contains images of low resolution. Please refer to the CD-ROM for legible material.

Original Main Background

Current Main Background
Systems Ideation for Background Screens continued

Potential Main Background with fragmented linear elements

Potential Main Background with elements that terminate before bleed
Systems Ideation for Background Screens continued

Original Protestant Background

Current Protestant Background
Potential Protestant Background with fragmented linear elements

Potential Protestant Background with elements that terminate before bleed.
Systems Ideation for Background Screens continued

Original Catholic Background

Current Catholic Background
Systems Ideation for Background Screens continued

Potential Catholic Background with fragmented linear elements.

Potential Catholic Background with connected linear elements.
**Systems Ideation for Background Screens** continued

The following three images represent the final choices which would have been placed in the digital book format had there been more time. Each image contains a stylized illustration with a full bleed, fragmented elements and similar line weights.
The goal of this thesis was to conduct a semiotic analysis of design elements in the visual propaganda of Northern Ireland.

The research analyzed five different design elements: imagery, color, language, typography, and compositional space. Context was an additional consideration added to this list in order to conduct the study. Two types of visual propaganda were included in the research: posters and murals. The design variables related to each element were then analyzed based on the manner in which messages were communicated through iconic, indexic and symbolic representations. The information gathered was organized within matrix structures in order to systematically document the findings.

Implementing the findings into a digital resource became a challenge. Due to the complex nature of the study, the flow of information, or navigation, became a primary concern. It became a challenge to find the balance between presentation of content, format consistency, and function. The final solution reflects testing and development. The final goal was achieved: production of a digital book which documents the findings of the thesis study in an accessible way.

The process of the thesis study has been immense and rewarding. Each stage offered the opportunity for the designer to gain a greater understanding of the historical, political and cultural backgrounds of the two communities in Northern Ireland. The thesis also allowed the designer a vehicle for applying this knowledge to a functional digital book. A clearer understanding was gained regarding the power and role of graphic design elements in visual communication.

The only aspect of this thesis that would have been changed if the designer were to start over would be to narrow the focus of the study. For example, instead of analyzing five design elements and the additional contextual consideration, a more focused approach could be to only include one to three of these elements. By doing so more time could have been allotted to systematically refining the final application and conducting further testing.
Political Parties

Alliance Party moderate, reformist, Unionist party in Northern Ireland, set up on April 21, 1970.

Democratic Unionist Party extreme right-wing Unionist party, formed in 1971.

Fianna Fail founded in 1926, the largest of the Irish political parties, led by Bertie Ahern.

Fine Gael formed in 1933, the second largest political party in the Irish Republic.

Labour Party third largest political party in the Republic of Ireland, founded in 1912, merged with the Democratic Left party in December 1998.

Progressive Unionist Party Loyalist political party, led by David Irvine, links with the Ulster Volunteer Force.

Sinn Féin the political wing of the IRA. Formed in 1905 to campaign for Home Rule. Has gone through many transformations. Now espouses moderate left-wing policies and a united Ireland.

Social Democratic and Labour Party the largest nationalist party in Northern Ireland; founded in 1970 to promote a constitutional solution to the crisis and with the ultimate aim of a united Ireland.

Ulster Loyalist Democratic Party former name of UDP; first formed by John McMichael of the UDA in 1981; re-established in 1988.

Ulster Unionist Party from the nineteenth century, the largest party in Ulster. After partition, its chief aim was maintaining Northern Ireland as a part of the United Kingdom.

Paramilitary Groups

"B Specials" controversial Unionist state militia first formed in 1920 as a backup force for the police; disbanded and reformed as the Ulster Defense Regiment (UDR) in 1970; again disbanded and replaced by the Royal Irish Regiment (RIR) in July 1992.

Official IRA Irish Republican Army, formed in 1969 when the IRA split; supported left-wing strategies of the then leadership; On ceasefire since May 1972.

Provisional IRA formed in 1969 by those within the IRA who wanted a more aggressive military posture and who were uneasy about the political strategies of the leadership; biggest and most powerful of the republican organizations.
Glossary

Real IRA formed in 1997 by dissidents within the Provisional IRA who rejected the organization's peace strategies.

RUC Royal Ulster Constabulary, paramilitary state police force in Northern Ireland; rejected by most Nationalists.

INLA Irish National Liberation Army formed from a split within the official IRA mainly because of the refusal of the leadership to end its ceasefire.

UDA Ulster Defense Association, the largest of the Protestant paramilitary groups; formed in 1971 from bands of vigilantes in Belfast; behind a series of assassinations and bombings, it could claim twenty thousand members in 1974; remained legal until 1972.

UFF Ulster Freedom Fighters, created in 1973 in order to claim responsibility for assassinations carried out by the Ulster Defense Association; banned in 1973.

UVF Ulster Volunteer Force, named after the Protestant militia that at the turn of the century opposed Home Rule; formed in 1966 and declared illegal that same year; became involved in widespread sectarian violence in the early 1970s.

Historical Events

Bloody Sunday January 30, 1972: fourteen people attending a demonstration in Londonderry against internment were killed by British Soldiers.

Easter Rising rebellion in April 1916, primarily in Dublin, seeking the establishment of an independent Irish Republic; led by Padraig Pearse, James Connolly and others; set out principles around which the two governments would seek a settlement for Northern Ireland.

Twelfth of July commemoration of the Battle of the Boyne every year by the Orange Order; part of the "marching season." In recent years, violent clashes have occurred when the Loyal orders seek to march along their traditional routes through Catholic areas.

Terms

Internment the imprisonment of dissidents without trial in Northern Ireland; used in 1922, 1939, 1956, and 1971-1975, and applied principally against Republicans.

Loyalism belief in loyalty to the British Union; unionists who use violence to achieve their ends are often described as Loyalists, although not all Loyalists support political violence; traditionally made up of working-class sections of the Unionist community.
nationalism  belief in establishing a united nation encompassing all of Ireland.

navigation  the travel of the user from one screen to another through a digital format such as CD-ROM or website.

propaganda  the spreading of ideas, information or rumor for the purpose of helping or injuring an institution, a cause, or a person; ideas, facts, or allegations spread deliberately to further one’s cause or to damage an opposing cause; a public action having such an effect.

republicanism  political ideology born out of the French and American revolutions; believers in the right of Irish people as a whole to determine the future of Ireland; seeks a democratic, non-sectarian, pluralist society – a thirty-two county Irish Republic.

sign  any physical entity to which a community attributes meaning.

signification  the link between expression and concept, depends upon rules, codes, which are tacitly accepted by a community, and these rules are the area which semiology seeks to explore.

signified  the physical entity which expresses the sign: the sound, shape, or texture.

signifier  the concept or emotion conveyed by the sign.

site architecture  the chart or structure which defines the visual hierarchy of information in a CD-ROM or website.

Stormont  seat of the Unionist government and parliament from 1932 to 1972, when direct rule from Westminster was re-established. Venue for the new Northern Ireland Assembly.

“the troubles”  conflict situation taking place in Northern Ireland between the Republicans and the Loyalists, involving political, religious and ethnic issues.

Ulster  nine-county province of ancient Ireland; however, the term is now commonly used by Unionists to refer to the six counties in Northern Ireland.

unionism  belief in maintaining the 1800 Act of Union with Britain; unionists are traditionally from the middle-class of the Protestant community.
Books
Bibliography

Websites


Appendix A: Visual Examples

Protestant Posters: Pro-Loyalist
Appendix A: Visual Examples
Protestant Posters: Pro-Unionist
Appendix A: Visual Examples
Protestant Posters: Election
Appendix A: Visual Examples
Catholic Posters: Pro-Republican

- **This Soldier Could Be Standing Beside You**
  - Watch what you say

- **BEWARE!**
  - Sectarian assassinations are directed at you!!
  - Don't answer calls at home unless you can identify the caller.
  - Don't accept gifts from strangers.
  - Be vigilant at all times, whether at work, at home, or at leisure.
  - These sectarian assassins will kill you.
  - Don't help them.

- **Troops Out of Ireland! Now!**
  - Sat 15th Nov Embankment 10.00 PM
  - Self Determination for the Irish People!

- **Irish Unfree Will Never Be at Peace**
  - The prisoners' struggle continues.
Appendix A: Visual Examples
Catholic Posters: Pro-Republican
Appendix A: Visual Examples
Catholic Posters: Pro-Republican

1. DANGER: H.M. GOVT. WILL SERIOUSLY DAMAGE YOUR HEALTH. PLASTIC BULLETS KILL

2. EASTER ASSEMBLE: 2.30 APRIL 11th BOGSIDE INN 1916 = 1993

3. THE LOYALIST MURDERERS

4. In 1916 they were sent to prison, executed, deported and interned for believing in Ireland's right to be free.

5. How would they fare today? See republican victims from the revolutionaries of the 1916 Easter Rising and all republicans who died fighting for Irish freedom.
Appendices

Appendix A: Visual Examples
Catholic Posters: Pro-Republican

1. IF YOU HOIST THE GREEN FLAG AND REMOVE THE ENGLISH ARMY... UNLESS YOU SET ABOUT ESTABLISHING A SOCIAL REPUBLIC... ALL YOUR EFFORTS WILL HAVE BEEN IN VAIN.

2. 75th. Anniversary 1916
   ASSEMBLE: 2.30 MARCH 19th
   BOGSIDE INN 1991

3. START DEMILITARISATION NOW
   TAKE BACK YOUR CITY
   BOGSIDE INN
   2.30 SAT 17 SEPT 1992

4. JOHN LENNON 1940-80

5. EASTER 1916
   ASSEMBLE: 2.30 APRIL 19th
   BOGSIDE INN 1992
Appendix A: Visual Examples
Catholic Posters: Pro-Republican

An Phoblacht

Battle of the Bogside

OPPOSE CENSORSHIP

FIGHT CENSORSHIP

DEFEND ARTICLES 2&3

BRITISH RULE EXPOSED APRIL 9th
Appendix A: Visual Examples
Catholic Posters: Pro-Republican
Appendix A: Visual Examples
Catholic Posters: Pro-Nationalist

- Do you trust the mad major?
- The struggle continues with and without barricades
- The Falls Burns
- Malone Road Fiddles
- Force feeding is torture
Appendix A: Visual Examples
Catholic Posters: Pro-Nationalist
Appendix A: Visual Examples
Catholic Posters: Irish Republican Army

Loose-talk costs lives
In taxis
On the phone
In pubs and bars
At football matches
At home with friends
Anywhere!
Whatever you say—say nothing

1916
1974

RESISTANCE

Anywhere!
Appendix A: Visual Examples

Catholic Posters: Bloody Sunday
Appendix A: Visual Examples
Catholic Posters: Bloody Sunday
Appendix A: Visual Examples
Catholic Posters: Hunger Strike
Appendix A: Visual Examples
Catholic Posters: Hunger Strike

STAND UP TO BRITAIN
Support the prisoners and their 5 demands

WE SUPPORT THE HUNGER-STRIKERS
Bobby Sands
Francis Hughes
Raymond McCreegh
Patsy O'Hara

Kevin Lynch
Francis Hughes
Appendix A: Visual Examples
Catholic Posters: Hunger Strike

Mary Doyle

WANTED
for murder
of
Michael Devine

SOLIDARITY MARCH
Salute our prisoners
Sunday 25th October
BELFAST
Assemble: Dunville Park 2.30 p.m.

POLITICAL STATUS
FOR IRISH
PRISONERS OF WAR
SMASH THE H BLOCKS
Appendix A: Visual Examples
Catholic Posters: Hunger Strike

[Image of a poster with text: "WE ARE IN HELL FOR YOU, YOU ARE NOT IN HELL FOR US."
SMASH THE H BLOCKS]
Appendix A: Visual Examples
Catholic Posters: Anti-Internment

FUHRER
FAULKNER
WANTS YOU FOR HIS
CONCENTRATION CAMPS!

ARMY
PROTECTION

600 IMPRISONED
WITHOUT TRIAL

INTERNMENT!

CONCENTRATION CAMPS

IMAS ULSTER 71
Appendix A: Visual Examples
Catholic Posters: Election
Appendix A: Visual Examples
Protestant Murals: King Billy
Appendix A: Visual Examples
Protestant Murals: King Billy
Appendix A: Visual Examples
Protestant Murals: Flags
Appendix A: Visual Examples
Protestant Murals: Red Hand
Appendix A: Visual Examples
Protestant Murals: Historical
Appendix A: Visual Examples
Protestant Murals: Historical
Appendix A: Visual Examples
Protestant Murals: Military
Appendix A: Visual Examples
Protestant Murals: Military
Appendix A: Visual Examples
Protestant Murals: Prisoner
Appendix A: Visual Examples
Protestant Murals: Memorial
Appendix A: Visual Examples
Protestant Murals: Humorous
Appendix A: Visual Examples
Protestant Murals: Humorous
Appendix A: Visual Examples
Protestant Murals: Ceasefire
Appendix A: Visual Examples
Protestant Murals: Ceasefire
Appendix A: Visual Examples
Catholic Murals: Historical
Appendix A: Visual Examples

Catholic Murals: Military
Appendices

Appendix A: Visual Examples
Catholic Murals: Military
Appendix A: Visual Examples

Catholic Murals: Military
Appendix A: Visual Examples
Catholic Murals: Prisoner
Appendix A: Visual Examples
Catholic Murals: Hunger Strike
Appendix A: Visual Examples
Catholic Murals: Hunger Strike
Appendix A: Visual Examples
Catholic Murals: Hunger Strike
Appendix A: Visual Examples
Catholic Murals: Repression/Resistance
Appendix A: Visual Examples
Catholic Murals: Repression/Resistance
Appendix A: Visual Examples
Catholic Murals: Repression/Resistance
Appendix A: Visual Examples
Catholic Murals: Election
Appendix A: Visual Examples
Catholic Murals: Election

[Image of a mural with the words "Fight Back" and other visual elements related to the theme of election and civic engagement.]
Appendix A: Visual Examples
Catholic Murals: International
Appendix A: Visual Examples
Catholic Murals: International
Appendix A: Visual Examples
Catholic Murals: International
Appendix A: Visual Examples
Catholic Murals: Peace Process

[Images of Catholic murals and graffiti depicting peace messages]
Appendix A: Visual Examples
Catholic Murals: Peace Process
Appendix A: Visual Examples
Catholic Murals: Peace Process
Appendix A: Visual Examples
Catholic Murals: Peace Process
Appendix A: Visual Examples
Catholic Murals: Peace Process
Appendices

Appendix A: Visual Examples
Protestant Flags

Crimson Flag or the defiant " Bloody Flag" of the Apprentice Boys of Derry

Government Flag of Northern Ireland or Ulster Flag—six counties

Alternative Ulster Flag

St. Andrew's Cross

Orange Order Flag

Orange Order Flag—alternative version

St. George's Cross

Ulster Independence Flag or Ulster National Flag
Appendix A: Visual Examples
Protestant Flags

Ulster Volunteer Force (UVF) Flag

British Union Flag or Union Jack

St Patrick's Cross
Appendix A: Visual Examples
Catholic Flags

Sunburst Flag or Fianna na hÉireann

The Four Provinces of Ireland Flag

Leinster Flag or Naval Jack

The Starry Plough Flag

Province of Ulster Flag

Irish National Flag or Tricolour
Appendix B: Intermediate Evaluation Results

Of the forty evaluation forms handed out, thirty-six were returned. From those returned forms the following information was gathered.

1. yes: 36 no: 0
   Most viewers circled yes when asked if the intended purpose of the study was clear. Although, when written comments were added some answers indicated the scope of the study was not understood. For example, none of the responses referred to the semiotic analysis.

2. yes: 35 no: 1
   All but one participant understood the purpose of the design application. This individual did not provide any written comments as to why he/she did not understand the purpose of the thesis.

3. yes: 32 no: 1 blank: 2
   The responses to the design decisions were very positive. Participants found the composition and color choices appropriate. One individual answered "middle" in between yes and no. This person expressed that he/she would be able to answer the question more effectively if he/she had seen the actual CD-ROM.

4. yes: 33 no: 2 blank: 1
   Finally, the participants articulated a positive response to the fourth question. Many viewers gained a better understanding of the issues through the visual examples displayed and the historical references included in the CD-ROM application.
Evaluation Form

An Analysis of Propaganda in Northern Ireland
Jessica Anderson

Please answer the following questions to the best of your ability. Please write additional comments on back of form.

1. Can you understand the intended purpose of this thesis study?
   - yes
   - no
   please explain: 
   Very clearly explained in the opening panel.

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   - yes
   - no
   please explain:

3. Do you feel that the design decisions in the CD ROM are successful so far?
   - yes
   - no
   please explain:
   Does the gray background relate to the Irish weather? 

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   - yes
   - no
   please explain:
   Interesting to see design used as territorial markings.
Evaluation Form

An Analysis of Propaganda in Northern Ireland
Jessica Anderson

Please answer the following questions to the best of your ability. Please write additional comments on back of form.

1. Can you understand the intended purpose of this thesis study?
   - yes
   - no
   please explain:
   [Handwritten text: "I am trying to understand the historical development and all the events happened in the past but without any graphical explanation."]

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   - yes
   - no
   please explain:
   [Handwritten text: "CD does not have linear information system. It’s unclear to trace the relative chronicles.""]

3. Do you feel that the design decisions in the CD ROM are successful so far?
   - yes
   - no
   please explain:
   [Handwritten text: "The design provides clear and organized information for reading and visually relate to the events.""]

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   - yes
   - no
   please explain:
   [Handwritten text: "The project has caught my attention."]
Evaluation Form

**An Analysis of Propaganda in Northern Ireland**
Jessica Anderson

Please answer the following questions to the best of your ability.
Please write additional comments on back of form.

1. Can you understand the intended purpose of this thesis study?
   - yes
   - no
   please explain:

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   - yes
   - no
   please explain:

3. Do you feel that the design decisions in the CD ROM are successful so far?
   - yes
   - no
   please explain:

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   - yes
   - no
   please explain:
<table>
<thead>
<tr>
<th>Evaluation Form</th>
<th>An Analysis of Propaganda in Northern Ireland</th>
<th>Jessica Anderson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Please answer the following questions to the best of your ability.</strong>&lt;br&gt;Please write additional comments on back of form.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1</strong> Can you understand the intended purpose of this thesis study?</td>
<td><strong>yes</strong>&lt;br&gt;<strong>no</strong>&lt;br&gt;<strong>please explain:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>2</strong> The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?</td>
<td><strong>yes</strong>&lt;br&gt;<strong>no</strong>&lt;br&gt;<strong>please explain:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>3</strong> Do you feel that the design decisions in the CD ROM are successful so far?</td>
<td><strong>yes</strong>&lt;br&gt;<strong>no</strong>&lt;br&gt;<strong>please explain:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>4</strong> Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?</td>
<td><strong>yes</strong>&lt;br&gt;<strong>no</strong>&lt;br&gt;<strong>please explain:</strong></td>
<td></td>
</tr>
<tr>
<td>Evaluation Form</td>
<td>An Analysis of Propaganda in Northern Ireland</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>---------------------------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jessica Anderson</td>
<td></td>
</tr>
</tbody>
</table>

Please answer the following questions to the best of your ability. Please write additional comments on back of form:

1. Can you understand the intended purpose of this thesis study?
   - [ ] Yes
   - [ ] No
   - Please explain:

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   - [ ] Yes
   - [ ] No
   - Please explain:

3. Do you feel that the design decisions in the CD ROM are successful so far?
   - [ ] Yes
   - [ ] No
   - Please explain:

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   - [ ] Yes
   - [ ] No
   - Please explain:
<table>
<thead>
<tr>
<th>Evaluation Form</th>
<th>An Analysis of Propaganda in Northern Ireland</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jessica Anderson</td>
</tr>
<tr>
<td>Please answer the following questions to the best of your ability. Please write additional comments on back of form.</td>
<td></td>
</tr>
</tbody>
</table>

1. Can you understand the intended purpose of this thesis study?  
   - yes  
   - no  
   *Please explain:*

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?  
   - yes  
   - no  
   *Please explain:*

3. Do you feel that the design decisions in the CD ROM are successful so far?  
   - yes  
   - no  
   *Please explain:*

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?  
   - yes  
   - no  
   *Please explain:*

---

**Intermediate Evaluation**

<table>
<thead>
<tr>
<th>Evaluation Form</th>
<th>An Analysis of Propaganda in Northern Ireland</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jessica Anderson</td>
</tr>
<tr>
<td>Please answer the following questions to the best of your ability. Please write additional comments on back of form.</td>
<td></td>
</tr>
</tbody>
</table>

1. Can you understand the intended purpose of this thesis study?  
   - yes  
   - no  
   *Please explain:*

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?  
   - yes  
   - no  
   *Please explain:*

3. Do you feel that the design decisions in the CD ROM are successful so far?  
   - yes  
   - no  
   *Please explain:*

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?  
   - yes  
   - no  
   *Please explain:*
<table>
<thead>
<tr>
<th>Evaluation Form</th>
<th>An Analysis of Propaganda in Northern Ireland</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jessica Anderson</td>
<td>Please answer the following questions to the best of your ability. Please write additional comments on back of form.</td>
</tr>
</tbody>
</table>
| 1 | Can you understand the intended purpose of this thesis study?  
   **yes**  
   please explain: **yes, clear & concise** |
| 2 | The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?  
   **yes**  
   please explain: **not really explained but I get it** |
| 3 | Do you feel that the design decisions in the CD ROM are successful so far?  
   **yes**  
   please explain: |
| 4 | Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?  
   **yes**  
   please explain: **great images, Good job & good luck** |
Intermediate Evaluation

Evaluation Form

An Analysis of Propaganda in Northern Ireland
Jessica Anderson

Please answer the following questions to the best of your ability.

Please write additional comments on back of form.

1 Can you understand the intended purpose of this thesis study?
   yes
   no
   please explain:

2 The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   yes
   no
   please explain:

3 Do you feel that the design decisions in the CD ROM are successful so far?
   yes
   no
   please explain:

4 Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   yes
   no
   please explain:

We wish to convey the following suggestions for future work:

- Improve the layout and design of the CD-ROM interface.
- Enhance the interactivity and user engagement.
- Incorporate more multimedia elements to illustrate the issues.
<table>
<thead>
<tr>
<th>Evaluation Form</th>
<th>An Analysis of Propaganda in Northern Ireland</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jessica Anderson</td>
</tr>
</tbody>
</table>

Please answer the following questions to the best of your ability.

Please write additional comments on back of form.

1. Can you understand the intended purpose of this thesis study?
   - **Yes**
   - **No**
   
   Please explain:

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   - **Yes**
   - **No**
   
   Please explain:

3. Do you feel that the design decisions in the CD ROM are successful so far?
   - **Yes**
   - **No**
   
   Please explain:

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   - **Yes**
   - **No**
   
   Please explain:
Evaluation Form

An Analysis of Propaganda in Northern Ireland
Jessica Anderson

Please answer the following questions to the best of your ability.
Please write additional comments on back of form.

1. Can you understand the intended purpose of this thesis study?
   - yes
   - no
   Please explain:

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   - yes
   - no
   Please explain:

3. Do you feel that the design decisions in the CD ROM are successful so far?
   - yes
   - no
   Please explain:

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   - yes
   - no
   Please explain:
Evaluation Form

An Analysis of Propaganda in Northern Ireland
Jessica Anderson

Please answer the following questions to the best of your ability.
Please write additional comments on back of form.

1. Can you understand the intended purpose of this thesis study?
   - yes
   - no
   please explain: ________________________________________________________________________

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   - yes
   - no
   please explain: ________________________________________________________________________

3. Do you feel that the design decisions in the CD ROM are successful so far?
   - yes
   - no
   please explain: ________________________________________________________________________

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   - yes
   - no
   please explain: ________________________________________________________________________
| Evaluation Form | An Analysis of Propaganda in Northern Ireland  
Jessica Anderson |
|------------------|-------------------------------------------------------------------------------------------------
| Please answer the following questions to the best of your ability. Please write additional comments on back of form. |
| **1** Can you understand the intended purpose of this thesis study? |
| Yes | No |
| please explain: |
| **2** The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear? |
| Yes | No |
| please explain: |
| **3** Do you feel that the design decisions in the CD ROM are successful so far? |
| Yes | No |
| please explain: |
| **4** Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues? |
| Yes | No |
| please explain: |
Evaluation Form  
An Analysis of Propaganda in Northern Ireland  
Jessica Anderson

Please answer the following questions to the best of your ability.
Please write additional comments on back of form.

1. Can you understand the intended purpose of this thesis study?  
   [ ] yes  [ ] no  
   please explain:
   "To display graphic design's role in shaping societal views in the conflict."

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?  
   [ ] yes  [ ] no  
   please explain:
   "It allows for an interactive experience in learning about the subject/exploring."

3. Do you feel that the design decisions in the CD ROM are successful so far?  
   [ ] yes  [ ] no  
   please explain:
   "I think it is a logical approach to designing the CD ROM but, I would like to see more color in the background."

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?  
   [ ] yes  [ ] no  
   please explain:
   "I haven't designed those examples before, so it is all new to me."

I really do understand the intended purpose of this thesis study?  
[ ] yes  [ ] no  
please explain:
"Absolutely, I think it is a great idea to use graphic design in this way."

The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?  
[ ] yes  [ ] no  
please explain:
"It is clear, but it could be more detailed."

Do you feel that the design decisions in the CD ROM are successful so far?  
[ ] yes  [ ] no  
please explain:
"I think it is a good start, but it could be improved."

Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?  
[ ] yes  [ ] no  
please explain:
"I have learned a lot from this, but I still have a lot to learn."

Intermediate Evaluation
Please answer the following questions to the best of your ability.

1. Can you understand the intended purpose of this thesis study?
   - [ ] Yes
   - [ ] No
   - Please explain:

   [I will clarify communication of political stand of peoples]

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   - [ ] Yes
   - [ ] No
   - Please explain:

3. Do you feel that the design decisions in the CD ROM are successful so far?
   - [ ] Yes
   - [ ] No
   - Please explain:

   [Absolutely]

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   - [ ] Yes
   - [ ] No
   - Please explain:

   [With out a doubt]
Evaluation Form

An Analysis of Propaganda in Northern Ireland
Jessica Anderson

Please answer the following questions to the best of your ability.
Please write additional comments on back of form.

1. Can you understand the intended purpose of this thesis study?
   yes  no
   please explain: The use of design in political issues (Ireland)

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   yes  no
   please explain: It does a good job describing the religious issues

3. Do you feel that the design decisions in the CD ROM are successful so far?
   yes  no
   please explain: It transmits how serious and tense the subject is

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   yes  no
   please explain:
Evaluation Form

An Analysis of Propaganda in Northern Ireland
Jessica Anderson

Please answer the following questions to the best of your ability.
Please write additional comments on back of form.

1. Can you understand the intended purpose of this thesis study?
   - Yes
   - No
   - Please explain: Using a storyboard approach was information was easy to follow

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   - Yes
   - No
   - Please explain: The format is a clear indication

3. Do you feel that the design decisions in the CD ROM are successful so far?
   - Yes
   - No
   - Please explain: Clear navigation

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   - Yes
   - No
   - Please explain: Flow, clarity & articulation good
Evaluation Form  An Analysis of Propaganda in Northern Ireland
Jessica Anderson

Please answer the following questions to the best of your ability.
Please write additional comments on back of form.

1. Can you understand the intended purpose of this thesis study?
   - yes  
   - no
   - please explain:

2. The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
   - yes  
   - no
   - please explain:

3. Do you feel that the design decisions in the CD ROM are successful so far?
   - yes  
   - no
   - please explain:

4. Do you feel that you have gained a better understanding of the issues in Northern Ireland and how design decisions have visually communicated those issues?
   - yes  
   - no
   - please explain:

Wow, really great job! I'd like you spent a lot of time back and
Appendix C: Retrospective Evaluation Results
Most of the feedback was positive. Reviewers found the navigation understandable and generally easy to follow. Most individuals realized that the nature of the information was complex, meaning the navigation would be more complex than the average “user-friendly” CD-ROM or web page. However they felt they could follow the different layers of information and access the visual examples in a timely manner. Most thought the visual examples included in the CD-ROM were appropriate and effective. After reading the captions accompanying the images, reviewers gained a greater appreciation for the relationship between the propaganda and the semiotic analysis.

Some individuals did not fully understand the reason for the background imagery and color choices. It was difficult for them to make the connection between these design decisions and that of each community represented in the application. For example, one reviewer did not understand the purpose for the background texture on the main menu. It is a stylized version of a celtic knot and was chosen because of the influence that the celtic culture had on both communities. It is represented in such a way so as to maintain neutrality, in other words, to be non-community specific.

Every reviewer felt that the content of the thesis was presented in a clear manner. They gained an increased understanding of the visual propaganda of Northern Ireland. Some of the additional observations included suggestions about adding sound in order to cue the viewer about section changes. This was ultimately not pursued because the average user would not be able to make the distinctions between music from the separate communities. Therefore, the intended purpose for using sound in this way would not be successful.

The completed evaluation forms are included in the following pages.
Retrospective Evaluation

An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   - yes
   - no
   please explain: [space for explanation]

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   - yes
   - no
   please explain: [space for explanation]

3. Do you find the navigation of this digital book appropriate and easy to follow?
   - yes
   - no
   please explain: [space for explanation]

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   - yes
   - no
   please explain: [space for explanation]

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   - yes
   - no
   please explain: [space for explanation]

6. Do you think that using a CD ROM format was a good way to share the information in this study?
   - yes
   - no
   please explain: [space for explanation]

7. Do you think that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   - yes
   - no
   please explain: [space for explanation]

8. Do you have any additional observations or suggestions to offer?
   [space for additional observations or suggestions]
An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   yes ( ) no ( )
   please explain: This was introduced at the beginning.

2. Do you find that the opening sequence introduces the content of the thesis study?
   yes ( ) no ( )
   please explain: The visual decisions in the CD ROM seem appropriate.

3. Do you find the navigation of this digital book appropriate and easy to follow?
   yes ( ) no ( )
   please explain: Navigation and Click Yes any way through the <> allows nice Funeral placement.

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   yes ( ) no ( )
   please explain: The purpose is to make the experience very interactive and there is a sense of exploration.

5. Do you think that the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   yes ( ) no ( )
   please explain: Clear, concise explanations easy to read.

6. Do you think that using a CD ROM format was a good way to share the information in this study?
   yes ( ) no ( )
   please explain: It made the experience very interactive.

7. Do you think that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   yes ( ) no ( )
   please explain: I understand more the history of the examples above.

8. Do you have any additional observations or suggestions to offer?
   yes ( ) no ( )
   please explain: It would have been nice if the text was written in color.
An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   yes ☐ no ☐
   please explain: I think the use of the opening sequence, such as the "flying" of the Irish flag, helps to familiarize the viewer with later content.

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   yes ☐ no ☐
   please explain: I think the use of color and imagery helps to convey the messages more effectively.

3. Do you find the navigation of this digital book appropriate and easy to follow?
   yes ☐ no ☐
   please explain: I think the use of clear menus and submenus makes it easy to navigate the content.

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   yes ☐ no ☐
   please explain: I think the use of clear labels for each menu and submenu helps to understand the purpose of each section.

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   yes ☐ no ☐
   please explain: I think the use of visual examples and explanatory text helps to understand the different types of propaganda.

6. Do you think that using a CD ROM format was a good way to share the information in this study?
   yes ☐ no ☐
   please explain: I think the use of a CD ROM format allows for a more interactive and engaging experience.

7. Do you think that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   yes ☐ no ☐
   please explain: I think the use of visual examples and explanatory text helps to understand the different types of propaganda.

8. Do you have any additional observations or suggestions to offer?
   I loved the introduction; fantastic in 4D, a mix of video, music, and text.
An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   - Yes
   - No

   Please explain:

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   - Yes
   - No

   Please explain:

3. Do you find the navigation of this digital book appropriate and easy to follow?
   - Yes
   - No

   Please explain:

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   - Yes
   - No

   Please explain:

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   - Yes
   - No

   Please explain:

6. Do you think that using a CD ROM format was a good way to share the information in this study?
   - Yes
   - No

   Please explain:

7. Do you think that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   - Yes
   - No

   Please explain:

8. Do you have any additional observations or suggestions to offer?
An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   yes ☐ ☐ ☐ ☐ ☐ no ☐ ☐ ☐ ☐ ☐
   please explain: 

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   yes ☐ ☐ ☐ ☐ ☐ no ☐ ☐ ☐ ☐ ☐
   please explain: 

3. Do you find the navigation of this digital book appropriate and easy to follow?
   yes ☐ ☐ ☐ ☐ ☐ no ☐ ☐ ☐ ☐ ☐
   please explain: 

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   yes ☐ ☐ ☐ ☐ ☐ no ☐ ☐ ☐ ☐ ☐
   please explain: 

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   yes ☐ ☐ ☐ ☐ ☐ no ☐ ☐ ☐ ☐ ☐
   please explain: 

6. Do you think that using a CD ROM format was a good way to share the information in this study?
   yes ☐ ☐ ☐ ☐ ☐ no ☐ ☐ ☐ ☐ ☐
   please explain: 

7. Do you think that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   yes ☐ ☐ ☐ ☐ ☐ no ☐ ☐ ☐ ☐ ☐
   please explain: 

8. Do you have any additional observations or suggestions to offer?
   The history of this problem is extremely more complex than explained. The simplification in your history section seems too vague. Maybe allude or suggest that the problem goes very very deep. Just a suggestion. Very good job.
Retrospective Evaluation

An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   - Yes [ ] No [ ]
   Please explain: Very nice sequencing and moving images.

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   - Yes [ ] No [ ]
   Please explain: I would like to see more information about why there is so much conflict in Ireland.

3. Do you find the navigation of this digital book appropriate and easy to follow?
   - Yes [ ] No [ ]
   Please explain: It is very slow and some pages go through taking longer to get information.

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   - Yes [ ] No [ ]
   Please explain: They are moved very slow.

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   - Yes [ ] No [ ]
   Please explain: It was nice the way the words interacted.

6. Do you think that using a CD ROM format was a good way to share the information in this study?
   - Yes [ ] No [ ]
   Please explain: You can't get a good feel for the posters. Design with size or color, what the hell is good.

7. Do you think that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   - Yes [ ] No [ ]
   Please explain: 

8. Do you have any additional observations or suggestions to offer?
   Please explain: Red type was hard to read. The menus need to be larger and contrast.
Retrospective Evaluation

An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   - yes
   - no
   Please explain: Sequential order text helped to see this content.

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   - yes
   - no
   Please explain: 

3. Do you find the navigation of this digital book appropriate and easy to follow?
   - yes
   - no
   Please explain: Little confused but overall it's good.

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   - yes
   - no
   Please explain: 

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   - yes
   - no
   Please explain: 

6. Do you think that using a CD ROM format was a good way to share the information in this study?
   - yes
   - no
   Please explain: 

7. Do you think that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   - yes
   - no
   Please explain: 

8. Do you have any additional observations or suggestions to offer?
   Good job. don't get stressed about tech issues
An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   yes ☐ no ☐
   please explain: The viewer gets quickly overall theme: Very clear introduction.

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   yes ☐ no ☐
   please explain: Typography structure seems to be the weakest. Overall looks great but not very easy to read.

3. Do you find the navigation of this digital book appropriate and easy to follow?
   yes ☐ no ☐
   please explain: Easy to follow. (Hierarchical navigation)

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   yes ☐ no ☐
   please explain: 

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   yes ☐ no ☐
   please explain: 

6. Do you feel that using a CD ROM format was a good way to share the information in this study?
   yes ☐ no ☐
   please explain: 

7. Do you feel that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   yes ☐ no ☐
   please explain: 

8. Do you have any additional observations or suggestions to offer?
   Additional sound will be great. (you can have option open/close sound).
An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc.

This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   yes ☐ no ☐
   please explain: The keywords help to present the subject and the audience gets familiar to the specific terms.

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   yes ☐ no ☐
   please explain: Only when you read about the symbolic use of color and typography in the posters and menus, you realize that the design decisions are very appropriate and effective.

3. Do you find the navigation of this digital book appropriate and easy to follow?
   yes ☐ no ☐
   please explain: I didn't miss anything during the first menu bar, always on the web I could access the historical evidence for visual propaganda.

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   yes ☐ no ☐
   please explain: I know it would be impossible to combine those menus, I prefer to understand their function.

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   yes ☐ no ☐
   please explain: Clear enough and simple enough.

6. Do you feel that using a CD ROM format was a good way to share the information in this study?
   yes ☐ no ☐
   please explain: 

7. Do you feel you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   yes ☐ no ☐
   please explain: The format is good because the user can always go back and read things and examine the pictures because if that is it easy to fully understand the subject in question.

8. Do you have any additional observations or suggestions to offer?
   yes! Great job especially for the amount of information. Here is my suggestion: Go for a drink!
An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   - yes [ ]
   - no [ ]
   please explain: [ ]

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   - yes [ ]
   - no [ ]
   please explain: [ ]

3. Do you find the navigation of this digital book appropriate and easy to follow?
   - yes [ ]
   - no [ ]
   please explain: [ ]

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   - yes [ ]
   - no [ ]
   please explain: [ ]

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   - yes [ ]
   - no [ ]
   please explain: [ ]

6. Do you feel that using a CD ROM format was a good way to share the information in this study?
   - yes [ ]
   - no [ ]
   please explain: [ ]

7. Do you feel that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   - yes [ ]
   - no [ ]
   please explain: [ ]

8. Do you have any additional observations or suggestions to offer?
   [ ]
An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion, and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   yes ☐ no ☐
   please explain: The first paragraph and highlighted words are appropriate, but important black background helps to make the atmosphere.

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   yes ☐ no ☐
   please explain: Easy to distribute, major means to put lays in what position.

3. Do you find the navigation of this digital book appropriate and easy to follow?
   yes ☐ no ☐
   please explain: Helpful content is communicative. Speed is also smooth and easy to be prompted.

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   yes ☐ no ☐
   please explain: Understanding.

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   yes ☐ no ☐
   please explain:

6. Do you feel that using a CD ROM format was a good way to share the information in this study?
   yes ☐ no ☐
   please explain:

7. Do you feel you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   yes ☐ no ☐
   please explain: While need to have more cultural background to completely understand, but by this CD, I can feel the big picture of propaganda in Northern Ireland.

8. Do you have any additional observations or suggestions to offer?
   About Submenus after the opening movie, I mean the two need to have a title for historical overview, sign. Semiotic analysis to distinguish from posters and maps, clearly.
An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   - yes ☐ ☐ ☐ no ☐ ☐ ☐
   please explain: 

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   - yes ☐ ☐ ☐ no ☐ ☐ ☐
   please explain: 

3. Do you find the navigation of this digital book appropriate and easy to follow?
   - yes ☐ ☐ ☐ no ☐ ☐ ☐
   please explain: 

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   - yes ☐ ☐ ☐ no ☐ ☐ ☐
   please explain: 

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   - yes ☐ ☐ ☐ no ☐ ☐ ☐
   please explain: 

6. Do you think that using a CD ROM format was a good way to share the information in this study?
   - yes ☐ ☐ ☐ no ☐ ☐ ☐
   please explain: 

7. Do you think that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   - yes ☐ ☐ ☐ no ☐ ☐ ☐
   please explain: 

8. Do you have any additional observations or suggestions to offer?
An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study?
   - Yes [ ] No [ ]
   - Please explain:

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   - Yes [ ] No [ ]
   - Please explain:

3. Do you find the navigation of this digital book appropriate and easy to follow?
   - Yes [ ] No [ ]
   - Please explain:

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   - Yes [ ] No [ ]
   - Please explain:

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   - Yes [ ] No [ ]
   - Please explain:

6. Do you think that using a CD ROM format was a good way to share the information in this study?
   - Yes [ ] No [ ]
   - Please explain:

7. Do you think that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   - Yes [ ] No [ ]
   - Please explain:

8. Do you have any additional observations or suggestions to offer?
An Analysis of Visual Propaganda in Northern Ireland
Jessica Anderson

This thesis is based on analysis of visual propaganda and how messages are conveyed through design variables, such as imagery, color, language, etc. This digital book was designed as the final application for this thesis study. It functions as a digital resource for those researching graphic design, propaganda, visual persuasion and communication or the conflict in Northern Ireland.

Please answer the following questions to the best of your ability.

1. Do you find that the opening sequence introduces the content of the thesis study? 
   - Yes (___) No (___)
   - Please explain: ______________________________________________________________________

2. Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
   - Yes (___) No (___)
   - Please explain: ______________________________________________________________________

3. Do you find the navigation of this digital book appropriate and easy to follow?
   - Yes (___) No (___)
   - Please explain: ______________________________________________________________________

4. Do you understand the purpose of the different menus and submenus in the CD ROM?
   - Yes (___) No (___)
   - Please explain: ______________________________________________________________________

5. Do the visual examples and explanatory text provide clear information on the semiotic analysis of the propaganda of Northern Ireland?
   - Yes (___) No (___)
   - Please explain: ______________________________________________________________________

6. Do you think that using a CD ROM format was a good way to share the information in this study?
   - Yes (___) No (___)
   - Please explain: ______________________________________________________________________

7. Do you think that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?
   - Yes (___) No (___)
   - Please explain: ______________________________________________________________________

8. Do you have any additional observations or suggestions to offer?
   - __________________________________________________________________________________

Music is great! Can go through the whole CD not just the beginning.