Visual propaganda in editorial design

Jarrod Gahr
Visual Propaganda in Editorial Design

Jarrod Allan Gahr
May 2002
Approvals

Date 16 May 2002

Date

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Acknowledgements

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Special thanks to:

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Aunt Chris and Uncle Dave

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Thesis Project Definition

The focus of this investigation is to determine how graphic design decision making can influence the understanding of information in news magazine articles. In cases where there are biases in the visual and written content of an article, this thesis will identify specific visual elements and show how the treatment of those elements can amplify or diffuse content bias.

Once these persuasive elements have been identified, the examples and definitions will be organized in an application that informs the public of the range of subjectivity to objectivity that may be found in editorial design. The application is a booklet that the public can easily use and understand.

This thesis will analyze articles about the tragic events of September 11, specifically articles that have prematurely concluded Osama bin Laden to be the perpetrator of this horrific act. Though there has been recent evidence of bin Laden’s involvements, the articles selected for analysis were published soon after September 11, when the culprits had not been determined.

The reasons for selecting September 11 as a focus was because of the impact this tragic event had on America. It was an opportunity to study how news magazine publications would handle such a significant event. This thesis was dependent on the fact that some magazines would be subjective and some would be objective. The differences in the message and design of each magazine will contribute to the final conclusions of this thesis. It should be stated that this thesis in no way supports Osama bin Laden or the events that took place on September 11.
Precedents

This thesis is the study of propaganda in editorial design. Propaganda has been used in America since the colonies were first established. The famous illustration by Sam Adams of the Boston Massacre was propaganda which strengthened the idea of breaking away from England and becoming an independent country. But the study of propaganda and its effects did not become realized until after World War I. After the war, people became aware (and skeptical) of propaganda as a method to mobilize resources and people for war. Sociology and psychology were stimulated by the need to understand the workings of propaganda, both to prevent the success of propaganda and to perfect it. Since World War I, there have been major developments in the understanding of propaganda and mass communication contributed by researchers, among them:

Bogardus, Thurstone and Likert
Bogardus, Thurstone, and Likert developed systems that measured public attitudes. They created linear scales that consisted of categories indicating public attitude. The categories ranged from “strong approval” responses graduating to “strongly disappointing” answers. The development of this scale is a meaningful precedent for this thesis study because it was the first attempt to measure attitudes and find out what makes one statement or idea more attractive than another. The function of the scale has a similar function to the bipolar scale of this thesis. Both methods of measurement aim to document information onto a spectrum and drawing conclusions from the positioning of the information on the scales.

Paul Lazarsfeld
Paul Lazarsfeld was a professor of Sociology at Columbia University and head of the Bureau of Applied Social Research. In the 1940s, he researched communication theory. From his findings, he reduced the subject of communication into four categories (a) who, (b) said what (c) to whom, and (d) with what effect. This is a meaningful precedent for this thesis because it divides messages into basic components to help determine if the message is propaganda or not. This thesis examines established propaganda techniques to analyze magazine articles for persuasive elements. Similarly, Lazarsfeld’s categories function by breaking down the message to determine if the message is persuasive or not.
Precedents

William J. McGuire

In addition to defining propaganda, this thesis is concerned with the development of an application which informs the public of propaganda in editorial design so they may become more consciously aware of its effects. Having the same concerns in 1964, William J. McGuire produced a technique in which a person could develop their own resistance to persuasion. In the book *Propaganda and Persuasion*, author Garth Jowett describes McGuire's process: “First he attacks a person's cultural truisms, which are beliefs so ingrained in the social conscious they have never been attacked. Because the subject had never dealt with such an attack, he or she needs help in developing a defense against it. Pretreatment in the form of supportive statements and refutational arguments are given to be assimilated. Now, the subject can provide counterarguments and defenses against subsequent attacks.” Once a person has been through McGuire's process, he or she builds a awareness to the possible use of persuasive communication.

These pioneers who have studied propaganda developed terms and theories which this thesis uses to analyze editorial material. Through this exploration, this thesis attempts to define the range of techniques that comprise the basic strategies of propaganda in editorial design.
## Research

To begin this thesis it was imperative to first study how graphic elements can effectively persuade a viewer. This involved research on theories of propaganda and persuasion. What was discovered were some fundamental techniques (United States Army Propaganda Manual 1976 used by propagandists to effectively change viewer opinions). This information would later be used to determine if an article had persuasive elements, and to eventually identify these elements. The techniques are:

<table>
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<tr>
<th>Technique</th>
<th>Description</th>
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<tr>
<td><strong>Moral Labels</strong></td>
<td>This technique attempts to arouse prejudices in an audience by labeling the object of the propaganda campaign as something the target audience fears, hates, loathes, or finds undesirable.</td>
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<tr>
<td><strong>Glittering Generalities</strong></td>
<td>Glittering Generalities are intensely emotionally appealing words so closely associated with highly valued concepts and beliefs that they carry conviction without supporting information or reason. They appeal to such emotions as love of country, home; desire for peace, freedom, glory, honor, etc. They ask for approval without examination of the reason. Though the words and phrases are vague and suggest different things to different people, their connotation is always favorable.</td>
</tr>
<tr>
<td><strong>Plain Folk</strong></td>
<td>The Plain Folk approach attempts to convince the audience that the propagandist's positions reflect the common sense of the people. It is designed to win the confidence of the audience by communicating in the common manner and style of the audience. Propagandists use ordinary language and mannerisms in attempting to identify their point of view with that of the average person. Categories of plain folk devices: vernacular, dialect, errors, and homey words.</td>
</tr>
</tbody>
</table>
### Research

**Card Stacking**

This is the process of choosing from a variety of facts only those which support the propagandist's purpose. In using this technique, facts are selected and presented which most effectively strengthen and authenticate the point of view of the propagandist.

**Band Wagon**

The Band Wagon approach attempts to persuade the target audience to take a course of action everyone else is taking. Join the crowd. This technique reinforces people's natural desire to be on the winning side. This technique is used to convince the audience that a program is an expression of an irresistible mass movement and that it is in their interest to join.
Research

To understand how these propaganda techniques operate visually, there needed to be a basic understanding of semiotic theory. Semiotics is the analysis of the function of signs. Signs are things that can represent or be substituted for something else. Umberto Eco defines the sign as everything which can be taken as, or substituted for, something else. In the context of propaganda techniques, signs are used strategically to strengthen the propagandist’s message by referring to things that would benefit their cause without blatantly stating those causes (the viewer may become aware of the propagandist’s persuasion and disregard it).

Design elements have their literal meanings but they can communicate other meanings in the context of a layout. Here are some basic design considerations which have the potential to yield a range of interpretations.

Color
Specific colors stimulate certain emotions. When the color red is used, it is often associated with blood and pain which can cause the viewer discomfort and distress. Blue can have a calming effect, while black can represent death or evil.

Size
Varying the size of the visual elements can affect the sense of their importance. Larger sizes can amplify a message while smaller sizes can marginalize and similarly sized elements may have no specific emphasis.

Spatial Relationships
The spatial relationships among visual elements can elicit certain connotations. For example, the clustering of visual components can feel tight or claustrophobic while expansive space can feel desolate or empty.

Shape
The designer may consciously use design elements with particular shapes that are similar to other objects. The viewer will see the design element and connect all the connotations of object to layout. For example typographic rules can act as walls trapping or separating information from the rest of the article, making the viewer feel confined.
Research

Along with research on the subjects of propaganda and semiotics, collecting relevant magazines was a priority. At first of all news magazines containing articles on September 11 were gathered, but as the thesis progressed the focus was shifted to more mainstream magazines such as *Time* and *Newsweek*. Additional information was gathered on the topic of September 11 using the internet, videotaped news flashes and newspapers from different cities.
Synthesis

Using the information from the accumulated research, a matrix was developed. There was one matrix for each propaganda technique: Moral Labels, Glittering Generalities, Plain Folks, Card Stacking, and Band Wagon. In each matrix categories were made including general concept divisions (the propaganda techniques) and visual variables in a design layout (color, shape, size and placement). When articles were applied to the matrices, the categories forced a focused analysis of the visual components. Keeping the matrix categories in mind, this process consisted of examining each article and circling design treatments that satisfied specific categories on the matrix. The identified persuasive elements were recorded.

Using the Matrices

The magazine page, on the left, is an example of the Moral Labels technique. The crosshairs have targeted Osama bin Laden without proper explanation. The crosshairs label Osama bin Laden as someone who should be terminated. For these reasons, the crosshairs have been identified as being a persuasive element.

Below, is the Moral Labels matrix. The crosshairs have been documented as being a “visual technique” in the “other graphic element” category. Mode (shape or appearance) has been marked because the persuasive element was designed to look like crosshairs. Placement was marked because the location of the crosshairs over Osama was crucial to the persuasive message.
This was the first attempt at constructing a matrix. Each propaganda technique has been divided into two categories, visual elements and copy elements.

### Preliminary Matrix Development

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<td>Moral Labels</td>
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Time
"Hate Club" 09/24/01

Newsweek "Why They Hate Us" 10/10/01
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### Comparative Matrices
#### Propaganda in Editorial Design

#### Moral Labels

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#### Glittering Generalities

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#### Plain Folk

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**Notes:**
- The table above represents a comparative analysis of different propagation methods in editorial design, focusing on moral labels, glittering generalities, and plain folk categories. Each row indicates elements of imagery, photography, and typography, with columns indicating placements and values. The red squares represent the presence of specific elements or techniques.
Synthesis

Once the information from the matrix was documented, a comparative bipolar scale was developed. Inserting the articles along this scale from most subjective to most objective, identified which magazines were more likely to use persuasive elements. Of the ones that were analyzed, the articles in close proximity to each other on the scale had similar characteristics. The objective articles had conservatively designed layouts, limited use of color, few images, and large amounts of negative space. The subjective articles had many images in varying sizes, colors and cropings; used little negative space, and had a wide range of colors.

The next page shows the comparative bipolar scale.
Ideation

The next step was to develop ideas for an application that could present information gleaned from the matrices and bipolar scale. Different kinds of formats were considered and explored such as posters, billboards, magazine articles and leaflets. Because of the large amount of information, the “book” format seemed to be most successful. Using formats like posters, magazine articles, billboards or leaflets put a limit on the amount of information that could be presented due to spatial or economic considerations. The variety of book formats available to satisfy the communication needs made it the most advantageous application.

Content Development

It was important that the content in the book be a distilled version of all the information that was gathered during the research section of this thesis. Most of the information was important enough to be included. The content would include an explanation of semiotics, a definition of propaganda and propaganda techniques (examples would be provided) and an explanation of how to research propaganda techniques. The basic information about propaganda and semiotics provides the reader with a good understanding of what to look for in locating persuasive elements in editorial design.

To help strengthen the readers’ understanding of propaganda and how different design decisions can accentuate or silence persuasive messages, a visual representation of the scale from subjective to objective was devised. The idea for the scale was to take an existing magazine spread and slowly alter its communication from being subjective to objective. This would illustrate more clearly the concepts described in the previous paragraph.

Physical Format

Many different kinds of formats were developed. Structuring the background information describing propaganda into a conventional book format seemed appropriate, but the progression needed to be shown in a more interactive construction. Many different formats were explored. The next few pages show these developments.

The butterfly format was eventually chosen but how the reader would navigate through the book still needed some exploration.
• The book is divided into two sections. Both sections would contain the same magazine article but one would be designed subjectively and one would be designed objectively.
• This book was not chosen because there is no area in the book for a section defining propaganda.

• This book is similar to the one above, except that it has a vertical binding.

• The leaflet format isn’t large enough to hold all content information.
Physical Format Development

- This book has a standard format with hard cover. Using this format it would not be possible to have the interactive progression (magazine article modified from subjective to objective).

- This is a sketch of a poster that would disseminate the researched content.
- The poster would be inexpensive to make but only one side could be used because any information printed on the second side would be concealed when the poster was displayed.

- This book is one article separated into three sections. Each section would present various scenarios which could be viewed by turning the pages.
- Though this book has a strong interactive aspect, the navigation of the book is not structured and too complex.
• This sketch shows the pages of the book bound on a ring. This would not be successful because the pages could become easily disorganized.

• This book would be separated into two sections, one section (pages turn horizontally) would define propaganda and its techniques while the other section (pages turn vertically) shows examples of magazine spreads with persuasive elements.
• The reason for having the different page turning orientation is not strong enough for its use. The orientation doesn't connect the sections cut separates them so they are read independently.

• Much like the hardcover book approach, the booklet format is too standard. The interactivity that the author is attempting to integrate in the application would be lost if the booklet format was used.
The accordion fold book could contain the content but the interactivity of the progression could not work. The progression uses transparencies and it would be difficult to use transparencies on the accordion fold book.

In this sketch, the book is designed to look like a magazine. Like the hard cover book and booklet ideas described previously the interactivity that the application needs is not afforded.

Though this format was not used, the idea of using design elements of the magazine layout would be carried over to the final application.

The Chosen Format

- Binding exists on both the right and left sides, with pages being turned from the middle. Instead of a two page spread, this butterfly binding has four page spreads, giving the author more surface area to work with when organizing the content.
- The page turning orientation doesn’t seem as complicated as some of the other formats.
- The cost to produce such a book would be relatively low.
Ideation Continued

Physical Format Continued
Different variations of the butterfly format were explored. What was most important was how the reader would navigate through the progression section of the application. This section takes a subjective magazine article and gradually transforms it, making the article objective. Each stage of the process is shown and explained. Variations of the progression were tried. The next few pages show these variations.

The decisions behind the grid and the typographic structuring were made by circumstance. Since the content of the book focused on editorial design, it seemed appropriate that some of the design decisions would be made in correspondence to the look of current news magazine layouts. Helvetica 75 Bold and Adobe Garamond were chosen because their characteristics are similar to fonts used in Newsweek. Drop caps were used because magazines often use them. The grid depended on the centering of the magazine spreads between the two halves of the book. The edges of the magazine spreads determined the thresholds of body text, headline text, page numbers and images.

Application Grid
Butterfly Binding Ideation

- This version is actually a standard bound book. The butterfly bind concept is partially used. The image above shows the magazine spread on only one page of the book spread. The bold lines indicate persuasive elements on the magazine page. If this book was completed, the lines would be on transparencies that would open on top of both sides of the magazine spread.
Butterfly Binding Ideation

- Along with using the butterfly format, this version has additional flaps (one folds up, one folds down) which could hold pertinent information.
- The extra flaps would be opened and remain opened during the progression pages. The flaps would hold general information about the progression.
- The way the transparencies are used in this version was an influence on the final application.
Butterfly Binding Ideation

Chosen Format

- This version was chosen for the final thesis design application. This book was the most appropriate solution because it's offered sufficient amounts of space for the information.
- The way the book pages opened was not as complex as in other ideations, making the navigation through the book an easier task.
Implementation

The final solution for the book is a butterfly format. There is binding on left and right sides, with pages being turned from the middle, giving the reader a more interactive experience. The document shows the progression from subjective to objective using several pages that explain each change in the magazine spread. There are directions to help the viewer navigate through the progression pages. Transparencies are superimposed on top of each spread to assist the viewer in locating persuasive elements and their changes. Once the reader completes the sequence of pages in the book, there is the option to go back and compare spreads that weren’t coupled together during the first reading. In the back of this thesis book is a CD containing Quark files that were used to create the application.

The most significant change from preliminary concept development to the final application was the amount of pages used to show the progression. The first prototype of the book had only six pages describing the article’s modification from subjective to objective. But upon further examination of the magazine spread, it was determined that there needed to be more stages in the progression. The final book has thirteen pages describing the article’s transformation from subjective to objective.

The final application uses a limited color palette. The reasons for this is because the author did not want the color choices to distract from the multi-colored images and page spreads. The colors that were chosen were red, black, and white. These colors, much more than other colors, have stronger social and cultural significance.

The following pages show images of the book.
The first three pages of the final design application are introductory, defining propaganda and semiotics.
The next five spreads define the different propaganda techniques. These spreads also contain visual examples of the propaganda techniques.
Implementation Continued
Intermediate Evaluation

The strategy for the intermediate evaluation was to have average magazine readers, who have no knowledge of persuasive elements in editorial design, evaluate the final application. The evaluation would determine if the book was successful in communicating the intended content. An evaluation sheet was developed with questions that targeted the reader’s comprehension of how persuasive elements can affect the message of magazine articles (the individual results of the evaluation are located in the Appendix A). The sheets were distributed at the Student Union on the RIT campus. The Student Union is visited by a variety of different people with varying levels of understanding about the contents of this thesis. This made it a good place to stage the evaluation.

Results

In general, the book accomplished its goals. The content, persuasive elements in editorial design, was successfully communicated. Out of the ten readers, most wrote that they were now more aware of the use of propaganda techniques in magazines and that they would be able to identify them. The most problematic aspect of the book was its navigation. Not necessarily on the first read through, but when the reader was finished, putting the pages back in order became a problem.

Another complaint about the book was the use of the color red. Some the readers stated there was just to much red. The use of red might have been too excessive. Maybe varying more between the three colors, red, black and white, would have been more successful.
Dissemination

Thesis Exhibition
The thesis exhibition provides a graduate student an opportunity to show his or her work to the public. The installment for the thesis project consisted of five panels describing certain aspects of the project. The first two panels described the research part of the project; defining propaganda and semiotics. The next two panels showed the synthesis section of the thesis. One panel depicted the five matrices and the other showed the bipolar scale. The last panel describes the application and the future of the project.

There were two additional items that accompanied the panels. A binder, located next to the matrices and bipolar scale, had images of magazine spreads which were used in the matrices. A preliminary version of the thesis design application was located next to the last panel.

The following pages show the panels in order as they were intended to be read.

Future Dissemination
The objective of this book is to inform the average viewer about persuasive elements in editorial design. It would be most effective if the book was sold or displayed alongside magazines, preferably near the news magazines. This would put a potential magazine buyer in close proximity to the book.

The book could also be used as an educational tool. It could be used to teach graphic design students what design decisions make a layout persuasive. For the general public, it can be used in the classroom to teach students to be aware of possible persuasive elements in editorial design.

To do this thousands of copies would need to be produced. Organizations that are concerned with the objectivity of journalism such as the American Society of Journalists and Authors, American Society of Magazine Editors, and the Society of News Design could be potential sponsors for the publication of the book.
Visual Propaganda
In Editorial Design

Introduction
The dissemination of information through magazine articles can have the potential to promote certain biases that the editor or writer may have. The transfer of these biases through the article to the reader is often thought to occur solely through the written text, but the visual attributes, such as the color, size, shape, and the proximity of particular graphic components can also have a great impact on the viewer's perception of the information. It is important for the public to become familiar with the persuasive power of some visual decisions. People need to be more consciously aware when information is presented in a neutral, objective manner and when it is presented in a more manipulative, subjective manner.

Objectives
- To understand how the visual attributes can operate in the context of a magazine article.
- To educate the public about the potential influence of these visual attributes.
- To give readers the ability to recognize if an article contains persuasive visual elements.

Research
When a person reads a magazine article, the typography, the imagery, and other design components all contribute to the communication of information. These elements can convey literal meanings, but can also signify other ideas. Semiology is the study of visual signs; things that can be substituted for something else on the basis of established social conventions. This means design decisions related to color, size, shape, and spatial relationships in the context of an article, could have connotations or hidden associations of which the reader may be made aware.

When visual signs are used strategically to persuade a reader, the result can be a very biased message. When this occurs in certain editorial contexts, it can be viewed as propaganda. Propaganda is the attempt to shape the perception of a certain group of people to a predetermined conclusion.
Analysis
There are fundamental approaches used by propagandists to effectively change viewers’ opinions. These approaches have been organized within comparative matrices in order to identify and analyze persuasive elements in selected magazine articles related to a common theme.

Propaganda Approaches:

- **Moral Labeling:** giving an idea a negative label, and therefore rejecting and condemning the idea without examination of the evidence.

- **Glittering Generalities:** associating something with a virtuous word, such as honor, and creating acceptance and approval without examination of the evidence.

- **Plain Folk:** the method by which a speaker attempts to convince the audience that their ideas are good because they are of the people.

- **Card Stacking:** the process of choosing from a variety of facts only those which support the propagandist's views.

- **Band Wagon:** attempting to persuade the target audience to take a course of action that everyone else is taking.

The number of propaganda approaches used in the articles will determine their position on the following comparative bipolar scale. The scale shows which magazines are more subjective (persuasive) and which are more objective (neutral).

**Outside Content / Magazine Articles**
The articles chosen for analysis within the matrices and scale all focus on the tragic events of September 11, 2001. Though recently there has been evidence of Osama bin Laden's involvements, the articles that have been chosen for this thesis are those articles that were published soon after September 11, when the culprits had not yet been determined. This thesis is in no way supporting Osama bin Laden, but the events that took place on September 11.
# Comparative Matrices

## Propaganda In Editorial Design

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<th>Moral Labels</th>
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</table>
Comparative Bipolar Scale
The Frequency Of Persuasive Attributes In Editorial Design

Subjectivity

Newsweek
The Road To Sept. 11 10/01

The Day That Changed America
Face Of Terror 10/01

U.S. News & World Report (special report)
The CEO Of Terror Inc. 10/01

People Weekly
Putting Together 10/01

Mother Jones
End To Sweet Illusions 01/02

The New Yorker
Letter From Afghanistan 12/01

Ulne Reader
The Freelance Peace-Maker 02/02

Objectivity

America Under Siege
Osama Bin Laden 10/01

U.S. News & World Report
Pieces Of The Puzzle 10/01

Harper's Magazine
Stumble Into Battle 01/02

Number Of Times Collective Propaganda Techniques Used
Application
The application for this thesis investigation is an interactive book. The book contains information and examples intended to educate the public about persuasive design. The booklet defines propaganda and how it is often used in editorial design solutions. It also gives examples of magazine page spreads that include the use of propaganda techniques. It is hoped that this approach will help the readers recognize these persuasive elements in articles they will view in the future.

The final solution for the book has butterfly bindings, (bound on the right and left sides) which enable the pages to open from the middle.

Future Progress
This book is a work in progress. The structure of this book may be modified as appropriate with continued exploration before it is completed. Work will be evaluated at key points by outside audiences. Feedback from these sessions will be incorporated into future iterations.
Retrospective Evaluation

If this project were to proceed, there would be further development of the book, specifically the progression section. As it is now the progression is successful, but could be improved. The bipolar scale on the side of the progression pages could have more of a connection or relevance to the modification process. Instead of the scale being symbolic of the progression, it could function as a navigation tool throughout the book. Also it could show both the progression of the article and where current magazines fall on the scale (this information could be taken from the bipolar scale used in the thesis show).

Currently, as the progression changes, the white (signifying the change to objectivity) moves from the subjective heading down to the objective heading, the amount of red being reduced as the progression nears the objective side of the scale. This has caused some confusion because the change of color originates from the subjective heading which would indicate that the subjectivity is increasing. An illustration of this has been provided on the next page. The correction would be, having the color change (red to white) originate from the objective heading.

When the book was evaluated by the public in the Student Union, it became obvious after the reader was finished reading that they had trouble putting the book back together. If there was further development of the application there would have to be some device or navigation tool to help the reader put the book back together correctly.

Another aspect that would be further explored would be the cover image and its repetition within the book. The exploration of this possibility was not as thorough as some of the other parts of the book such as the section that defines of propaganda.
Retrospective Evaluation Continued

Current progression moves down.

Future progression moves up.

Description of Color Use
Red represents the subjectivity of the article. White represents the objectivity of the article.
Conclusion

Outcome
The focus of this investigation was to determine how graphic design decision making can influence the understanding of information in news magazine articles. Using propaganda techniques as analytical tools, this thesis successfully identify specific visual elements and showed how the treatment of those elements could amplify or diffuse content bias. For example, it was determined the use of color, the size of images, and the manipulation of type could have a significant effect on the reader's perception of the content of the article. Once these persuasive elements had been identified, examples and definitions were organized in a book format. The conclusions from this thesis study were summarized in a book that was designed to be easily accessible to the general public. From the public's evaluation, the book still needs some changes but was generally successful in its communication.

During this thesis project, it became apparent that persuasive elements and propaganda techniques are widely used in existing editorial design. It seems the most popular news magazines such as Time and Newsweek are publications that tend to be more subjective and employ more persuasive elements. This could be seen as disappointing since these magazines reach millions of unexpecting people. The thesis promotes the need to inform people about the use of persuasive elements in editorial design. It is hoped that the information in the book would help keep people from making rash judgements. Hopefully, people would realize the importance of finding several resources rather than depending more exclusively on one magazine for their news information.

Also during this project, the author came to a new realization about the importance of graphic design. It is important that designers be aware of their role in communication because the decisions that result in the final design solution have a direct effect on how the reader understands the content. It is important that the entire editorial team, including the designer, makes ethical design decisions.

Experience
When working on a complex project, it is essential to plan and organize the different stages towards completion. It became apparent that the utilization of time management skills, organizational skills, and work load prioritizing skills would determine the completion of this thesis project. The planning and execution of each task of the thesis helped develop these skills and made the author's decision making and process more efficient. The strengthening of these skills has helped prepare the author for future design projects.
Glossary of Terms

Band Wagon
Band Wagon attempts to persuade the target audience to take a course of action *every one else is taking. Join the crowd.* This technique reinforces people's natural desire to be on the winning side. This technique is used to convince the audience that a program is an expression of an irresistible mass movement and that it is in their interest to join.

Bias
A tendency, preference, or prejudice.

Card Stacking
This is the process of choosing from a variety of facts only those which support the propagandist's purpose. In using this technique, facts are selected and presented which most effectively strengthen and authenticate the point of view of the propagandist.

Design
Design is to create, fashion, execute, or construct according to a plan or structure which considers functional and communicative objectives. Design is also concerned with the visual principles of formal goodness: shape, composition, value, color, etc.

Glittering Generalities
Glittering generalities are intensely emotionally appealing words so closely associated with highly valued concepts and beliefs that they carry conviction without supporting information or reason. They appeal to such emotions as love of country, home, desire for peace, freedom, glory, honor, etc. They ask for approval without examination of the reason. Though the words and phrases are vague and suggest different things to different people, their connotation is always favorable.

Inferences
Inferences are logical conclusions. They are statements about the unknown made on the basis of the known. The act of passing from one proposition, statement, or judgement considered as true to any other whose truth is believed to follow from that of the former.

Judgement
Judgements are opinions. They are statements that are expressions of approval or disapproval.
Glossary of Terms

Moral Labels
This technique attempts to arouse prejudice in an audience by labeling the object of the propaganda campaign as something the target audience fears, hates, loathes, or finds undesirable.

Objective
Expressing or dealing with facts or conditions as perceived without distortion by personal feelings, prejudices, or interpretations.

Persuasion
To urge or to move by argument to a belief, position or course of action.

Plain Folk
This approach attempts to convince the audience that the propagandist’s position reflects the common sense of the people. It is designed to win the confidence of the audience by communicating in the common manner and style of the audience. Propagandists use ordinary language and mannerisms in attempting to identify their point of view with that of the average person. Categories of Plain Folk devices: vernacular, dialect, errors and homy words.

Propaganda
Ideas, facts, or allegations spread deliberately to further one’s cause or to damage an opposing cause. The attempt to shape the perception of a certain group of people to a predetermined conclusion.

Report
Statement of facts that can be observed and verified by checking reliable records.

Semiotics
Semiotics is the analysis of the function of signs. The meaning or relationship of meanings of a sign or set of signs. A general philosophical theory of signs and symbols that deal with their function.

Sign
A mark having a conventional meaning and used in place of words or to represent an idea.

Subjective
Modified or affected by personal views, experiences, or background.
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Books


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Bibliography

Magazines


Bibliography

Magazines


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http://carmen.artsci.washington.edu/propaganda/

Propaganda Techniques: In Advertising, Media, Politics & Warfare
http://members.aol.com/MrDonnUnits/Propaganda.html

Propaganda and Psychological Warfare Research Resource
http://ww2.lafayette.edu/~mclomon/prop.html

Propaganda and Psychological Warfare Studies

FM 33-1 Psychological Operations
http://www.fas.org/irp/doddir/army/fm33-1/
Appendix
Directions
Please answer the following questions concerning the effectiveness of the book Visual Propaganda in Editorial Design.

Key rate the book by circling a number from 1-5.
= no, not at all
= no, not really
= not sure
= yes, mostly
= yes, all the time

1 Did the book define propaganda techniques effectively?

2 After reading the book, are you more aware of propaganda techniques in magazine design?

3 Did the visual examples help with your understanding of the material?

4 The last section of the book was supposed to show a change from a subjective (biased) article to an objective (neutral) article; was this successful?

5 Did you find the aesthetics of the book successful?

What did you like best about the book?

What didn't you like about the book?
Visual Propaganda in Editorial Design

Book Survey

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Please answer the following questions concerning the effectiveness of the book Visual Propaganda in Editorial Design.

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   1 2 3 4 5

2 After reading the book, are you more aware of propaganda techniques in magazine design?
   1 2 3 4 5

3 Did the visual examples help with your understanding of the material?
   1 2 3 4 5

4 The last section of the book was suppose to show a change from a subjective (biased) article to an objective (neutral) article; was this successful?
   1 2 3 4 5

5 Did you find the aesthetics of the book successful?
   1 2 3 4 5

What did you like best about the book?
This book shows great systems design- it has taken these separate elements and put them together into a cohesive unit. Also I really like the color scheme- very effective.

What didn't you like about the book?
The left side of the book's pages are not cut evenly- I think they should be cut better binding.
# Visual Propaganda In Editorial Design

## Book Survey

### Directions

Please answer the following questions concerning the effectiveness of the book *Visual Propaganda in Editorial Design*.

**Key** rate the book by circling a number from 1-5.

1 = no, not at all  
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### Questions

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<tr>
<td>5. Did you find the aesthetics of the book successful?</td>
<td>5</td>
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### What did you like best about the book?

The structure (format) and the examples showing what is being described.

### What didn't you like about the book?

No objection with the book, but I feel that the survey could have just used numbers to denote the extremity of how one felt about the book without having words attached to it (i.e. yes, all the time).
Visual Propaganda In Editorial Design

Book Survey

Directions
Please answer the following questions concerning the effectiveness of the book Visual Propaganda in Editorial Design.

Key rate the book by circling a number from 1-5.
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3 Did the visual examples help with your understanding of the material?

4 The last section of the book was suppose to show a change from a subjective (biased) article to an objective (neutral) article; was this successful?

5 Did you find the aesthetics of the book successful?

What did you like best about the book?

The unique binding - although it seems complicated at first, it's actually quite intuitive to navigate through. It was also quite informative - I learned a few things just going through the book quickly.

What didn't you like about the book?

hmm... not quite sure how I feel about the newspaper imagery being pixelated - not sure if that was the intended effect.
**Visual Propaganda In Editorial Design**

**Book Survey**

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What did you like best about the book?
- **Excellent Progression**
- Navigation was very successful
- Colors - aesthetic feelings is appropriate to topic, and visually pleasing

What didn't you like about the book?
Visual Propaganda In Editorial Design

Jarrod Allan Gahr
May 2002
Graduate Thesis

Book Survey

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3 Did the visual examples help with your understanding of the material? 1 2 3 4 5

4 The last section of the book was suppose to show a change from a subjective (biased) article to an objective (neutral) article; was this successful? 1 2 3 4 5

5 Did you find the aesthetics of the book successful? 1 2 3 4 5

What did you like best about the book?

I liked the lines on the transparencies and the way the book keeps you moving from one page to the other and back.

What didn’t you like about the book?

Make line in back one sheet.
**Visual Propaganda In Editorial Design**

**Book Survey**

**Directions**
Please answer the following questions concerning the effectiveness of the book *Visual Propaganda in Editorial Design*.

**Key** rate the book by circling a number from 1-5.
1 = no, not at all
2 = no, not really
3 = not sure
4 = yes, mostly
5 = yes, all the time

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What did you like best about the book?

Beautiful design, well thought out and complex. Very informative

What didn't you like about the book?

I liked everything.
Book Survey

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3. Did the visual examples help with your understanding of the material? [5]
4. The last section of the book was suppose to show a change from a subjective (biased) article to an objective (neutral) article; was this successful? [5]

What did you like best about the book?

The bind and the colors

What didn't you like about the book?

Too few examples
Visual Propaganda In Editorial Design

Book Survey

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2 After reading the book, are you more aware of propaganda techniques in magazine design?  1  2  3  4  5

3 Did the visual examples help with your understanding of the material?  1  2  3  4  5

4 The last section of the book was suppose to show a change from a subjective (biased) article to an objective (neutral) article; was this successful?  1  2  3  4  5

5 Did you find the aesthetics of the book successful?  1  2  3  4  5

What did you like best about the book?
Repeating images of bin Laden is effective as are the red and blue fine lines running through the book.

What didn't you like about the book?
I found the folding confusing. The red is a bit too red.
**Book Survey**

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   - 1  2  3  4  5

5. Did you find the aesthetics of the book successful?  
   - 1  2  3  4  5

What did you like best about the book?

- **THE WAY THE BOOK IS DESIGNED IS INTERESTING**

What didn't you like about the book?
**Book Survey**

**Directions**
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What did you like best about the book?

The modifications of the photo from large, red-tinted, severe to small, enclosed in the text—next step: the "sketch" à la Wall Street Journal?

What didn't you like about the book?

"Open these right hand pages when instructed" — suppose I don't?