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An Analysis of Visual Propaganda in Northern Ireland

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The people of Northern Ireland, may all your struggles and suffering not be in vain.

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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 multi-million 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:

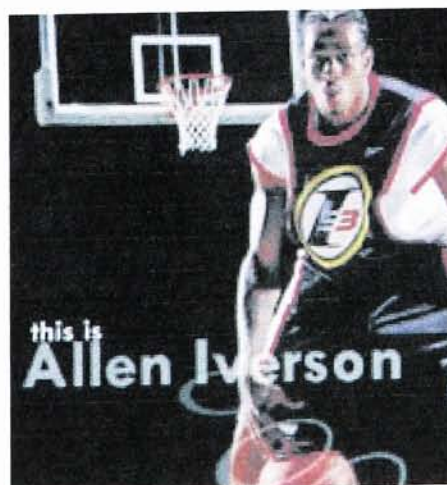
1. when he/she is high in prestige, power and status
2. when he/she is rewarded for performing the behavior to be learned
3. when he/she provides useful information on how to perform the behavior to be learned
4. when he/she is personally attractive and competent in facing life's problems

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.

Visual Propaganda *continued*

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.



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

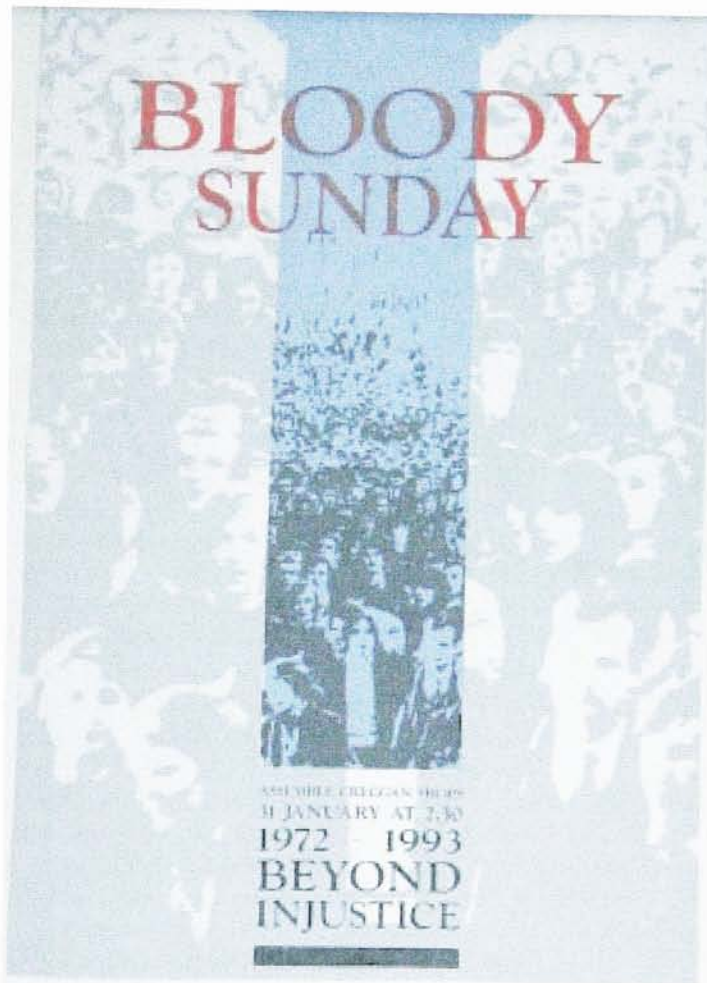
The following are a few of the visual examples examined in the thesis study. These particular ones were selected in order to show a variety of themes and visual approaches. An important aspect of the examples gathered was that they were well documented, meaning clear imagery with written descriptions 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.

Poster: Bloody Sunday



Title: Bloody Sunday, Beyond Injustice
Date: 1993

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:
Date:

Sevastapol Street, Belfast
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

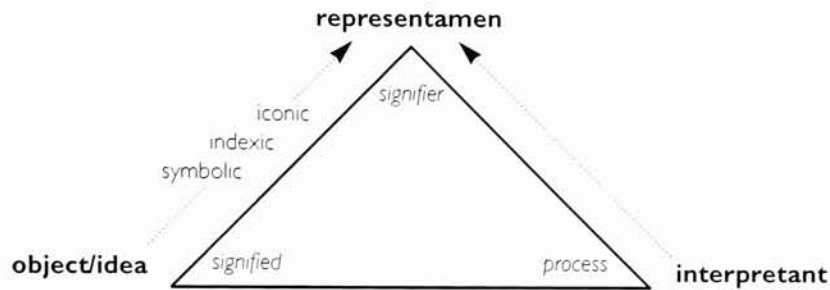
The design elements listed above can be put to use in many different ways. Each element has a range of different variables for consideration as shown below. These variables provide a way of more specifically analyzing the visual propaganda.

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.



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 photo/ad along with how and where the photo/ad 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	imagery/murals
color/posters	color/murals
language/posters	language/murals
typography/posters	typography/murals
composition/posters	composition/murals
context/posters	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		Semiotic Analysis			
explores the function of imagery expressed through themes in posters		iconic	indexic	symbolic	
		Protestant	Pro-Loyalist		
Pro-Unionist					
Election					
Themes	Pro-Republican				
		Pro-Nationalist			
		Irish Republican Army (IRA)			
	Catholic	Bloody Sunday			
		Anti-Interment			
		Hunger Strike			
	Election				

Synthesis

Imagery

Murals

explores the function of imagery expressed through themes in murals.

Semiotic Analysis

iconic

indexic

symbolic

King Billy

Flags

Red Hand

Historical

Military

Prisoner

Memorial

Humorous

Ceasefire

Historical

Military

Prisoner

Hunger Strike

Repression/
Resistance

Election

International

Peace Process

Protestant

Catholic

Themes

Imagery

Posters

explores the function of imagery expressed through themes in posters

Semiotic Analysis

iconic representation that looks like the object

indexic representation that is an indirect reference

symbolic representations that are culturally agreed upon

Pro-Loyalist



The poster is a facsimile of a Bank of England £5 note which incorporates an Ulster Flag and the iconic image of Gusto Spence who was the leader of the Ulster Volunteer Force (UVF).



This poster/calendar produced by the Orange Cross order contains flags and emblems which are widely symbolic images in Ireland. The imagery allows viewers to identify the allegiance of the Orange Cross Order with that of the Protestant community.

Pro-Unionist



The image here is an example of an iconic illustration because of the identifiable representation of the Ulster Special Constabulary (USC) soldier. The poster/calendar was produced to commemorate the disbanded USC ("B Specials").



This poster/calendar also contains symbolic images of the St. George's flag and map of Northern Ireland. St. George is the patron saint of England, and this flag is widely used among Loyalist and Unionist imagery.

Election



An example of a Unionist party poster from an election in 1970 contains an iconic photograph of candidate Brian McRoberts.



Another Unionist Party poster from the 1970 Westminster election contains a British flag in order to illustrate the candidate's loyalty to Great Britain.

Pro-Republican



The photograph in this poster highlights the protest of the use of plastic or rubber bullets by security forces in Northern Ireland. The iconic image illustrates the pain and frustration suffered as seen on the faces of the people.



The closed-mouth impression in this poster is a perfect example of use of an indexic image. The poster was produced by Sinn Fein in opposition to the broadcast ban imposed on the political party.



This poster announces the commemoration march to celebrate the anniversary of the Easter Rising. The poster contains a symbolic illustration of an Easter lily which adorns churches during this time. It represents the remembrance for those who have given their lives for Irish independence.

Pro-Nationalist



The line drawing in this nationalist poster represents John Major, Prime Minister of England at the time. Although it is not a photograph, it is a clear representation of the political figure and therefore a good example of an iconic image.



This illustration can be interpreted as an indexical image due to the faceless representations of the protesters. It represents a suggestion of the people who participated in the historic event.

Irish Republican Army (IRA)



This poster is in support of the provisional IRA. It contains a photograph of the three soldiers with weapons. The image aims to illustrate the presence and power of the IRA armed struggle in the community.



The images represent the symbolic role of women during the struggles, particularly the women on the right. When security forces would search Catholic neighborhoods, women would bang trash can lids to warn the community.

Bloody Sunday



The iconic photograph in this poster shows the coffins of the victims of Bloody Sunday. It is a literal representation and chilling reminder of the outcome of the events that took place on January 30, 1972. The poster announces the details of the eleventh commemoration march in Derry.



This is another poster announcing a march for the anniversary of Bloody Sunday. The image can be considered indexic due to the posterization of the faces. This allows the demonstrators to be represented as a mass of onlookers rather than individual people.



The feathers in this poster are symbolic of the report written following the Bloody Sunday incident. Many statements were doctored by the British government in order to avoid responsibility.

Hunger Strike



A popular way to rouse support for the republican movement was to show the faces of the victims of the hunger strike as done through these iconic photographs. These political prisoners were interned, stripped of political status and went on strike in order to regain their rights as political prisoners.



This poster is a strong example of symbolic images. The illustration of the lark represents peace. The chain represents the prisoners being held during internment. The lark breaking the chain represents righteousness overcoming great odds for freedom.

Anti-Internment



This poster shows a photograph of a British Army helicopter being used to transport internees to the prison camp used to house them. The iconic image illustrates the injustice of the internment process of no judge, jury or trial.



This image is symbolic of the internment by British security forces. Instead of providing protection for the Catholic communities, often times the soldiers would arrest and intern Catholic citizens without trial.

Election



This Sinn Fein election poster alludes to the presence of the British Army and their illegal use of plastic bullets through the photograph. The image suggests that if elected, Sinn Fein will work to remove the Brits from Northern Ireland.



The image in this election poster for candidate Bernadette Devlin is symbolic of her willingness to fight for and involvement in the republican struggle. This is illustrated in the photograph of her raising her arms overhead, ready to smash something.

Themes

Imagery

Murals

explores the function of imagery expressed through themes in posters

Semiotic Analysis

iconic representation that looks like the object

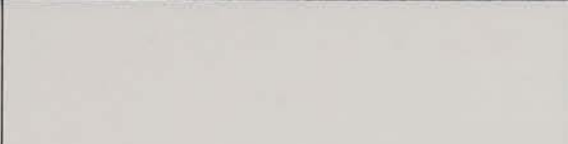
indexic representation that is an indirect reference

symbolic representations that are culturally agreed upon

King Billy



King Billy crossing the Boyne is a clear example of an iconic image because the figure is portrayed much like the Protestant community wishes to remember the King.

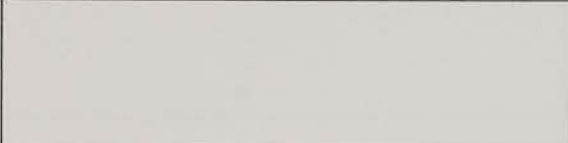


This illustration of King Billy is a symbolic representation due to the horse mounted on a white horse trampling over the dying enemy. It implies heroism, virtue and victory.

Flags



This mural aims at representing solidarity between nations through the illustration of the Canadian and Australian flags, two iconic interpretations.



The flags illustrated in this mural take on a symbolic meaning when coupled with the coat of arms of Derry and the skeleton from the Siege of 1688. It represents victory and loyalty.

Red Hand



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 personative manner.



The two red hands in this mural are common symbols used to represent defiance by the Ulster Freedom Fighters (UFF) and the Ulster Defense Force (UDF).

Historical



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.



The 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.

Military



This military mural can be interpreted as an indirect reference to many things, including the violence and or injustices of "the troubles." Michael Stone shot dead three mourners at a funeral.



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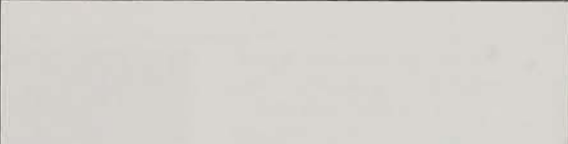


This mural incorporates illustrations of two UUV soldiers and flags and emblems of the UUV and Young Citizen Volunteers. It is symbolic for the UUV's role in sectarian violence.

Prisoner



The LPA used an iconic image in this mural in order to raise awareness of their political prisoners. The realistic representation aims for a greater emotional connection with the audience.



Union Jack flags and the emblems of the UUV, UDA, Protestant Action Force and Young Citizen Volunteers are widely recognized and accepted symbols of the protestant community.

Memorial



This mural contains a realistic representation of John McMichael of the UDA. McMichael was murdered when a bomb exploded in his car.



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 distinctly British.

Humorous



In Belfast, this mural presents an iconic image of a Loyalist Band member in action. The parading season is an established tradition in the Loyalist community.



This Belfast mural relies on popular American cartoon characters to communicate the message. It illustrates how the troubles can spill over into pop-culture icons and symbols.

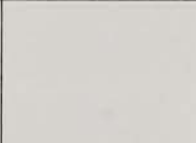
Ceasefire



The armed Loyalists of the 2nd Battalion, C Company are iconically depicted here in uniform, ready for action.



By placing the image of the prison inside the map of Northern Ireland, the artist has made an indirect reference to the number of people in prison.



Historical



This historical mural depicts the iconic representations of the eight leaders of the Easter Rising of 1916.



This mural contains an ancient Celtic warrior and other Celtic symbols, including knots, animals and artwork. The symbols hope to connect the Irish people with their heritage.

Military



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.



Again, the Irish community relies heavily on Celtic symbols to create a connection with their past and lost traditions. One of these is the warrior Cuchulainn as seen in this mural.

Prisoner



This mural contains an illustration of a protester who closely resembles images of Christ. It is an indirect reference to religion.



This mural contains an illustration of a protester who closely resembles images of Christ. It is an indirect reference to religion.



The defiant prisoner towers over Long Kesh prison in an attempt to illustrate how he can symbolically triumph over his conditions although he is locked behind bars.

Hunger Strike



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 victims.



This mural contains an indexic image of the victims of the Hunger Strike. Without showing any faces, the coffin points to those who died in order to gain political status as prisoners.



The imagery in this mural contains symbolic references to religion through the illustration of Mary and the rosary beads.

Repression/Resistance



This mural presents a painted portrait of Stephen McConomy, 11 years old, who was killed by a plastic bullet.



This mural contains a Union Jack flag and a head/skull of a loyalist assassin. The image is an indexical reference to the injustice created by the sectarian murders during "the troubles."

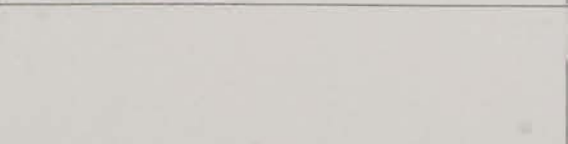


This mural contains the symbolic images of a manacled hand, Easter Lily, shields of the four provinces of Ireland, a burning General Post Office and a phoenix rising from the ashes.

Election



This Sinn Fein election poster contains iconic images of identifiable political leaders from opposing political parties.

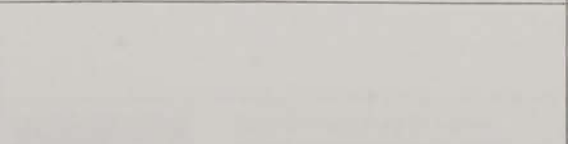


Irish tricolor in this election mural is used to represent Ireland, pulling back the Irish tricolor to reveal marchers in progress carrying placards.

International



Catholic murals often appealed to international causes, as did this one with the iconic representations of the IRA and PLO soldiers fighting together.



Here the portraits of Bobby Sands and Che Guevara are used as symbolic images of repression and resistance.

Peace Process



The republican peace process would like to see an end to the presence of British soldiers as represented in this mural.



The candle here is an example of an indexical image because it is an indirect reference to family members who are locked up behind bars and away from home.



The lark in this mural is hampered by a Union Jack ball and chain. It is symbolic of the Irish people's distrust of Britain's role in the peace process.

Themes

Protestant

Catholic

Color

Posters

explores the function of color expressed through themes in posters

Semiotic Analysis

iconic representation that looks like the object

indexic representation that is an indirect reference

symbolic representations that are culturally agreed upon

Pro-Loyalist



The coloring of this poster is very similar to an actual £5 note from the Bank of England. It is a clear example of iconic use of color.



The coloring in this poster is symbolic of the organization's loyalty to England.

Pro-Unionist



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.

Election



The representation of the Union Jack flag is an iconic illustration of color because it retains the trademark red, white and blue elements.



The candidate in this election poster displays the symbolic image of the British flag to illustrate his political affiliation.

Pro-Republican



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.



Through the use of the tricolors, green, white and gold, this poster is an indirect reference to the individuals who are opposing censorship.



Here the color red is used in a different, yet equally symbolic manner. In this poster red is symbolic for sacrifice, particularly the sacrifice women have made to the movement.

Pro-Nationalist



This poster commemorates the burning of the Falls Road neighborhood by Loyalists. It utilizes a literal representation of fire through the color red.



"A People Undefeated" scrolled in red references the armed struggle and the resulting violence and bloodshed.



The use of only two colors here, black and blue, is symbolic of the torture and beatings endured by the victims of internment.

Irish Republican Army (IRA)



Here red is used to symbolically represent the armed struggle and the IRA's involvement.

Bloody Sunday



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 "The Green Isle."



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.



The red on the tip of the quills is symbolic of the blood spilled on that violent day. It is also symbolic of the doctored reports filed after the investigation into who was responsible for the murders.

Hunger Strike



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.



In stark contrast to the often used red, blue is utilized in the background to symbolically represent freedom and cleansing of the captured soul.

Anti-Interment



The yellow of the candle flame is a good example of iconic use of color. The red candlestick connotes passion.



The red is symbolic of the conditions of interment by British officers or security forces. The color red specifically speaks to injustice and oppression.

Election



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.



Here green is used to symbolically illustrate the allegiance of the political party, Sinn Fein. Generally the colors green, white and orange, or the combination of those colors, are associated with the republican movement.

Themes

Color

Murals

explores the function of color expressed through themes in murals

Semiotic Analysis

iconic representation that looks like the object

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symbolic representations that are culturally agreed upon

King Billy



King Billy crossing the Boyne is a representational image of the historical figure. The colors are life-like as opposed to stylized or abstract.



The inclusion of the flags in this image is a symbolic use of color. The vivid red, white and blue shows allegiance.

Flags



The flags replicated in this mural maintain the colors in the original objects and therefore represent an iconic use.

Red Hand



Here the red hand of Ulster is displayed in a red hue with flags of exact color positioned around it.

Historical



This historical scene is represented with the use of iconic colors because they are very representational.



The grey, hazy background in this mural is an indirect reference to a battle scene in which weapons are being fired. It points to confusion and uncertainty.

Military



This mural illustrates an accurate use of color to represent a soldier, his weapon, and accompanying emblems.



The yellow and red behind the soldier is an indirect reference to the armed struggle. It suggests victory and violence.



The colors present in the flags and emblems are specific to particular paramilitary groups. Here they symbolically represent the UVF.

Prisoner



The flags and emblems in this mural utilize iconic coloring to illustrate the Loyalist Prisoners Association.



The use of black and white here is indirectly pointing to the static situation of the political prisoners behind bars.

Memorial



Here the representation of John McMichael is created through the use of accurate coloring.



A red poppy is a common symbol used to commemorate the dead. The red in the flower holds significance for the Loyalist community.

Humorous



The coloring in this mural is iconic because it is an accurate representation of the coloring of the tiger.



The colors in the the cartoon characters' uniforms are symbolic because they represent the separate sides of the conflict.

Ceasefire



Black is often the color of the uniforms worn by paramilitary groups. This mural depicts soldiers in front of a painted brick wall.



Red and blue were the symbolic colors used to illustrate this group's political loyalty in this type-based mural.

Historical



The iconic colors in this mural depict a man's portrait and two flags: the Tricolor and the Stary Plough.



The use of red and yellow points to the uprising of the movement of 1916 and to the continued fight for freedom.

Military



Here the Irish Republican Army is depicted in action through iconic colors. The scene is based on an incident in 1979 when many British paratroopers were killed.



The red, orange and yellow in the illustration of the flames references a rebirth.



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 youth wing of the IRA.

Prisoner



The iconic use of color is illustrated here in the image of the prison wall and barb wire.

Hunger Strike



This mural uses iconic color representations in order to communicate the "conveyor belt of justice."



The subtle use of red in the word "dehumanizing" emphasizes the sacrifice which the hunger strikers were making for the movement.

Repression/ Resistance



Here the iconic use of color is displayed as a scene of republican youth take on British soldiers firing plastic bullets.



A predominate use of red symbolically represents resistance.

Election



The colors in this mural are considered iconic because it is an accurate interpretation of the pictured political figures.



The presence of the color red in the mural symbolizes the role Sinn Féin has played in the struggle—a violent role.

International



This scene relies on color to depict the nationality of the different figures: for example, the red of the Irish dancer's costume and the brown of the Native American's.



The array of colors in this mural is symbolic of diversity and speaks to an international audience.

Peace Process



This popular mural depicts local women telling a British soldier to leave. It is an excellent example of iconic color because it is highly representational.



Again red is shown here to communicate the resistance movement.

Themes

Language

Posters

explores the function of language expressed through themes in posters

Semiotic Analysis

iconic representation that looks like the object

indexic representation that is an indirect reference

symbolic representations that are culturally agreed upon

Pro-Loyalist



This poster announces a rally in support of Loyalist interest in the government. It is informative and communicates the intent clearly.

FROM THE IRISH REPUBLIC
AND
REFUSE ALL IRISH MONEY

The language here is symbolic of the Loyalist community's non-violent resistance efforts.

Pro-Unionist



The poster/calendar featured here uses iconic language to commemorate the 'B-Specials' from the past. A calendar like this would likely be sold to raise money for the Loyalist cause.

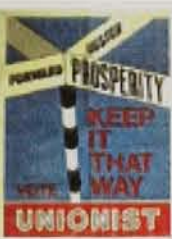


"Crisis by Design" is a political poster from the 1970's. The language contains a distinct paranoid undertone. It plants fear within the community causing voters to distrust others and turn the establishment.

Election



Here the election poster is trying to persuade citizens to vote for the Labour Party candidate. It is direct and influential.



This Unionist election poster suggests that if voters elect Unionist officials, prosperity will continue. The language is literally pointing readers in the "forward" direction.



McRoberts uses the symbolic language of "win" and "Unionism," as if these two words are synonymous.

Pro-Republican



This political group has iconically communicated a sense of fear and paranoia by using simple words like "Beware" and "You."

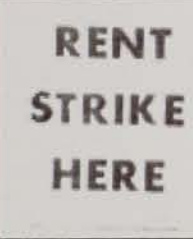


The indexic language in this poster makes an indirect reference to the UDR's involvement in the armed struggle by highlighting their anagram within the word "murderers." This suggests that the two cannot be separated.



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.

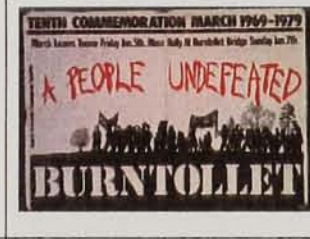
Pro-Nationalist



The rent strike poster here is making viewers aware of the inhabitants' involvement in a political protest through the use of iconic language.



Through the terms "Prod" and "Mick" and the slogan "Do you trust the Mad Major," this poster is an indirect reference to the Prime Minister Major Chichester-Clark's use of sectarian division to maintain control.



The term "Burntollet" is often used to symbolically represent an incident that occurred there in 1976. "A People, Undefeated" also refers to the republican movement for a United Ireland.

Irish Republican Army (IRA)



The IRA often issued posters that tried to warn Republicans of the constant surveillance that many citizens were under. The language is an iconic representation of this warning.



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.

Bloody Sunday



Bloody Sunday posters were often used to announce the commemoration marches that were held every year. The language present here is iconically used to inform participants of location, date and time.



This Bloody Sunday poster uses language in a symbolic manner. It refers to the steps the government was taking to reinvestigate the events that took place on that day in 1972.

Hunger Strike



The poster featured here uses iconic language to educate the community on the number of political prisoners held around the time of internment.



This poster uses indexic language to illustrate Prime Minister Margaret Thatcher's role in the practice of internment and the subsequent deaths from the hunger strike. The producers of the poster are presenting her as a criminal wanted for murder.



The slogan "We are in here for you and You are out there for us" became a symbolic battle cry for the blanket protesters and hunger strikers during the late 70's and early 80's.

Anti-Interment



This poster is also attempting to educate the community about the injustices of internment. It was directed towards the Republican community due to the fact that most of the imprisoned were from that community.



This poster uses language to criticize the practice of internment to draw on the concentration camps of World War II. It is also a play off of the British/American Army recruitment posters from WWII.



Language featured in this poster is a symbolic reference to the common use of British troops as a police force. Rather than protecting all citizens, troops were often called upon to arrest large numbers of the Catholic community.

Election



This poster is a typical example of political propaganda distributed around elections. The iconic language here communicates the candidates' intents.



The words "Fight Back" are symbolic of the armed struggle. However, this poster presents them in a new fashion by suggesting citizens fight through a vote rather than with violence.

Themes

Context

Murals

explores the function of context expressed through themes in murals

Semiotic Analysis

iconic representation that looks like the object

indexic representation that is an indirect reference

symbolic representations that are culturally agreed upon

King Billy



This particular mural was first painted in the 1920's. It is an example of an iconic mural because it appears in the same way it did in the early part of the century.



Here Michael Stone is placed on the same level as King William. This is referencing Stone's act of three mourners at a republican



This King Billy was painted for the territory of the Battle of the Boyne. It represents the lasting power and authority that Britain has had over the country.

Flags



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.

Red Hand



Slain members of this flute band received a mural dedicated to their memory. Listed are the names of dead band members and the Red Hand of Ulster.



Protest against the Anglo-Irish Agreement led Loyalists to produce this mural. It can also be seen as a symbolic representation of the way one community treats the other.

Historical



The iconic context of this image portrays the past and current position of members of two Loyalist paramilitary groups.



Here the Loyalist movement is encouraging women to become involved in the conflict by referencing the instrumental role that women played in the past.

Military



Here the mural openly states the intent of the UVF to carry out sectarian murders that were common in the 1980's.



Although the ceasefire of 1994 did not call for a disarmament at first, it became an issue which some believe caused the end of peace. This mural refers to that protest.



Sectarian murders plagued "the troubles" for years. Michael Stone has become symbolic for this kind of brutal killing.

Prisoner



Political prisoners have always been one of the heated debates between the feuding groups. This mural illustrates one neighborhood's ongoing support for the prisoners.

Memorial



Here the mural indirectly points a finger at the IRA. Paramilitary members were the target of murders during the armed struggle. Each group considered the other its enemy.

Humorous



This cartoon portrays a band member getting drunk. Parading season produces many celebrations in which participants are known to drink and celebrate the entire day.



The cartoon in this mural is considered symbolic of the "bully picking on the little guy." Here the bully is the Loyalist band member, and the little guy is the Irish rugby player.

Ceasefire



Some of the demands from the Republican movement are listed in this mural. During the peace talks these were the most heavily debated items.



This image became the recognized sign for areas affected by sectarian assassinations. During the ceasefire the term "on hold" was added.

Historical



This mural marks the 1982 anniversary of the Easter Rising. It is a season in which the Irish take great pride, and it is the pinnacle of their parading season.



This mural illustrates the Irish community embracing their Celtic heritage and culture.

Military



The presence of the paint markings left by the vandalism speaks of the tension of the times. It also illustrates the power of a mural and its message.

Prisoner



The 10th anniversary of the hunger strike was the purpose of this mural. Pictured is a blanket protester, a prison and the names of the ten men who died.



Here the prisoner mural illustrates a symbolic representation of freedom: a prisoner triumphing over great odds.

Hunger Strike



The iconic context of this mural includes the names of the ten men who died on a hunger strike protesting political prisoners' status during internment.



This mural is an indirect reference to the writings which Bobby Sands was able to smuggle out of prison during his hunger strike.



Hunger strike murals often symbolize the relationships between God, sacrifice and the prisoner's sacrifice. Relating the context of the mural to religion gained support.

Repression/Resistance



Catholic women often warned neighbors of danger when British troops raided homes. This mural depicts their distinct role in the resistance movement.



The use of plastic bullets became one of the most publicized issues. This mural references the death of victims from the bullets.



This mural refers to arms smuggling and the UVF/UDA involvement in it. The weapon became associated with these paramilitary groups.

Election



Gerry Adams was running for office under the party Sinn Fein at the time of this mural. Adams is one of the key figures in the current peace process.



Sinn Fein became a rising force in Northern Ireland politics over the last thirty years. This mural represents its potential for even greater political power.

International



Through the portraits of other revolutionary leaders, the republican movement is trying to gain attention from an international audience.



This mural indirectly illustrates resistance from the opposing political party through the paint bombs.

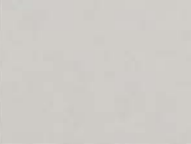


This mural celebrates the role that Nelson Mandela has played in the history of his people. The Irish used him as a symbol of success for their own struggle.

Peace Process



This mural represents a scene from the Battle of the Bogside. It clearly communicates the tension and violence of the time.



The RUC use of plastic bullets became synonymous with the term injustice. It often served as the subject for a variety of murals.

Themes

Protestant

Catholic

Context

Posters

explores the function of context expressed through themes in posters

Semiotic Analysis

iconic representation that looks like the object

indexic representation that is an indirect reference

symbolic representations that are culturally agreed upon

Pro-Loyalist

**BAN ALL GOODS
FROM THE IRISH REPUBLIC
AND
REFUSE ALL IRISH MONEY**

One of the tactics by the Loyalist community to curb 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.



The image of Gusty Spence on the bank note suggests the control which the UVF had over the commerce of the community in Northern Ireland.

Pro-Unionist



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

Election



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



This political poster uses the white lark, a symbol for peace. Many people on both sides of the issue believed in working towards a ceasefire and peaceful existence.

Pro-Republican



This poster highlights the protest of the use of plastic bullets by security forces in the area. It shows a crowd of Republicans demonstrating for the cause.



High-ranking political officials are pictured here garbed in ski masks. These disguises were often used by paramilitary groups to protect confidentiality.



The figure of a Republican youth in a gas mask with a fire bomb became synonymous for resistance.

Pro-Nationalist



Prime Minister Major Chichester-Clark used sectarian division as a way to control his subjects. Nationalists saw him as juggling with their lives.



Internment became known as a symbol of injustice as illustrated here with the two figures dragging away the victim. People were arrested and imprisoned without representation or trial.

Irish Republican Army (IRA)



Bobby Sands was often quoted by the IRA in order to support the resistance movement.



This poster refers to the presence of sectarian assassins which plagued Catholic and Protestant neighborhoods during the troubles.



The IRA often used Gaelic to communicate with members of the Irish community. It also represented resistance.

Bloody Sunday



The 11th Bloody Sunday anniversary poster illustrates the consequences of the frightful day.



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

Hunger Strike



This photograph of Maze prison where the protesters were held illustrates why the term "H Block" was coined.



The illustration in this poster indirectly refers to the campaign "Smash the H Block," which fought for the five demands of the blanketmen protesters.

Anti-Interment



Anti-internment sentiments ran high when the policy was initiated to find a solution to the wide-spread violence in the territory. This poster illustrates how British military forces and equipment were used to implement the policy.



This image illustrates the feeling that many Catholics felt during the first Christmas of internment. Over 900 people were being held, around 700 of these were Catholics.

Election



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.



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.



The IRA often referred to the SDLP as the Stoop Down Low Party because of feelings of betrayal and distrust caused by its leader, John Hume.

Composition

Murals






































explores the function of composition expressed through themes in murals

Semiotic Analysis

iconic representation that looks like the object

indexic representation that is an indirect reference

symbolic representations that are culturally agreed upon

		iconic representation that looks like the object	indexic representation that is an indirect reference	symbolic representations that are culturally agreed upon
Protestant	King Billy	 The composition of this mural is a good iconic example because the landscape occupies the entire area of the wall. It portrays a more realistic scene by not being framed.	 Placing the figure under the arch references the commemorative arches often scene decorating parade routes.	 The presence of the banner and crown topping this mural are symbolic of royal affiliation.
	Flags	 Scale and proportion are part of composition which creates an accurate representation. The size relationship of the elements are fairly accurate here.	 The clenched fist placed in front of the flags points to the organization's struggle of resistance against its enemies.	 The flags and emblem in this mural are symbolic of this paramilitary group's involvement in the armed struggle. The equality in size suggests equal emphasis between the images and type.
	Red Hand		 By placing the Red Hand of Ulster dancing over the Tricolor, the Loyalists are communicating their feelings and hostilities towards the Irish people.	 Placing the clenched Red Fist in the center of this mural can be considered symbolic for resistance and the armed struggle.
	Historical	 In this mural, two soldiers are positioned at an angle towards the center of mural, with bowed heads. This composition helps viewers identify it as a commemoration mural.	 The red poppies placed in a circular manner around the image of the soldiers suggest a memorial wreath for the slain members.	 This military soldier is surrounded by flags and the mythological figure of Cuchulainn. Here again the artist is using composition to represent the soldier's place in history.
	Military	 Military figures are placed in a landscape at different sizes to create the illusion of depth in this iconic representation.		 The scroll with the paramilitary figure symbolically represents the intent of the violent group.
	Prisoner	 The overlapping bars in this iconic mural allow the viewer to see the prisoner in a realistic setting.		 The composition of the centered emblems and the Union Jack flags is symbolic of a coat of arms. Here the intent is a tribute to prisoners.
	Memorial	 This mural is a replica of a freestanding memorial which could have been built to honor the dead. This can be seen in the painting of the structure with columns and the facade of the wall.		 The red poppies placed in a wreath around the portrait of the figure allows viewers to see this as a memorial. Another contributing element is the soldier standing in a saluting position.
	Humorous	 A marching band member is represented in action in this iconic mural.	 Here is an example of a Loyalist, portrayed as Bart Simpson, marching over the image of Gerry Adams as a rat. The illustration references the archetype of the enemy as subhuman.	
	Ceasefire	 Here the soldiers are crouched in an attack position with weapons ready. Familiar emblems are positioned at the top of the mural to illustrate affiliation.		 The soldiers saluting the emblem of the Ulster Volunteer Force symbolically represent how the UVF picture themselves in history.
	Catholic	Historical		 Placing the portraits of the seven signatories of the Proclamation of Independence around the mythical figure of Cuchulainn suggests that these men are seen as heroes.
Military		 The overlapping military figures in this mural create the sense of the men being on patrol. This technique is used to simulate depth of field.		 The use of the anagram IRA (Irish Republican Army) stacked and placed on the pole is a good example of symbolic representation of the allegiance of a neighborhood.
Prisoner			 Tom Williams has been purposely placed behind the walls of the prison in this mural to suggest that he still lies within the prison walls.	 The prisoner towering over the compound is symbolic of triumph and resistance. Placing him behind the walls holds significance to his ability to rise above his conditions.
Hunger Strike		 The "conveyor belt of justice" is illustrated in this mural by placing the hierarchy of information in a left to right format.	 The stylized Irish tricolor in this mural is creating a connection between the figure of Bobby Sands and his situation locked behind the prison walls.	 The illustration of the lark trapped in barbed wire accompanied by a map of the four provinces of Ireland is symbolic of the current state of the country.
Repression/Resistance		 This informative mural for nationalist activists contains an illustration of members of the party descending upon city hall in Belfast. Beneath the image is the instructional information.		 Cuchulainn appears in this landscape scene accompanied by other Celtic signs and emblems. It is symbolic of the Irish people's role in history.
Election		 This mural contains a replica of the famous painting "The Scream" by Edvard Munch. The inclusion of "Vote Sinn Fein" alters the context of the painting to suit the needs of the party.	 The crowd of people inside the arm of the republican activist suggests that the people can create a powerful force through their vote. The stars placed above the figure suggest triumph.	
International			 The positioning of the women inside the female symbol suggests solidarity and power.	 The flags of Ireland and Mexico are juxtaposed next to each other in order to represent the symbolic connection between the two countries and their struggles.
Peace Process		 This resistance mural recreates a scene that was common during the 1970's when Catholic neighborhoods were burned. Here again the composition occupies the majority of the wall.		 This mural uses a banner with the Gaelic words "Slán abhaile" (safe home) over the image of soldiers to symbolically represent a new beginning of peace.

Composition

Posters

explores the function of composition expressed through themes in posters

Semiotic Analysis

iconic representation that looks like the object

indexic representation that is an indirect reference

symbolic representations that are culturally agreed upon

Pro-Loyalist



The composition in this poster is an iconic representation because it is based on the Bank of England £5 note.



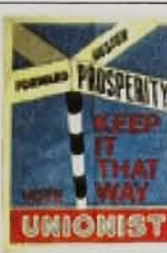
Placement of four flags around the emblem in the center of the page creates a sense of strong political loyalty to the British government.

Pro-Unionist



This poster creates visual hierarchy through the use of symbolic images including a map, soldier, and flag, to create a commemoration to the B Specials.

Election



The composition in this poster is clearly pointing the viewer in the direction that the political party feels it is going.



By placing the photograph inside the British flag, the candidate is communicating an idea of connection with the established government.

Pro-Republican



The armed female soldier placed in front of the women with the lilies is an iconic representation of the different roles that women played in the Republican movement. The positioning and angle of the rifle creates a frame for the background image.



This Easter commemoration poster suggests that rebirth evolves out of resistance.



The large illustration of the lily is symbolic for the celebration of the Easter Rising. It also carries connotations of peace and hope. The term Easter is symbolic of celebration.

Pro-Nationalist



The composition of this mural sets out to paint a picture of the events that helped shape Northern Ireland's history.



The stylized faces in this poster are making an indirect reference to the term barricade used in the title. Barricades were used to separate neighborhoods and people during parading seasons.



The modified version of the Red Hand of Ulster is a good example of symbolic composition. The heavier weight of the term "Smash" creates a greater visual impact of the hand crushing the building.

Irish Republican Army (IRA)



The iconic composition of this IRA poster again shows the role of women in the organization. Emphasis is placed on the soldier in the front.



Showing soldiers and guns faced in both directions suggests that the IRA is continually on the offensive or defensive.

Bloody Sunday



The composition in this poster places emphasis on commemorating the slain victims of Bloody Sunday.



This poster uses line and color to focus attention on a few faces in the crowd. It mirrors the act of a sniper singling out a person in a crowd. This is believed to be what started the Bloody Sunday massacre.

Hunger Strike



Illustrating a narrative through juxtaposition is one effect that was used to communicate a message or gain support for the movement.



The placement of the four photographs in this poster suggests the letterform "H". The compound in which the hunger strikers were held became known as the H Blocks because of the shape of the building.

Anti-Interment



The combination of illustration and language in this mural suggests the comparison of interment to the Nazi concentration camps during WWII.



Placement of the type above and below the prison cell is symbolic of inmates' confinement.

Election
































Through language, lines and perspective, this poster creates the illusion of motion.



Collage is a technique used to create dynamic composition such as in this poster. The layering of newspaper headlines refers to John Hume's involvement in the fragile politics of Northern Ireland.

Themes

Typography

Murals		Semiotic Analysis			
explores the function of typography expressed through themes in posters		iconic representation that looks like the object	indexic representation that is an indirect reference	symbolic representations that are culturally agreed upon	
Themes	Protestant	King Billy	 The legible typography above the imagery in this mural illustrates a clear example of an iconic representation.		 xt in banners is a popular ate symbolic typography.
		Flags	 The "Londonderry" functions as an informational resource to let the viewer know the location of the mural through the imitation of an existing font.		 The hand-generated term "Ulster" is intended to represent a banner displayed on parade routes.
		Red Hand	 The block letterforms in this mural communicate the views of the Loyalist party: strong, sturdy, and powerful.		 Here is another example of symbolic typography in this Red Hand mural. The term "Ulster is British" is displayed on a blue banner, reversed out in white.
		Historical	 The curved characteristics of this letterform support the theme of the mural.		 Typography is integrated with the flags and emblem in order to communicate a cohesive message in this mural. This is done by layering the text on top of the imagery and adjusting its orientation.
		Military	 Here again the UFF has used block letterforms to reiterate their presence in the community.	 The "U" of UFF is a good example of using type as image. Here the "U" creates a frame for the clenched Red Hand of Ulster.	 Here the letterforms appear handwritten on a scroll. It is symbolic of a traditional, royal proclamation.
		Prisoner	 The all-cap, block letterforms in this mural represent the support the community has for their prisoners.		
		Memorial	 Bold and all-cap letters were used to iconically display the names of the fallen soldiers.		 This mural also integrates typography with banners and emblems in flags, altering its function to serve a symbolic purpose.
		Humorous	 In order to offset the name of this flute band from the white, the artist chose to use a shadowed effect.		
		Ceasefire	 Outlining letterforms is another way to offset typography from a solid color background. Here the blue letterforms are outlined in red.		
		Catholic	Historical	 The different parts of the quotation are separated from each other through color and size variations.	
Military	 The lettering in this mural is a good example of iconic typography because of the legible, stacked and centered information.		 The Celtic term "Tiafaidh ar ia" (Our day will come) appears in the form of an armalite rifle. The mural makes an indirect connection between the IRA and their armed struggle.		
Prisoner	 The white-on-black typography in this mural allows for greater legibility.			 In this mural the Gaelic language has been combined with the Celtic alphabet to symbolically represent a powerful message.	
Hunger Strike	 Here is another example of reversed-out typography used to increase legibility.		 A quotation from Bobby Sands is included in this mural as an image of the Irish tricolor.		
Repression/Resistance	 The typeface seen in this banner above the mural is a good example of iconic use of typographic style.		 The term "Brits Out" is displayed here as the structure of the trash can. It is also meant to comprise the contents of the container.		
Election	 By changing the font and color in this mural the artist draws emphasis to the intended message: "Vote Sinn Fein!"				
International	 The changes in size and color variables in the typography of this mural help to lead the viewer's eye around the mural.				
Peace Process	 Placing part of the iconic typography on a vertical axis adds another level of visual dynamics to the composition.		 The typography displayed in the banner here uses a combination of the Gaelic language and Celtic letterforms to present its message. It is symbolic of the Irish people embracing their heritage.		

Typography

Posters

explores the function of typography expressed through themes in posters

Semiotic Analysis

iconic representation that looks like the object

indexic representation that is an indirect reference

symbolic representations that are culturally agreed upon

Pro-Loyalist



The typography in this poster is an exact replica of the type which appears on the actual bank note.

Pro-Unionist



Iconic typography communicates the message in a clear and legible manner as in this poster/calendar.

Election



This election poster uses typographic variables like size, weight and thresholds, in order to create a visual grid of information.



The stylization of "Unionist" in this poster is symbolic of the design of the Union Jack. The type helps the viewer easily recognize the political allegiance of the candidate.

Pro-Republican



Change in color and rule lines are two features often used to place emphasis on one bit of information over another.



The "O" in "now" is used as a frame or the image of the British soldier. It is also the sign for "no" which helps focus the attention of the viewer.



By changing the color and size of three letters in the term "murderers," the attention is focused on the anagram UDR, the sign for the Ulster Defense Regiment.

Pro-Nationalist

RENT STRIKE HERE

The block letterforms in this poster made legibility easy when placed in the window of a house.



The suggestion of stenciled letterforms in this poster points an accusatory finger at the British military involvement in the practice of internment.



Stencil lettering is often considered to be associated with the military. This poster uses symbolic typography to visually suggest the military's involvement in the Burntoltlet incident.

Irish Republican Army (IRA)



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.

Bloody Sunday



This poster is another example of the use of upper and lower case. The text is from a poem written following the Bloody Sunday incident.



The title "Bloody Sunday" is a good example of type as image. Here the letterforms appear as grass which represent Ireland.

Hunger Strike



The hand-lettered typography in this poster is an indirect reference to the dismal conditions of the men on the blanket protest.



The term "Wanted" in block letterforms placed above a photograph is symbolic for known criminals. This poster places Margaret Thatcher in that category.

Anti-Interment



The centered, all-caps title of this poster resembles the cover of a newspaper or magazine. Punctuation also helps capture the attention of the viewer.



The type in "Xmas 71" suggests that it was a home-made poster. It helps communicate the loss that families felt for relatives being held in internment.

Election







































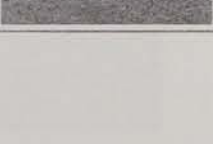

Another example of type as image is this poster of John Hume. Although the exact message is unknown, it points to articles that were written about his political policies.



Here the stenciled letterforms are symbolic for Sinn Fein's paramilitary wing, the Irish Republican Army.

Themes

Language

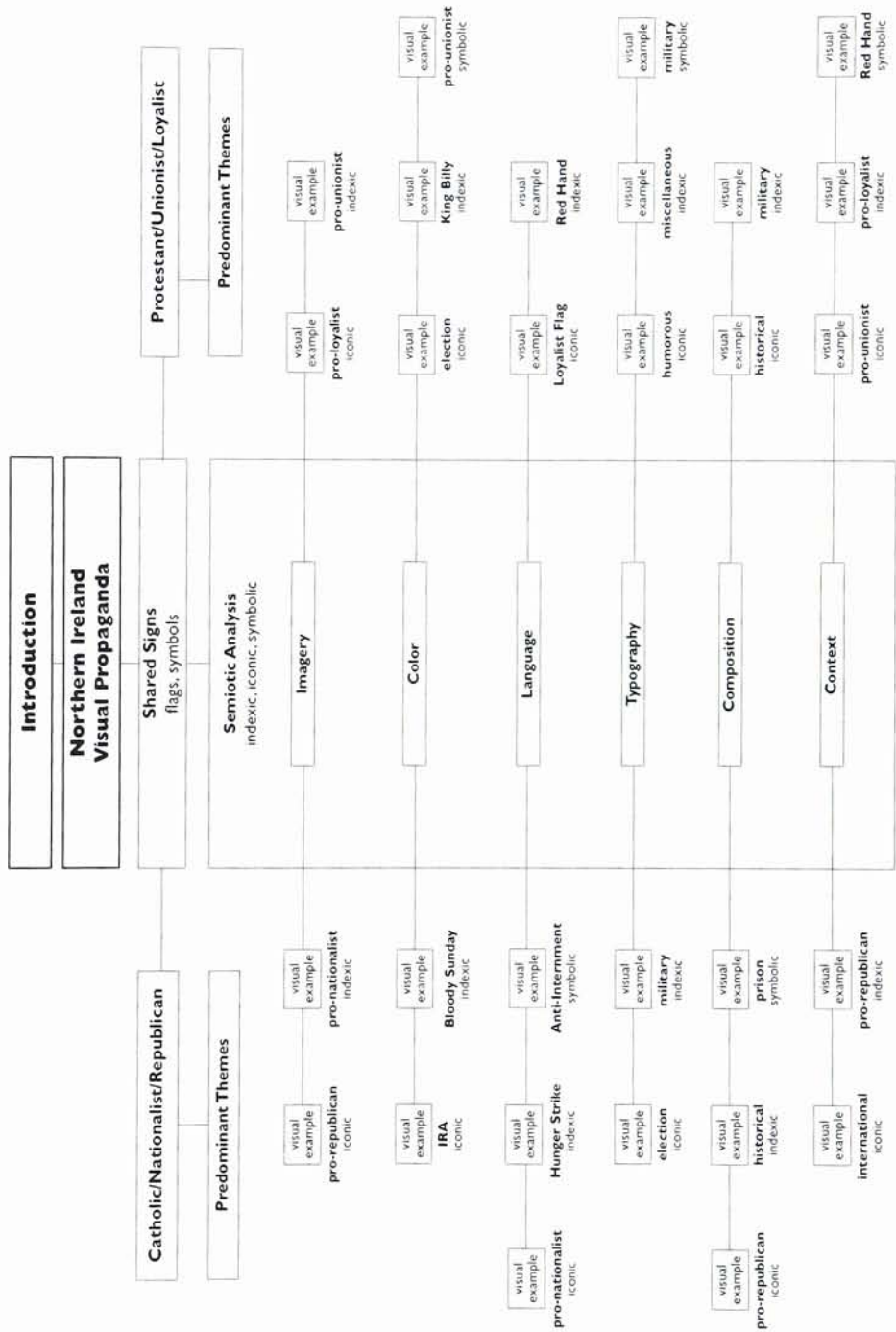
Murals		Semiotic Analysis			
explores the function of language expressed through themes in murals		iconic representation that looks like the object	indexic representation that is an indirect reference	symbolic representations that are culturally agreed upon	
Themes	King Billy	 The title is a good example of iconic language because it informs the viewer about the content of the mural.		 The language shown here is symbolic of the key roles that these two figures have played in the Loyalist movement. King William II is verbally placed on the mural as King William.	
	Flags	 The language in this mural informs the viewer of the organization "The Loyalist Prisoners Association."	 This mural presents Londonderry's logo in Latin "Vita Veritas Victory" (Life Truth Victory). It indirectly represents the Loyalist attitude toward their position of power.	 "Ulster Still Says No" is the symbolic slogan for the 1-year anniversary Loyalist protest to the Anglo-Irish Agreement.	
	Red Hand	 "Ulster is British" is an example of iconic language because it states exactly how this organizations feels about a possible united Ireland.		 "No Surrender" was another slogan used by the Loyalist community to communicate their stand against the IRA's armed struggle.	
	Historical	 After the UDR was disbanded, many murals, like this one appeared addressing Loyalist concerns of who would lead their armed struggle.	 The language in this mural is an indexic representation because it is attempting to make a connection between the members of the Apprentice Boys in 1688 and the present day UDA.		
	Protestant	Military	 The language in this mural presents a very hostile and aggressive attitude toward the Republican community. It represents the feeling of most of the paramilitary groups.	 Indexic language was often used to refer to common political situations. Here, the mural is referring to the sectarian neighborhoods developed for the purpose of curbing violence.	 Anagrams are used in most posters and murals. Here KAI, Kill All Irish, is symbolic of the hatred that one community feels toward another.
	Prisoner	 This mural communicates the neighborhood's support of the Loyalist prisoners in an iconic way.			
	Memorial	 By listing the names of the members of the UDA who have been murdered, this memorial represents an iconic use of language.		 This memorial mural uses symbolic language of "enemy of Ulster," meaning an enemy of the Loyalist movement.	
	Humorous	 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.	 By including the name "Defenders" in the title of this flute band, the organization is indirectly stating its ties to paramilitary organizations.		
	Ceasefire	 The Loyalist community of Shankill responded to the ceasefire of 1994 by producing this mural. There is a clear tone of arrogance and disrespect for the peace process.	 Paramilitary groups use each other as scapegoats for important political events. Here the mural refers to the ceasefire of 1994 and the IRA's role of "surrendered."	 Aggressive language is often used in protest of the ceasefire and the peace process. Some members on both sides of the issue did not want to end the armed struggle.	
	Catholic	Historical	 This mural uses iconic language to commemorate the Easter Rising celebration.	 A quote from James Connolly is used here to point out the position of the Republican organization in relation to the Loyalist position of political power.	 A quote from Patrick Pearse is symbolic of his role in the fate of Northern Ireland. It is also used to influence citizens to become involved in the movement.
Military			 Women often bore the greatest weight of the armed struggle. This mural refers to the double roles women played in the armed struggle: lovers and fighters.		
Prisoner		 A dedication to slain volunteer Tom Williams informs the public of when he died and how old he was at the time.	 The language in this mural is in commemoration of the 10th anniversary of the Hunger Strike. A new slogan was used in order to rouse support.	 Gaelic is often used to create a sense of pride in the history and culture of the Irish people. Here it is symbolic of the people's triumph over tragedy.	
Hunger Strike		 Here is another mural which lists the names of dead patriots. In this case it is the members of the hunger strike of 1981.	 Margaret Thatcher was considered by many Republicans to be responsible for the death of the ten hunger strikers. The language in this mural verbalizes that belief.	 The language used in this mural contains a symbolic connection to religion. It is placing the sacrifices of hunger strikers on a religious level, much like a sacrifice to God.	
Repression/ Resistance			 Use of plastic bullets was common among British soldiers for crowd control. This slogan indirectly refers to that injustice by using the government's term "civil order."	 Bobby Sands is often quoted in Republican murals. Here his words carry a symbolic meaning for the role that individuals should play in the movement.	
Election		 The iconic language in this mural is attempting to persuade individuals to vote for the Sinn Fein candidate Gerry Adams.	 This election mural creates a relationship between a political candidate's position and a current government order of censorship of republican material.		
International		 International murals often name the different groups from other countries who happened to be fighting a way the IRA considered similar to their own cause.	 The indexic language in this mural uses the term "comrade" to create a common interest and goal in the fight for political status. It also alludes to a bright future.		
Peace Process			 "Time for peace, time to go" refers to the presence of British military troops stationed in Northern Ireland. The nationalists wish for the removal of all British military involvement.	 Listed here are the demands and aspirations of the republican movement. It is symbolic of compromise that each individual has to make to achieve peace.	

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.

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.

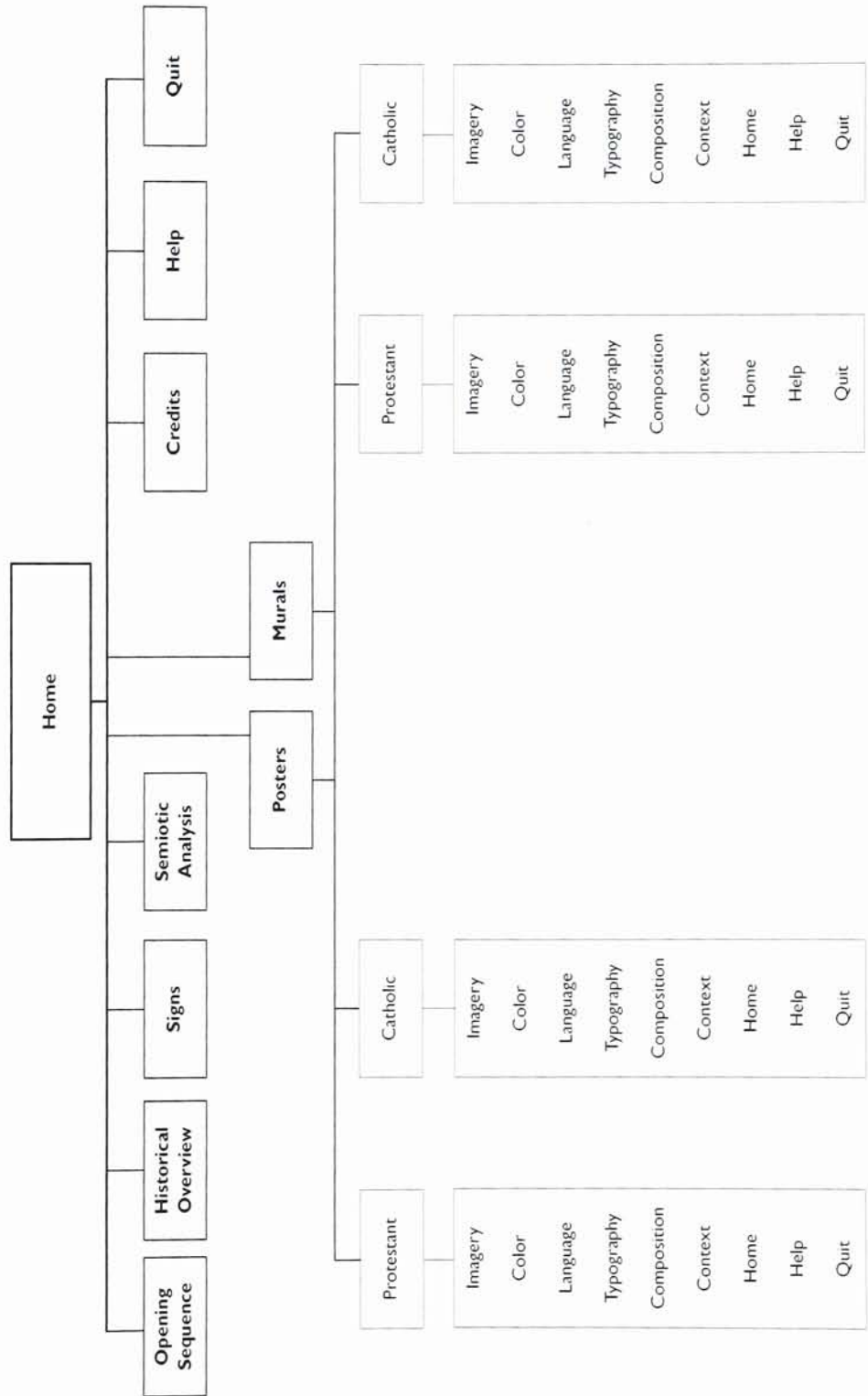
The decisions of the navigation chart were based on presentation and accessibility of information. The digital book allows the user to view the examples and information in a non-linear fashion; meaning one could jump from one example in a section to another example in a different section from every screen.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

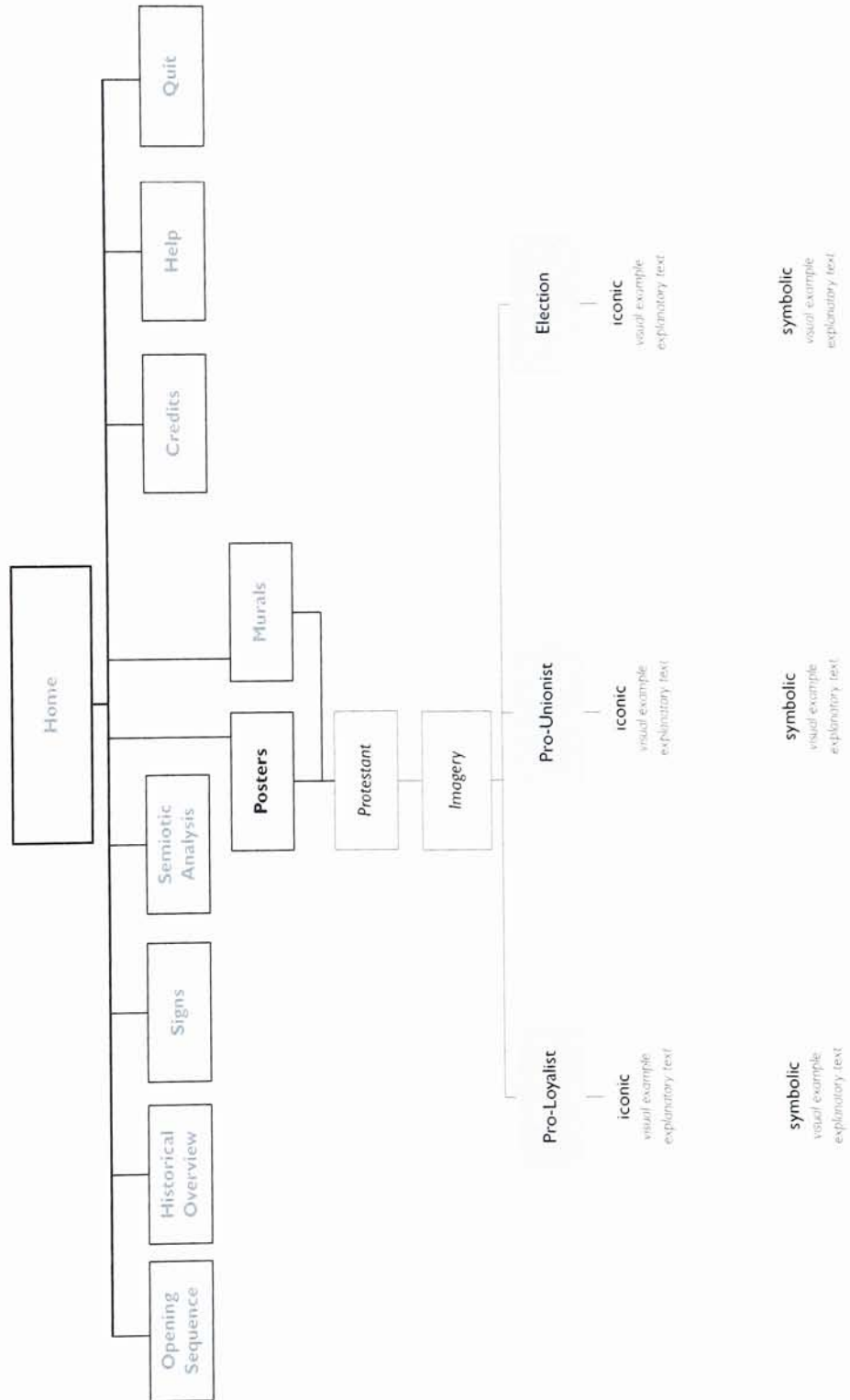
Navigation Chart

Main menu with two submenus.



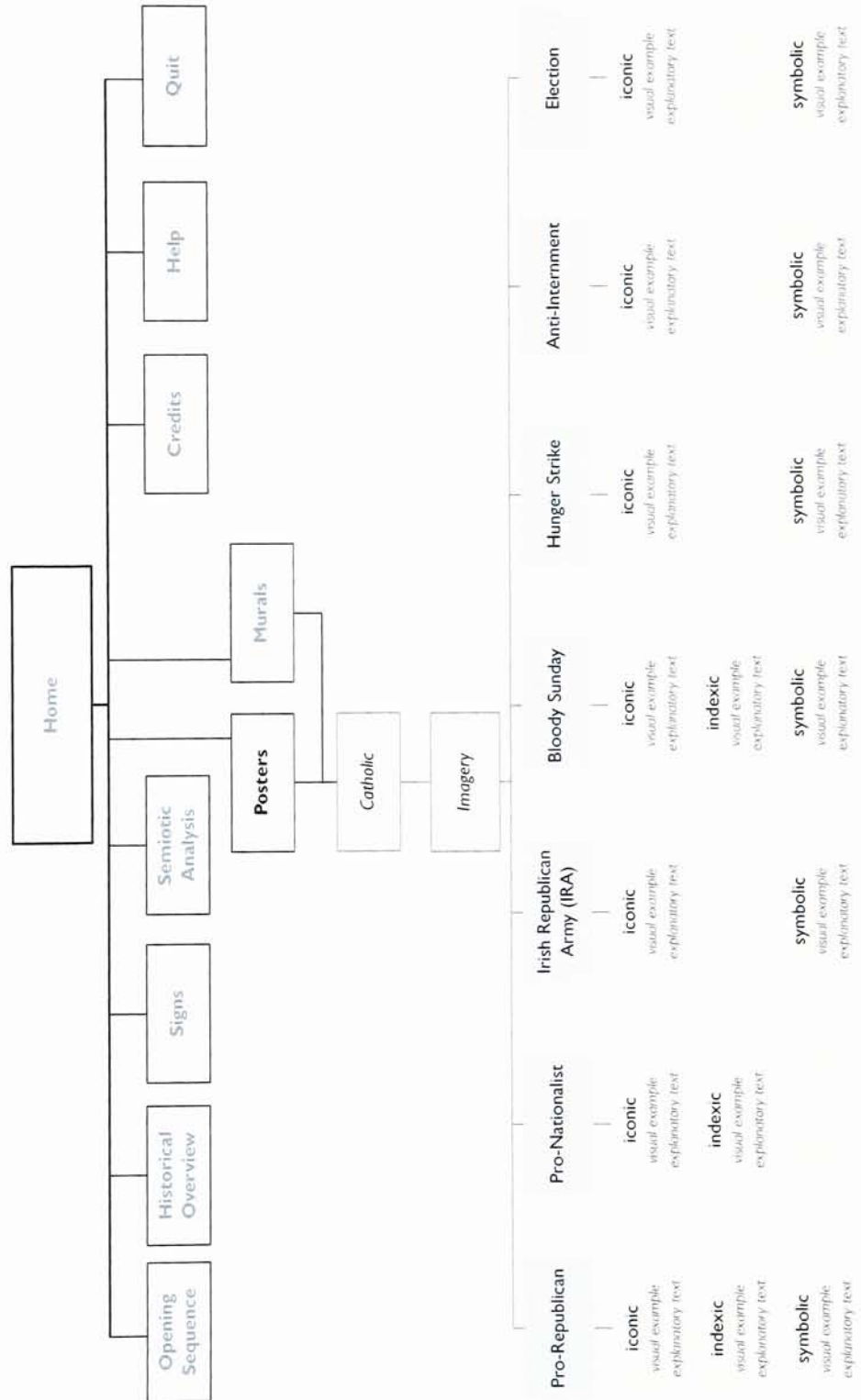
Navigation Chart continued

Illustrates access of Protestant posters with an analysis of imagery.



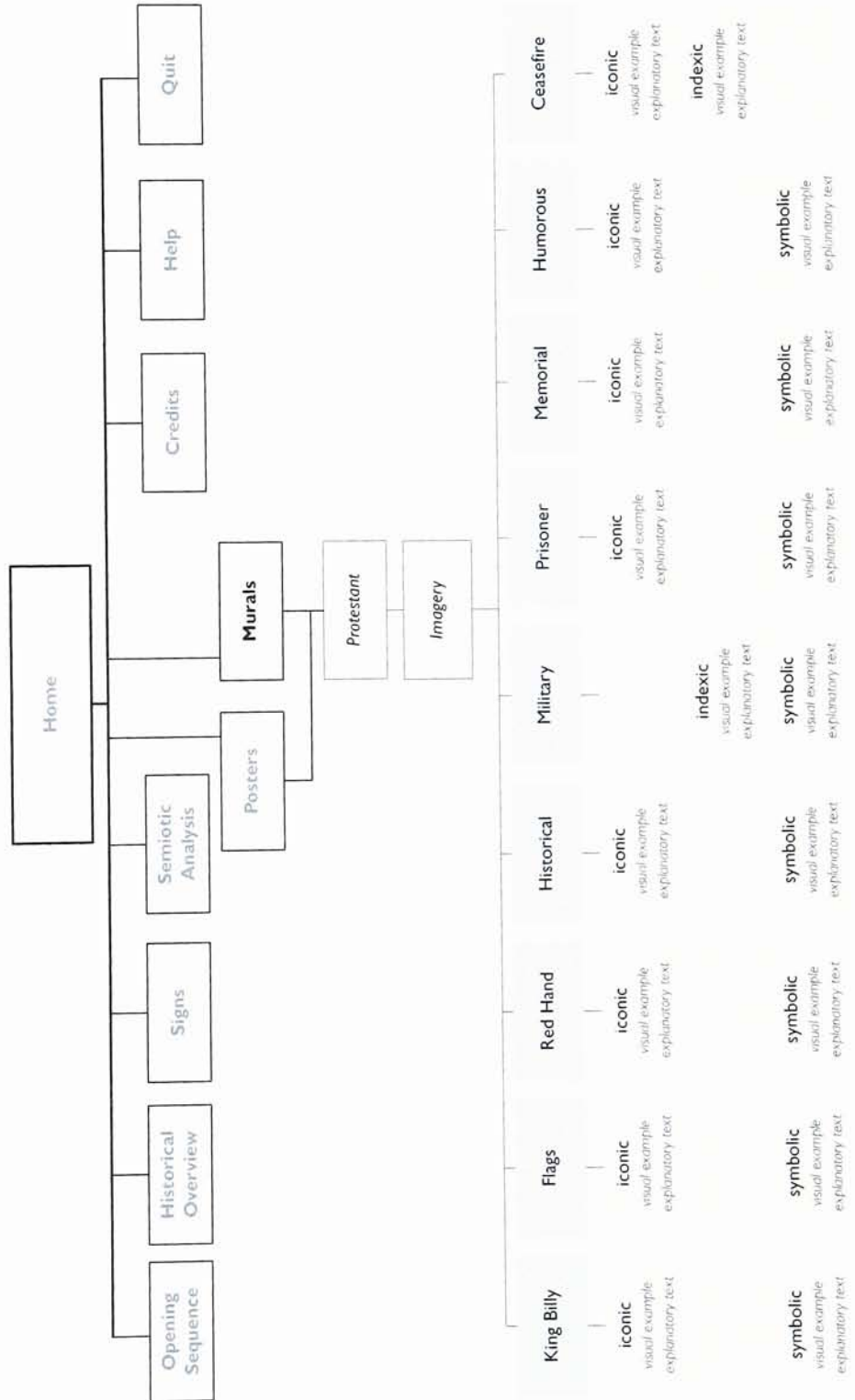
Navigation Chart continued

Illustrates access of Catholic posters with an analysis of imagery.



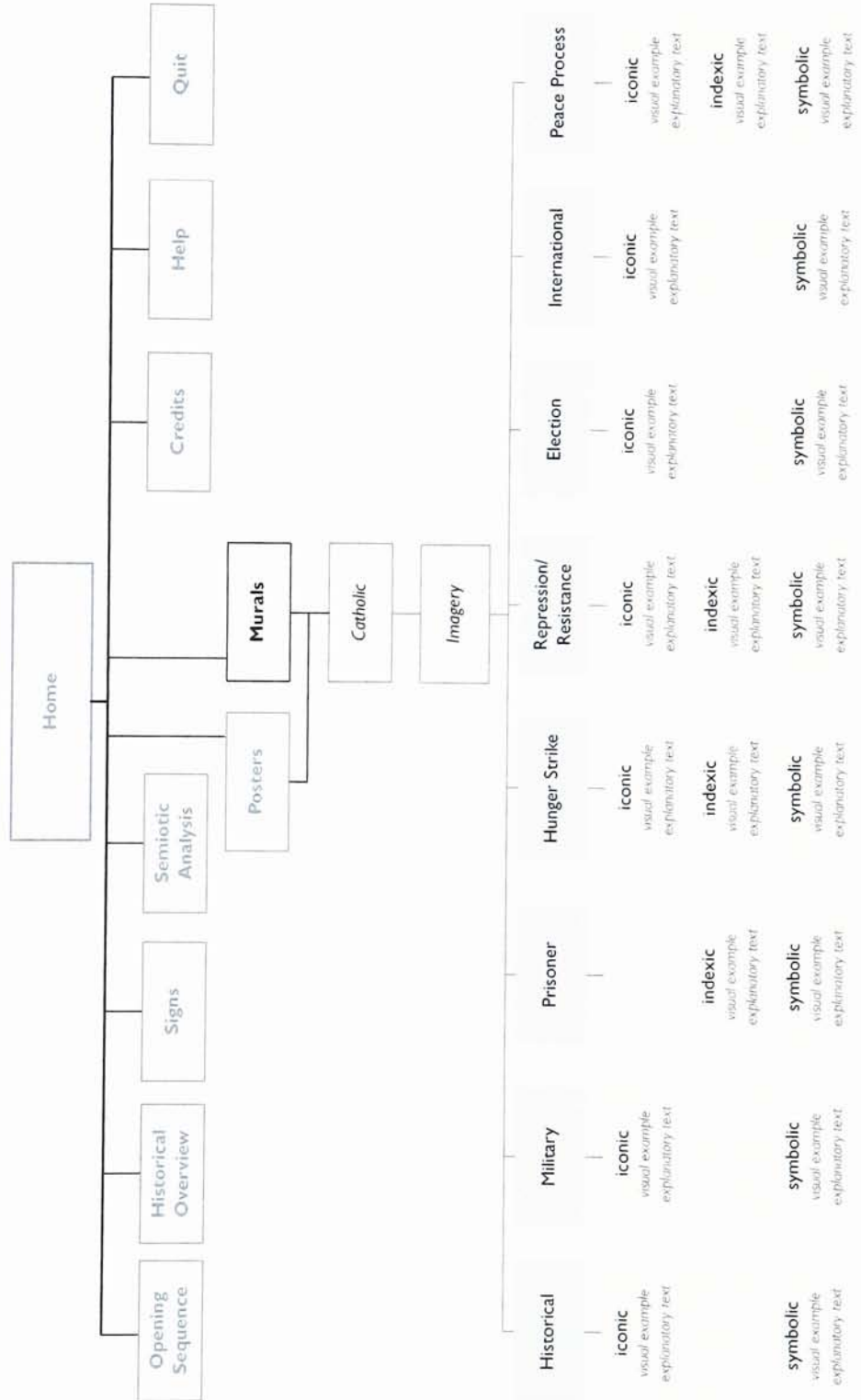
Navigation Chart continued

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 storyboard 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 chose between the following categories:

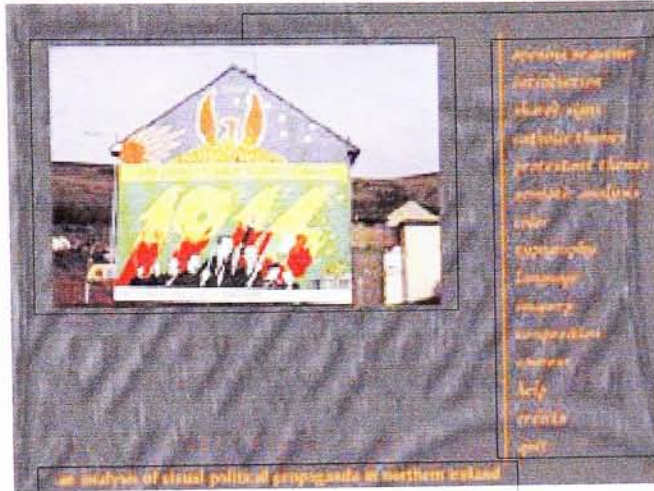
- posters or murals
- protestant or catholic
- theme 1, theme 2, or theme, 3, etc.
- iconic, indexic, or symbolic

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

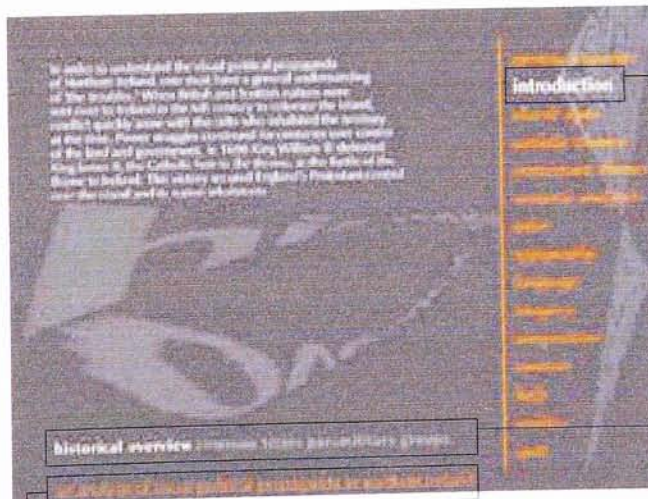
Due to technical limitations, the following storyboard contains images of low resolution. Please refer to the CD-ROM for legible material.



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.

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

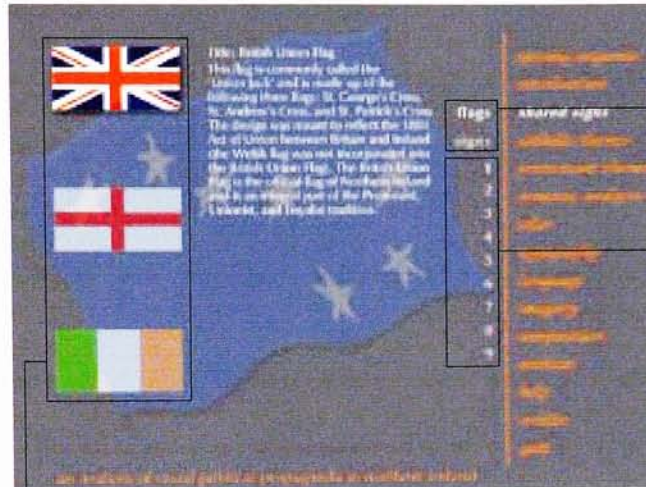


The selected menu item or current location remains highlighted while user is on this page. This allows for constant reference of current location.

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.

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

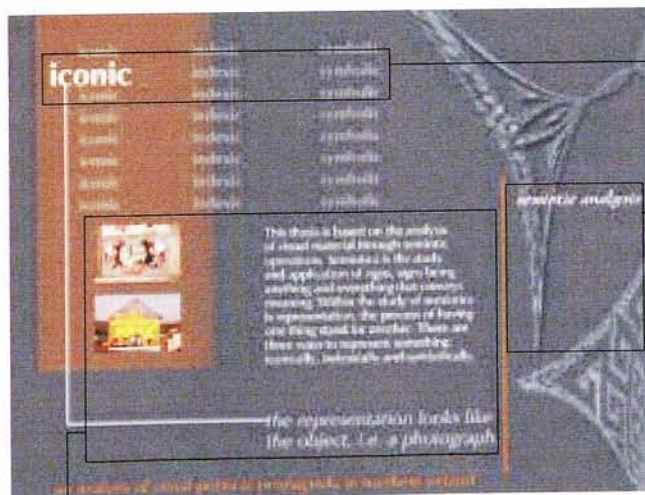
Design Application: Storyboard for a Digital Book continued



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.

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.



Iconic, *indexical* 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.

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

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.

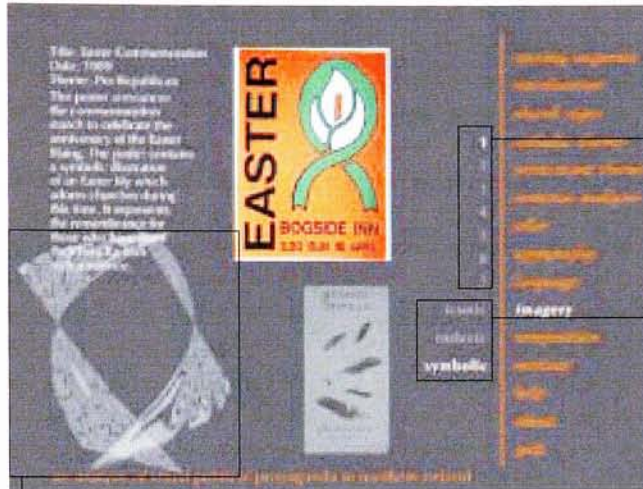


This is explanatory text for Protestant murals containing the Red Hand of Ulster.

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 continued



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 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.



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 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.

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



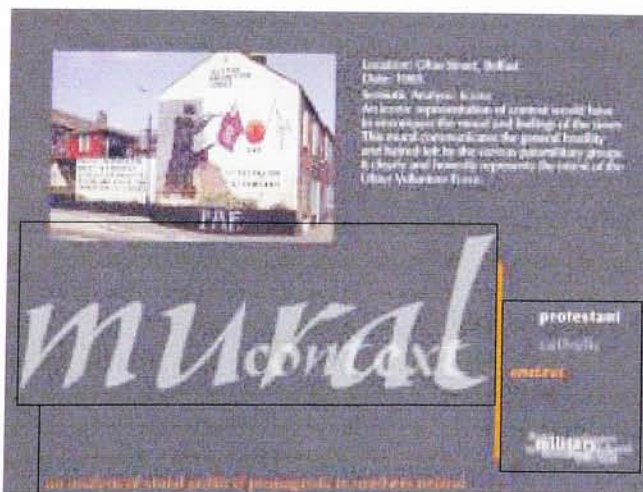
These buttons contain the menu options for either catholic or protestant typography. The selected item is highlighted.

Here are the buttons for the different catholic themes. This would change according to the options selected above. The current selected them is highlighted.

Design Application: Storyboard for a Digital Book continued



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

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

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 the whole subject to make it even better.
- A subject 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.

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.

Design Application: Opening Sequence for the Digital Book

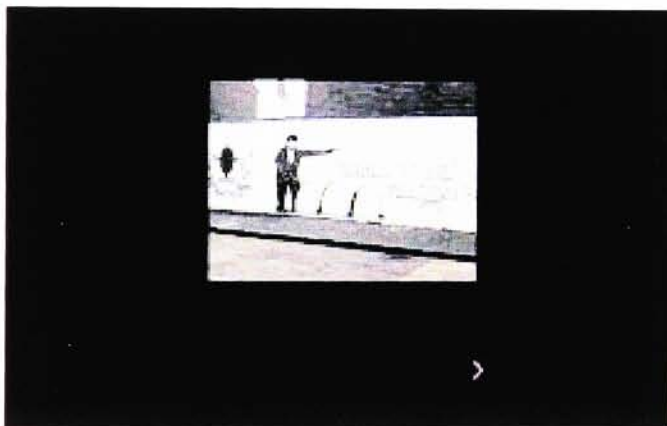
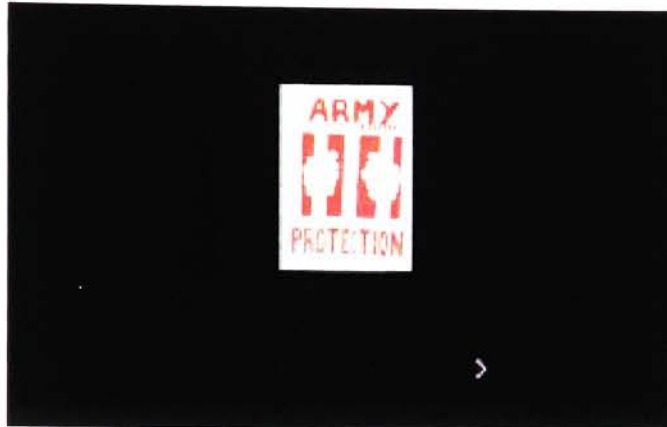
Due to technical limitations, the following storyboard contains images of low resolution. Please refer to the CD-ROM for legible material.



Design Application: Opening Sequence for the Digital Book continued



Design Application: Opening Sequence for the Digital Book continued



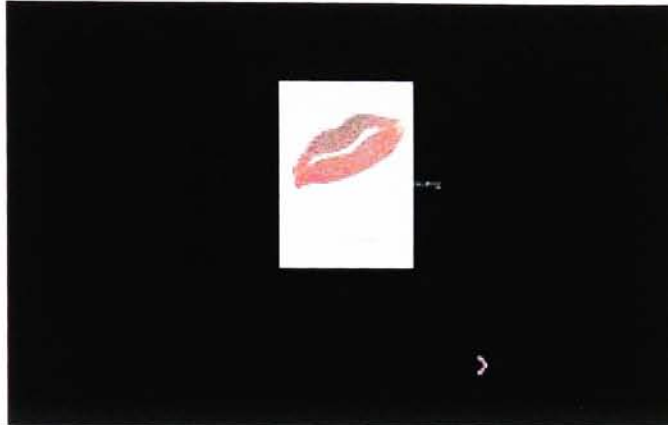
Design Application: Opening Sequence for the Digital Book continued



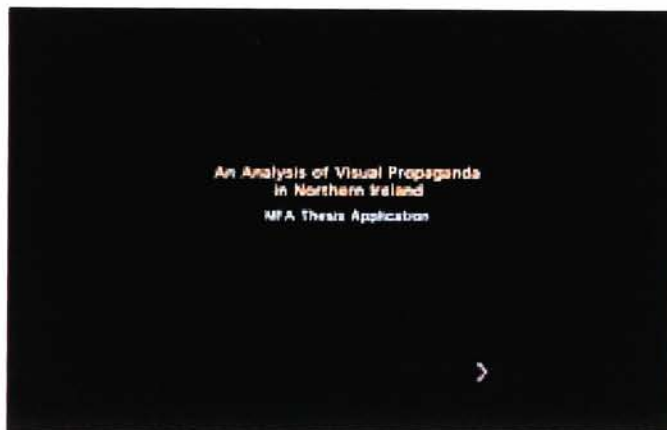
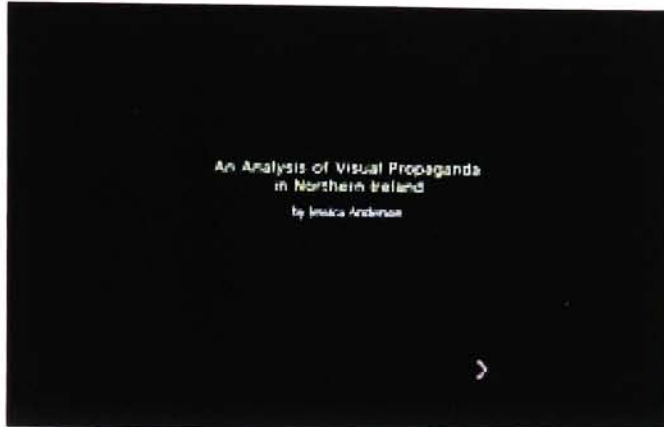
Design Application: Opening Sequence for the Digital Book continued



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.

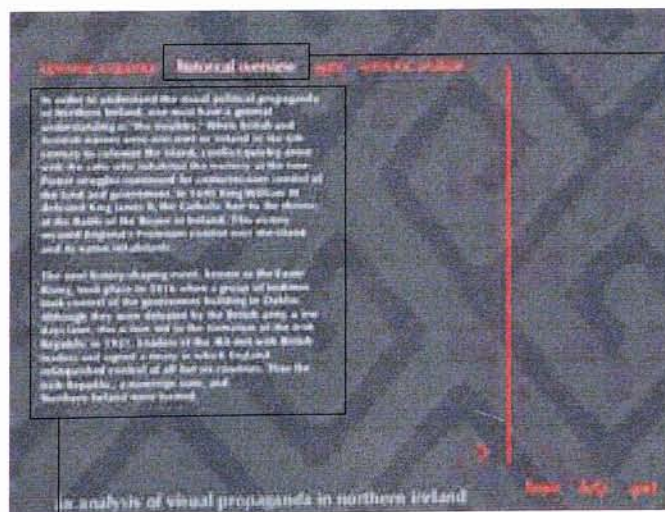


The title bar appears on every page with a grey background.

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*.

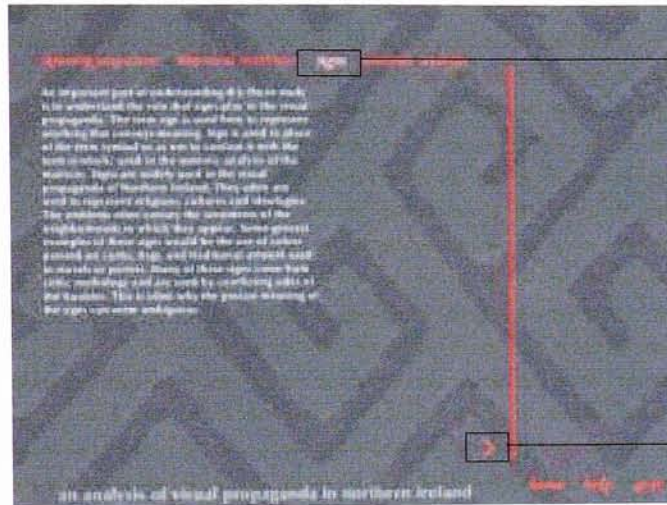
Help and quit are accessible from every page; however, the credits section is only accessible from the home page. *Credits* is replaced with *home* on the other pages.



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

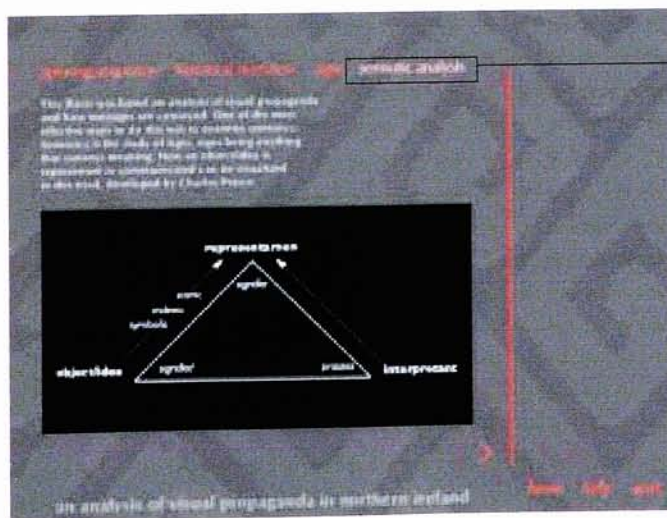
The title of current page remains highlighted to indicate current location.

Design Application: A Digital Book continued



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.

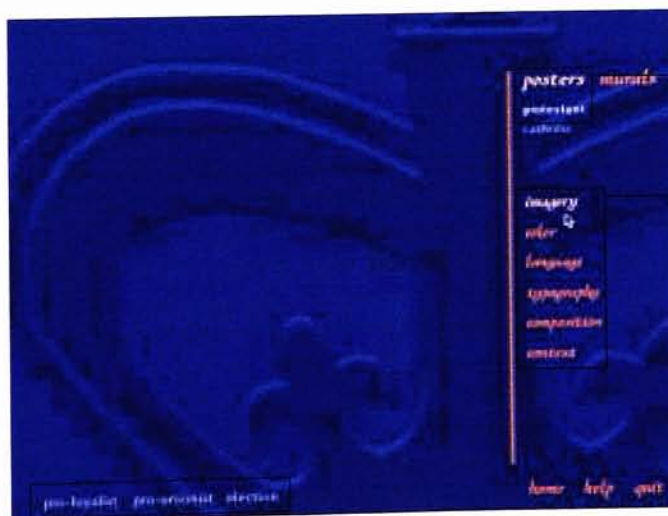


The state of this button changes to the highlighted state or active state because the user is located in the semiotic analysis section.

Design Application: A Digital Book continued



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.



Posters and *protestant* remain highlighted to illustrate current location.

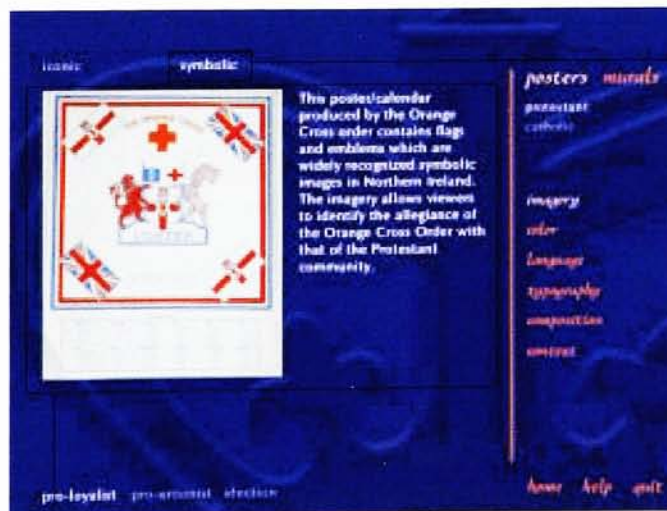
Once *protestant* was chosen, the user must choose between the following menu options: *imagery*, *color*, *language*, *typography*, *composition* and *context*. Cursor and color changes occur upon rollover.

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.

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.



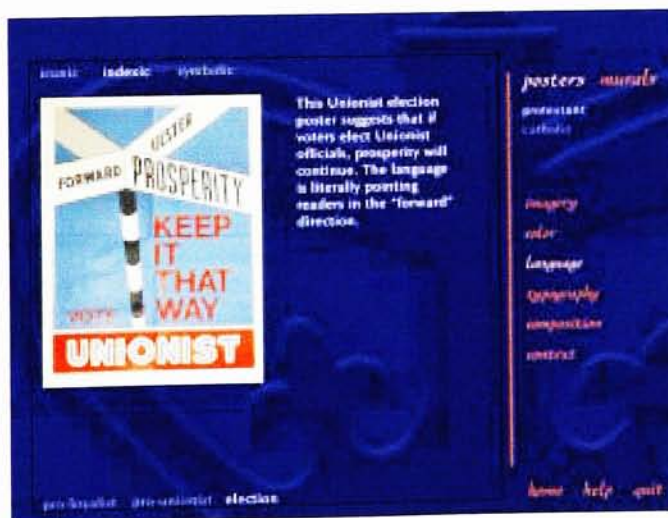
The color of the button adjusts to illustrate the current selection.

Visual examples and accompanying text will change according to the theme and semiotic analysis option selected.

Design Application: A Digital Book continued

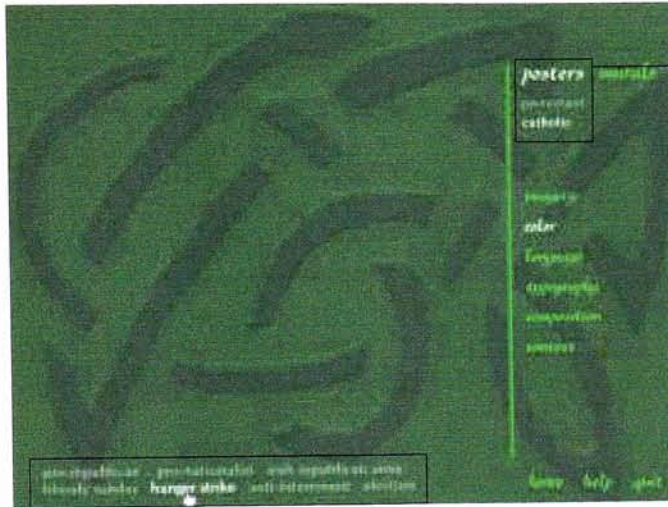


The viewer can choose from the design variables submenu to see examples in the same theme which discuss different semiotic operations.



The highlighted options tell the user that they are looking at an example of the *indexic* use of language in an election poster.

Design Application: A Digital Book continued



The state of the button *catholic* changes color to indicate that the user has chosen to look at posters in this category.

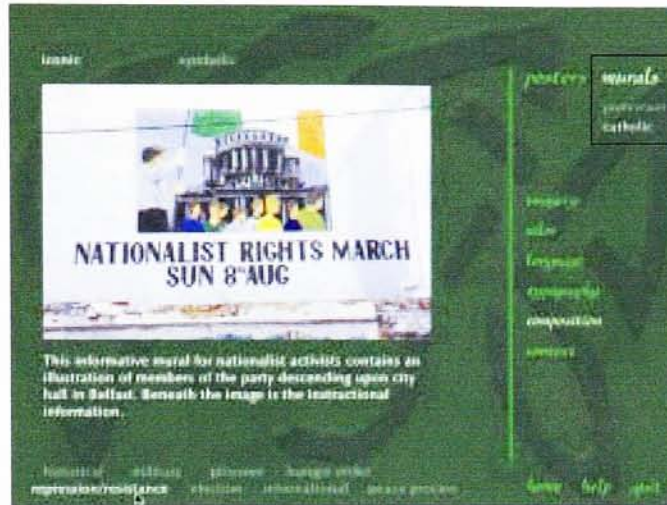
The themes for *catholic* posters are different from those listed under *protestant* posters; however, the options enter the screen in the same manner.



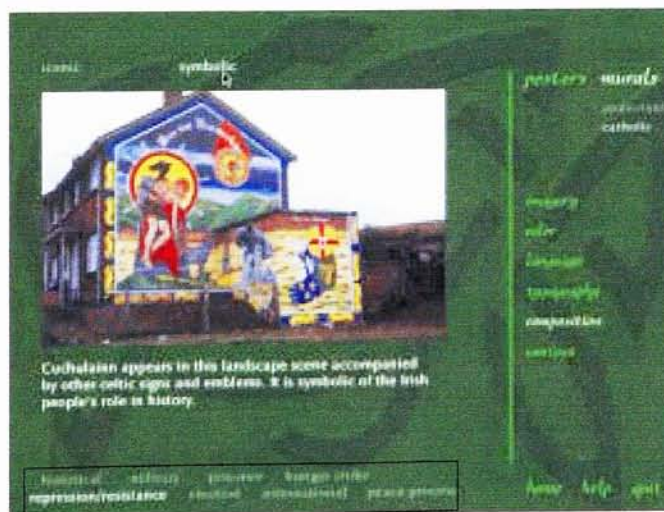
The user has chosen to view visual examples which deal with *color* analysis.

Here are the options for posters within the *hunger strike* theme which relate to the use of color.

Design Application: A Digital Book continued

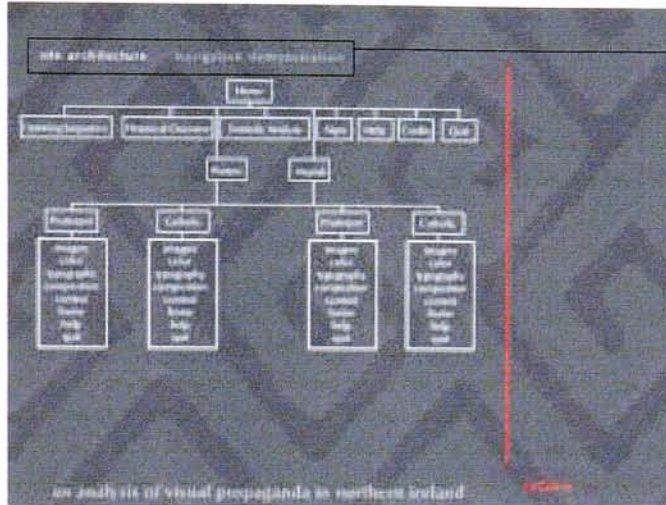


The user has chosen here to change locations by selecting *murals*. Once *murals* is selected the viewer will remain in the subsection of the previous location (*catholic* in this case) unless he/she chooses otherwise.

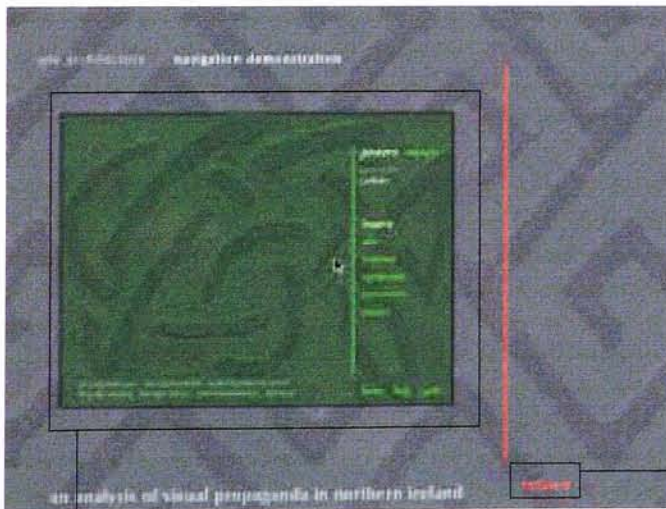


Themes adjust according to the media selected. For example *catholic posters* contains a different set of themes from that of *catholic murals*.

Design Application: A Digital Book continued



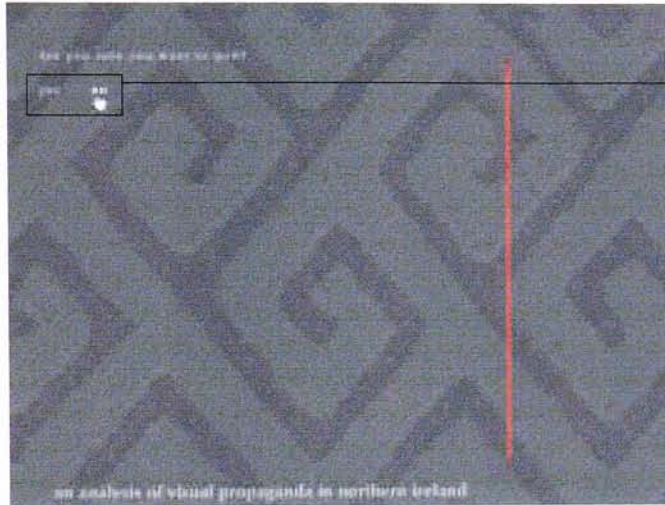
These are the Submenu options for the help menu. The site architecture immediately appears upon entrance to the page.



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.

Design Application: A Digital Book continued



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 form 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 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?

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 (13) — (1) — () — () no

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 highlighted 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) — (5) — (1) — (0) no

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) — (6) — (1) — (0) no

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 (12) — (2) — (0) — (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 (13) — (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 on the web too 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 (12) ————— (2) ————— (0) no

please explain:

- *Its 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?

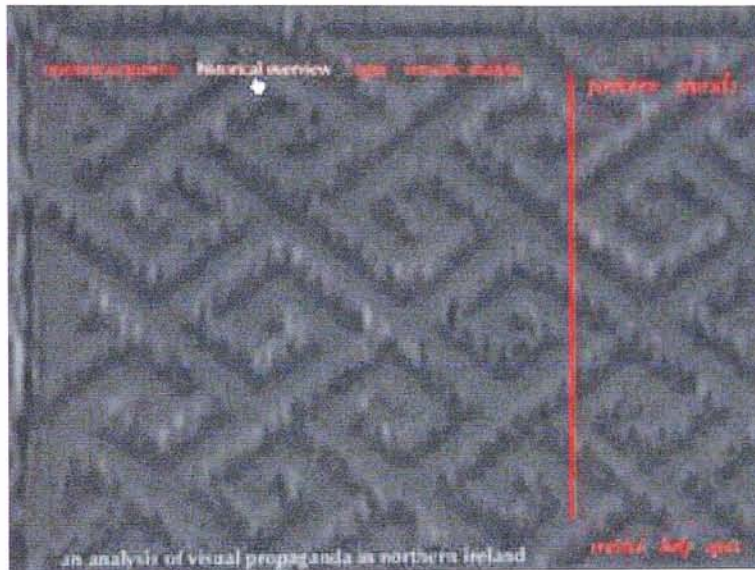
- *Watch sense breaks in some of the text, other than that, great work!*
- *It would've been nice to see an interactive matrix (maybe towards the end or as separate section) where you can really visually compare protestant and catholic use of propaganda organized by iconic, symbolic, and indexic.*
- *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.*

Systems Ideation for Background Screens

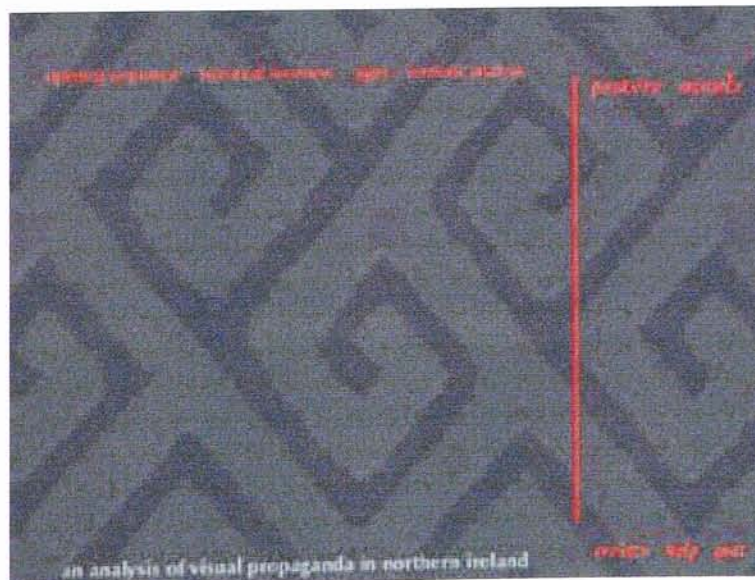
A concern that surfaced while completing the digital book was how to unify the backgrounds of the different sections, *main*, *protestant* and *catholic*, through systems thinking. Some modifications were made in response to viewer feedback. For example, the original grey or non-community specific background 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.

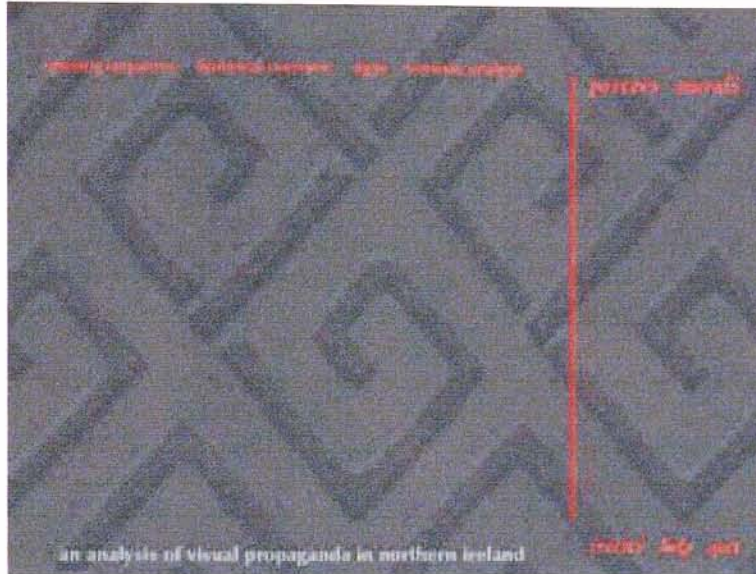


Original Main Background

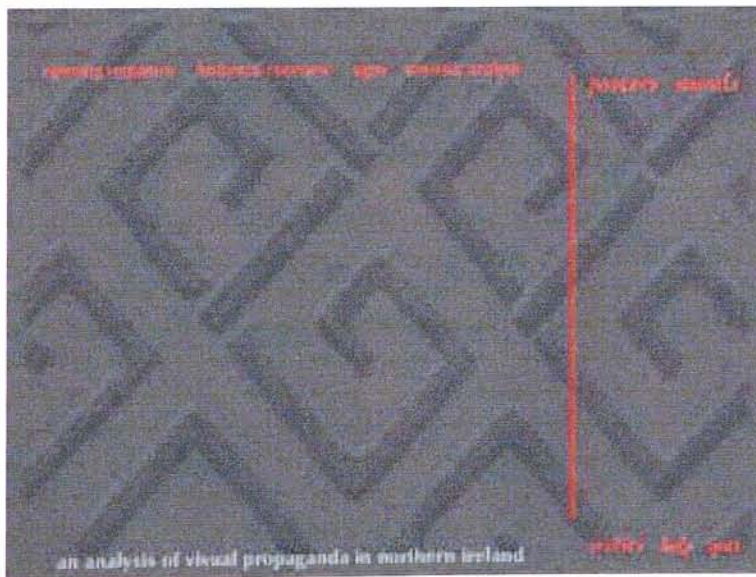


Current Main Background

Systems Ideation for Background Screens continued



Potential Main Background with fragmented linear elements

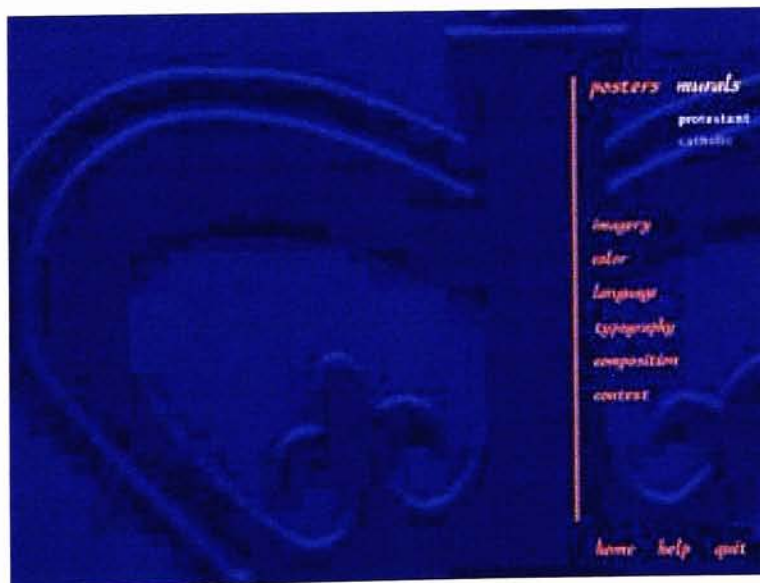


Potential Main Background with elements that terminate before bleed

Systems Ideation for Background Screens *continued*

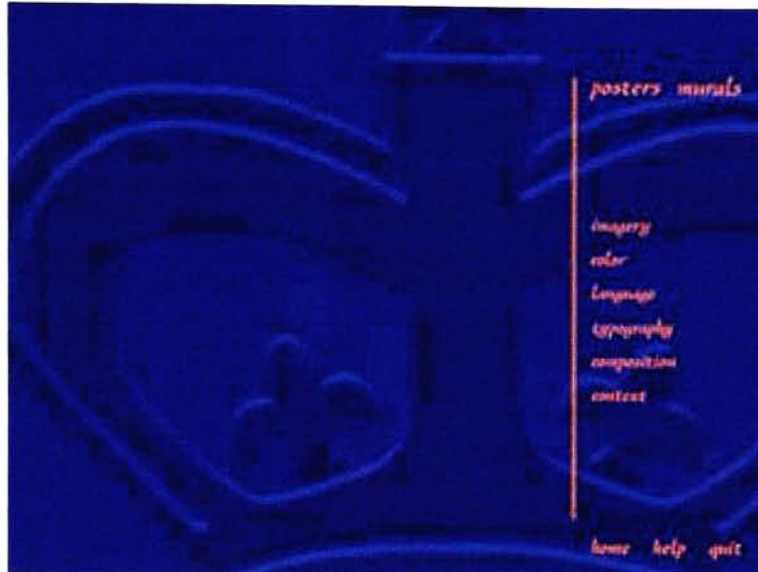


Original Protestant Background

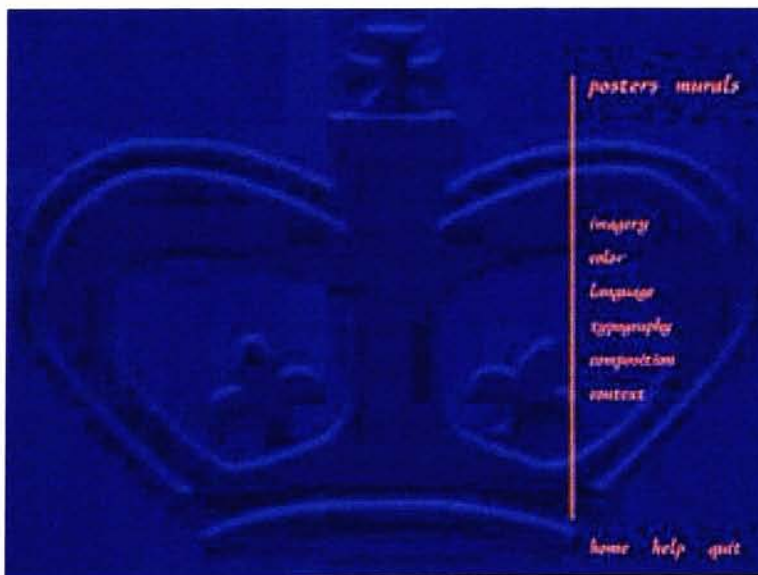


Current Protestant Background

Systems Ideation for Background Screens *continued*

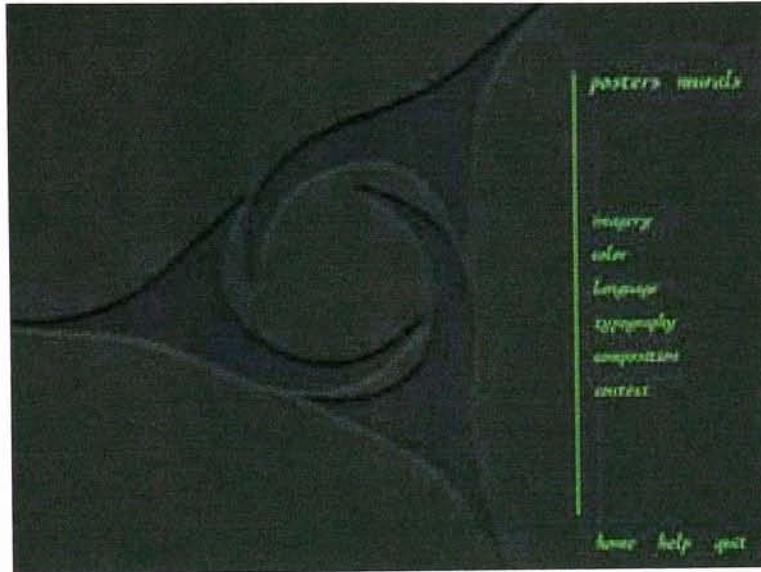


Potential *Protestant* Background with fragmented linear elements

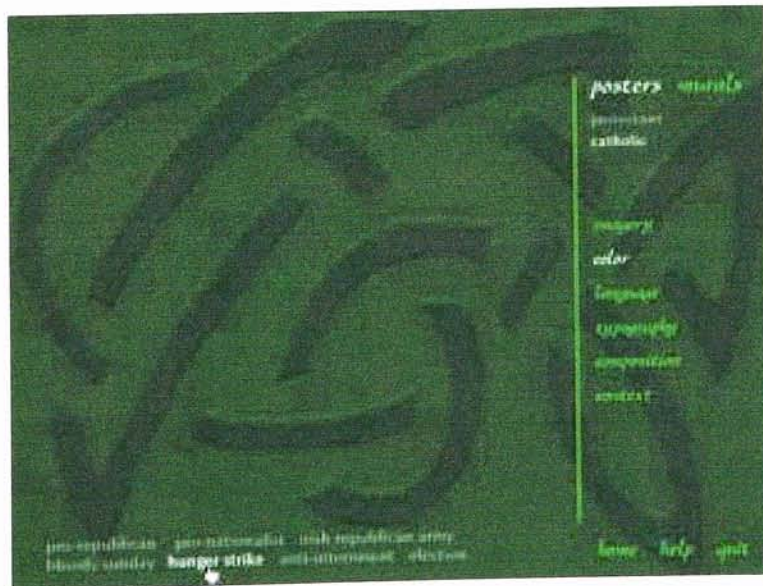


Potential *Protestant* Background with elements that terminate before bleed.

Systems Ideation for Background Screens continued

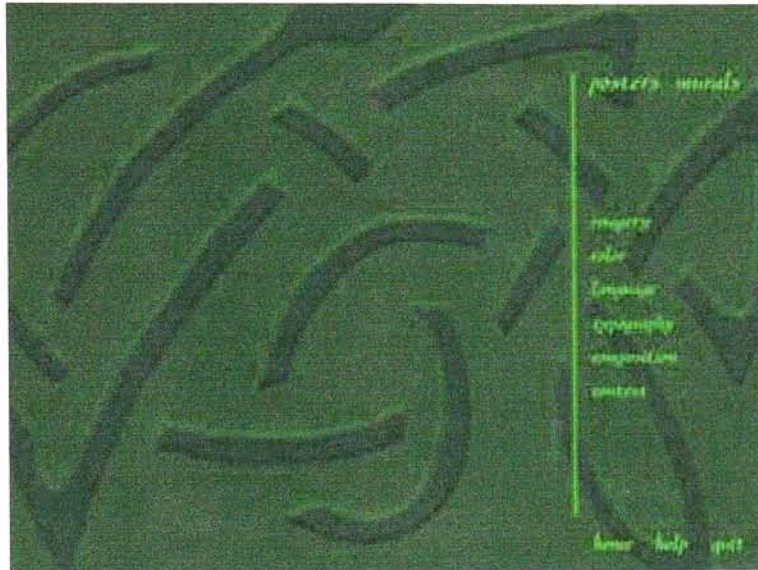


Original Catholic Background

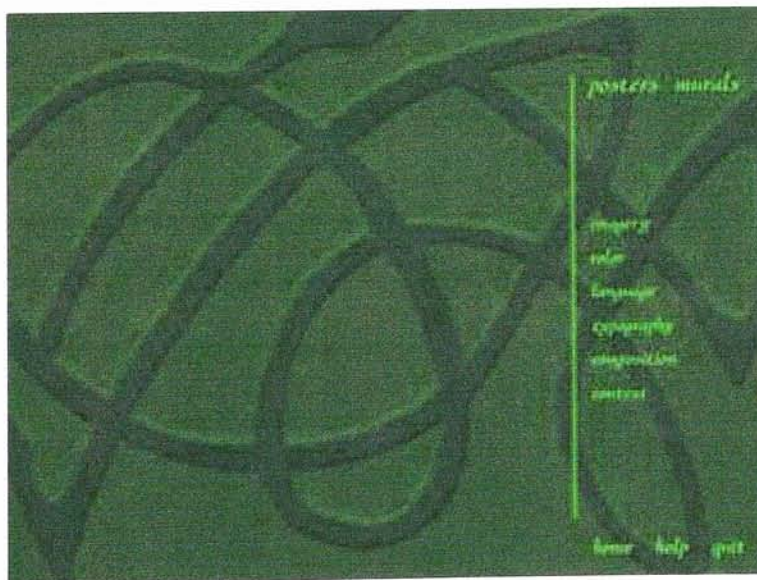


Current Catholic Background

Systems Ideation for Background Screens continued



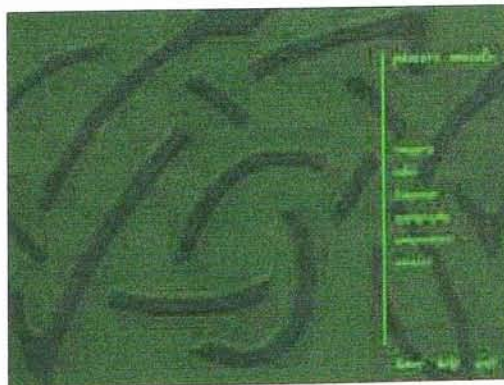
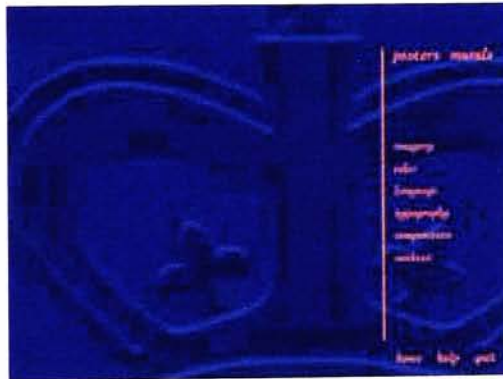
Potential *Catholic* Background with fragmented linear elements



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, indexical 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.

- 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.

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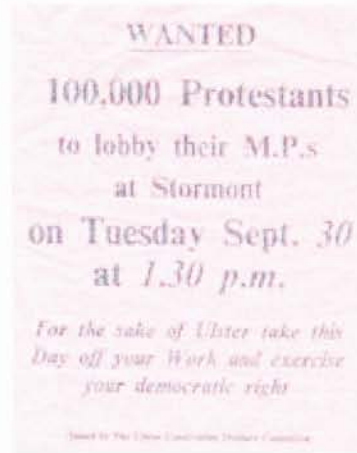
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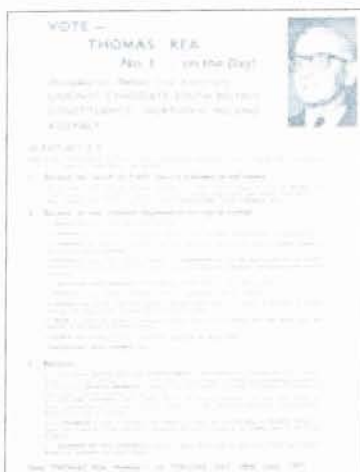
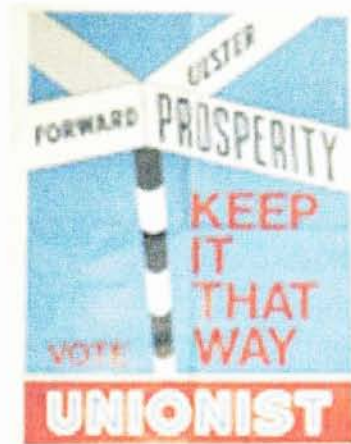
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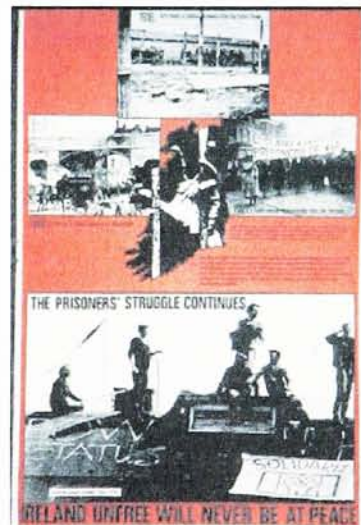
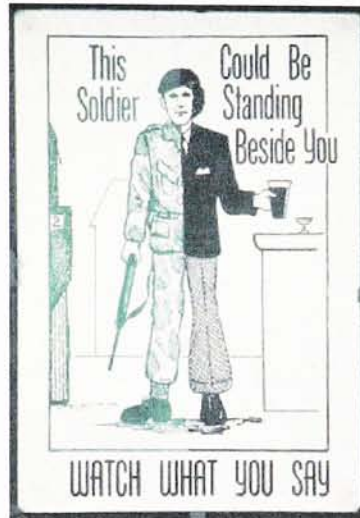
Appendix A: Visual Examples
Protestant Posters: Pro-Loyalist



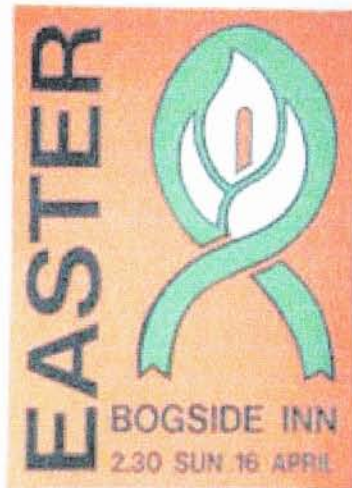
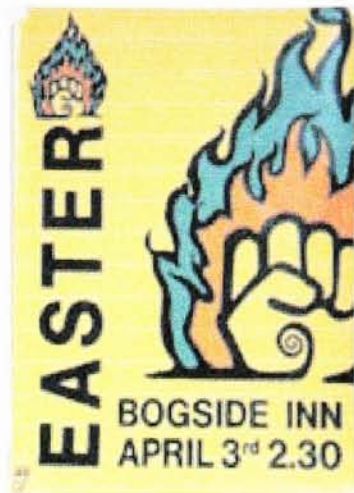
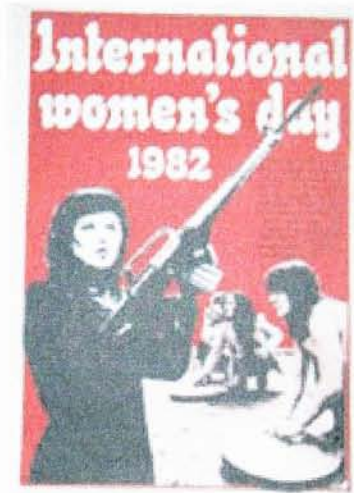
Appendix A: Visual Examples
 Protestant Posters: Election



Appendix A: Visual Examples
Catholic Posters: Pro-Republican



Appendix A: Visual Examples
Catholic Posters: Pro-Republican



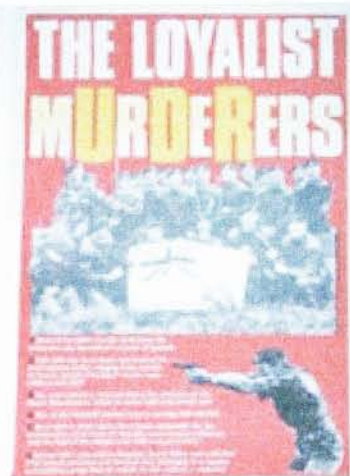
Appendix A: Visual Examples
Catholic Posters: Pro-Republican



DANGER: HM GOV'T
WILL SERIOUSLY
DAMAGE 'YOUR' HEALTH
PLASTIC BULLETS KILL

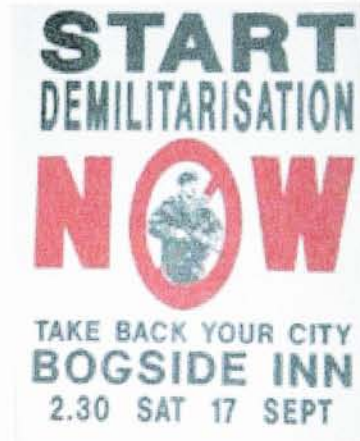
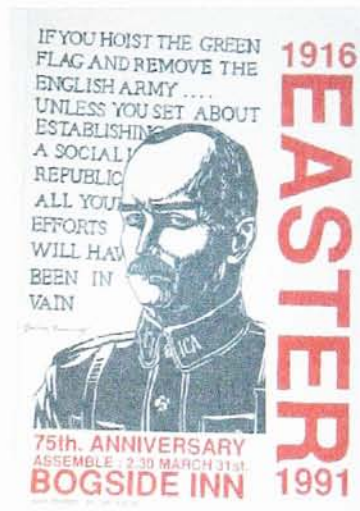


EASTER
ASSEMBLY:
2.30 APRIL 11th
BOGSIDE INN
1916 - 1993

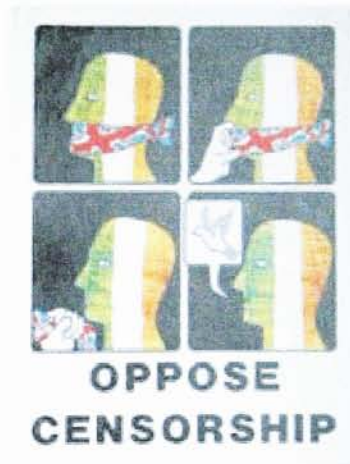


IN 1916 THEY WERE ORAT OR,
WHIPPED, EXECUTED AND
INTERRED FOR BELIEVING IN
IRELAND'S RIGHT TO BE FREE.
HOW WOULD THEY FARE
TODAY?
SHIN FEIN REMEMBERS
WITH PRIDE THE
REVOLUTIONARIES OF THE 1916
EASTER PRIMO AND ALL
REPUBLICANS WHO DIED
FIGHTING FOR IRISH FREEDOM.

Appendix A: Visual Examples
Catholic Posters: Pro-Republican



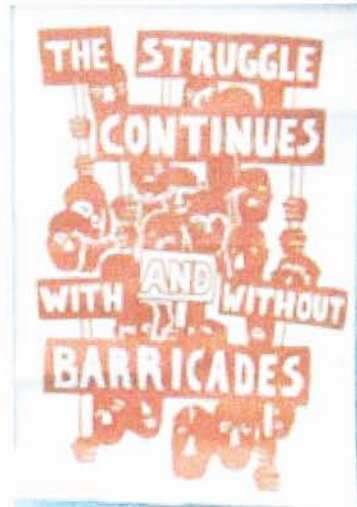
Appendix A: Visual Examples
Catholic Posters: Pro-Republican



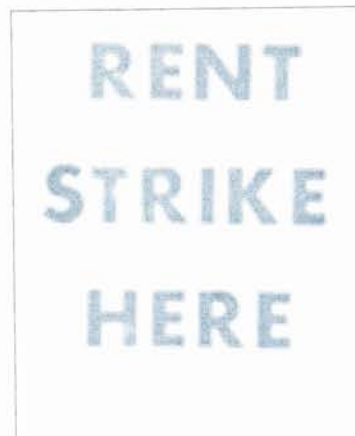
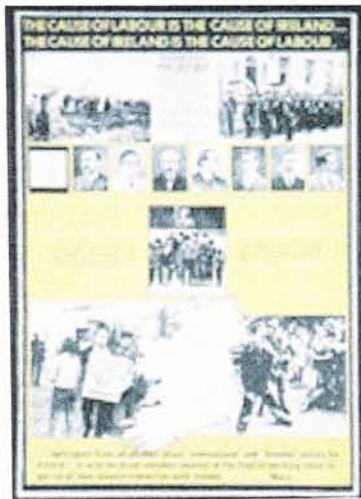
Appendix A: Visual Examples
Catholic Posters: Pro-Republican



Appendix A: Visual Examples
Catholic Posters: Pro-Nationalist



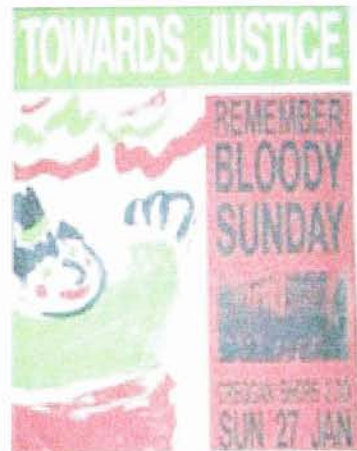
Appendix A: Visual Examples
Catholic Posters: Pro-Nationalist



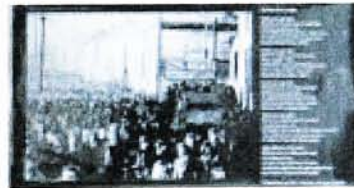
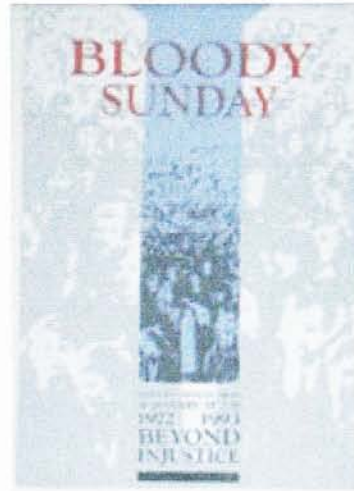
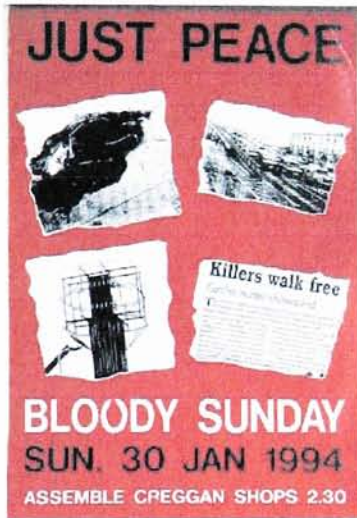
Appendix A: Visual Examples
Catholic Posters: Irish Republican Army



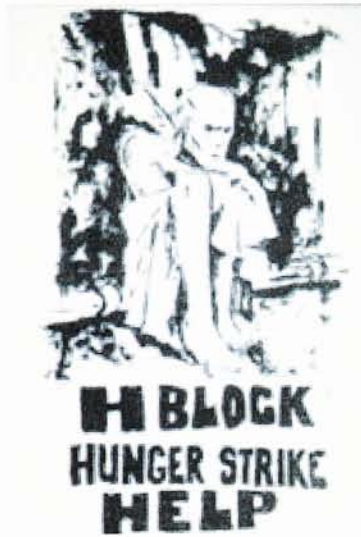
Appendix A: Visual Examples
Catholic Posters: Bloody Sunday



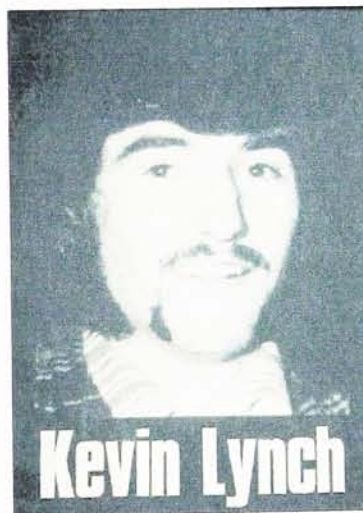
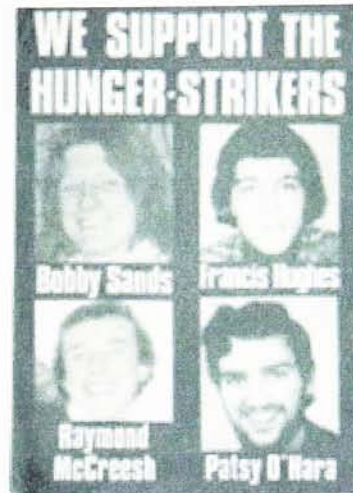
Appendix A: Visual Examples
Catholic Posters: Bloody Sunday



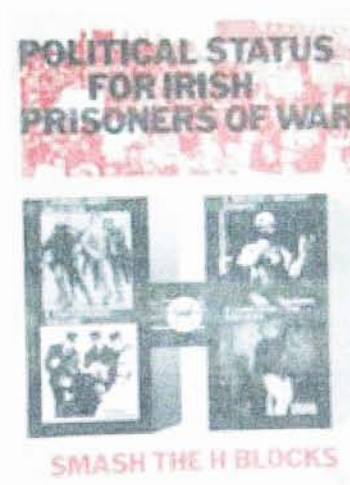
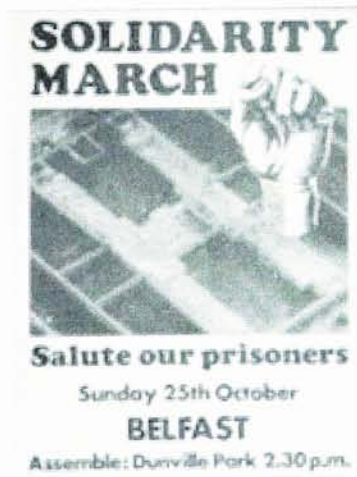
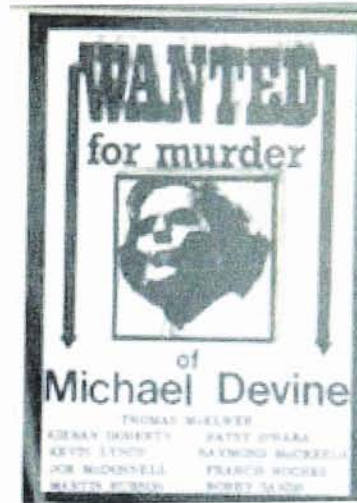
Appendix A: Visual Examples
Catholic Posters: Hunger Strike



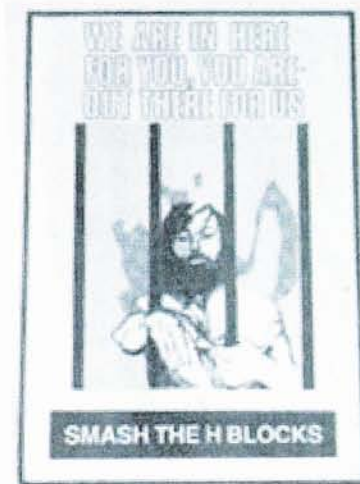
Appendix A: Visual Examples
Catholic Posters: Hunger Strike



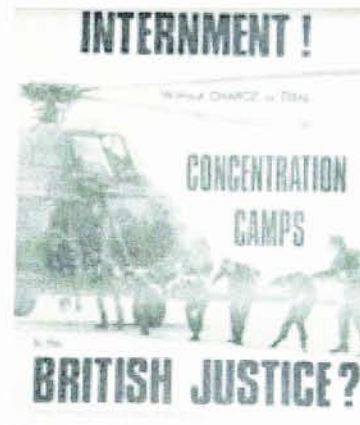
Appendix A: Visual Examples
Catholic Posters: Hunger Strike



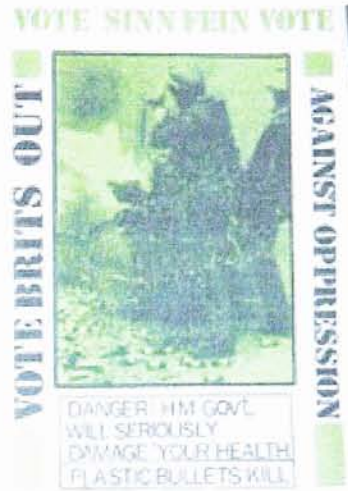
Appendix A: Visual Examples
Catholic Posters: Hunger Strike



Appendix A: Visual Examples
Catholic Posters: Anti-Internment



Appendix A: Visual Examples
Catholic Posters: Election



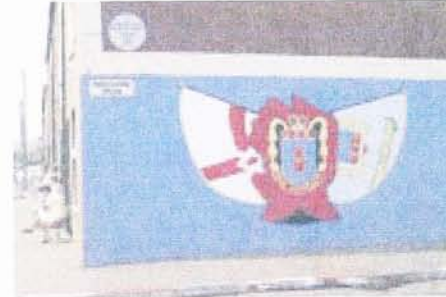
Appendix A: Visual Examples
Protestant Murals: King Billy



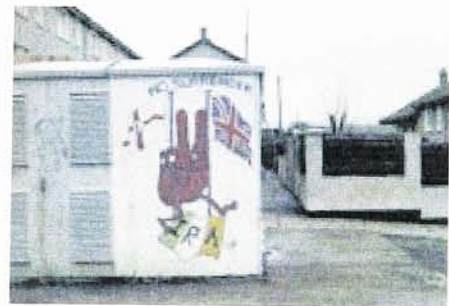
Appendix A: Visual Examples
Protestant Murals: King Billy



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



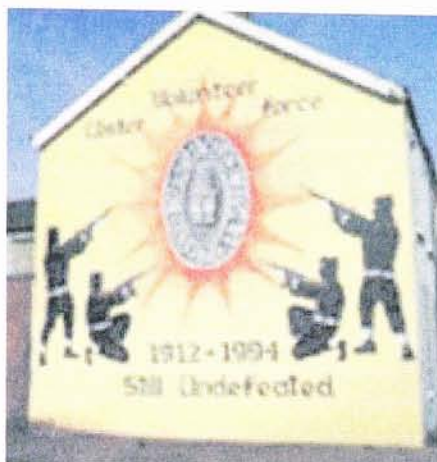
Appendix A: Visual Examples
Protestant Murals: Humorous



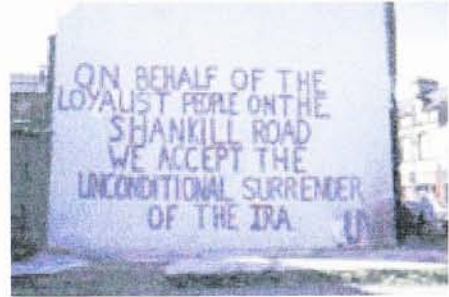
Appendix A: Visual Examples
Protestant Murals: Humorous



Appendix A: Visual Examples
Protestant Murals: Ceasefire



Appendix A: Visual Examples
Protestant Murals: Ceasefire



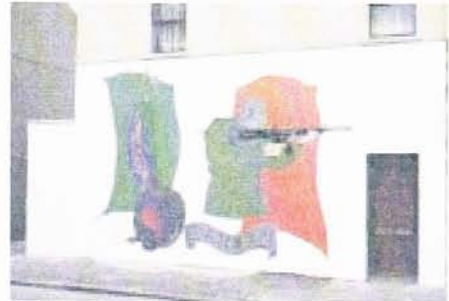
Appendix A: Visual Examples
Catholic Murals: Historical



Appendix A: Visual Examples
Catholic Murals: Military



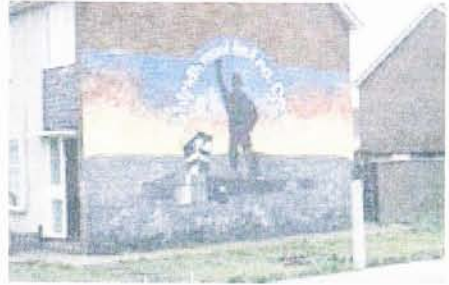
Appendix A: Visual Examples
Catholic Murals: Military



Appendix A: Visual Examples
Catholic Murals: Military



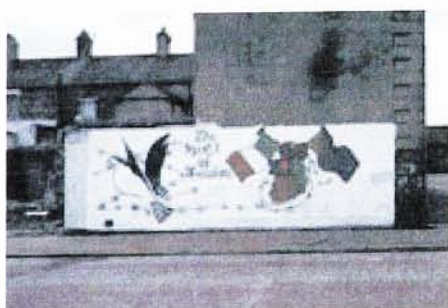
Appendix A: Visual Examples
Catholic Murals: Prisoner



Appendix A: Visual Examples
Catholic Murals: Hunger Strike

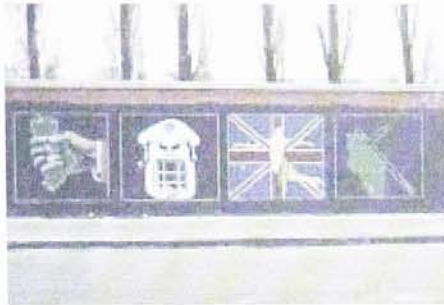


Appendix A: Visual Examples
Catholic Murals: Hunger Strike

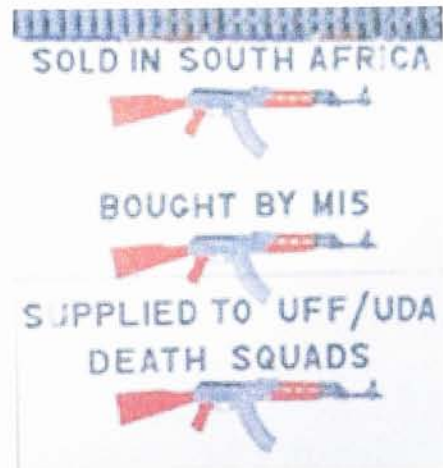


Appendix A: Visual Examples

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



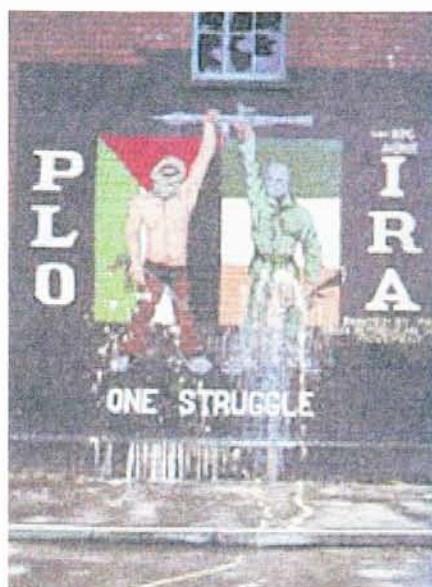
Appendix A: Visual Examples
Catholic Murals: Election



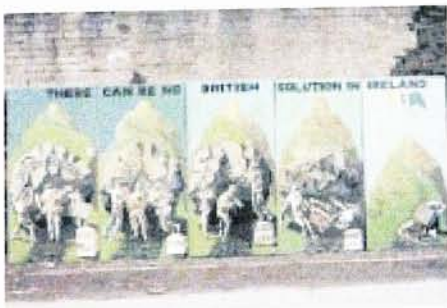
Appendix A: Visual Examples
Catholic Murals: Election



Appendix A: Visual Examples
Catholic Murals: International



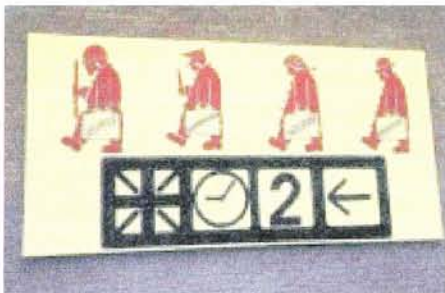
Appendix A: Visual Examples
Catholic Murals: International



Appendix A: Visual Examples
Catholic Murals: International



Appendix A: Visual Examples
Catholic Murals: Peace Process



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

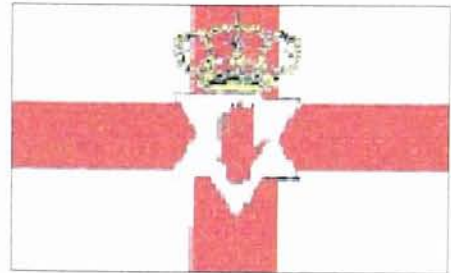


Appendix A: Visual Examples

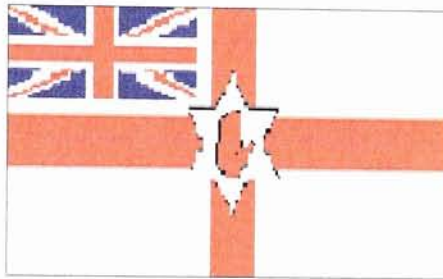
Protestant Flags



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



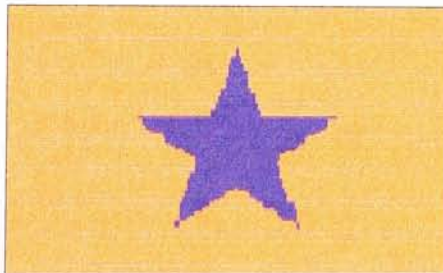
Government Flag of Northern Ireland or Ulster Flag—six counties



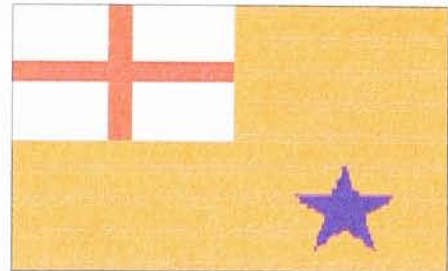
Alternative Ulster Flag



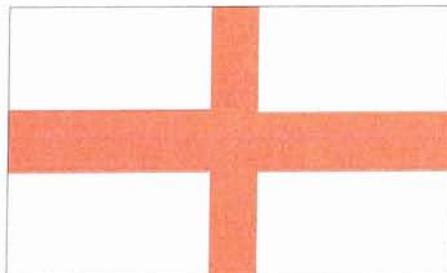
St. Andrew's Cross



Orange Order Flag



Orange Order Flag—alternative version

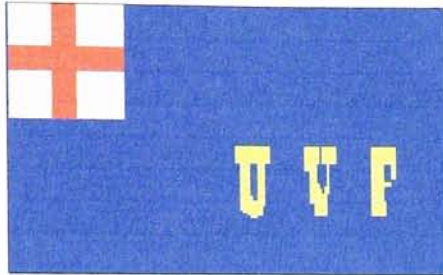


St. George's Cross



Ulster Independence Flag or Ulster National Flag

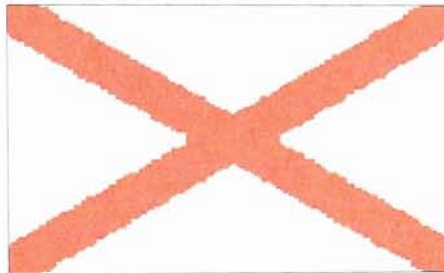
Appendix A: Visual Examples
Protestant Flags



Ulster Volunteer Force (UVF) Flag



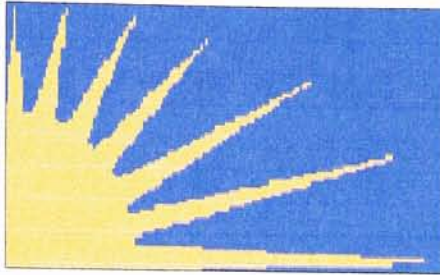
British Union Flag or Union Jack



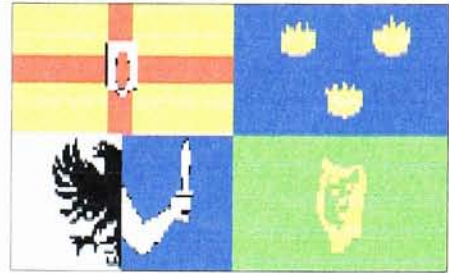
St Patrick's Cross

Appendix A: Visual Examples

Catholic Flags



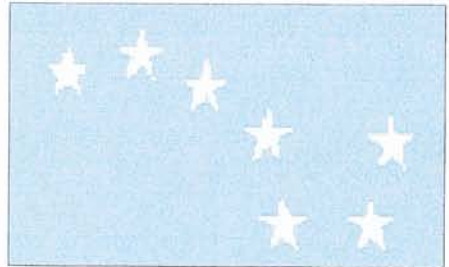
Sunburst Flag or Fianna na hÉireanne



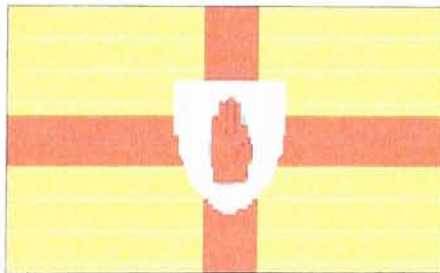
The Four Provinces of Ireland Flag



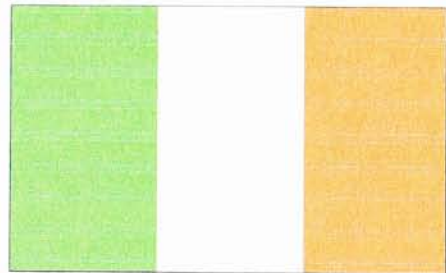
Leinster Flag or Naval Jack



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 clear & clear presentation
- 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? cont →
- 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: 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: once again, explained in your opening panel so it is understood. Maybe you could briefly re-state the same info right by your introduction + panels.
- 3 Do you feel that the design decisions in the CD ROM are successful so far?
 yes no
 please explain: The choice of colors is very appropriate to the subject matter, and serves to create a tone which underlies the political message. I like the Celtic accents throughout.
- 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 wish I could sit down in a comfortable chair and look through your workbook. It's such a clear -

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 please explain: no

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

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

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: NOT COMPLETELY OF GREAT INTEREST BUT THE PRESENT 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 please explain: I have no idea trying to understand the history 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 please explain: CD ROM is a non-linear information system. it's easier to trace the relation between. it's a suitable choice.

3 Do you feel that the design decisions in the CD ROM are successful so far? yes please explain: 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 please explain: Graphical images do explain the relation between part of the history.

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 educate*
- 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: *but maybe too many morals unless someone is really into the subject*
- 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: *(20%) I never knew the history of the conflict + It was very interesting.*

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 demonstrate the conflict between Northern and Southern Ireland visually/ and with precise, unbiased text*
- 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 FEELS QUITE FAMILIAR TO ME AS IF IT FUNCTIONS AS AN INFORMATIVE, WELL-DESIGNED WEBSITE*
- 3 Do you feel that the design decisions in the CD ROM are successful so far?
 yes no
 please explain: *THEY ARE SIMPLE, YET CLEAR-CUT AND SERIOUS*
- 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 HAVE BEEN FAMILIAR W/ THE CONFLICT BEFORE BUT NOW I HAVE A VISUAL ACCOUNTANCE*

IN RAA SECTION
- MENUES COULD USE ↑ CONTRAST
BTWN. EXPLAIN TEXT & BG COLOR

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 MIDDLE 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: Symbolism in Religion And politics
- 2 The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?
yes no
please explain: Seems very interesting
- 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:

red on grey may be difficult for red/green colorblind

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:

WELL DISPLAYED INFO

YES - IT IS CLEAN OUT & GRAPHIC WORKS WELL

CLEAR IMAGES AND HISTORICAL REFERENCES

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 well through out plan. Very Interesting*
- 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: *Very much so. Much more covered*

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: *It's such a complex issue to grasp it so hard to figure*

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: more than language / colors / layout etc are all compared
- 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: breaking down the posters into many different categories + comparing them is more effective

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: very sentimental to the cause of the Irish people.

2 The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear? yes no please explain: Absolutely. I saw one of your projects and the education process helped me to understand your idea.

3 Do you feel that the design decisions in the CD ROM are successful so far? yes no please explain: Absolutely, very strong image and explanation.

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 always had doubt of what was all about. But now worked would me to clear my doubts.

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: but it is very wordy, it needs to be further studied to be understood.
3 Do you feel that the design decisions in the CD ROM are successful so far? yes no please explain: but they are very involved. Gloriously obvious.
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 your explanations of some of them.

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 designs role in shape 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 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 seen any of these examples before, so it is all a new experience.

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:

but it is very wordy, it needs to be truly studied to be understood.

3 Do you feel that the design decisions in the CD ROM are successful so far?

yes no

please explain:

it is not blatantly obvious but they are very involved.

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 your explanations of some of them -

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 designs role in shape 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/explaining.

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 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 seen any of these examples before, so it is all a new

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:

good design, research, layout and direction

2 The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear?

yes no

please explain:

great

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:

IT WILL CLARIFY COMMUNICATION OF POLITICAL STANDS 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:

2

3 Do you feel that the design decisions in the CD ROM are successful so far?

yes no

please explain:

YES, IT IS CONCISE,

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: 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 ~~has~~ 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 please explain: Using a storyboard approach was informative and easy to follow
2 The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear? yes 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 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 please explain: give it show from a global perspective of how types used

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 please explain: writing clearly articulate - written intro is very long & intended purpose needs to be 'called out'
2 The design application for this thesis project is an interactive CD ROM. Is the purpose of this CD clear? yes please explain: language & images together convey the point & content clearly
3 Do you feel that the design decisions in the CD ROM are successful so far? yes please explain: Don't have basis for comparison but flows well & includes much info
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: 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: I'm not a very visual person but the use of the CD-ROM would entice me to continue + look at the subject I've tried to understand for a long time & actually look

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 to come back and

Evaluation Form An Analysis of Propaganda in Northern Ireland Jessica Anderson

Had more when it's quiet

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: how visual elements affect political thought (propaganda in Northern 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:

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: It helps to know Irish history to understand what's going on, the Cuchulainn reference is interesting

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.

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: best + unique clearly communicate

- 2 Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
 yes no
 please explain: clearly for clear decision making throughout

- 3 Do you find the navigation of this digital book appropriate and easy to follow?
 yes no
 please explain: found it a bit confusing, of where was supposed to go next - is there a sitemap?

- 4 Do you understand the purpose of the different menus and submenus in the CD ROM?
 yes no
 please explain: I believe they are clearly communicated

- 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: yes, there are many opportunities to understand the point

- 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 is a good way to be able to access a great deal of related info

- 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: its very complicated and raveled with issues

- 8 Do you have any additional observations or suggestions to offer?
watch the font size breaks in some of the text - other than that - Great Work!

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: Good use of the definition and of coloring/selection of words
The word propaganda can be more pronounced at the beginning

- 2 Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)

yes no

please explain: Color schemes seem to work nicely together
although the red seems too "blatant" within the book itself.

- 3 Do you find the navigation of this digital book appropriate and easy to follow?

yes no

please explain: Very intuitive and clear / Is there any way
to make the <> arrows more "obvious" - placement
color etc

- 4 Do you understand the purpose of the different menus and submenus in the CD ROM?

yes no

please explain: It took me a little (2 times) to understand
the system, it becomes clearer once posters or murals are selected
good hierarchy going from posters to variables (color) to semantics

- 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: Nice, 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 make the experience very interactive
and there is a sense of discovery

- 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 of the history b/c of the
examples chosen

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

It would've been nice to see an interactive matrix
(maybe towards the end or a separate section) where
you can really visually compare protestant and catholic
use of propaganda organized by icon, symbolic + index.

why move my @
middle / I did
realize that the more
id poster and murals
apis. is there anyway
why that these are
was you can make
comes clearer once
t into the actual
all pages 😊

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 introductory scenes such as "Invasion", etc helps to familiarise you with later content.
- 2 Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
 yes no
 please explain: It successfully covers all aspects of design that are seen within the posters & murals
- 3 Do you find the navigation of this digital book appropriate and easy to follow?
 yes no
 please explain: Maybe one line or arrow could be used to show the viewer to go to the Posters/murals →
- 4 Do you understand the purpose of the different menus and submenus in the CD ROM?
 yes no
 please explain: Under each subhead "Protestant" - gave for ex. I wasn't sure what the categories at the bottom meant in terms of?
- 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: blowing interaction he was great
- 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?
I loved the introduction: facts in + out of words and the music.

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: *yes & no - what would it be*

used for - educational purpose or Research - 4th for
if used for entertainment - no

- 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: gives brief overview of sample picks the curiosity
- 2 Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)
 yes no
 please explain: Wonder about the grey background. Could it be clearer w/out a text box?
- 3 Do you find the navigation of this digital book appropriate and easy to follow?
 yes no
 please explain: Simple easy to navigate divisions of sections clear and well defined.
- 4 Do you understand the purpose of the different menus and submenus in the CD ROM?
 yes no
 please explain: Really well laid out accessing this
- 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: well written informative but not too rambling. is good
- 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 will be on the web too for possible researchers
- 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: very in depth
- 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

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 choice of songs

- 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 too many layers 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. Dealing with size or color, what the hell it was 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?

in the opening sequence the ~~type~~ some of the red type was hard to read. The menus need to descend and contrast faster.

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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 the 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: Highly
- 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 Techie thing.

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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: Typographic structure seems to be the weakest.
Overall looks great functionally and aesthetically.
- 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 you 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).

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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 with 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 murals, you realize that the visual 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 just missed having see first menu bar, always on top where I could consult the historical overview for some historical info.

- 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 both menus I prefer the interface less cluttered, like it is.

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

yes no

please explain: This format is good because we can always go back and read things and examine the pictures. because of that is it easy to fully understand the subject in question.

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

Yeah! Great job, especially for the amount of information - here is my suggestion: Go for a Drink!

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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: clearly breaks down topics into category & sets mood
- 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: For intended audience, the need to control pace makes a CDROM the only logical choice
- 7 Do you feel you 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 had no understanding previously
- 8 Do you have any additional observations or suggestions to offer?
In opening sequence - large faded "propaganda" ~~should~~ 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.

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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 and impressive. Black background help to make ^{the} whole 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 be in part of media.

- 3 Do you find the navigation of this digital book appropriate and easy to follow?

yes no

please explain: Help section is convenient. 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 that you have a greater understanding of the nature of visual propaganda in Northern Ireland after using this CD ROM?

yes no

please explain: 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.

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

about submenus after the opening movie, I menu page better to have ^{the} title for

historical overview sign: semiotic analysis to distinguish from poster & music videos

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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: -white -> red type for good semantic quality
Very interesting use of type, imagery, + motion

- 2 Do the visual decisions in the CD ROM seem appropriate? (color, typography, composition, etc.)

yes no

please explain: -yes, good use of roll over cues

- 3 Do you find the navigation of this digital book appropriate and easy to follow?

yes no

please explain: It seemed a little difficult to
know which section you were in the workflow

- 4 Do you understand the purpose of the different menus and submenus in the CD ROM?

yes no

please explain: Yes, I think they need some other
organizational elements introduced - size, color, proximity

- 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: -very good

- 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 web, -> software
should be considered

- 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: Great job - this topic is difficult
to understand because of the history

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

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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: _____
I definitely get the Irish feel + a sense of the catholic/protestant division

- 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: _____
yes, ~~but~~ it was clear, ~~but~~ except for getting to the home page was a little confusing as I thought I was at "home" to start with

- 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: _____
~~very~~ very clear explanation
a few photos were too blurry

- 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 allows you to explore the info in many different combinations

- 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?

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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: 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 no
 please explain: The beginning few images are a little too quick, I think it 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 no
 please explain: Clear, understandable, great color coordination w/ posters & murals.
- 4 Do you understand the purpose of the different menus and submenus in the CD ROM?
 yes no
 please explain: 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 no
 please explain: It was nice to have a diagram along w/ the text
- 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: Be'c there are so many visual aspects that reinforce the text -> easy to understand a complex situation.
- 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.