

EFFECTIVENESS OF UNIVERSAL ELEMENTS IN POLITICAL POSTER DESIGN IN THE 21ST CENTURY

Haya Mor

PHD student

Varna Free University, Bulgaria

Abstract: This article examines the effectiveness of universal elements in political poster design and the role that visual design elements played in political poster. The research sample included 46 participants who have received questionnaires on the design elements of political posters. In the research study, we examined the effectiveness and how compositional elements convey messages in political posters. The research findings based on how design students perceive, react and interpret major groups of compositional elements of graphic design as part of professional reflections and critical positions.

Key words: Elements, political poster, color, graphic design, message.

Introduction

This study sought to explore the differences of perception, reaction and interpretation that major groups of compositional elements of graphic design such as sensory, structural, and emerging compositional elements of posters affect the delivery of a messages. To examine how compositional elements of graphic design convey political messages, and to explore the impact of poster design elements upon Israeli audience. The population of research participants were in two groups: a group of students from electronic department and a group of students from graphic design, both from 2 colleges in Israel.

Beginning from about year 2000, many designers began designing political posters with understanding that these posters have a major impact on public opinion shaping, by advertising on social networks that can be accessed easily by the population, through smart phones and personal computers. For

political movements, posters have proved to be invaluable means for catalyzing the public opinion and currying its favor (Glaser and Ilic, 2005). As an example, one famous issues by poster designers in Israel are called "Fear of Death" that deals with the fear of modern terror. The claim is presented to evoke the threatened soul account in the face of terror.

At the 21st century it can be seen that the distribution of posters has grown with the development of the new technologies, photography tools and techniques, that contribute to the ease of creation, formation and implementing ideas in political posters to the design board. In addition, as posters are one of the most important means of conveying a message and visual expression to the public at large, it is important to consider all the elements that create the right poster with the message it transmits. As Head of a Graphic Design department and as a lecturer in Graphic Design in college in Israel for many years, I realized the critical importance of understanding the design language of all the elements that make up a poster with a view conveying the message clearly. Therefore, I begin with a review of the literature on research study: Draws on theoretical approaches to graphic design and visual culture (Baudrillard, 1981; Gottdiener, 1995; Jakobson, 1958; van Niekerk and Jenkinson, 2011), compositional elements of graphic design (Heyman, 2000), political posters as communication media (Seidman, 2008) and methodological aspects of visual analysis (Hook and Glaveanu, 2012).

I follow with a discussion of the findings in theoretical and practical terms. Since the emphasis of the present research is examining the effectiveness of various visual design elements in conveying their message, this study has taken advantage of the qualitative research method of semi-structured interview This research examined the main topics emerging from the eventual interview transcripts (Silverman, 2011). Since political posters have the ability to affect

wide audiences through striking images and bold messages, posters are representative of changing ideas and aesthetics in response to social, cultural and political events (Boekraad, 2008; Rickards, 1970). Furthermore, political posters reflect the society in which they originate and its ideas (Garrigan, 1975). We conclude with the presidential campaign of Barak Obamas, where hundreds of posters took part in the successful effort to elect him for president of the United States in 2008.

In the next section we present the theoretical background of the political posters throughout history until these days, influence on human consciousness and behavior and the effectiveness of elements in poster design.

1. Theoretical Perspective

1.1. The poster as tool of expression

A poster is a form of useful art, raised for socio-everyday needs including propaganda, advertising, criticism and decoration. The political poster is, designed in different styles, colors and shapes. The purpose of the announcement is to reflect the position or worldview he wanted to present to the designer in an interesting and compelling way. These posters help to educate, inform, or convey relevant information about a particular political campaign in a biting, kicking and powerful statement. The poster has a number of prominent features that distinguish it from the rest of the images making it an image that serves certain needs: symbols, shapes, and color`s. Headlines and slogans, which reflect the poster`s theme in a short, clear, bright and succinct manner, allow anyone to understand and use it. Sometimes posters are too succinct, and only partial information is provided with the same information, i.e. intended to convince the reader of the poster writer`s justification symbol. Most of the beauty in the poster is traditional symbols whose meaning already exists in some form in the consciousness of the observer's. The use is for simple and understandable symbols

that speak to as broad a population as possible. Examples of acceptable symbols: pigeon = peace; Boy in front of an empty bowl = hungry; Clenched fist = social oppression; Machine = technological advancement.

Colors: Many times the choice of colors in political posters will be in basic colors: black, white, red, yellow and blue, and in bright colors, and will be, designed on large, clear surfaces through the contrast between them. A poster is a form of useful art, raised for socio-everyday needs including propaganda, advertising, criticism and decoration. The political poster is, designed in different styles, colors and shapes. The purpose of the announcement is to reflect the position or worldview he wanted to present to the designer in an interesting and compelling way. These posters help to educate, inform, or convey relevant information about a particular political campaign in a biting, kicking and powerful statement. The poster has a number of prominent features that distinguish it from the rest of the images, making it an image that serves certain needs: symbols, shapes, and colors. Headlines and slogans, which reflect the poster's theme in a short, clear, bright and succinct manner, allow anyone to understand and use it. Sometimes posters are too succinct, and only partial information is, provided with the same information, i.e. intended to convince the reader of the poster writer's justification. Symbol: Most of the beauty in the poster is traditional symbols whose meaning already exists in some form in the consciousness of the observer. The use is for simple and understandable symbols that speak to as broad a population as possible. Examples of acceptable symbols: pigeon = peace; Boy in front of an empty bowl = hungry; Clenched fist = social oppression; Machine = technological advancement. Colors: Many times the choice of colors in political posters will be in basic colors: black, white, red, yellow and blue, and in bright colors, and will be, designed on large, clear surfaces through contrast between them. Shapes will typically use basic shapes: rectangle, circle, triangle, and

square. These engineering forms allow the embossing of the letters and image accompanying the poster.

1.2. Historical review of poster design

As a means of mass communication, posters did not emerge until the 1820s when technological improvements made possible the economical and mass production of woodblock prints using large formats, inexpensive materials and customizable designs (Eskilson, 2007). As the Industrial Revolution increased the demand for advertising of exotic travel, new products, and fashion clothing in the United States and Europe. A part of the growing need for printed communication was, met by woodblock posters combining letterforms, drawings and decorative elements (Meggs & Purvis, 2012). However, improvements in lithography technique in the 1830s provided Victorian advertisers with the ability to use elaborate images (Meggs & Purvis, 2012). The graphic design of posters has only evolved toward the end of the nineteenth century when the esthetic dimension of the mass media established its autonomy from its mass production (Eskilson, 2007). With the introduction of color, lithography in 1837 posters became increasingly popular in the nineteenth century to the extent that they became the subject of a major exhibition in Paris in 1884. At the same time, by the mid-nineteenth century the modern poster emerged as a major medium of mass communication, becoming a characteristic vision of modern society based on mass production, and mass media. Furthermore, posters remained the most effective means of mass communication until the mid-twentieth century, when television eclipsed their media preeminence. Historically, the peak of the poster industry was, reached between 1894 and 1896 when posters became the subject of an especially large number of exhibitions. Improvements in the lithography technique made it easier to combine print and image to the extent that sophisticated poster designs were using the services of well-known artists,

whereas commercial firms would use the work of anonymous artisans (Thomson, 1997). In parallel to the development in the Great Britain of the Arts and Crafts movement led by William Morris, which brought significant changes to graphic design, the Art Nouveau works of artists and designers from continental Europe deemphasized decoration in favor of a broad and inclusive conception of artworks. The movement that emerged in the 1860s and 1870s approached furniture, wallpaper, tableware, books and posters as works of art. At its peak in the 1890-1910s when Art Nouveau was, spearheaded by Alphonse Mucha and Henri de Toulouse-Lautrec (Meggs and Purvis, 2012) posters using this artistic style celebrated the urban vibrancy of European metropolises such as Paris. The café culture was, represented in Lautrec's posters and its theater performers were advertised by Mucha's poster designs (Eskilson, 2007). Spreading from Paris across Europe, Art Nouveau found one of its more influential adaptations at the Glasgow School of Art in Scotland. Responding to the rapid urban transformation during the Industrial Revolution, the Glasgow School sought to ameliorate the difficult realities of industrial cities through the, use of art (Eskilson, 2007). Not unconnected to the Arts and Crafts movement in Great Britain, this artistic movement was most influenced by works by Frances Macdonald, Margaret Macdonald, Charles Rennie Mackintosh and Herbert MacNair which employed natural elements, rich colors and symmetrical composition (Meggs and Purvis, 2012). At the turn of the twentieth century, European designers sought to harness pictorial reference, in order to turn advertising posters into effective communication tools in an increasingly interconnected world (Meggs and Purvis, 2012). Among the poster styles that emerged in this period is the object. Posters drawing on cut-paper designs, reductive object representations and monochrome color palettes. Originating in Germany, this object poster style was, pioneered by Lucian Bernhard, while requiring a great skill in drawing, composition and

stylization (Weill, 1985). These object posters supplied advertisements for consumer objects, such as matches, cigarettes, and pianos. While influencing subsequent poster styles at the turn of the twentieth century, poster art has evolved from an illustrative representation of ideas to pictorial modernism. The change gained momentum after World War I, when mass production and growing prosperity spurred demand for industrial products that posters advertised (Meggs and Purvis, 2012). During the period between the First World War and the 1930s, the Art Deco style was, directly influenced by the Cubist, Surrealist, Constructivist, Bauhaus and Vienna Secession movements. Utilizing from cinematic angles, industrial forms, and geometric shapes, poster designers sought to represent the urban culture of the interwar years. Poster designers sought to represent the art deco posters for the London Underground by Edward McKnight Kauffer and Austin Cooper. Conceiving poster design as a means of effective communication with the public. A. M. Cassandre has been one of the more influential figures for the development of art deco design in France (Weill, 1985). Experience the influence of major artistic movements of the time, such as cubism, art deco design sought to; closely relate verbal and visual components in its advertising posters. After the Second World War, global economic growth and developing international relations brought about the emergence of the International Typographic Style in the 1950s in Germany and Switzerland. Encompassing the full spectrum of design applications, such as print, furniture, and architecture, this movement emphasized visual unity, asymmetrical organization, and grid structures. Furthermore, poster and advertisement design adopting this style used photographs as media of objective representation, as opposed to subliminal messages conveyed by wartime posters. Major figures in this movement, such as Theo Ballmer, Ernst Keller, and Max Bill, accorded importance to the clarity of communication in poster design, rather than personal

expression. Not unlike Cassandre, they conceived of poster design as conduits for distributing information across society (Meggs and Purvis, 2012). This style of experimental design style flourished in Zurich and Basel where Armin Hoffman, Emil Ruder and Josef Müller-Brockmann were among its important representatives. Similar to other student revolts around the world in the 1960s, in the United States this decade was, influenced by the 1950s Beat Generation originating on the West Coast (Weill 1985). As American youth, counter-culture challenged traditional cultural, social and artistic values, in the San Francisco Bay area of California developed a psychedelic style of painting and poster design led by Wes Wilson, Rick Griffin, Stanley Mouse, Victor Moscoso, and Alton Kelly. As opposed to the simplicity and functionalism of modernist styles, psychedelic posters teemed with images, colors, and distortions, such as Wilson's poster for Van Morrison and the Daily Flash. Representing drug use and rock music experiences, these posters distorted their forms in an expression of the 1960s culture of counter-traditional revolt (Eskilson, 2007). After postmodernism highlighted the growing historical awareness of the end of the modernist movements, the contemporary style of poster design began to develop in the context of cultural eclecticism. Ranging from gritty aesthetics to historical citation, contemporary poster designs escape categorization in terms of style, as they borrow from previous artistic movements, recombine different styles and produce constantly changing variation (Eskilson, 2007).

Concise summary; The 19th century; visually engaging posters that combined graphics and text were not, produced until the late 19th century when technical advances in printmaking allowed the printing of three-color posters at a relatively low cost. This made them a convenient and successful way of conveying information. Theatre companies book publishers in Paris and London were the first to make use of the poster. Traditionally these posters were very

large and created to be, understood quickly in addition, from some distance away. 20th century; French painter and lithographer Jules Cheret created many captivating posters between the 1860s and 1890s that depicted vibrant Parisian performer and nightlife scenes and promoted theatre productions. “Bal du Moulin Rouge”, 1889 is a color lithograph print that depicts voluptuous women, one of them on horseback, beckoning the viewer to pay the Moulin Rouge a visit in Paris the most famous dance theatre. Artist Henri de Toulouse-Lautrec’s posters of the 1890s were, known for their expressive nature, humor and characteristic strong colors and outlines. Toulouse-Lautrec’s posters have been, credited with lifting the medium of lithography from the realm of advertising to high art. With the outbreak of World War I, the role of the poster changed dramatically. Suddenly the power of persuasive imagery and text was, seen as having a roll to play in changing the course of history. Prior to the advent of television and motion pictures, the poster was the cheapest and most effective means of conveying a message. The poster could reach hundreds of people immediately it could communicate without an understanding of language, and it could persuade in both blunt and sophisticated ways. The most famous example from this period is Alfred Leyte’s recruitment poster: “Lord Kitchener Wants You” 1914. The striking drawing of Lord Kitchener pointing at, and engaging directly with the view. During the 20th century, the role of the traditional paper poster declined in importance as audiences were, bombarded with photography, radio and later television. By World War II most posters were created using the mass production technique known as photo off-set where an inked image is transferred from a plate to a rubber blanket and then to the paper and made this the most recognizable and enduring image of WWI. The 1960s; By the 1960s, posters had a role in political votes, protest, global messages such as on the topic of maintaining the earth, posters advertising, promoting festivals and music. The silkscreen printing

technique, popularized by artist Andy Warhol in the 1960s, became a common method for creating posters. From 1970s ; Poster design has become a part of all designers responding to poster design situations that require universal repair of poster designs to promote politicians or parties.

In 1980 U.S presidential campaign of Barack Obama, "Hope" poster, an image of Barack Obama designed by artist Shepard Fairey, was widely described as iconic poster campaign. The "Hope" poster is now in the permanent collection of the National Portrait Gallery. Political poster can be seen not only in billboards, but also in galleries and museums.

In the 21st century, distribution of posters has grown with the development of technology, photography techniques and social media. Today, posters transmitted via the internet and smart phones from anywhere in the world, and can be seen and commented upon. Design language by symbols (like "Emoji" symbols) became universal language, transforming words into symbols.

The Facebook as social networks is also used as political communication tool.

It is first usage emerged during the campaign for the 2008 preliminary elections and the 2009 presidential elections. It was used to promote the image of the political elector figure and to mobilize supporters to vote. Facebook, by posting political posters, reached the goal of boosting the political actor's rate of recognition by the future elector (name, face, party logo and, to a lesser extend, his / her political values). Facebook – a communicative tool also used Barak Obamas campaign for presidency and social network has also been used as a political communication tool. Its first usage emerged during the campaign for the 2008 Barak Obamas election. It was used to promote the image of Barak Obama and to mobilize supporters to vote for him and his messages for hope.

1.3. Functional dynamic and emerging elements in the poster

Though an image can convey dynamism without containing human figures, visual representation of human subjects increases the communicative effectiveness of graphic design. Human figures typically form a focus of subjective attention to images, due to the dynamic arrangement of the human body and its relationship to the picture plane. The placement of the body within the image affects the viewer's visual perspective on the figure, such as an eye-level gaze, a view from above or below, which symbolically evokes particular subjective associations, such as equality, superiority, or subservience. Furthermore, a figure directly facing the viewer may imply engagement and a person represented in the profile may indicate detachment (Kress and van Leeuwen, 2006). Hand gestures and indications also have symbolic value as compositional elements, reinforcing visual lines and image shapes, while being used in directing attention to and away from its focal point. Similarly, being expressive of moods and states of mind, the eyes establish the relationship between the viewer and the subject, such as confrontation, deference, desire. Thus, a depicted human figure gazing at its audience produces an impression of engagement via a visual vector connecting the person to the viewer (Cross, 2006).

Similarly, the figures in the picture may be symbolically demanding something from their viewers by directly gazing at their audience or offering information to their viewers with images characters that do not return the gaze of their viewers (Kress and van Leeuwen, 2006). Consequently, the eyes of the depicted figures may produce the effect of drawing their viewers in or turning them away depending on the direction of their gaze, as part of creating either a trusted or a voyeuristic relationship to the audience. At the same time, the inter-subjective effects of the imaged gaze need to be, analyzed hypothetically as part of the explanatory process oriented towards discovering emerging patterns within

an image. A comparison of the effect's images with similar messages, but a different arrangement of compositional elements may need to consider account the proportional relations between various objects within these images, in order to ascertain the differences in meaning that are associated with alternative configurations of image components. Different subject-to-background ratios of images may indicate the function of compositional elements in creating the impressions of proportion, scale, and size depending on their desired effect, such as product advertising (Hook and Glaveanu, 2012). In addition, static images as pause moments in a larger temporal sequence can be sources of pictorial dynamism arising out of the tension between different preceding and succeeding imagined events as a generator of the viewer's attention. In other words, the narrative tension of an image can form the focal point of its communicative effectiveness, as it represents a static moment that is most likely to create a sense of anticipation, an emotional emphasis, or a historical atmosphere. The dynamic aspect of still images belongs to the compositional elements of graphic design that project an imagined reality on the pictorial plane. Similarly, the emergent property of movement or momentum within the image is crucial to the particular visual paths along which the, picture is read by its viewers (Kress and van Leeuwen, 2006). The directionality of the image can arise under the influence of the arrangement of geometrical forms, lines of visual direction, or spatial orientation. The image can produce a sense of movement by its compositional elements, such as lines, shapes, and colors. Furthermore, this effect of motion may arise from the interrelationships between visual components, from the relationship between the viewer and the image, and from the distribution of its contents between the foreground and the background. In other words, these emergent properties of images can have the rhetorical effects of adding emphasis and movement to their different contents. Thus, the focal point of the picture as the center of the viewer's

interest typically contains one of the most important parts of the image. The focal point allows for isolating the relations between the formal features of the image, between the subsidiary and primary elements, and between different contents within the picture. At the same time, not all images have a focal point that can be, ascertained with certainty. Nevertheless, the focal point is not only a function of the foregrounding intention present in the picture, but can also hold clues to the communicative effectiveness of the image. A focal point can also be, indicated by the gestures or gazes of the figures within the picture. Similarly, it can also be, constituted by the diagonal or vertical lines that organize the image in order to direct the viewer's attention to its center as an area of importance emphasized by the adjacency of less prominent compositional elements. Similarly, lit areas can prioritize certain aspects of the image (Hook and Glaveanu, 2012). Image analysis requires attention not only to compositional elements, but also to their interrelations as important factors in the communicative effectiveness of images. Therefore, different compositional elements do not contribute to the effect images make to the same extent, which necessitates a research inquiry into their rhetorical efficacy within a particular image. Furthermore, multiple observations of compositional elements of a picture need to be, used in conjunction, in order to arrive at their particular contributions to the communicative effectiveness of an image. In other words, subjective responses to formal aspects of images are crucial for a qualitative analysis of their rhetorical effects. Furthermore, there is an importance to analyzing a number of images within a given series, as doing so allows for testing emerging hypotheses on the basis, of responses to similar images. Similarly, the rhetorical role of certain compositional elements can differ both from that of other elements and exhibit variation across images in a given series (Hook and Glaveanu, 2012).

A unified interpretation of compositional elements also depends on a theoretical framework or a critical perspective that particular images suggest. An empirical analysis of images needs to be able to contribute to the theories it invokes by broadening its application sphere, rather than supporting their existing claims. However, an analysis of images, such as a semiotic interpretation of visual culture, can be open to a charge that it can only yield impressionistic insights into signification systems of signification without a guarantee of their objective validity (Penn, 2000). At the same time, images always imply multiple meanings that are liable to change over time and are products of individual interpretations (Hall, 1997). Rather than being correct or false, interpretations of images are necessary to draw upon equally plausible meanings that can be, contested. To circumscribe the interpretation of a particular image, attention needs to be paid to its various details in relation to the meanings they produce (Hall, 1997a). Image analysis should therefore be open to interpretative innovation, experimentation, and openness, as the meaning of images does not exhaust itself in their informational contents or descriptive characteristics (Collier, 2001).

1.4. Examples of reference to some representative posters of Barack Obamas selection that representing the elements in posters

Barack Obama's image as a politician who remains "outside the beltway," someone who changed the way the politics was running in Washington. Finally, street posters are an artistic form that resonates with the youth of America, one of Obama's most supportive constituents. In recent years, awareness of the importance of design power has increased as a means of influencing public opinion. On the political front, the most prominent example of recent years has been the Hope poster of Barack Obama's picture, created by Shepard Fairey in 2008 in support of the election campaign. Within a short time, the poster had become an icon. In October 2008, Barack Obama was, voted Advertising

age magazine's "Marketer of the Year" by members of the Association of National Advertisers for the campaign, surpassing Apple and Zappos.com, the first time a politician won such an award. The "Hope" poster as an example of meaningful elements in the poster.

The Obama campaign was, praised for its innovative use of art design and web technology with a flood of posters, and the way it created tools that engaged people with the campaign. Such Barack Obama's "Hope" (figure1) The poster, an image of Barack Obama designed by artist Shepard Fairey, which was widely described as iconic and came to represent his 2008 presidential campaign. The image, which is already an American classic and in the permanent collection of the National Portrait Gallery. This paragraph attempts to answer these questions, first by looking at general political marketing theory and practice, the history of political marketing, and then at the strategies and tactics of the 2008 Obama posters campaign. A candidate's image is reinforced by both verbal and visual rhetoric.

Each visual from a campaign's symbols and posters to how the candidate dresses in public appearances and how he poses in pictures contributes to the public's overall image of the candidate. According to Newman, symbols are very important when establishing and maintaining an image for a candidate because they allow voters to associate a complex candidate with a single word or picture. Beyond visuals, the verbal rhetoric a candidate uses in his speeches, debates, advertisements, and media interviews is, carefully crafted to form a positive image for the candidate. Once a candidate's platform, target markets, and image are developed, the candidate must form a cohesive strategy that reinforces his position and brand. It determines how a candidate portrays himself and how the public perceives him. A successful poster like "Hope" in a campaign can make or break a candidate, meaning that candidates must focus more of their time

designing their image and strategically positioning their campaign to the interests of voters'. The Obama campaign hired Shephard Fairey, a famous American contemporary street artist and graphic designer, to design the "Hope" poster.

The poster consisted of a stenciled red, white, and blue picture of Barack Obama gazing into the distance atop the word "hope," along with the campaign's 'O' symbol. Other versions of the poster also included the words "change" or "progress." Upon release, the poster immediately, becoming an iconic symbol of the campaign and a pop culture phenomenon. The poster's modern look made it visually appealing and confirmed to Obama's cool-factor, which was especially appealing to young voters. According to Shephard Fairey, before the poster came out, there were many people, who supported Obama but did not have a way to, symbolically and publicly show their support. However, "once there was an image that represented their support for Obama then that became their Facebook image or their email signature or something, they used on their Myspace page" or hung up in their dorm room or office. Thus, the poster far exceeded the average campaign poster. It was modern and cool, and people of all types wanted to get their hands on one. Hanging up a poster or posting a digital version on Facebook were just small acts of support. Yet they were simple ways to get involved, spread Obama's message, and become part of the larger Obama movement. The campaign masterfully created visuals that symbolized Obama and everything his campaign represented. His campaign themes of hope and change were, reinforced by skilfully crafted symbols and logos that voters could easily associate with electing him, creating a harmonious resonance between the ideas he was putting forth and the visual rhetoric surrounding him. Obama's young and fresh perspective was, reflected in the modern design of the campaign's famous 'O' symbol. According to Bobby Calder, professor of marketing at Northwestern Kellogg School of Business, "the red stripes flowing the way they did and the

white circle in the middle of the logo represented a sun rising over the hillside or over the horizon, signifying a new day,” visually representing a new hope for America. Additionally, the Obama logo and other products with the logo on it could be, altered to represent different groups, for example Farmers for Obama or Asian Americans for Obama. By doing so, the campaign maintained a consistent visual message, while still catering to the interests of certain groups to make them like an essential part of the campaign. However, once there was an image, that represented their support for Obama then that became their Facebook image or their email signature or something they used on their Myspace page or hung up in their dorm room or office. Thus, the poster far surpassed the average campaign poster; it was modern and cool, and people of all types wanted to get their hands on one. Hanging up posters presented on the streets or posting a digital version on Facebook were acts of support, in simple ways, to get involved, spread Obama’s message, and become important part of the larger Obama movement

1.5. Typography as role in the poster

Typography is the art and technique of text arrangement and formatting in poster design. To convey a message for understanding the poster's intent. The goal of the graphic designer is to create a typography that can convey a clear, fast and pleasant message. To achieve this goal, the graphic artist uses various typographic elements such as selecting the appropriate font, color, text size, spacing, and spacing between words, line spacing, font weight settings, paragraphs definition, and more. All of these elements create the concept of typography. In other words, typography enables the graphic designer to create, through printing, a media element that communicates the message in an artistic, reading and pleasurable manner. Firstly, the reference made to the typography location by understanding the poster's message. Most of the communication is contained in the image typography. In such a situation, it gives context link to the image in the poster,

contrasts the image and enriches its meaning. This type of typography should not prevail or spoil the picture, so often the author chooses the simple, popular typeface in black, most often non-invasive. The idea is that the viewer first looks at the picture and after that reads the caption. It must therefore be set in a place to be read after the perception of the image. The viewer first sees the visual message and then can read the caption, which gives him an extra, surprising sense of the whole. In this case, the emotions are formed at the interface between the image and typography. Typography a context link to the image, in Obama's poster Communication to the observer is, achieved by object illustration of the object and by the typography. Communication is also contained in image typography, in such a way that provides a context link to the poster image, contrasts the image and enriches its meaning. This type of typography should not prevail or spoil the picture, so often the author chooses the simple, popular typeface in black, most often non-invasive. The idea is that the viewer first looks at the picture and after that reads the caption. It must therefore, be set in a place to be read after the perception of the image. The viewer first sees the visual message and then can read the caption, which gives him an extra, surprising sense of the whole. In this case, the emotions are formed at the interface between the image and typography.



Barak Obamas campaign posters that describe the main elements in each poster- from 1-4

1) In Barack Obama historical poster (2008), candidate Barack Obama receives the aura of honor of presidents with the symbols behind the flag in the implementation of the iconic retro - technology. Illustrating the supreme importance of the portrait and icon above it, at the bottom of the poster there is the typographic support that clarifies the visual. In this poster, typography can be seen as a design element, with the main goal of being to explain the meaning of the picture in the poster

2) "Yes We Did" - This poster is another type is the typography playing a role in the picture. It not only completes the picture but also has a role. Now typography is much more important and significant element and the creator should find the appropriate place for it. The candidate Barack Obama accepts with dignity and modesty the presidency. He stands at the front of the stage. Behind him, as a background is the flag and his face and look pointing to the typography. Typography is, shaped in a soft personal font with soft colors and directed at an upward angle with an exclamation point. The line of typography is, reinforced by ten stars of victory. Different typographies that appear in the poster are also typographic poster. The entire poster area is, occupied by typography, which is also the visual/image. It is accordingly located at the center of the work and is prominently.

3) The poster "A new direction" is a poster by name is, called a typographic poster because the dominant element is the typographic element. This can be seen as a typographic game designed in the center of the poster, with the aim of conveying a strong and significant message, while simultaneously demonstrating a sophistication that expresses in one sentence two meanings. Yes, we can and yes, we change.

4) The "Forward Obama" poster demonstrates how to convey a message and understand the concept with a meaningful design of composition. The poster conveys a sense of dynamism and movement in the composition. In the poster, some of elements appear to be randomly scattered on the surface. In this way, both typography and visual are scattered. Together, the elements create a dynamic and fresh composition that conveys Obama's the image of as a leader with a young and new spirit.

1.6. Line and Composition in the poster

Lines and composition can fill different roles in the poster design. The line and shape are among the most basic elements of the poster. The composition is actually the relationship between all the parts in the design and between them and the frame. The purpose of the composition is to direct the viewer to a certain part of the design, which is actually the main design. There are types of compositions that are, used in many areas of our lives. If we just take, a quick look around us can see compositions everywhere, in advertisements, in product packaging, in street signs, in our textbooks, and even in the prints on our clothes. There are different structures and types of compositions to sharpen the focus of the poster. Each type of composition is, directed to the message and the distribution of elements in space. Among the compositions, there are types of structural compositions: A symmetrical composition in which the two parts of the function are equal. A balanced composition in which there is a complete balance between the two parts of the work. Dynamic composition created by objects facing in different directions. Such a composition distracts the viewer from side to side and creates great confusion. Central composition where the focus is at the center of the work. A pyramidal composition in which the focus is located on the horizontal axis of the work and its upper third. Such a composition is a balanced and pleasant composition in front of the viewer

The chapter of theoretical perspectives chapter has shown the compositional elements with their communicative, functional, and visual aspects as explaining how the posters can be, perceived as affecting political positions in society. In addition, graphic design and its main methodologies are, presented here in order to explain how color, typography and visual analysis can, affect poster perception of poster within society. Structural, dynamic and sensory elements connect the graphic design and the compositional in order to facilitate the meaning and interpretation of the messages as they appear in the political posters.

2. Research Approach

2.1. Research methodology

Since the emphasis of the present research lies on an examining the effectiveness of various visual design elements in conveying their message, this study has taken advantage of the qualitative research method of semi-structured interview. In order to explore the interrelationships between different design elements and individual assessments of their effectiveness, this research examined the main topics emerging from the eventual interview transcripts (Silverman, 2011).

2.2. Research instruments - Observation

Among the research instruments that were, used in the framework of this research is semi-structured questionnaire. Semi-structured interviews are, intended to be, conducted, to enable the exploration of the central themes that will emerge from interviewee's responses to various visual design elements. These interviews were composed of a series of questions that could be, where necessary, de-emphasized or expanded at researcher's discretion. The utilization of the semi-structured questionnaire enables the researcher to define with greater precision the interrelationships between the research variables (Holstein & Gubrium, 2012). In

this research, semi-structured interviews have assisted in clarification of the relation between visual design elements and the communicative effectiveness of different posters.

In the process of carrying out the present research within the research population, audio records have been made of the semi-structured interviews that were conducted. On the basis of these recordings, transcripts have been prepared upon receiving approval from the interviewees for any further research use of these materials.

The study was created through a five-step combination of research tools:

- 1) Analysis of Obama presidential election posters.
- 2) Analysis of Israeli political posters.
- 3) Semi-structured interviews with graphic design students from both colleges.
- 4) Closed questionnaire on focus group of two graphic design student groups.
- 5) Statistics.

The information collected on the basis through the five-step combination of research tools helped define an initial framework for the through combination of the research tools.

For this purpose I refined the research questionnaire, that was expressly, designed in order to assess the qualities of propaganda posters. This questionnaire includes 20 items with answers to which ranging on 5-point Likert scale from 1 (do not agree at all) to 5 (agree absolutely). As opposed to other questionnaire items, the questions 6, 10, 13, 17, and 20 have inverted response scale. According to its design, the research questionnaire assesses the degree to which the sampled individual identifies and connects to the message that the poster transmits.

(Questionnaire: Prof. Rami Benvenisti, Quantitative Research Methods Web Book Publishing).

In both, the quantitative and qualitative research results of the present research present consistently indicate that it is the interrelations between visual design elements, such as color, typography composition and technique, which significantly contribute to the communicative effectiveness of posters. These results are being studied by, Hook and Glaveanu (2012), which corroborates the research approach to image analysis that they advocate.

Based on the results of the present research. The quantitative methodology and the qualitative methodologies, applied within the framework of this thesis, have drawn closely related and mutually supportive conclusions regarding the interrelations between color, typography and composition of political posters as critical to their communicative effectiveness, rather than to the effectiveness of any single of these design elements alone. Furthermore, based on current research, it is possible to support the first research hypothesis stating that the communicative effectiveness

of political posters will be, positively connected to their design elements and their interrelations. Specifically, quantitative research results indicate that the composition and typography elements are, positively and, meaningfully connected to the color elements of political posters as factors that contribute to their communicative effectiveness. Similarly, a positive and meaningful connection was, found between composition and typography elements and the joint use of typographical and compositional elements in the design of political posters. At the same time, no inter-correlation has been, found between color and typography and between composition and typography. However, the second research hypothesis stating that the communicative effectiveness of political posters will be significantly dependent on a single design element has not, however, been

confirmed. Based on the qualitative research results, it is possible to indicate that the effective communication of poster messages is, significantly connected to the visual interrelations between different graphical elements, such as colors, rather than to a single dominant aspect of graphic design. At the same time, the third research hypothesis stating that both quantitative and qualitative research results will indicate similar design elements of political posters and their interrelations as the source of their communicative effectiveness has been, corroborated. Both quantitative research results and qualitative research results have indicated similar interrelations between color, composition and typography as design elements that are likely to increase the communicative effectiveness of political posters.

On the basis, of the current research, it is possible to recommend conducting more, detailed inquiries into the interrelations and between different design elements of posters dealing with the same topic. However, allowing for a wider berth in interpretations of their message, such as social advertisements or ecological awareness posters. Based on this thesis, it is also possible to recommend estimating responses to a single poster within different cultural, socio-demographic or professional groups, such as the experienced designer's facing the ply generation,

in order to deduce how the meaning of construction is affected by the social, cultural and professional background of their viewers. Furthermore, this research also allows and recommends, taking single pairs of design elements, such as color and typography, in a series of posters with similar referent but different visual design solutions as a subject of in-depth quantitative and qualitative inquiry within a representative sample of the general population. This will help to infer how particular characteristics of these elements, such as different colors and typesets, affect the communicative effectiveness of posters. Creating design posters, with their, formal components gives the viewer an experience and

response, esthetic illustrated and emotional, which is the basis for understanding the poster message in our cultural environment.

2.3. Research population

Within the framework of the present research, the research sample included 46 research participants. The convenience sampling technique has been applied to elicit the participation of 16 males and 30 females in the research. The research questionnaires have been, distributed among the students of Ashkelon Academic College and among the students of Rehovot College, Israel. In addition, the questionnaires were, distributed to a number of lecturers at these educational institutions and to the relatives of the primary researcher. The individuals in the sample gave their agreement to take part in this research on a volunteer basis upon receiving a clarification that they could terminate their participation at any time. Research participants were also, assured that their privacy will be, preserved and that the data that would be, collected will serve only serve the purposes of the present research. Qualitative research has sought to conduct interviews within two focus groups of graphic design students at two Academic Colleges, Ashkelon and Ort- Rehovot Israel: One student recruited from the first year students and the other from the senior year graphic design students. Each group has included around 10 interviewees whose responses have served the purposes of comparing the process of meaning creation with respect to selected posters and the effectiveness of their different elements of graphic design as a function of the influences of lay opinions in one group and in the professional body of knowledge in the other.

The present research sample has taken as its basis the convenience of sampling techniques. The age of the research participants ranged from 20 to 64. With regard to other demographic characteristics, the respondents were single and married,

male and female, and religious and secular individuals of different educational years.

2.4. Research instrument

Among the research instruments that were used in the framework of this research is semi-structured questionnaire. Semi-structured interviews are, intended to be, conducted, to enable the exploration of the central themes that will emerge from interviewee's responses to various visual design elements. These interviews were composed of a series of questions that could be, where necessary, de-emphasized or expanded at researcher's discretion. The utilization of the semi-structured questionnaire enables the researcher to define with greater precision the interrelationships between the research variables (Holstein & Gubrium, 2012).

In this research, semi-structured interviews have assisted in clarification of the relation between visual design elements and the communicative effectiveness of different posters.

Creating design posters, with their, formal components gives the viewer an experience and response, esthetic illustrated and emotional, which is the basis for understanding the poster message in our cultural environment. Graphic design for its generations is an expression of a repeated dialectical process between reliance about design elements, conventions, and art design language, known from the past and the creation of new subjects. In the age of visual culture, designing posters with strong, goal-oriented messages is an area that maintains its effectiveness. It is a relatively free and revealing field, offering alternatives to voice messaging.

There is no culture without visual textual traditions and customs.

These bear witness to the fact that visual thinking is just as crucial to human understanding, if not more so, than verbal thinking. We live in a visual culture, where the image is much more powerful emotionally than the spoken word, but this is oversimplification. Humans have always created and experienced

visual forms throughout their history. The difference is one. Today visual images seem to be more dominant in social communication than they have ever been in the past. VR (virtual reality) has emerged as a critical discipline for examining the power of these images with the tools of semiotics and rhetorical analysis. Posters are an immediate response to an event.

A poster says: " 'We support you' to the candidate and 'we support this candidate' to the media." In an era where visibility and sharing ability are of the utmost importance to a candidate's success, this cannot be underestimated. An example of this process can be seen in the campaign to promote the candidacy of Democrat Barack Obama for the presidency of the United States, where visuals played a key role in all the political media. Not only was a unique logo developed for Obama's campaign, but independent artists designed dozens of posters. Most of the posters were reflected a desire to change society and its politics. Within a short time, the poster had become an icon, and since then it had produced and rhymes in 2008.

I strongly believe and identify with the desire to know and understand every area: "The more you know, the more you see" (Aldous Huxley). In order to understand the messages in political posters, generated by visual elements. It is important to understand meaning of the elements in the poster. There is an association running "Oxfam", which was formed in 1995 by a group of independent non-governmental organizations. They joined as a federation to maximize efficiency and achieve greater impact to reduce global poverty and injustice. They work in more than 90 countries; Help people rebuild their livelihoods and campaign for genuine, lasting change. The Oxfam Schools Program has released a new, interactive, online and free educational resource, co-written, which explores the power of posters to change the world by inviting students to examine the designer's role in creating social change, by designing

posters, and the history techniques of effective poster making. Resources have been developed to support the teaching of visual arts, media studies and design. The resource turns to the history of Oxfam, and the ways in which Oxfam has employed the art of posters to complement campaigns against poverty and inequality, through an interactive timeline of Oxfam posters. The resource invites students to participate in the design process by creating their own posters for social justice issues and campaigns. Oxfam's educational resources follow the Global Education Pedagogy - Learning Think Act. This specific resource nurtures, students creativity and situates historical studies within a practical, artistic and critical thinking framework. The project has come to demonstrate the effectiveness of the poster.



Interactive timeline of Oxfam posters

Nowadays, the Internet era and the importance of recognizing and using this media to convey important messages in the world. As with many posters, dealing with global messaging today, including "Amnesty International", an international non-governmental organization working to promote the sacred human rights in the United Nations charter of Human Rights and other international human rights standards. The organization opposes any human rights violations, both by governments and by opposition groups. 'Change this World!' is

an exhibition of 50 posters produced by or for Amnesty International since it is founding in 1961.

Some were created for major campaigns; others were in response to world events; some were produced for general awareness-raising. All of them make a lasting impact on the eye and mind and inspire action for change.



Amnesty poster, by Yossy Lemel

According to current research results, future research projects can be consulted to examine the familiar and understandable visual language expressions of social activism posters, such as posters promoting condom use or ecological awareness, whose message is, to a lesser extent, that of posters for election campaigns. This will not only explore the contribution of design elements to the media effectiveness of these posters, but also how their meaning can be constructed by various topics.

As a graphic design teacher, I see the importance of being familiar with understanding the language of graphic design. Understanding creative thinking and providing tools for understanding visual language, as a Renaissance artist, Leonardo da Vinci said, "Know to see". ("The Story of Art", E. H. Gombrich 2007).

Understanding a message in a poster requires the viewer to ask themselves questions about the various elements appearing in the work, exploring their

meaning, exploring their origins, and uploading. Different assumptions and reasoning, as well as identifying and deciphering the hidden messages. It would therefore be appropriate to teach art and design in schools or higher education in courses. Teaching that emphasizes thinking development will assist students in asking and answering questions about them. Learning skills for doing research work is, based on understanding the elements according to the design elements.

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