

**An exploration of the role of Graphic Design in propaganda throughout periods of
upheaval.**

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Topic Summary

My independent inquiry highlights the impact graphic design has had during periods of upheaval, especially when used as a form of propaganda. The investigation covers the impact of symbols during periods of war and contemporary times. Chapter 1 shows the importance of symbols and how propaganda was used during wartime, including the use of the Swastika during World War II and the negative impact it had on the world. The next chapter explore the positives that propaganda brings to the world through dissecting Obama's role during the 2008 Presidential Election. I assess the impact of Sigmund Freud's theories on the 20th century and their uses in propaganda. Finally, for Chapter 3, I analyse propaganda through contemporary times by researching the role that Cambridge Analytica had during the Presidential Election that Trump won in 2016. I also assess the differences between the library and the uses of social media. Additionally, I highlight the role that film has had on state propaganda. Finally, I show how graphic design has been influential and discuss whether or not it has been for the good of society.

Introduction

“The information that we are given is frequently untrue, and even when it is true, we are often being persuaded to buy products which are unnecessary.” (Williamson, 1978, p.17).

The word *propaganda* is translated from the word Latin *propagation* and first emerged in 1622 in connection with the foreign missions spreading the doctrines of the Roman Catholic Church (Oxford English Dictionary, 1973, p.1687). Despite this, when thinking of propaganda today, we refer to it as being information that may be of a zealous or misleading nature that is used to help gain support for a political cause/leader or to promote a point of view (Hughey, 1996). It is not just about spreading; rather, it carries an ideological message; it persuades. Similarly, a good piece of graphic design is trying to entice and persuade. It is a discipline that combines various details so that it can communicate a message that is symbolic and has meaning (Hollis, 1994). Graphic design has become a global language due to the visuals that it can create. Our decisions are affected when we see a powerful piece of graphic design due to the emotional response we can gain from it (Edis, 2016). We as people communicate with images more easily than we do with words, which emphasises how important graphic design has become. Visuals spread without the need for language because there is no communication barrier but there is a social barrier and as a result, we are persuaded by them much more frequently (Crow, 1962). An understanding of how symbols disseminate meaning and can be manipulated through propaganda can be gained through the related study of semiotics.

Outlining and clarifying how semiotics functions in relation to images is a key starting point for this introduction. Semiotics is the study of how signs and symbols create meaning and how we communicate this meaning. It is key when trying to understand propaganda as the purpose of it is to help us to break down and understand how we read images.

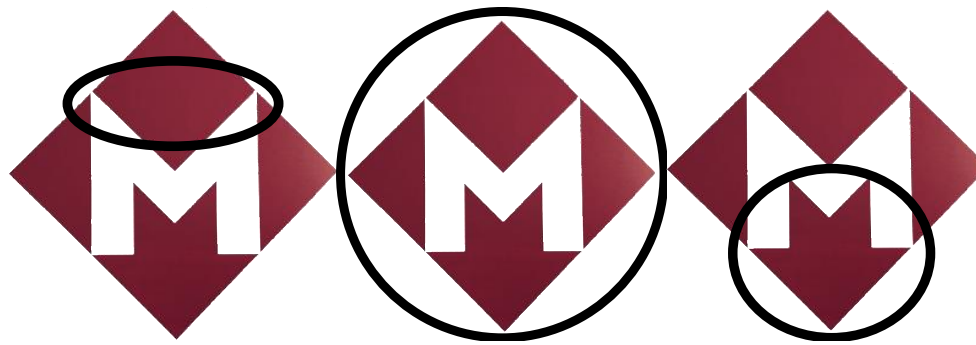


Figure 1

Figure 2

Figure 3

Figures - The M Symbol (Skaggs, 2017)

Semiology is shown through graphic design by Steven Skaggs (2017) who speaks about why a specific logo (shown in the figures above) was repudiated due to it possessing evil connotations, which is an interesting point as semiology is a way of analysing meanings by looking at the signs which communicate meanings. Fernando Saussure, seen as being the founder of semiotics, states how symbols only have meaning to whoever is conceiving them, and it depends on the person's perspective. Through analysing the figures above, you can see that the logo's signifier is the letter 'M'. However, Skaggs underlines its connotative meaning which includes how Figure 1 shows that the 'M' can represent the devils' horns. Skaggs also states to his readers that the red diamond could represent the deadly sin of gambling, which is shown in Figure 2. Finally, Figure 3 shows a downward arrow which to Skaggs *"unmistakably pointed the way to hell"*. Along with these hidden messages that this logo allegedly has, the colour should also be taken into account. When you think of the colour red, you associate it with fire, blood rage, and anger. Likewise, it also resembles lust and sexuality, which therefore highlights how there are multiple viewpoints and not a single view is the right one. Indeed, Jonathan Bignell highlights this point through the quote *"although language is the most striking form of human sign production, the whole of our social world is pervaded by messages which contain visual as well as linguistic signs, or which are exclusively visual."* (1997, p.14). This shows how visually striking propaganda can be to the naked eye, and as such, highlights the importance of the role of a graphic

designer. It also emphasises that how we are sold things is crucial when trying to recognise how propaganda works.

Thus, for my independent inquiry, I will be exploring how graphic design has been influential during periods of upheaval. For this reason, I have decided to focus my research on logos and propaganda and how there are both positive and negative effects and connotations to each piece of design that is made. My underlying question throughout this Independent Inquiry is to ask what role Graphic Design has played throughout periods of upheaval? In answering this, I will focus on how and if propaganda through graphic design has changed when comparing it to both war and contemporary periods. The idea of this research is to highlight how we can be manipulated by a piece of design and how designers can be persuasive in changing the minds of ordinary citizens. I was very keen to research this topic as it involved graphic design in a way that interested me due to my appreciation of history, which is something, I have always been particularly eager to explore from a very young age. I found Ida Katherine Rigby to be a very compelling theorist as she understands how design can bring a sense of togetherness. Additionally, I have come to a better understanding of Freud's theories surrounding Psychoanalysis and how we, as people, are brainwashed to thinking a certain way. I have also enjoyed reading up more contemporary theorists such as Professor Andie Tucher and Damian Collins from the television show 'Fake News'. Finally, I have found interest in looking up state propaganda and how the film industry affects our views.

Chapter 1 - Wartime

The role of graphic design has been felt throughout history, in particular during wartime (Hollis 1994). The contemporary viewer has perceived propaganda throughout this period as being negative. The government was known for trying to exploit designers by using them to promote a cause. However, this period highlights how influential a designer can become to the world. Indeed, the design was predominantly negative throughout the major wars, but that was not always true, as Rigby points out *“despite paper shortages, posters, broadsheets, and brochures suddenly appeared on every street corner and in every train and subway station.”* (1984, p.33). The quote showed highlights the importance of type on paper and emphasises how graphic design can bring a sense of togetherness. Despite this, as stated before, the consensus was that living during wartime was generally negative.



Figure 4 - The Crucified Soldier (Amorsolo, 1917).

Jonathan Bignell stated that *“the aim of ads is to engage us in their structure of meaning, to encourage us to participate by decoding their linguistic and visual signs and enjoy this decoding activity.”* (1997, p.33). Figure 4 was a painting created by Fernando Amorsolo which still is infamous to many people as it has been proven that phrases like *“your liberty*

bond will help stop this” was entirely untrue and indeed a negative and false piece of propaganda as the Germans did not crucify their enemies. Nonetheless, the artists at the time decided to produce these pieces of work as they believed it was a way of bringing art to the community and that it would increase their notoriety. As well as this, artists showed through their designs that they had their motives so that they could personally gain from the propaganda shown. Indeed, Ian Hislop stated that paintings like the one shown above were *“often used to stiffen resolve at home, and since the Germans really did commit some atrocities surely it didn’t matter if not every story about them was true? On the other hand, doesn’t lying make us as bad as the enemy... lies have unforeseeable consequences.”* (Hislop, 2019). However, one argument to this could be as to whether the government could be justified in weaponizing the war to the public, as many believed that they should be trying to win the war *“by any means necessary.”* Should the designer be at blame? Or is it the government’s fault for exploiting the situation?

“A picture says a thousand words”. Symbols are a language that can help us understand our past and understanding our past determines actively our ability to understand the present. Seeing men walk in hooded white cloaks would be considered insensitive to most Americans and would be associated with hatred and racism, but to Spanish people, it is considered a norm as they are worn by priests. The same goes for a religious symbol such as the devil’s pitchfork. In most people’s eyes, it is linked with hell but the god of the sea, Poseidon had his trident shaped that way also. The Swastika has been a logo known since prehistoric times and was initially seen as quite a favourable symbol. Hitler was not the first to use this symbol, and it was hugely symbolic before it was re-appropriated as the symbol for the Nazi Party. Indeed, before the Nazi regime, the Swastika was seen as a good luck symbol and was a common graphic design motif (Heller, 1997). It originally came from India and was associated with the liturgical language of Hinduism and Buddhism. Big brands such as Coca-Cola and Carlsberg were using it in their branding, and the Girls’ Club of America began calling their magazine ‘Swastika’, and as a result of this, they began handing out

badges of the Swastika to anyone that would buy their magazine (Heller, 2008). Even RAF used the symbol on their planes, that was until the Nazis' rose to power in Germany. We as people associate reality with the everyday symbols that we see. *"The history of symbolism shows that everything can assume symbolic significance: natural objects, or man-made things, or even abstract forms. In fact, the whole cosmos is a potential symbol."* (Jaffé, 1968). Indeed, from this, you might believe that everything is a symbol. The words *"good fortune"* and *"luck"* were previously associated with the symbol and resembled the Indian *Swastikaya*, which was angled differently to Hitler's and was supposedly meant to bring many good wishes. For the majority of Asian countries before the Nazi Party's emergence, for thousands of years, the Swastika was an important symbol. The furthest the symbol dates back to was the Bronze Age when it was used as a decorative device on various potteries.

As I have stated before, the Swastika was at first, seen as nothing more than a good luck symbol. Despite this, the Swastika has had a special religious significance in many countries. Much the same as Egypt had the symbol of eternity and Christianity has the cross, the Swastika was the first symbol of Jainism. Its disappearance in communities due to the Nazis' fascist use will destroy its historic symbolism of good fortune. Still, the Swastika was always a holy symbol for the Buddhists and also, the early Christian church had discussed the possibility of using it as a symbol for the religion (Belchin, 1944). It makes you think, if Christianity had decided to use the symbol as part of their religion, would Hitler have still used it as a symbol for their party? Despite this, Hitler's refashioning of the symbol to maximise its graphical power thereon associated it with the most terrible of crimes.

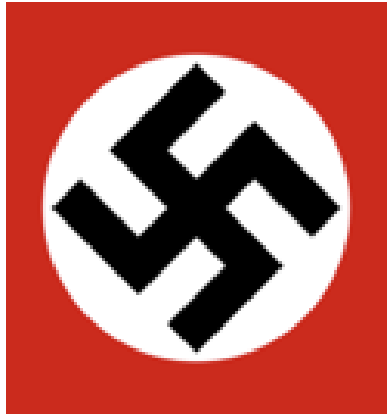


Figure 5 - The Swastika (Nazi Party, 1920)

Mein Kampf showcased Hitler's understanding of symbolism and propaganda. He emphasised the need for a powerful and compelling logo in his party. He believed that:

The lack of these tokens was not only a disadvantage at that time but would prove intolerable in the future. The disadvantages were chiefly that members of the party possessed no outward broken of membership which linked them together, and it was absolutely unthinkable that for the future they should remain without some token which would be a symbol of the movement and could be set up against the International.

(Hitler, 1925, p. 495)

This suggests that Hitler rejected many design proposals that were put forward for the party logo as he was always opposed to someone else drawing the logo due to believing that his sketch was suitable. He believed that *"An effective emblem can give the first impetus for the interest in a movement."* (Heller, 1997). Bearing this in mind, when analysing Figure 5 from a graphic design standpoint, it is aesthetically pleasing in terms of the bold colours used. The same could also be said for the propaganda posters used by the Nazi Party. The problem here though is that public opinion dictates that you should dislike their work and ethically you do not want to like it. Stewart (2016) backs this up by stating *"ethics is knowing the difference between what you have a right to do and what is right to do."* However, from a technical point of view, you cannot help but admire the work that is showcased. Henry Dreyfuss further explains this point when explaining that *"the fact that an ignominious fanatic*

placed a Swastika on his battle flag is insufficient reason for ignoring this symbol's historic significance." (1984, p. 127). From this we can refer back to the previous quote about how *"an effective emblem can give the first impetus for the interest in a movement"* and through the use of the Swastika under the Nazi Party one could come to the conclusion that it was effective as it persuaded many Germans into believing in the Nazi Party due to the authority that catches the viewers eye when looking at the logo. This, therefore, highlights the importance that symbols can have on our everyday lives and as such emphasises the role that graphic design can have on people, by way of manipulating people to think a certain way, whether that be by government manipulation or offensive and crude logo usage. Through this analysis, you can understand the importance that graphic design has had during periods of upheaval.

Chapter 2 – How We Change Thinking

The previous chapter showcased the negativity that graphic design can bring to society by way of propaganda. As a result of this, I will now be focusing on the positive aspects of graphic design and how we change thinking. Sigmund Freud believed that you could gain insight by making your unconscious thoughts conscious by way of releasing your repressed emotions through his theory of psychoanalysis (Freud, 1917). In the documentary, *The Century of the Self*, Adam Curtis (2002) states that Edward Bernays, Freud's nephew, took Freud's ideas about human beings so that he could manipulate the masses. Bernays once stated: *"When I came back to the United States, I decided that if you could use propaganda for war, you can certainly use it for peace. And "propaganda" got to be a bad word because of the Germans using it, so what I did was to try and find some other words, so we found the word "counselor of public relations."* (Curtis, 2002). Despite this, though, not everything that Bernays set out to do was in the interests of the people. Indeed, one of Bernays' most significant achievements in his career, was how he broke the taboo on women smoking by persuading them that by smoking you were, therefore, symbolising freedom and independence. He also reduced the approval of competitors by stimulating fear. However, while in contemporary times, this might seem unethical; during that period, smoking was not seen as being morally wrong. Propaganda has proven to change the minds of people, whether that be through positive or negative reinforcement.

An example of this would be through the 2008 presidential elections where it was uncertain that Obama would become president. Indeed, in the early stages of the campaign, Hillary Clinton was the firm favourite. When Clinton's run for president eventually fell, Obama's next competitor was John McCain, and for the majority of the time, Obama was the underdog to win the presidency.



Figure 6 - Hope Poster (Shepard Fairey, 2008)

When the ‘*Hope Poster*’ (Figure 6) was published, it became iconic to the public and attracted millions of eyes. Other versions of the poster that used the words ‘progress’ and ‘change’ were also created. Fairey’s goal was to increase Obama’s chances of winning the general election and become President. He stated that:

I knew my biggest challenge was to portray Obama as both an exciting progressive and a mainstream patriot with vision. I decided to make a portrait of Obama largely because I felt his power and sincerity as a speaker would create a positive association with his likeness. I wanted it to be a portrait that was political in nature and that would de-racialize Mr. Obama by using a red, white, and blue colour palette that was patriotic.

(Harvard Journal of Law and Technology, 2012, p. 269)

Fairey’s poster has garnered the same recognition that Jim Fitzpatrick received with his poster of Che Guevara. The word ‘hope’ that is used chiefly for the poster is supposed to represent everything that Obama is about and what he can achieve as the president. “*Hope*

knows no fear. Hope dares to blossom even inside the abysmal abyss. Hope secretly feeds and strengthens promise." (Chinmoy, 2003). Hope can do a lot for a person which is why this poster became so iconic for citizens as it made people put their faith into the Democratic Party. This poster particularly resonated with many people as Obama's campaign was based on a platform for change. This included promises such as creating new financial regulations and training and equipping the Afghanistan army. Indeed, a key reason that Obama was declared firm favourite for the presidency when the election was nearing its end was that he could become the nation's first black president. This brought about another reason for Americans to hope. Kennedy's pose inspired Fairey as he wanted to capture a pose that he believed would "*elevate him to iconic status*" (Harvard Journal of Law and Technology, 2012). It was his 'hope' that his poster would make Obama feel "*established, familiar, American, and Presidential.*" (Harvard Journal of Law and Technology, 2012).

The word *meme* derives from the Greek word *mimēna*, which translates to 'that which is imitated' (Oxford Learner's Dictionaries, 2019). It is often related to memory, or the French word *même* (Dawkins, 1976). The usage of memes has increased exponentially throughout the last decade. When observing meme level usage and the behaviour of people towards it, the Hope Poster can be seen as quite significant as it began the "*re-appropriation of political messaging by digital culture.*" (Seiffert-Brockmann, and Diehl, and Dobusch. 2018, p. 2863). It has become an area of growing interest in recent years, and specialists are trying to understand how it has become so prominent in a world that is becoming influenced by social media increasingly and is now seen as an acceptable form of communication on the internet and an established medium in contemporary times.

The Internet is not the cause of memes - it is a particle accelerator for memes. For scientific research, the Internet makes memes accessible and measurable, since they are now visible everywhere. In the pre-Internet era, memes meandered - for the most part - in the private - and thus hardly observable - space of personal interaction. Nowadays, they are trackable and observable everywhere online.
(Seiffert-Brockmann, and Diehl, and Dobusch. 2018, p. 2876).

“Propaganda will never die out. Intelligent men must realise that propaganda is the modern instrument by which they can fight for productive ends and help to bring order out of chaos.” (1928, p. 50). While memes are mostly used as a vehicle for humour, it can also offer a way of undermining the influential mass media (Benkler and Nissenbaum, 2006).



Figure 7 - Hope Poster Memes (VICE, 2017)

Initially, Fairey's design was created to enhance Obama's chances of the presidency, despite this, however, once the poster became iconic thousands of people started creating their versions of the poster, and as a result of this, it became a 'viral' meme. Seiffert-Brockmann argues that due to the poster becoming a meme, it should no longer have been seen during the 2008 presidential elections as he believed it was no longer unique (Seiffert-Brockman and Diehl and Dobusch, 2018). Indeed, the creation of the meme did make it humorous, but should that make its message any less important? One could argue that memes can increase people's understanding of - in this case - politics. Despite this, through Richard Dawkins' cultural theory where he reformulated the word 'gene' to create 'meme' he stated that, *“the meme for blind faith secures its own perpetuation by the simple unconscious expedient of discouraging rational inquiry.”* (1976, p. 198) This quote, in turn, highlights how we, as people have become a meme-driven community. Despite this, through

thorough analysis, we can understand how important posters and memes can be in showcasing the positive side that propaganda can bring. Whether it be through a humorous outlook, it shows a different light about how vital graphic design can be through in challenging times.

Chapter 3 – The Modern Condition

The key behind propaganda during contemporary times is understanding the modern condition and how we can change the minds of the public. Social media such as Facebook and Instagram use an algorithm that attempts to entice you into reading something that they think you want to see. Initially, the majority of the world's governments believed that they should be censoring social media in an attempt to stop hateful content. Despite this, though, the majority decided that they would instead put forth their propaganda on the internet.



Figure 8 - Twitter (Trump, 2012)

Samantha Bradshaw said, *"social media technology tends to empower propaganda and disinformation in really new ways."* (New York Times, 2019). In the article, she suggests that there is a difference in the ways a book is published and how you can make a tweet. While a book might take near a year to edit and be published, a tweet, however, takes no more than a minute to create. This, therefore, means that much less thought would have been used to make a tweet.

Social media can be used as a tool to promote and effectively contribute to building fascist communities under unstable conditions that can be both exploited and pose a threat to the foundations of the liberal state.

(Trottier and Fuchs, 2015, p.111)

As a result, a tweet can be seen as being more impulsive, which could, consequently, make it more controversial. The difference between libraries as a source of content when compared with social media is that a library cannot be found guilty by association, which is highlighted by the caricature below.



Figure 9 - American Reformer Get Thee Behind Me (Nast, 1872)

Thomas Nast created figure 9 in 1872, and the basis of this painting is to attack a woman named Victoria Woodhull for being an advocate of free love. At the time, British society was patriarchal. Women did not have the vote, education was kept away from them, and they were given little value to men (HT Digital Streams Limited, 2013). Therefore, Nast portrayed her as being the devil. According to Professor Andie Tucher, *“its really easy to shut down a woman by calling her a slut”* (Hislop, 2019). In protest of this, back in 2011, the SlutWalk movement came into fruition. This movement was created to put an end to rape culture.



Figure 10 - SlutWalk Movement (Trathen, 2011)

Robert Trathen took the photograph in Figure 10, and it shows how they are protesting against a Canadian woman who stated through the words of Ben Schrader (2015) that *"women could help protect themselves by dressing less like sluts. Marchers argued this was blaming the victim, not the perpetrator, for sexual attacks, and that women should wear what they liked."* A woman cannot and should not be judged solely on their looks. This point is backed up by Judith Butler when she states:

If one "is" a woman, that is surely not all one is... but because gender is not always constituted coherently or consistently in different historical contexts, and because gender intersects with racial, class, ethnic, sexual, and regional modalities of discursively constituted identities.

(Butler, 1990, p.4)

Marchers, therefore, encouraged others to dress like 'sluts' to further emphasise their point. Tucher was also quoted stating that being called a slut *"takes away all her credibility... because she was challenging these very entrenched and important mores, she was assaulted."* (Hislop, 2019). This, therefore, shows how design can manipulate people into thinking a specific way. As a result of Nast's caricature, Woodhull fled to the UK so that she could live a normal and healthy life. Despite this, though, museums across Britain would publish material about her past experiences which she thought was *"bringing within the reach of the public, obscene and defamatory literature."* (Woodhull, 1975, p. 352-377). Due

to this, she attempted to sue them for libel; however, as stated previously, libraries cannot be found guilty by association.

The same cannot be said for the internet. Damian Collins was once stated, saying, *“the technology that directs you towards the perfect trainers could also be used to direct you towards radicalism hate speech.”* (Hislop, 2019). The internet is a form of communication that spreads lies and misinformation (Trend Micro, 2017). The internet is accessible for each individual, which therefore makes it a secure platform for sharing opinions, which results typically in backlash with people that do not share the same beliefs. Propaganda through social media is a problem due to the ease of reaching the content thanks to the algorithms in place with companies like Facebook, Twitter, and Instagram. Moreover, this form of propaganda is therefore abused by a wide variety of agencies to favour their cause. An article on propaganda in social media elucidates that *“the popularity of social network sites has obstructed efforts by social media companies such as Facebook and Twitter to moderate hateful content.”* (Farkes, Schou, Neumayer, IT University of Copenhagen, Denmark, 2017) Many Facebook pages are created to spread political propaganda which generally sparks hateful and aggressive reactions. An example of a belligerent reaction can be seen through the following quote, *“Alhamdulillah. We take over Denmark and you kuffars can’t even stop us. We transform shitty Denmark into an Islamic state, and this will happen before your eyes, and you can’t do a thing about it. Your churches will be turned into mosques, your whore women will be fucked and used by us Muslims to make our babies.”* (Islam: The Religion of Peace, 2015). This, as you can see, is an extremely threatening and intrusive quote and highlights the harm that social media propaganda can have on our everyday lives.

Propaganda throughout social media is perceived by many to be grossly unethical. The idea is that companies such as Cambridge Analytica will take people’s data so that they can further understand personalities as they believe this will, therefore, drive behaviour. Indeed,

according to the United Nations, privacy is a fundamental human right, yet despite this, large companies continue to exploit our data. Seth Meyers was stated saying on his talk show *“Really, Facebook? You forgot to mention that 50 million people had their private data breached, but every time it’s my uncle’s friend’s sister’s dog’s birthday, I get a notification?”* (Carroll, 2019). As a result of this, many believe that companies like Cambridge Analytica to be propaganda machines. However, in defence of data companies, they will say that they need people’s data so that they can send personalised messages.



Figure 11 - Anti-Hillary Clinton 'Walking Dead' Posters (Sabo, 2016)

The piece of graphic design created in Figure 11 was created by a conservative artist named Sabo as an attack on Clinton and the Democratic Party. He was stated (2016) saying *“The first time I heard Negan ask for ‘50 percent of everything you had,’ my first thought was, ‘damn, only 50 percent?’ And he’s asking! If Democrats had their way, they’d take everything by decree.”* This particular poster will always stand out due to its use of a hierarchy of text and is one of many forms of propaganda that is used in contemporary times. ‘The Great Hack’ highlights how Cambridge Analytica exploited these types of stances to help with their cause - in this case, allegedly aiding the Trump campaign. Brittany Keiser stated in the documentary (2019) that:

“The wealthiest companies are technology companies. Google, Facebook, Amazon, Tesla. And the reason why these companies are the most powerful companies in the world is because, last year, data surpassed oil in its value. Data is the most valuable asset on Earth. And these companies are valuable because they have been exploiting people’s assets.”

The above quote brings back the previous point mentioned as it highlights the modern condition towards propaganda. Indeed, influential technology companies should be held responsible as they share the content that is given to us as it believes that it is what we are most interested in seeing (Hislop, 2019). State propaganda is also prevalent in contemporary media. Edward Bernays, who as stated previously is the nephew of Freud, is also known for being the founder of modern propaganda. Bernays (1928) asserts that American motion pictures are used as a form of propaganda to convey advertising and marketing demands which are conveyed through a disguise of entertainment. This, in turn, reinforces the values and standards of the American nation in society. Many blockbusters films have attempted to spread propaganda, and a prime example of this has been the role of Marvel. The character Captain America highlights this as he is seen as the ideal perfect person. On the one hand, he cares for the people around him and will do anything he can do to protect them; on the other hand, he is a weapon of the government.



Figure 12 - Captain Marvel Poster (Ferguson, 2019)

A key film that highlights the nationalistic approach that Marvel takes is through 'Captain Marvel'. The basis of the film is to show the viewers the valour of the United States military. To emphasise this point, by the end of the film, the protagonist, as shown in the figure above, changed her suit colours so that it would resemble the American flag. Indeed, during the production stage of this film, the Pentagon got involved, and some scenes were also shot in actual military bases. As well as this, when the film released, the US Department of Defense promoted it on their social media accounts. Through the investigation of propaganda during contemporary periods, you can understand the influence that the internet has on our everyday lives. Whether it be through the influence that social media represents or the role of Cambridge Analytica or the anti-Hillary Clinton posters that were placed, you can understand the influence that graphic design can have during times of change.

Conclusion

The purpose of this discussion was to highlight the role that graphic design has had through propaganda throughout periods of upheaval. As a result, through research and analysis of theorists in each chapter, I have been able to formulate a response for my independent inquiry. From the study of the first chapter, evidence shows that during periods of war, the majority of propaganda was perceived as negative. This evidence is backed up by the use of the Swastika and various propaganda posters that were used during the First World War. Through researching for Chapter 2, I have discovered a switch in the tone of how propaganda is used when related to presidential campaigns and meme levels. The research was helped by the use of Freud's psychoanalytic theory. Finally, through analysing for Chapter 3, I identified ways in which the modern condition of the public has changed when viewing propaganda. Indeed, contemporary propaganda continues to attempt to change the mind of the people. Yet, at this moment, the digital side of graphic design has become prominent, and as a result, the role of social media has increased. I also highlight how state propaganda is becoming more prominent in the film industry, especially with films created by Marvel, which emphasises patriotism. The exploration shown in each chapter that I have carried out summarises how significant graphic design's role has been through propaganda during challenging times. Thus, by showing propaganda through different periods that were challenging for many people, I have thereby explored the influential role that graphic designers can have. In conclusion, by researching and analysing key propaganda moments, I have shown that propaganda through graphic design has been influential. Indeed, while it has had a significant role, whether that is a good thing is an entirely different matter. I have explained throughout my independent inquiry that throughout history propaganda has been used to spread positivity, but as well as this, it has also negatively reinforced people and as such brainwashed people to think a certain way. Still, there is no denying the influence that graphic design has had on society throughout history through propaganda during periods of upheaval.

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