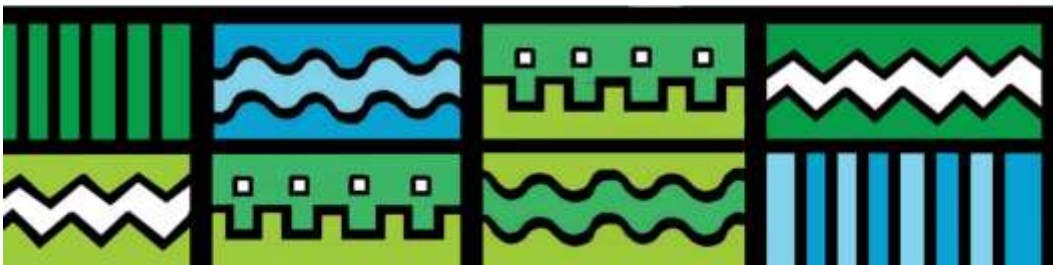Poster design to change the world

PRIMARY SCHOOL RESOURCE:

TEACHERS'

HANDBOOK

VADEA NSW

OXFAM
Australia

Poster design to change the world

CONTENTS

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INTRODUCTION FOR TEACHERS

POSTERS AS PERSUASIVE TEXTS

Students experience the persuasive power of art and design as part of their everyday lives. They might see several posters as they head to school each morning and move through public spaces. How many do they remember?

There are many different types of posters. Some are promotional, and aim to promote products, films, books or events. Others are part of a campaign and aim to raise awareness.

This resource is designed to enable you and your students to explore this "big idea":

Big idea: Which campaign posters have an impact through print and online media, and why are some memorable while others are easily forgotten?

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Graphic design

Graphic design is a medium of visual communication that can have a big impact on our experiences of our everyday world. It can be used to communicate important messages in a fun and easy-to-understand way.

Usha Chowdury, a founding member of Oxfam partner organisation Vikalp, holds up a poster that illustrates the negative impact of child marriage. Photo: Tania Cass/OxfamAUS.

"Drawing is one way to change the world, because you have to change the world by finding your voice; it's something I found a voice in."

Oxfam poster designer Steph Hughes, 2016

Poster design to change the world

ABOUT THIS RESOURCE

Poster Design to Change the World is a multi-layered resource designed to enrich understanding of the role of the graphic designer/artist, the design process, the audience and the world. It supports the teaching of Oxfam's Six Goals to Change the World, the human rights principles that guide Oxfam's work.

This resource has been developed to support the teaching of Visual Arts, Media Studies and Design. It can also complement learning in English (persuasive texts) and Humanities and Social Sciences (campaigning and political movements). It is designed to be flexible, to enable the classroom teacher to scale up or down according to your class' abilities, etc.

Why posters?

We have all encountered education resources that simply ask students to "create a poster" in response to an issue or idea, with little understanding of the nature of the field of design practice, or how posters can act as persuasive texts.

In contrast, this resource aims to unpack some of the conceptual, material and artistic choices that inform successful poster design. It also supports the development of an understanding of the complex role that posters play in shifting opinions, educating, and persuading audiences.

Designers and artists seek to successfully employ a visual language (signs and symbols) that can be read and understood. Designers working on persuasive campaigns deal with the manipulation of imagery and text and use appropriate technology to engage and activate audiences.

Designers and artists can also be seen as social agents who are influenced by the social and cultural values of the world in which they live, and who seek to comment on and make changes to the social, economic and political conditions of their time.

Curriculum links and Accreditation

This education resource was developed to support teachers across Australia. While we have not sought endorsement through ACARA, the activities and resources could be used to support classes in any state in Australia. The language used throughout this resource is pertinent to both the Australian Curriculum: The Arts (Visual Arts, Media Arts) and the various state certificates (e.g. NSW: Visual Arts, Visual Design, Photographic and Digital Media; VIC: Visual Arts, Media Arts, Visual

Communication Design). For further information on specific curriculum links, feel free to contact us at schools@oxfam.org.au or talk to VADEA-NSW.

RESOURCE STRUCTURE

The resource has three linked sections.

Section one: What makes a successful campaign poster?

A brief history of poster design.

Examples of successful campaign posters and learning activities.

Section two: Exploring the history of the Oxfam campaign poster.

Who is Oxfam?

How have Oxfam posters been used to convey messages that are specific to audiences in time and place?

What are Oxfam's Six Goals to Change the World?

Section three: Designer Steph Hughes and the Oxfam brief.

Film: meet the illustrator behind Oxfam Australia's Six Goals to Change the World posters.

Further resources on Steph Hughes and learning activities.

GLOSSARY OF KEY TERMS AND FURTHER LINKS

In each section of this resource there are readings, interviews, ideas and learning activities for art making and for developing critically and historically informed responses.

See the glossary of key terms for definitions of asterisked words (e.g. polysemic*), and the links section for further readings and interesting links.

HOW TO USE THIS RESOURCE

Pedagogy: The resource and activities follow the global education pedagogy of "Learn, Think and Act". This complements various state-based and curriculum learning categories, such as "Reflect, Explore and Create". You are welcome to change the terms accordingly.

Activities and lesson planning: Teachers may use this resource to develop a unit of work on campaign poster design and posters as persuasive texts. It can also be used to develop a sequence of individual lessons from within the resource that you can then use in your class. For that reason, activities are numbered sequentially within each section (starting at number one again with each new section).

Technology: This resource has been designed to use either on- or offline, though we strongly recommend the online option for greater student engagement and to increase their Information and Communication Technology (ICT) capability!

Note: There are two interactive timelines mentioned in the resource, as well as the video interview with Steph Hughes, which can only be accessed online.

Online

You can direct students to the online interactive resource, where they can read through their activities, view the images, and explore key elements such as interactive timelines.

As the teacher, you need to use this handbook to walk students through the online resource. Students only see the information relevant to them, whereas this handbook has all your background readings, and a step-by-step explanation of suggested activities.

Offline

Use the resource offline by combining this handbook with printed copies of the student worksheets. The only elements you would not be able to use are the online, interactive timelines, and the video interview with Steph Hughes. If you have internet access, and want to use these elements, you can do a mix of both on- and offline work.

www.oxfam.org.au/posterdesign

Poster design to change the world

ORDER YOUR FREE "SIX GOALS TO CHANGE THE WORLD" POSTERS

"I hope that people put these up and then those messages will be read every day – that's the whole point, that's what I love about posters – they keep giving."

Steph Hughes

Together with Melbourne-based illustrator Steph Hughes, Oxfam Australia has produced a series of posters illustrating each of our **Six Goals to Change the World**.

These beautiful posters will brighten up your classroom and remind students of the human rights principles that guide Oxfam's work around the world. They also form the basis of this study unit, so will be helpful to have in hard copy, colour form.

Place your order online today to receive your free six-pack of full-colour A3 posters.

Please note: we'll pop your order in the post within a fortnight of receiving your request.

Steph Hughes in front of the posters she designed and illustrated for Oxfam Australia. Photo: Martin Wurt/OxfamAUS.

TEACHER HANDBOOK FOR STUDENT ACTIVITIES

SECTION ONE: WHAT MAKES A SUCCESSFUL CAMPAIGN POSTER?

Teacher background reading: Brief history of poster design

KEY OVERVIEW

A campaign poster is traditionally a **paper or printed advertisement** that's designed to produce a particular result. A poster is designed to **sell an idea or a product** and its purpose is to **engage and persuade the viewer**. The campaign poster is usually one element of a series of actions towards a common goal.

A LOOK THROUGH HISTORY

16th century: The first posters took the form of printed notices. These started replacing the town-crier on street corners across Europe in the latter part of the 16th century. These black and white works were largely text based.

19th century: Visually engaging posters that combined graphics and text were not produced until the late 19th century when technical advances in printmaking allowed "three-colour" posters at a relatively low cost. This made them a convenient and successful way of conveying information. Theatre companies and book publishers in Paris and London were the first to make use of the poster. Traditionally these posters were very large and were created to be understood quickly and from some distance away.

20th Century: French painter and lithographer, Jules Cheret, created many captivating posters between the 1860s and 1890s. These depicted vibrant Parisian performers, nightlife scenes and promoted theatre productions. "Bal du Moulin Rouge", 1889, is a colour lithograph print that depicts

voluptuous women, one of them on horseback, beckoning the viewer to pay the Moulin Rouge — Paris' most famous dance theatre — a visit. Artist Henri de Toulouse-Lautrec's posters of the 1890s were known for their expressive nature, humour and characteristic strong colours 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 role 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 Leete's recruitment poster- "Lord Kitchener Wants You", 1914. The striking drawing of Lord Kitchener pointing at, and engaging directly with, the viewer made this the most recognisable and enduring image of World War I.

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.

By the 1960s posters had a new role in protest, advertising, promoting festivals and music.

Kolkata, India: Brindaban Prints is a rural printing unit that specialises in hand printing, dyeing, and block and screen print works. The printing is mainly done on cotton, linen and silk. The dyeing process includes acid dyeing, direct dyeing and pigment dyeing, and is committed to social and environmental sustainability. Photo: Atul Loke/Panos/OxfamAUS.

Poster design to change the world

The silk screen printing technique, popularised by artist Andy Warhol in the 1960s, became a common method for creating posters and by the 1970s it was being taught in most Australian art schools.

At this time, Earthworks Poster Collective were one of the most widely known poster groups in Australia. Operating out of the "Tin Sheds" at Sydney University they created overtly political works; often with a sense of humour. Similarly Matilda Graphics were a well-known feminist poster group, and in the 1980s the very successful Redback Graphix used campaign posters to educate society about issues such as HIV/AIDS, alcohol abuse, and human rights issues.

21st century: Posters today are most often printed digitally and are used alongside all other forms of advertising for political, social and cultural purposes. Campaign posters might be used alongside printed advertisements, online campaigns, and an array of other marketing strategies. For this unit of work, when we speak of a campaign poster, we refer broadly to the persuasive imagery and text used as a medium for communication as part of a commercial, political or social enterprise. Contemporary campaign posters may be printed or published in digital format.
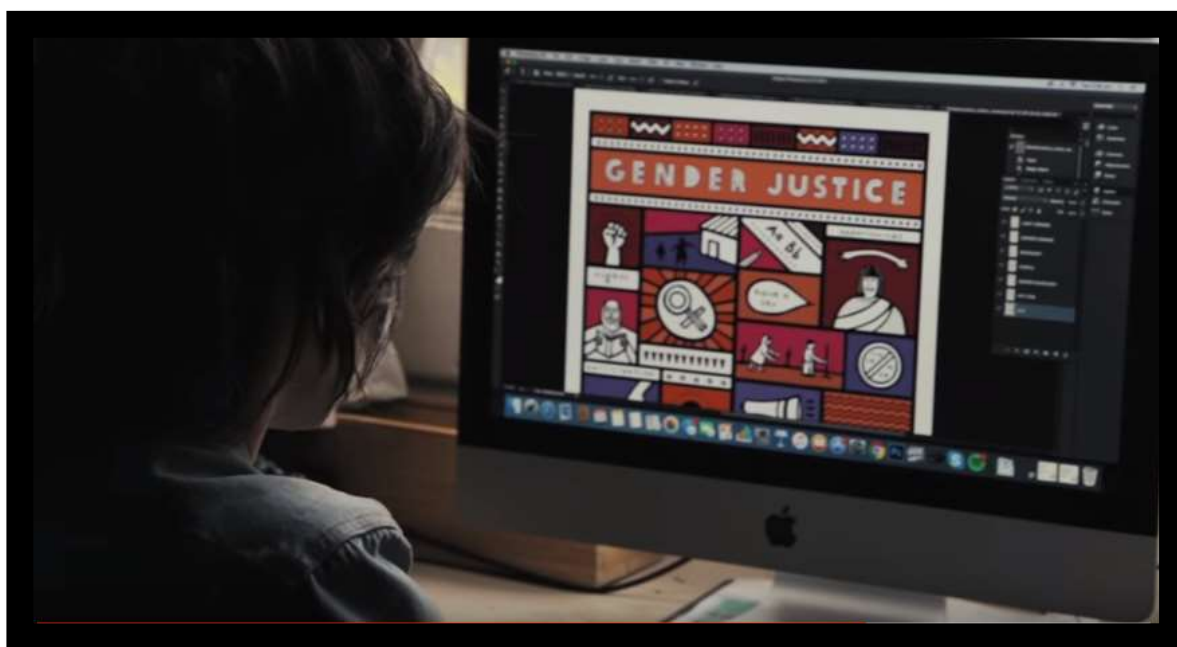
Designer Steph Hughes adding colour to the *"gender justice"* poster, using Photoshop. Photo: Ariadna Relea/OxfamAUS.

Graphic design and posters

This section includes three activities to explore what your students know about posters, what is a graphic designer, and to start them thinking about how to communicate visually.

STUDENT ACTIVITY 1. WHAT DO YOUR STUDENTS KNOW ABOUT POSTERS?

Divide your board into three categories with the following titles: a) Look b) Do c) See

Ask students prompting questions and record their answers:

- What do posters look like? (Look)
- What are some of the common features? (Look)
- What should a poster do? (Do)
- Why might a company make a poster? (Do)
- Who might see a poster? (See)
- Are some posters made for specific audiences? (See)

In pairs, ask students to list any posters that they have seen in the school grounds or on the way to school.

Have some examples of school posters to show the class and discuss the sample posters in terms of:

1. how they **look** (carefully chosen images and text, easy to read, colourful, using shapes and lines etc.);
2. what they **do** (the clear message conveyed); and
3. who their **intended audience** might be (how the poster tries to get the audience's attention and how it appeals to the audience).

Show students the "What makes a successful poster" infographic. Did they capture the same elements? (Note: there are two versions of the infographic, one using curriculum language, the other using more student-friendly descriptors.)

Students can use the "Look, see, do" worksheet to record their answers.

STUDENT ACTIVITY 2. WHAT IS A GRAPHIC DESIGNER?

Start this discussion with the question: What is a designer?

Answer: A designer is someone who plans the look or the workings of something.

Next, ask your students if they can identify any different kinds of designers?

Handy hint: You might show the students a series of images to prompt them here – there are fashion designers, furniture designers, interior designers, or graphic designers, for example.

Remind students that a graphic designer creates the look of text and images on posters, in advertisements, magazines, books and on computer screens.

To do this a graphic designer uses colours, images, patterns and shapes to make the message clear and also more interesting to the viewer.

A good graphic designer can take some plain printed text – you could show a simple print out of the **Six Goals to Change the World** printed in black ink on white paper, or if students are following the online resource, they can see the words printed on the screen – and change that so that the text and images, colour and pictures capture your attention and engage you. You could then show the colour **Six Goals to Change the World** posters and ask students to explain, and write in their books, why they prefer the colour posters.
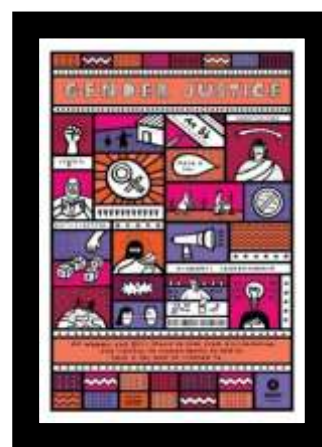
EXTENSION ACTIVITY: EXPLORING IDIOMS

Give students the simple idioms below (or use your own) and ask students to take on the role of the graphic designer and create posters that convey the text's meaning in a visually engaging manner.

Students should consider their use of typography*, images, colours, shapes, scale, patterns, tone, etc. Remind them of the elements identified in the "What makes a successful poster" infographic.

IT IS RAINING CATS AND DOGS

BARKING UP THE WRONG TREE

HEARD IT ON THE GRAPEVINE

LET SLEEPING DOGS LIE

ACTIONS SPEAK LOUDER THAN WORDS

FEELING UNDER THE WEATHER

THAT'S A PIECE OF CAKE

DON'T STEAL MY THUNDER

Student activity: Successful campaign posters

This section showcases two different posters, both with a specific message, look and feel. They have been chosen by Oxfam staff members and Steph Hughes (illustrator) as examples of successful campaign posters.

STEP 1: Split students into two groups, and give one of the two posters to each group. Ask students to look at their given poster, read the "learn" section linked to it and look at the activities.

STEP 2: Both groups present their findings back to the other group.

POSTER NUMBER ONE: "ROSIE THE RIVETER" – WE CAN DO IT!

Rosie the Riveter. Image: J. Howard

LEARN: "We Can Do It!" (1943) by J. Howard Miller was made as an inspirational image for Westinghouse-Electric to boost their female worker morale during the World War II. During this time it was viewed by a very limited audience of employees but the poster has had a second life! It was "re-discovered" in the 1980s to promote feminism and other political issues. The "Rosie the Riveter" poster uses bold primary colours (red, yellow and blue), has a strong and simple message (the word "we" suggests teamwork and support) and an image of a female that conveys strength and positive action. The woman in the image is rolling up her shirt sleeves, tensing her biceps, and staring directly at the viewer in a call to action. The background is a flat yellow and a dark blue speech bubble fills the top-quarter of the image. The choice of typography* is simple and bold. These days the poster is seen as a symbol* of women's empowerment. Over the past 30 years the poster has been appropriated for a range of advertising and artistic purposes including by the singer Beyoncé and, strangely, a cleaning company.

"It's really powerful because it's an iconic image of a strong woman, which has gone on to symbolise much more than what was originally intended."

Sarah Rogan, Inequality Campaign Lead, Oxfam Australia

STUDENT ACTIVITY 1. STRIKE A POSE!

Ask students to stand up and strike this pose and then describe how their arm and muscles feel. Did striking this pose require them to change their stance and facial expression? How did it make them feel? Make a list of six words describing this pose.

STUDENT ACTIVITY 2. WHAT'S MY MOTTO OF POSITIVE ENCOURAGEMENT?

Ask students to document each other using a digital camera in a strong pose just like Rosie the Riveter. Ask the class to think about and add their own personal motto of positive encouragement to their strong self-portrait.

You might print the photographic images and use collage to add the text, or you might ask students to use a simple, free online editing program such as addtext.com to include a positive motto to their self-portrait. Print the images and create a wall of positive reinforcement in your classroom.

Send your pics into Oxfam by emailing schools@oxfam.org.au and/or tweeting them to us @OxfamAustralia!

STUDENT ACTIVITY 3. EXPLORING GENDER ROLES

The poster "We Can Do It" has long been seen as a symbol* of women's empowerment.

Ask the class if they think there are still stereotypes about the kinds of work women "should" do and the kinds of work men "should" do? What are some of the jobs that are stereotypically deemed appropriate for men? How might women be encouraged to participate further in this profession?

Ask students to select a profession dominated by men and work in pairs to create a poster that combines a persuasive image and text that encourages women to want to join this profession (or vice versa). Students will need to consider the pose, composition, use of colour and typography*. Students should create a rough draft that can be discussed with the teacher, or shared with their peers, before moving onto the final work.

Extension activity: watch this video to see some students get surprised by the real firefighter, pilot and doctor they meet! www.youtube.com/watch?v=kJP1zP0fq_0

In Bangladesh, women are part of an Oxfam livelihoods program that includes shrimp cultivation and crab farming. Photo: Tasha Black/Oxfam.

POSTER NUMBER TWO: REAL AUSTRALIANS SAY WELCOME

Photo: Peter Drew

LEARN: In 2015 artist Peter Drew embarked on a three-month trip around Australia, pasting up the 1,000 brown paper posters he designed and printed with the large black words "Real Australians Say Welcome". The poster started as a way to encourage Australians to rethink their views on asylum seekers and immigrants. The campaign was successfully crowd-funded on Pozible and the artist documented his journey via social media. The campaign proved extremely successful. Many Australians documented the posters online as they discovered them on the streets of local towns and large cities and hundreds of messages of support flooded in to Peter Drew. Hundreds of other designers, artists, and celebrities, inspired by Drew's work, have created their own versions of "Real Australians Say Welcome". These have been shared on Instagram and via the website "The Design Files".

"I love the 'Real Australians Say Welcome' campaign as it always seems to appear in places you least expect it, as a reminder of what true Australian values are and should be: inclusion, belonging and celebration of diversity. It's a hopeful message and one that, in silence, speaks louder than the image of Australia that politicians and the media would have us believe."

Tamara Bézu, Volunteer Engagement Coordinator, Oxfam Australia

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ACTIVITY 1. CHARACTER TRAITS AND QUALITIES

"Real Australians Say Welcome" is a very simple poster that relies purely on the strength of the slogan and message.

Peter Drew says that his use of the term "Real Australians" was slightly tongue in cheek. He thinks that being a "real" Australian is actually about courage.

Ask your class to make a list of other qualities/character traits that they would connect to being a "real" Australian.

ACTIVITY 2. WORDS AND IMAGES

If students had to add one image to this poster, what would they add and why? Ask the class to redraw the poster with the addition of a simple graphic image.

Photo: Peter Drew

STUDENT EVALUATION TASK: **WHAT'S YOUR FAVOURITE** POSTER?

Ask students to add to the selection of successful poster campaigns by choosing one more successful campaign poster that they think is effective.

Direct students to:

1. Upload their chosen poster and/or paste it into their books.
2. Name the artist, the date of the work and the materials used to make it.
3. Describe the poster using the elements of art.

   Handy hint: Guide students to comment on the use of line, colour, tone, pattern, shape, scale, composition, signs/symbols, focal point, typography* and symbolism*.

4. Research and briefly outline the social issue or event to which this poster draws attention.
5. Write a personal statement explaining what appeals to you about this poster and why you find it effective and persuasive.

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SECTION TWO: EXPLORING THE HISTORY OF THE OXFAM CAMPAIGN POSTER

Teacher background reading: The history of Oxfam Australia

WHAT'S IN A NAME?

Oxfam started as the Oxford Committee for Famine Relief in England in 1942. The group campaigned for food supplies to be sent through an allied naval blockade to starving women and children in enemy-occupied Greece during the World War II.

OXFAM IN AUSTRALIA

Oxfam Australia was born out of a merger between two leading Australian international development agencies — Community Aid Abroad and the Australian Freedom from Hunger Campaign.

Community Aid Abroad began in Melbourne's suburbs in 1953 as a church-affiliated group called Food for Peace Campaign, founded by Father Gerard Kennedy Tucker.

In 1962, a full-time campaign director was appointed and the name was changed to Community Aid Abroad. The new name reflected an aim to assist communities more broadly, rather than just providing food in order to maintain peace. Beginning in the 1960s, local Community Aid Abroad groups were established across Australia.

The Australian Freedom from Hunger Campaign was launched in 1961 following the launch of the United Nations Food and Agricultural Organisation's five-year campaign, Freedom from Hunger. This community-based campaign was aimed at raising global awareness about poverty issues around the world and provided opportunities for people to directly support anti-poverty programs in developing countries.

Membership was initially open to organisations rather than individuals and these included unions and community interest groups. The campaign grew to become a national organisation in 1964 that conducted appeals for countries including India, Timor-Leste, Cambodia and Ethiopia. It also supported Aboriginal and Torres Strait Islander issues and programs in Australia.

The Australian Freedom from Hunger Campaign and Community Aid Abroad merged in 1992 to become one of Australia's largest international development organisations. As a founding member

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of Oxfam International – established in the late 1990s – the name changed to Oxfam Community Aid Abroad in 2001 and then to Oxfam Australia in 2005.

Today, Oxfam Australia is an independent development organisation that's free from party-political or religious agendas.

60+ YEARS OF CHANGING LIVES

In December 2013, Oxfam Australia celebrated 60 years of working to find practical, innovative ways for people to lift themselves out of poverty.

Today, we continue to change our world by mobilising the power of people against poverty.

OXFAM
Australia

STUDENT ACTIVITY: OXFAM AUSTRALIA

STEP 1: OXFAM AUSTRALIA'S HISTORY TIMELINE

Students and classes can explore Oxfam Australia's interactive timeline, which captures some of the key milestones of our incredible journey.

Slide the date marker along to explore the journey and click on individual images to learn more about each moment in history.

Students might enjoy listening to the 1970s Community Aid Abroad tune called "Jubilee" celebrating 25 years of good works (find the film clip on the timeline).

STEP 2: CELEBRATING 60 YEARS

Students can document aspects of the history and story of Oxfam Australia in their books, and then create a poster celebrating 60 years of Oxfam Australia.

STEP 3: ARTWORK IN PUBLIC SPACES

Students might examine the Community Aid Abroad One World Bus (1986 on the Oxfam Australia timeline) and a more recent Oxfam bus.

Photo: Oxfam Wales/Cymru

You could also examine the tram created by Steph Hughes for Guide Dogs Australia.

Photo: Jacky Winter

Photo: Jacky Winter

Ask your class to create a design for an Australian bus or train that celebrates the 60 year history of Oxfam in Australia.

Handy hint: You could provide students with a template of a blank vehicle to work on.

Big Idea: How have Oxfam posters been used to convey messages that are specific to audiences in time and place?

STUDENT ACTIVITY: INTERACTIVE TIMELINE – THE EVOLUTION OF OXFAM'S CAMPAIGN POSTERS

STEP 1: Send students online to explore this interactive timeline, which gives a visual overview of the evolution of Oxfam campaign posters from the 1940s to the present day.

STEP 2: Choose three posters to compare and contrast, ideally across different decades.

STEP 3: Using the "What makes a successful poster" infographic, discuss the above "Big idea" with students to unpack the differences between the look and messaging of the different posters across time and place.

STEP 4: Ask your students to update our timeline! Imagine you are an Oxfam graphic designer and you have been asked to use Google slides or PowerPoint to create three more slides for the current year. These slides need to let the public know about the "Six Goals to Change the World" posters by Steph Hughes and also the launch of our Poster Design Education Kit. The slides need to effectively use large images and informative text to convey the story. The slides should mimic the layout of those already on the timeline.
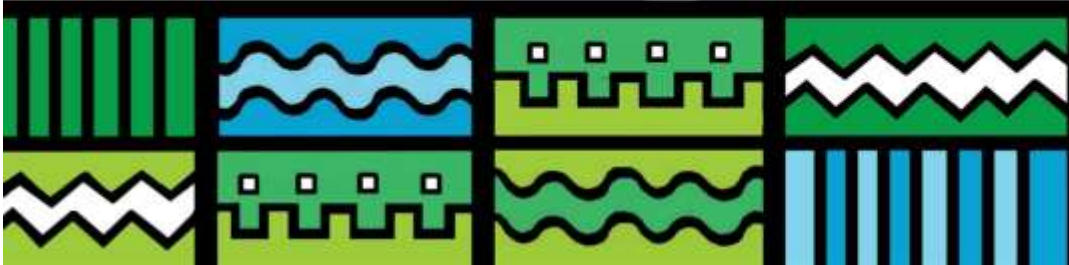
Poster design to change the world

Oxfam's "Six Goals to Change the World"

Oxfam aims to create a future for everyone that is free from poverty and inequality. In response to this aim, Oxfam has developed **Six Goals to Change the World**. The goals are ambitious, long-term and aim to tackle complex issues at a local, national and international level.

The **Six Goals to Change the World** are based on human rights principles, and represent focus areas that guide Oxfam's work here in Australia and overseas, to create a just world without poverty.

The six goals are:

Goal 1: The right to be heard

Goal 2: Gender justice

Goal 3: Saving lives, now and in the future

Goal 4: Sustainable food

Goal 5: Fair sharing of natural resources

Goal 6: Finance for development

STUDENT ACTIVITY 1. MAKING LINKS – HUMAN RIGHTS AND OXFAM'S "SIX GOALS TO CHANGE THE WORLD"

Teachers and students can learn more about the **Six Goals to Change the World** at the following link: www.oxfam.org.au/wp-content/uploads/2014/03/2014_strategic_plan_fa_web5.pdf. Look particularly at pages 13-24.

For a child-friendly version of the Universal Declaration of Human Rights (UDHR), see: www.unicef.org/rightsite/files/uncrcchilldfriendlylanguage.pdf

You could go through the UDHR and ask students to explain which articles they think are linked to Oxfam's Six Goals.

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STUDENT ACTIVITY 2. MINDFULNESS, OXFAM'S SIX GOALS, AND POSTERS AS STORYTELLING

To download the "Six Goals to Change the World" posters as black and white colouring sheets, visit
www.oxfam.org.au/oxfams-six-goals-to-change-the-world

You will find a complementary mindful colouring activity, complete with script, to guide your students through the posters, taking specific note of the icons and symbols* that Steph Hughes created to tell the story of each goal.

Steph Hughes holding up the "Six Goals to Change the World" posters she designed. Photo: Martin Wurt/OxfamAUS.

Teacher background reading: Meet the illustrator

Big Idea: Who is Steph Hughes?

Six Goals to Change the World - An Illustrator's story

Watch the "Six Goals to Change the World – An Illustrator's Story" video at:
www.youtube.com/watch?v=7k9NIUD-mkU

"I started drawing before I can remember it being a conscious decision to draw. I've always felt pretty compelled to do it – so have always drawn on every bit of scrap paper I've had around me, until the textas ran out..."

Steph Hughes

Steph Hughes' design practice is defined by her playful and humorous style, her use of flat bold colour and pattern and her ability to create images that are simultaneously quirky and accessible.

"I got a call from Oxfam saying we've got these goals to change the world, we'd love for them to be illustrated in a way that you think would be fun. There's going to be six posters, each with one of the goals on them, so go from there! Which was overwhelmingly fun for me to work out."

Steph Hughes

In 2015, Hughes was commissioned to design a series of six posters to promote Oxfam's **Six Goals to Change the World.** Steph designed these posters so that they can be printed in full colour or can be used as colouring-in sheets for Oxfam Australia.

She regularly designs posters and merchandise for bands and organisations and creates websites, graphics, T-shirts and illustrations.

She also makes music, and likes playing drums, guitar, piano as well as singing in her very successful Australian band, *Dick Diver*.

When she is not making art or music she is talking about it as a presenter on the ABC's national youth radio station, Triple J.

"Initially I just had to come up with a way to convey that message as strongly and simply as possible. That's where I had a bit of a flash of this layout that we've ended up ... with the heading and then this kind of puzzle-like patchwork of

imagery and symbols and … then the writing down the bottom. There was quite a lot of back and forth … and then slowly, as I talked to Oxfam more, we would add in more symbols – suggestions they had, suggestions I had."

Steph Hughes

Each poster acts as a symbolic* system to be decoded by audiences. Hughes has created a visual identity*/language to explore each goal. Each poster is composed according to a unique grid pattern that combines text and graphics that can be literal or, at times, deliberately polysemic*.

Some of the small individual images on each poster might be seen to have multiple meanings and are open to interpretation by the audience. As a whole, each poster contributes to the exchange and circulation of ideas surrounding each goal.

"People's eyes go to pictures often instead of big bodies of words: it's an easily translatable thing, it's multi-language, it goes beyond one specific place, it's multi-age, and it's just nice for your eyes to see an illustrated picture instead of reading fine print. It's a universal language."

Steph Hughes

Hughes has a style that is reminiscent of Reg Mombassa's early work for clothing company Mambo. The eyes and mouths of Hughes' figures appear to appropriate those used in his familiar and iconic style.

Hughes has a playful approach and her culturally diverse figures are drawn in a deceptively simple manner, often in profile, usually smiling. Each one is outlined heavily and surrounded by repeated patterns and shapes. This suited the original brief – that the posters work as colouring in sheets as well as standalone campaign posters – and also reflects much of the designer's own style.

Hughes makes work that appears busy and that rewards the viewer who looks for detail. Her works often seem to have a story to tell. The posters she has designed for Oxfam successfully combine these characteristics.

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STUDENT ACTIVITIES

STUDENT ACTIVITY 1. WHO IS STEPH HUGHES?

Watch the film with your class and make some notes together using the table below (also available as a student worksheet). You may want to stop the film and add notes to the table as you go.

Her world	Her work
Where does she live?	What does Steph Hughes make?
How does she start her day?	How did Steph Hughes feel when she first got the offer to design for Oxfam?
What does she like to do?	What materials does she use to create the works?

STUDENT ACTIVITY 2. THE CREATIVE DESIGN PROCESS

Ask students to add words to these pictures and sentence starters to explain how Steph Hughes made the **Six Goals to Change the World** posters!
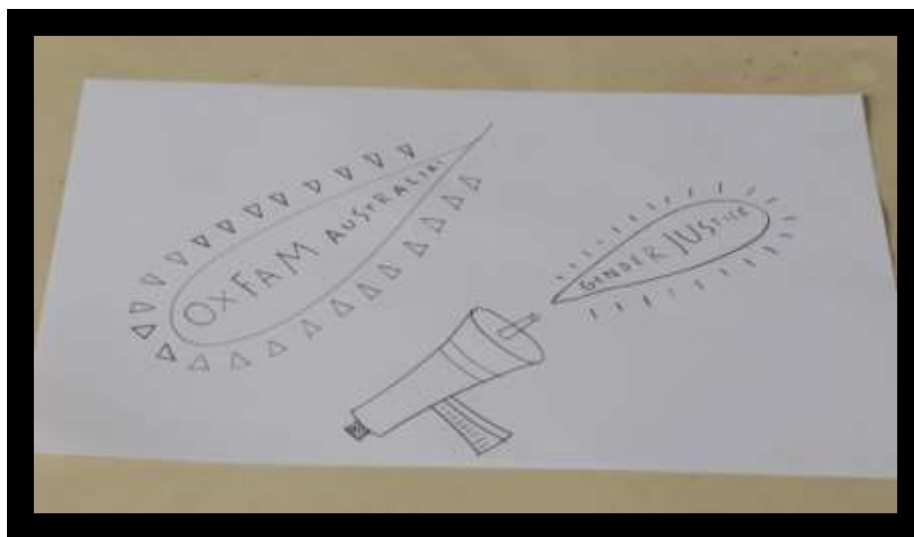
1- The design brief from Oxfam Australia was ...

2. Steph Hughes started by ...

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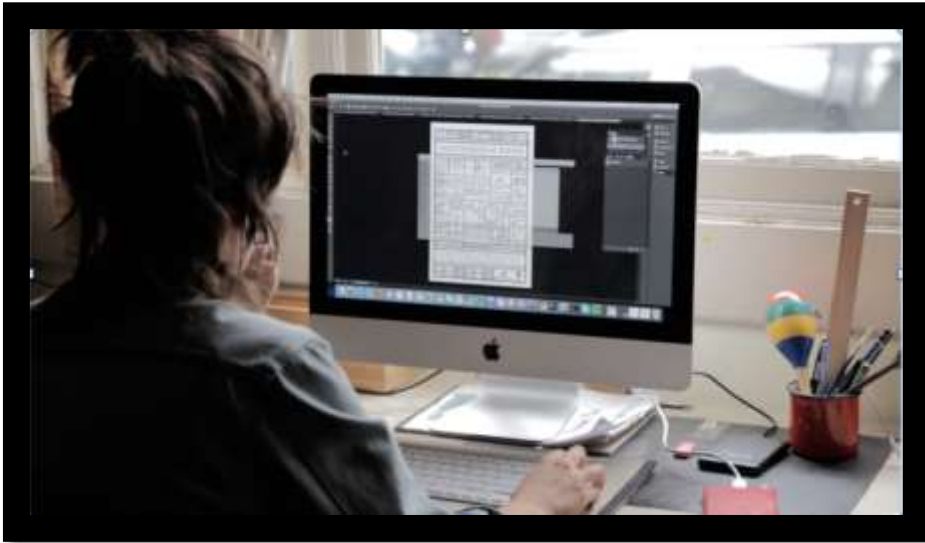
3. The next step was ...

4. The final result was ...

STUDENT ACTIVITY 3. CAN PICTURES TELL A STORY?

"We had a really clear thing to translate in each goal to change the world; we had an individual goal that we had to get across to the viewer."

Steph Hughes

Print off one of the Oxfam Australia Six Goals to Change the World posters for each student in the class but cover up the band of text across the top and the bottom.

Ask students to work in pairs to identify a goal to change the world for their given poster. Students must look carefully at the imagery and try to figure out what the poster is about. Steph Hughes' illustrations might be described as "clues" to the story.

Students can make notes and work together to refine their ideas before adding an agreed goal to the poster. Their goal must be in the form of a short sentence – not more than ten words – and must work with the imagery on the poster.

Students can then present their poster complete with a goal (written in the blank space) to the class using the images on the poster as evidence to back up their choices.

STUDENT ACTIVITY 4. SAYING THANK YOU!

Ask students to imagine that they are the head of Oxfam Australia, and that they must write a letter to thank and congratulate Steph Hughes for her work on the posters.

Remind students that in their letters they should not simply state that they like the posters. Students should be guided to give reasons for their opinions.

Ask students to describe the posters by commenting on the visual identity* and qualities of the posters.

Handy hint: They might comment on Steph Hughes' use of colour, pattern and line and subject matter and then make a judgment about the overall effectiveness of the poster series.

Executive Director of Oxfam International, Winnie Byanyima, with the "Six Goals to Change the World" posters.
Photo: Tom Dixon/Oxfam International.

STUDENT EVALUATION TASK. DESIGN BRIEF: OXFAM AUSTRALIA NEEDS ONE MORE POSTER AND THIS ONE IS SPECIFICALLY FOR CHILDREN!

Provide your class with a blank template that you have gridded up. You could simply trace in black marker over one of Steph Hughes poster grids – although you might want to have larger boxes and fewer of them. Remember to leave space for the text.

Explain to the class that this poster needs to say: "Children have the right to develop and be respected and protected."

Handy hint: Download the UN Convention on the Rights of the Child in child-friendly language. The class can choose to represent and express any of these articles in their posters.

Ask your class to share ideas for the kinds of imagery that this poster might need.

Handy hint: Guide students to think about being heard, speaking up, growing up, being safe, being loved and nourished, being able to play and have fun.

Give students pencils and blank paper to practice some of their drawings and to outline their plans. Remind the class that real designers take time to plan their works. Steph Hughes draws every day and did many drafts before she started her final works for Oxfam.

Handy hint: Watch "Austin's Butterfly". Can your students work in groups and constructively critique each other's work?

When students have planned some of the illustrations for their posters on blank paper and have shared their ideas with their teacher, they can draw their designs into grid using pencil. Students can then go over these in black marker. Students can add repeated patterns and shapes to give the work a similar look and feel to the six other posters by Steph Hughes.

Finally, students can select a colour scheme of four colours to add to the poster.

You can send copies of the posters to schools@oxfam.org.au and/or Tweet them to @OxfamAustralia!

GLOSSARY OF KEY TERMS

Appropriation: the act of taking pre-existing objects, ideas or imagery and using them in art making for a new purpose with little transformation of the original.

Conventions: a reflection of the ways things are usually done, or have been traditionally done in the past. They can be rules or guidelines that are written. They might also be unwritten but generally acknowledged as an accepted way of presenting ideas. Each art and design form has hundreds of conventions built up over time that are widely accepted by audiences.

Intertextuality: the shaping of a text or an image's meaning by its relationship to another text. The relationship between texts/images.

Multimodal: an image or text that combines two or more semiotic systems. So a poster is multimodal because it combines visual, spatial and linguistic systems to contribute to the overall effect.

Polysemic: the capacity to have several possible meanings.

Poster: a tool of communication (traditionally printed on paper) used to promote an idea or a product and its purpose is to engage and persuade the viewer.

Postmodern: here, art and design sought to challenge some of the conventions of Modernism. Characterised by an exploration of new media and techniques, appropriation, irony, pastiche and parody.

Symbolic/symbolism: something that represents something else. (In Visual Art this is an image.)

Typography: the art and technique of creating and arranging type in an effective and legible way.

Visual Identity: the visual identity of an organisation includes its logo, typeface, the images they use to convey messages, and all design elements associated with their overall look. It's the symbolic embodiment of the image it wants to convey to the public.

LINKS

Further reading on Steph Hughes:

The designer's own website: stephhughes.com.au

Website for the 5th annual Gold Plains Music Festival: stephhughes.com.au/golden-plains

Tram Design: jackywinter.com/blog/steph-hughes-for-guide-dogs-victoria

Illustrations for Bosch: jackywinter.com/blog/steph-hughes-for-bosch

Website and Program Design (including Hughes' own appropriation of the classic "Rosie the Riveter" poster): www.girlstothemic.org/schedule.htm

Interesting further links

National Gallery of Australia, "Birth of the Modern Poster": nga.gov.au/modernPoster

Roger Butler (2002). "Political clout: Australian posters", in *Eye* (Winter edition). www.eyemagazine.com/feature/article/political-clout-australian-posters

Reg Mombassa: regmombassa.com

CREDITS

STUDENT WORKSHEETS

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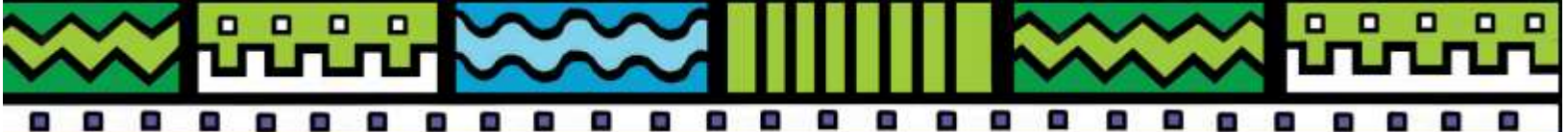
STUDENT WORKSHEET - MEET THE ILLUSTRATOR: STEPH HUGHES

STEPH'S WORLD

Where does Steph live? ....

How does Steph start her day? ....
....
....
....

What does Steph like to do?
....
....
....
....
....
....

STEPH'S Work

What does Steph make?
....
....
....

How did Steph feel when she first got the offer to design for Oxfam?
....
....
....

What materials does Steph use to create her works?
....
....
....
....

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WHAT MAKES A
SUCCESSFUL
POSTER?

THE AUDIENCE
Knowing what appeals to the audience.

THE LOOK
Carefully chosen images and text.
Easy to read from a distance.

THE MESSAGE
A clear message that's easy to understand.

THE FEEL
Appealing to the audience's emotions.

THE LAYOUT
Consistent use of colour, shape, pattern, line,
compositions and symbols

WHAT MAKES A SUCCESSFUL POSTER?

THE AUDIENCE
Who is your poster designed for?
Does it appeal directly to them?

THE LOOK
Keep the design simple and clear. Remember, it's a poster, so people only have a few seconds to take it in!

THE MESSAGE
Make sure your text is clear and tells the audience exactly what you want them to do, think, or feel.

THE FEEL
Make sure your design, messaging and imagery all fit together to convey the right emotion.

THE DETAILS
Ensure everything is checked! That includes things like alignment, colour correction and spelling.

WWW.OXFAM.ORG.AU

OXFAM
Australia

LOOK

What do posters look like?
What are some of the common features?

_____

_____

_____

_____

SEE

What should a poster do?
Why might a company make a poster?

_____

_____

_____

_____

DO

Who might see a poster?
Are some posters made for specific audiences?

_____

_____

_____

_____