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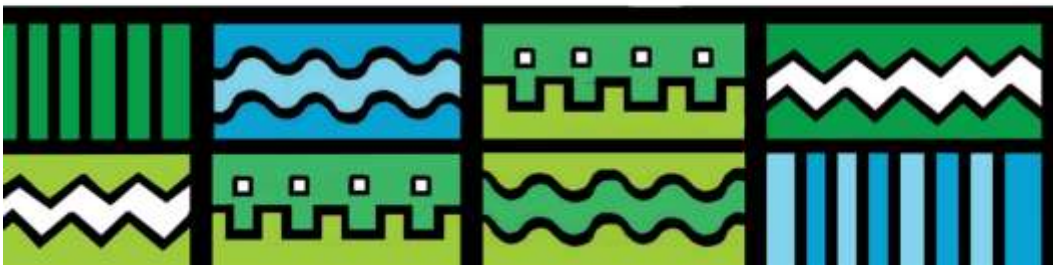
SECONDARY SCHOOL RESOURCE:

TEACHERS' HANDBOOK

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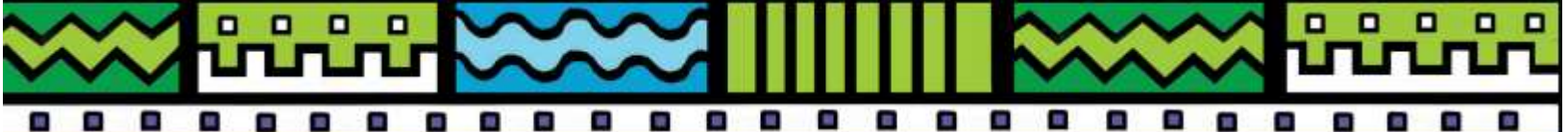
OXFAM Australia

Poster design to change the world

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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

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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

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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.

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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

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?

Background reading: Brief history of poster design

KEY OVERVIEW

A campaign poster is traditionally a **paper or printed advertisement** that is 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

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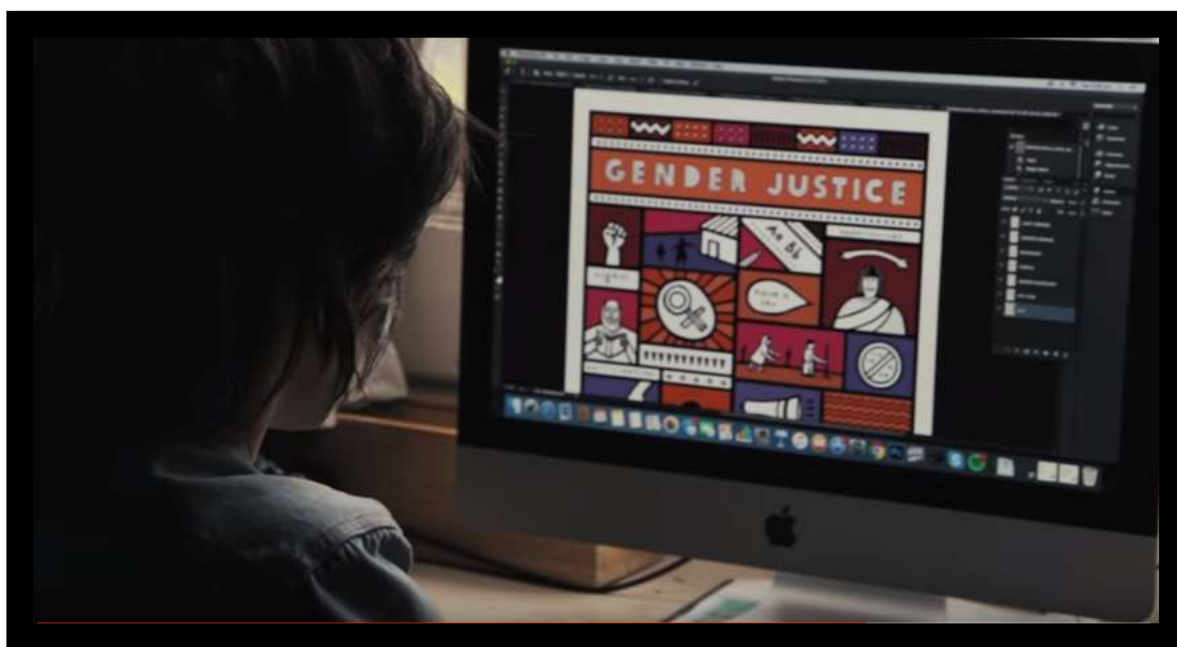
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The silk screen printing technique, popularised by artist Andy Warhol in the 1960s, became a common method for creating posters and by the 1970s it was being taught in most Australian art schools.

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.

STUDENT ACTIVITY: HISTORY OF POSTER DESIGN

STEP 1: Ask students to read through the overview and the detailed "look through history" reading to learn about the history of poster design.

Handy hint: You could begin this activity by having a class brainstorm on what students understand to be a "campaign poster".
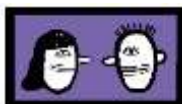
STEP 2: In groups, direct students to use the reading to create a poster history timeline (either in their art/design diary or digitally).

Handy hint: Guide students to locate and paste in printed examples of key works from the reading and annotate each work with the title and date.

Students could also add technical developments in poster design to the timeline.

STEP 3 (Extension activity): Students choose a type of printing, such as silk-screen printing, to research and answer the following questions:

- What can they find out about it?
- What is the process?
- What kind of look and feel does it create?

Handy hint: Students can search the Oxfam Australia and Oxfam Shop websites to see everyday products created by our producer partners using screen printing methods, such as this cushion:

Winter Blues Cushion Cover

Photo: Oxfam Trading

Graphic design and posters

This section includes two activities (with various steps) to explore:

1. what your students know about posters;
2. what is a graphic designer; and
3. how to communicate visually.

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

STEP 1: Ask students to document four different kinds of poster in their art/design diary.

Students could find an example of a poster created to advertise:

- a product;
- an event (festival, concert, protest, etc.);
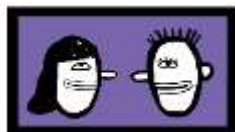- a social or political issue; and
- a place.

Three posters taken from the Oxfam Australia campaign posters timeline and the
2016 "Oxjam" gig poster. Photos: Oxfam International, Oxfam Australia.

STEP 2: In pairs, ask students to list any posters that they have seen in the school grounds or in public spaces on the way to school.

Handy hint: Have some examples of school posters to show the class.

Divide your board into three categories with the following titles:

a) Key Features; b) Purpose; c) Audience.

Ask students prompting questions and record their answers:

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

Handy hint: Students can use the "Key features, purpose, audience" worksheet to record their answers and the results of the class discussion.

Show students the "What makes a successful poster" infographic. Did they capture the same elements?

STEP 3: Direct students to annotate their examples from step one with statements pertaining to the key features, purpose and audience outlined in step two.

Their annotations should explain the way that signs, symbols, conventions* of poster design, and elements of art, are used.

Students can also comment on the purpose of the poster, identify the specific audience for the poster, and evaluate the overall effectiveness of the poster in communicating with the target audience.

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, and 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.

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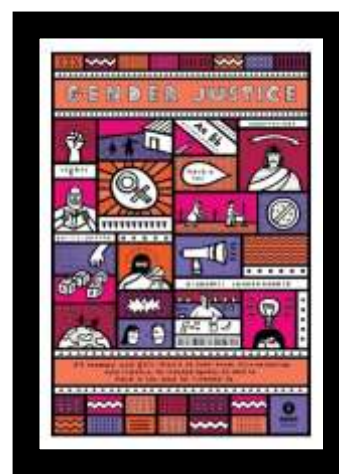
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Successful campaign posters: Student activities

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 five groups, and give each group one of the below posters. Ask students to look at their given poster, read the "learn" section linked to it, and complete the activities.

STEP 2: Each group presents their findings back to the whole class.

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. CAMPAIGN SLOGANS

"We can do it" is a positive and encouraging phrase.

Ask the group if they can think of any other slogans with a positive and persuasive message.

A: Barack Obama's 2008 campaign slogan "Yes, we can" might be one example.

Make a list of campaign slogans with mass appeal. Students might document some similar campaign messages in their art or design diaries.

STUDENT ACTIVITY 2. APPROPRIATING POPULAR IMAGES

"Rosie the Riveter" has become a feminist symbol. Show the group several appropriations* of this poster.

Ask the group to consider the intentions for each campaign and if they think the appropriation* fits the accepted symbolism of the original image. (You can find hundreds of examples on Pinterest.)

The following questions could be used to guide their annotations:

- Note the similarities between the two posters.
- Note the differences between the two posters.
- Does the artist use humour? How?
- Does the artist aim to challenge conventions*? How?
- Does the artist use irony or parody? How?

STUDENT ACTIVITY 3. MODERN DAY INTERPRETATIONS

Ask the group to consider the following:

- If they could use the image of Rosie the Riveter or Lord Kitchener (from the 1914 poster) for one social or political issue today, which would they choose?
- Would they change the figure? What text would they use?
- Students might create an appropriation* of the poster using digital software or collage.

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POSTER NUMBER TWO: NO NUKES IN THE PACIFIC

Image: Pam Debenham

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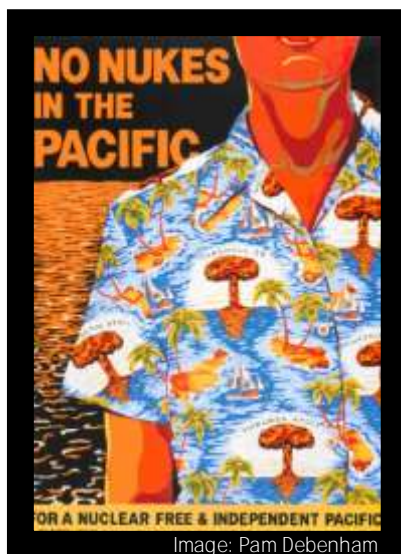
LEARN: "NO NUKES IN THE PACIFIC" was created in 1984 by Pam Debenham as part of the Tin Sheds Poster Collective. Debenham described the poster as her protest against the buildup of nuclear weapons and particularly the nuclear testing being conducted by French, British and United States governments in the Pacific during the early 1980s. The kitsch and familiar tropical holiday shirt has been adapted to include imagery depicting islands, nuclear clouds and the names of atolls where testing has already taken place.

Debenham has used the postmodern* techniques of appropriation*, irony and juxtaposition. The poster is dominated by the complementary colours of blue and orange. The bold text in the top-left corner works to reinforce the message conveyed in the imagery of paradise being destroyed on the shirt.

"There are several campaign and protest posters that have stuck in my mind. This one was made in 1984, when the superpowers were collecting arms and blasting/testing in the Pacific Ocean. The nuclear tropical shirt is an inspired idea! Just a really clever way of saying 'don't destroy paradise, dummies!'"

Steph Hughes, Illustrator and Designer

STUDENT ACTIVITY 1. "NO NUKES IN THE PACIFIC"

- What does this poster aim to raise awareness about?
- The artist has used a limited colour palette. What is the effect of this choice?

- Describe a typical "Hawaiian" shirt and the imagery associated with it. Why do you think Pat Debenham chose to appropriate this type of shirt for this poster?

STUDENT ACTIVITY 2. MODERN DAY INTERPRETATIONS

- Are there other social and political issues that could use a Hawaiian shirt print to draw attention to?
- Design a poster that appropriates Debenhams graphic style, with bold outlines, a flat and restricted colour palette and a clear message about Oxfam Australia's fifth goal to change the world: Fair sharing of natural resources.

POSTER NUMBER THREE: LIVE AID/LIVE 8
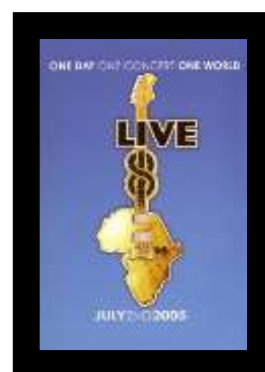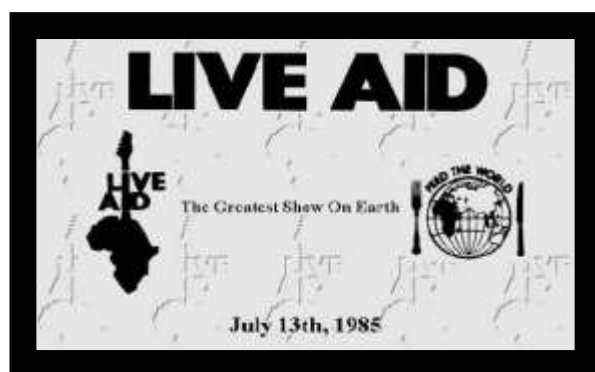
LEARN: Images of starving Ethiopian children and drought ravaged landscapes moved musicians Bob Geldof and Midge Ure to plan and host "Live Aid" in 1985. Live Aid was an ambitious multi-venue music initiative, with concerts held at Wembley Stadium in London, the John F. Kennedy Stadium in Philadelphia, and also in Australia and Germany on the 13th of July, 1985. The concerts were broadcast to a global audience of almost two million people and are reported to have directly raised over AU$100m for famine relief. The original black and white poster took on a variety of forms around the world. In this version the symbolism* of the knife, fork and globe direct attention to aims of the fundraiser; the intention here was for the public to make donations to "feed Ethiopia".

Two decades later and the symbolism of Africa-guitar continues but the blue and gold poster directs attention to a very different audience, that of the political leaders who form the G8.[1] The series of ten Live 8 benefit concerts had a different target to that of the Live Aid events. Live 8 specifically targeted the G8 political leaders that were to meet for talks in Scotland in 2005. The aim was to demand that these world leaders take action to "Make Poverty History". The Live 8 concerts led to G8 leaders pledging to double 2004 levels of aid, with half of these funds going to Africa.

"To me, the 1985 poster shows the stereotypical charity mentality: aid from rich countries going to 'feed the world' (and in this specific case, for the Ethiopia famine relief). There's nothing wrong with solving a direct issue, especially when it comes to giving much-needed food aid, but I believe the juxtaposition of this with the "Live 8" poster is important. The difference with the Live 8 poster (2005) is that it focuses on the fact that we are "one world" (no more "them" and "us"). Although the original guitar imagery is still used, it's no longer just about aid flow from north (rich) to south (poor), but about fixing the structural injustices that create and perpetuate poverty - the "8" on the guitar head focuses the solutions on the G8."

Kate Phillips, Schools Program Coordinator, Oxfam Australia

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[1] The Group of Eight (G8) refers to the group of eight highly industrialised nations – France, Germany, Italy, the United Kingdom, Japan, the United States, Canada, and Russia – that hold an annual meeting to find consensus on global issues like economic growth and crisis management, global security, energy, and terrorism.
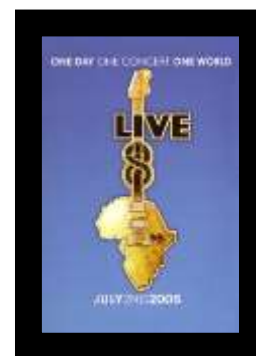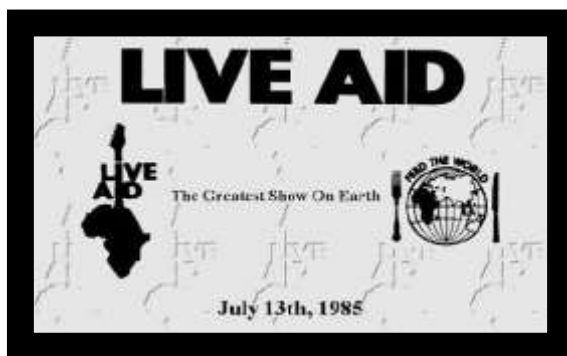
STUDENT ACTIVITY 1. UNPACKING SYMBOLISM

A symbol* is an image that stands for, or represents, an idea. Explain the symbolism in both the Live Aid and Live 8 posters.

STUDENT ACTIVITY 2. POSTERS FOR EVENTS

Note: Choose one scenario for your class, or split your group in two with each covering one scenario.

Scenario one: Campaign for Australian Aid

Imagine that you have been hired to plan and promote a concert for the Campaign for Australian Aid – a campaign supported by Oxfam Australia (the current iteration of the Make Poverty History campaign).

The concert's purpose is to call on the government to increase the aid budget.

Why is this important?

Photo: UCphotography/Campaign for Australian Aid

One of Oxfam's Six Goals to Change the World, entitled "Finance for development", states that:

> "Governments need to increase the amount of money they allocate to development and essential services, and use that money to significantly improve the lives of the poorest and most vulnerable people — now and into the future."

Finance for development is also an internationally-agreed target as part of the Global Goals for Sustainable Development. Governments around the world have committed to securing 0.7% of GDP to overseas aid. Countries like the United Kingdom have not only kept this promise, but have also legislated it so that the decision cannot easily be overturned by subsequent governments.

In Australia, the situation is the reverse: the government continues to slash the aid budget, and is now at its lowest level in decades. For up-to-date information on how were tracking as a nation, check out the Campaign for Australian Aid website.

The concerts you plan will not be about raising money from the public; instead they are about raising awareness of the need for government and the private sector to play a leading role in contributing and committing to responsible global development plans.

Your task is to design a poster to promote the concert. It should appeal to Australian families and take place in your capital city.

Scenario two: OXJAM

Imagine that you have decided to plan a concert for OXJAM. OXJAM is a month-long party against poverty where hundreds of music lovers from all over the country create and throw their own gigs and parties: all in aid of Oxfam's vision of a just world without poverty.

The purpose of the concert is to raise funds for Oxfam's international development programs and to raise awareness amongst the Australian public about Oxfam's work.

Your task is to design a poster to promote the concert, which must appeal to Australian families and take place in your local area.

STEPS TO COMPLETE FOR BOTH SCENARIOS:

Follow these steps to complete your task:

1. Read about Oxfam Australia's sixth goal to change the world: "Finance for development" (page 24) and make a summary of this goal on a page in your journal. Alternatively, read about OXJAM and the programs its funds will support.

2. Make a list of the details that need to go on the poster. This will include the name of the concert, date, location and maybe even the band names. You will need to make the purpose of the concert clear. What kinds of imagery might you use to convey the idea? How might you use symbolism*?

3. Select four bands to play in the concert and explain why you have chosen these bands/artists.

4. Sketch a rough plan for your poster. Remember to consider the size and scale of the text, your use of the elements of design, symbolism*, and the message you wish to convey.

    Handy hint: Have a look at a range of fundraising/awareness-raising concert or general events posters to get some ideas before you start. You could do a Google image or Pinterest search. Take a look at some OXJAM posters too!

5. Draft and document ideas in your journal and then share these with your class. Discuss effective strategies and take on peer feedback and self-reflection.

6. Use collage, markers, pencils or paint to work on final designs. If you have access to computers, this task could also be completed digitally.

## POSTER NUMBER FOUR: "WOMEN SHOULD" AD SERIES BY UN WOMEN

Image: Gute Werbung/UN Women

LEARN: Developed in 2013 for UN Women by the advertising agency Memac Ogilvy & Mather Dubai, the posters in this series used actual Google search results to reveal the prevalence of gender inequality and discrimination against women online.

There are four posters in total, and each one features a closely cropped photograph of a youthful female face against a dark background. What is striking is the fact that each woman's mouth is covered by a popular Google search query.

The searches start with phrases such as "Women should ..." or "Women shouldn't ..."

Image: Gute Werbung/UN Women
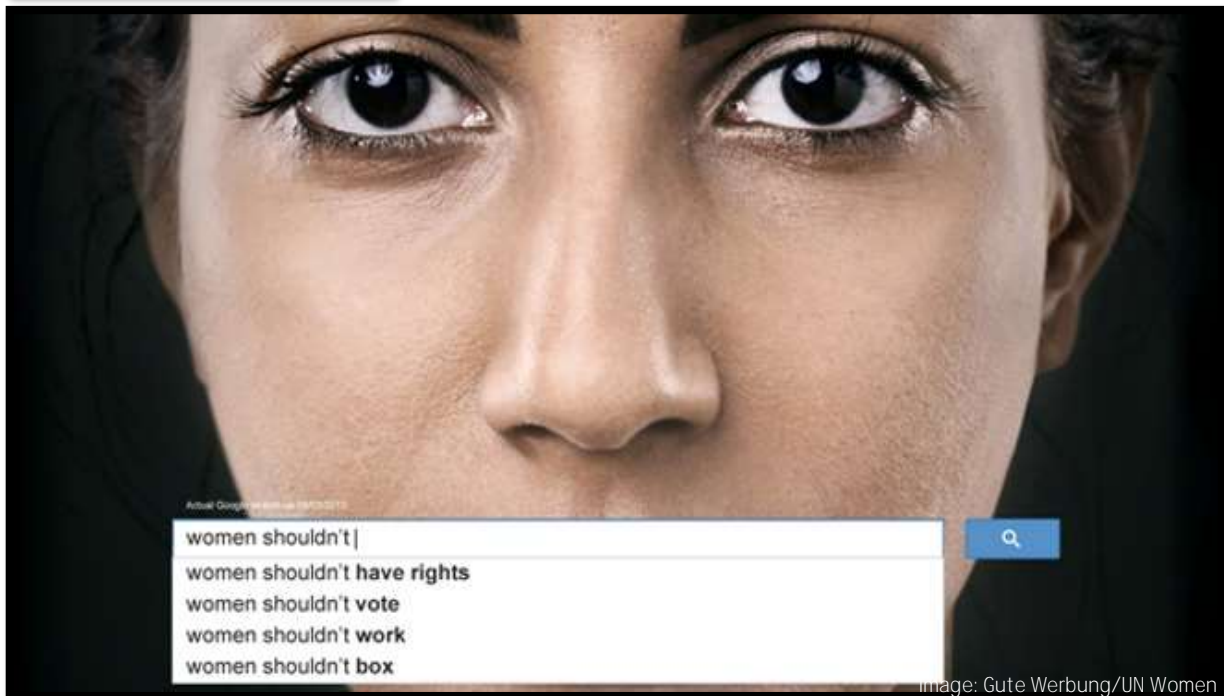
The message about entrenched patriarchy in contemporary society is made clear by the negative Google search engine suggestions located below the search.

The posters and online social campaign using the hashtag #womenshould is complemented by an online film. Each element of the campaign conveys the importance of the work of UN women and of the need to continue to make the case for women's rights.

This highly successful campaign won the design agency the "Social Good Campaign" award in 2013, and highlighted the work of UN women internationally.

"They're simple and accessible (we all use Google), but carry such an instantly powerful message about patriarchy and the way it manifests itself in modern society. It has that "mind blown" factor – for want of a better term – and the poster is very shareable."

Kate Seewald, Community Campaigner NSW/ACT, Oxfam Australia

STUDENT ACTIVITY 1. RESEARCHING THE UN WOMEN CAMPAIGN

Document this campaign in your design journal.

Handy hint: You can further research the campaign here: www.memacogilvy.com/casestudy/un-women-the-autocomplete-truth and: www.unwomen.org/en/news/stories/2013/10/women-should-ads

STUDENT ACTIVITY 2. GENDER JUSTICE

Look at the poster by designer Steph Hughes on Gender Justice (one of Oxfam Australia's "Six Goals to Change the World"). This poster is made up of a series of small connected images.

Annotate six of the small images on the poster: explaining the particular gender justice issue to which the small image is drawing attention.

POSTER NUMBER FIVE: REAL AUSTRALIANS SAY WELCOME

Credit: 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

VADEA NSW

OXFAM Australia

STUDENT ACTIVITY 1. POSTER APPROPRIATION

Look at the many appropriations* of Peter Drew's "Real Australians Say Welcome".

Handy hint: You can find examples on instagram and through a simple Google image search.

Ask students to create and share their own photographic version of the poster with the rest of the class.

Handy hint: Remember to consider how the use of materials, composition, cropping, and subject can be used to convey meaning.

STUDENT ACTIVITY 2. CREATING POSTERS TO GENERATE PUBLIC SUPPORT

Oxfam Australia's third goal, "A safe life: now and in the future", refers to the need for high-quality humanitarian assistance for those affected by crises, including climate change, conflict and natural disasters.

Working in pairs, students imagine that they have been hired to develop a poster that uses typography* only (no imagery) and encourages Australians to support international disaster and conflict relief.

Create and print the posters.

Handy hint: students will need to consider very carefully their choice of words, typography* and the layup of the text.

STUDENT ACTIVITY 3. PETER DREW

Document Peter Drew's practice in your design journals, including his latest poster campaign "Aussie".

Handy hint: students can read more about this artist's work at: www.peterdrewarts.com

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 design journals.
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.

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

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.

STUDENT ACTIVITY: OXFAM AUSTRALIA

STEP 1: OXFAM AUSTRALIA'S HISTORY

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.

Handy hint: 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 design journals, and create a poster celebrating 60 years of Oxfam Australia.

STEP 3: ARTWORK IN PUBLIC SPACES (TRANSPORT)

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.

Poster design to change the world

The evolution of campaign posters

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 CAMPAIGN POSTERS

STEP 1: Send students online to explore our 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.

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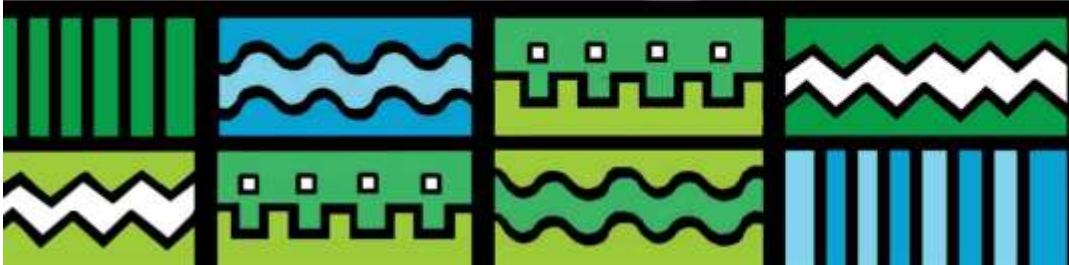
Oxfam's "Six Goals to Change the World"

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"

Learn more about Oxfam's Six Goals to Change the World. Look particularly at pages 13-24 of Oxfam Australia's Strategic Plan.

You could go through the Universal Declaration of Human Rights and ask students to explain which articles they think are linked to Oxfam's Six Goals and why.

Handy hint: Use a youth-friendly version of the Universal Declaration of Human Rights.

STUDENT ACTIVITY 2. MINDFULNESS, THE 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.

SECTION THREE: DESIGNER STEPH HUGHES AND THE OXFAM BRIEF

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 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.

STUDENT ACTIVITY 1. WHO IS STEPH HUGHES?

After watching the film, read through the quotes from Steph Hughes.

In their design diary, students document and explain the design practice of Steph Hughes across a double page. They should include images of her work and also outline her world by making notes on her ideas, cultural values, intentions and choices when creating illustrations and designs.

Students lay up this double page of research in a visually engaging way that appropriates Steph Hughes' style.

Handy hint: students can use the links provided in this education resource to find out more about the designer.

Photo: Martin Wurt/OxfamAUS

STUDENT ACTIVITY 2. ARTISTIC INSPIRATION

Steph Hughes is inspired by the work of Australian poster* designer Pat Debenham and other poster artists working in the early 1980s at the Tin Sheds Gallery in Sydney.

STEP 1: Students document four posters from this time, in order to identify and explain the social commentary of each poster.

Handy hint: You might start their research with the websites listed below.

- *Sydney Morning Herald* article: When posters channelled punk: how the Tin Sheds artists took feminism to the streets

- *Business Insider* article: Dangerous frock rock, stray dags and other works from the girls at Sydney's Tin Sheds

- Interview with curator of the 2015 "Girls at the Gallery" poster exhibition. Luise Mayhew discusses Tin Sheds posters, posters today and posters that comment on a range of social issues. Radio Station 2SER.

STEP 2: Explore the practice of artist, designer and musician Reg Mombassa (of Mambo fame).

Photo: Ariadna Relea/OxfamAUS

Compare the stylistic techniques he uses, including his use of typography*, materials, colour, line, pattern and composition, to those of musician, illustrator and designer Steph Hughes (pictured).

Photo: Ariadna Relea/OxfamAUS

Handy hint: Comment on the similarities and differences in the technical practice of the two designers and draw conclusions about the effectiveness of their work.

STUDENT ACTIVITY 3. MEETING A DESIGN BRIEF

The Oxfam campaigners need you!

Creating a strong campaign is more than just posters*.

Guide students to create a campaign communications brief, outlining the campaign communication aims and objectives promoting Oxfam's Six Goals to Change the World.

Students should take particular note of:

- the primary and secondary audiences;
- the desired look and feel;
- the purpose;
- the client's likes and dislikes; and
- the deliverables.

In teams, students develop a strategy to meet the brief and communicate the Six Goals to Change the World to a much broader Australian audience.

Students will need to pitch their strategy against other class teams! How creative can they get with their persuasive presentation?

Remember: In the design world, a successful pitch will win a new client. In this challenge, students might consider ways to extend this campaign that moves beyond posters and educational resources! They could consider mocking up sample stickers, online ads, transport promotions, night projections, digital advertisements, products, etc.

Handy hint: When students present their ideas to the class, they might wish to show the class a range of successful campaigns that have targeted audiences through an array of promotional materials, such as the Interbrand Rebranding Campaign for Alzheimer's Australia. You could also look at other Oxfam campaigns, such as National Close the Gap Day (see image below for various campaign paraphernalia) and the "Don't be a square" poster campaign for Oxfam shops, which appeared in London's Tube stations, bus stops, and elsewhere.

Image: HACK Creative

Photo: Jane Ion/OxfamAUS

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STUDENT EVALUATION TASK: DESIGN CHALLENGE

Decide whether you want to split the class into two groups (each doing one of the below activities), or whether you want students to complete one or both of the below tasks individually, in pairs or in small groups. Don't forget to send copies of students' completed posters to schools@oxfam.org.au or tweet them to @OxfamAustralia!

STUDENT ACTIVITY 1. "FOUR GOALS TO CHANGE OUR COMMUNITY" DESIGN CHALLENGE

In their design team, students complete the following steps:

The brief: Design a series of four posters* to change your local community for the better. Each team should start by defining four goals for change. Students could take inspiration from Oxfam's Six Goals to Change the World, but with the goals for the local community reflecting an understanding of the local area.

Handy hint: The goals might focus on areas/topics such as:

- the environment;
- access to resources;
- education;
- taking care of others; or
- other local social values and concerns.

Students might look at council websites and in local press to find goals that reflect community needs.

The process: The posters must use illustration and reflect an understanding of contemporary poster design. The team will need to decide on a common visual identity*/theme for the four posters.

Students can draft all plans in their art/design journals and create a template that all team members agree to use. The template should provide consistency in the visual theme of the poster series, since it will determine where the illustrations go, where the text is placed and how these elements are combined.

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Students will need to discuss each other's work and share ideas to ensure that the four posters reflect a common look and are the result of collaboration.

The pitch: When the plans for the posters are resolved and the template is agreed on, students can pitch their poster designs to the class and the teacher. They should receive peer and teacher feedback. Remind students to take any advice on board before finalising the series of posters using marker pencils, poster paints or any other 2D materials.

STUDENT ACTIVITY 2. DIGITAL POSTER DESIGN CHALLENGE

Students are tasked with designing a poster* to change the world that uses digital imagery and Photoshop rather than illustration.

They might select one of Oxfam's Six Goals to Change the World to focus on and outline the goal in their design journal/diary.

Remember: refer to the 2014 Oxfam Strategic Plan to understand the issues and complexities of the specific goal and the promise that Oxfam has made. The Oxfam website also has lots of case studies and information on global issues.

In planning their work, students might be directed to focus on taking their own simple photographic image that conveys a clear message to the audience. Plans should detail the layout for the poster including the placement of imagery and text. They should also consider the use of lighting and the composition and subject matter for their photo shoot. Students need to be aware of symbolism* in their choice of subject matter and also Oxfam's desire to convey a positive message in each poster.
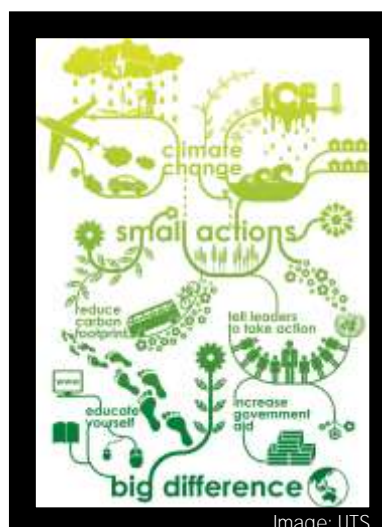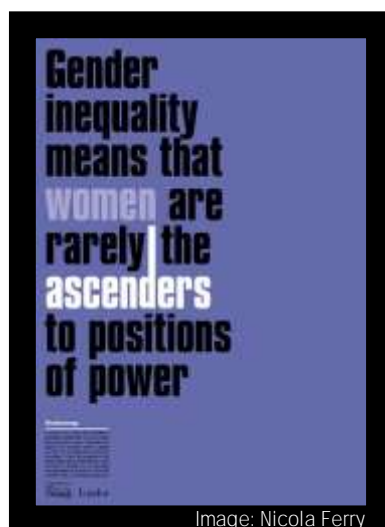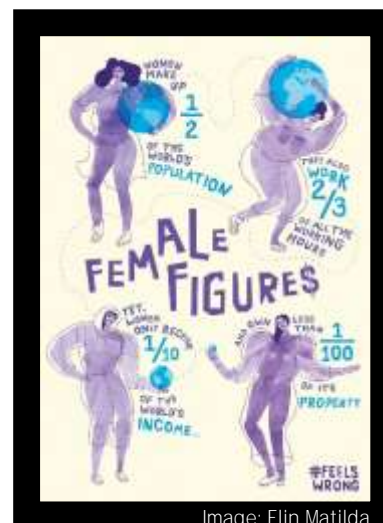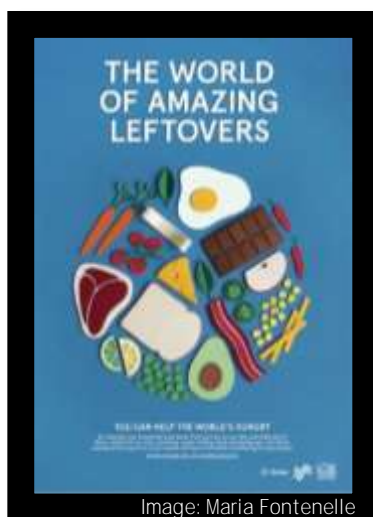
You can see examples of other students' work here:

- Elin Matilda's #feelswrong poster.
- Graphis Competitions "Design for Change" #feelswrong posters.
- Maria Fontenelle's "Bubble n Squeak" food justice campaign.
- University of Technology, Sydney (UTS)'s "Small change, big difference" series.

Image: Maria Fontenelle

Image: Elin Matilda

Image: Nicola Ferry

Image: UTS

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.

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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

Poster design to change the world

SECONDARY SCHOOL RESOURCE:

STUDENT WORKSHEETS

VADEA NSW

OXFAM
Australia

WHAT MAKES A SUCCESSFUL POSTER?

THE AUDIENCE
Able to connect with a large target audience.

THE LOOK
Confident and effective manipulation of text and images.

THE MESSAGE
Effective use of design to represent ideas and convey meaning.

THE FEEL
A sophisticated understanding of the ways that conventions, context and ideologies affect meaning.

THE LAYOUT
A resolved, complete and coherent design that is innovative and/or sophisticated.

WWW.OXFAM.ORG.AU

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Australia

HOW MUCH DO YOU KNOW ABOUT POSTERS?

KEY FEATURES

What do posters look like?

What are some of the common features?

_____

_____

_____

_____

_____

PURPOSE

What should a poster do?

Why might a company make a poster?

_____

_____

_____

_____

_____

AUDIENCE

Who might see a poster?

Are some posters made for specific audiences?

_____

_____

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