

T.C.
BAHCESEHIR UNIVERSITY
GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
THE DEPARTMENT OF GAME DESIGN

**UNCOVERING THE IMPACT OF PROPAGANDA POSTERS IN GAMES:
HOW GRAPHIC DESIGN SHAPES THE CURRENT STATE OF THE
WORLD.**

MASTER'S THESIS
MUSTAFA NAWOOD

ISTANBUL 2023

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ABSTRACT

UNCOVERING THE IMPACT OF PROPAGANDA POSTERS IN GAMES: HOW GRAPHIC DESIGN SHAPES THE CURRENT STATE OF THE WORLD.

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Game Design Masters Program

Supervisor: Ertugrul Sungu

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This study aims to examine the role of graphic design propaganda in video games, specifically through the analysis of propaganda posters. Video games have long taken inspiration from various sources, including real-life events, art, history, and mythology, and graphic design has been incorporated into the game world to make it more realistic. The study investigates if the use of graphic design in propaganda posters reinforces the world state and its lore in the game. By analyzing propaganda posters in video games, the study seeks to better comprehend the game world and understand the representation of the game world through graphic design propaganda.

Keywords: Graphic Design, Propaganda Posters, Video Games

OZ

**OYUNLARDA PROPAGANDA AFİŞLERİNİN ETKİSİNİ ORTAYA
ÇIKARMAK: GRAFİK TASARIM DÜNYANIN MEVCUT DURUMUNU NASIL
ŞEKİLLENDİRİYOR.**

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Bu çalışma, grafik tasarım propagandasının video oyunlarındaki rolünü, özellikle propaganda posterlerinin analizi yoluyla incelemeyi amaçlamaktadır. Video oyunları uzun zamandır gerçek hayattaki olaylar, sanat, tarih ve mitoloji gibi çeşitli kaynaklardan ilham almakta ve grafik tasarım, oyun dünyasını daha gerçekçi hale getirmek için oyun dünyasına dahil edilmektedir. Çalışma, propaganda afişlerinde grafik tasarım kullanımının oyunlarda yaratılan dünyaların içerisinde gerçekleşen olayları ve bu olayların oyun dünyası hakkındaki genel geçer bilgiyi pekiştirip pekiştirme diğini araştırmaktadır. Çalışma, video oyunlarındaki propaganda posterlerini analiz ederek, oyun dünyasını daha iyi anlamayı ve oyun dünyasının grafik tasarım propagandası yoluyla temsilini anlamayı amaçlamaktadır.

Anahtar Kelimeler: Grafik Tasarım, Propaganda Afişleri, Video Oyunları

To My Grandfather,
Najm-ul-Haq

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Additionally, I would like to express my heartfelt appreciation to my family for their unwavering support and understanding throughout my life. Their constant encouragement and belief in my abilities have been instrumental in enabling me to pursue this level of education and successfully complete this study. Their presence and unwavering support have been a source of strength and motivation on this journey.

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LIST OF ABBREVIATIONS

DRM	Design Research Methodology
UI	User interface

Chapter 1

Introduction

Video game developers take a great deal of inspiration from both history and mythology as well as other areas such as art or real-life events to bring a sense of realism to their virtual worlds within their games. Graphic design plays a major role here - through branding activity including advertising materials or other promotional campaigns; all crafted with attention paid toward reflecting any associated lore from a given title's world state for instance.

To truly understand how deeply embedded such references have become however requires deeper analysis into how propaganda posters are utilized within these virtual universes themselves: exploring why messages they contain represent thematically resonant facets most relevant for players' immersion.

In essence then we can say that by paying attention towards what has come before designers have been able to create well-crafted fictional universes grounded in the past whilst remaining immersive for players. Using a blend of graphic design and propaganda messaging to better communicate aspects of history/mythology, video game developers have created virtual worlds that are engaging and authentic.

1.1 Statement of the Problem

The study investigates if the use of graphic design in propaganda posters reinforces the world state and its lore in the game. By analyzing propaganda posters in video games, the study seeks to better comprehend the game world and understand the representation of the game world through graphic design propaganda.

1.2 Purpose of Study

The primary objective of this investigation is to assess the influence of propaganda posters featuring graphic design in video games. Specifically, this study

will analyze the role of graphic design in reinforcing the game's world state and lore, as well as its depiction of the game world through propaganda posters. By exploring the use of graphic design in propaganda posters within video games, this research aims to provide a deeper understanding of the impact of visual communication on the representation of game worlds.

Drawing on multiple sources including actual events, artwork, history and mythology, this inquiry aims to explore the ways in which graphic design has contributed to the evolution of immersive gaming worlds that feel genuine and captivating.

1.3 Hypotheses/Research Questions

1: How do video game developers use graphic design to create a realistic portrayal of the game world, and what impact does this have on the player experience?

2: In what ways do propaganda posters in video games contribute to the immersion and understanding of the game world, and how do they relate to real-world propaganda techniques?

1.4 Significance of the Study

This study holds significant value in its revelation of how graphic design and propaganda intertwine within video games to form an immersive player experience. By concentrating on scrutinizing propaganda posters, this inquiry aims to disclose how game developers employ various methods and tactics that draw inspiration from actual history, culture, art, etc., thus creating a credible game world. Such an approach reinforces the sense of realism the players feel while engaging with it.

Moreover, the findings of this study may have implications for game developers and designers, who can use the insights gained to improve their understanding of the role of graphic design and propaganda in creating a more compelling game experience.

Additionally, the study may be of interest to scholars and researchers in the fields of graphic design, video game design, and media studies, as it provides a framework for analyzing the relationship between graphic design and propaganda in the context of video games.

1.5 Definitions

1.5.1 Propaganda. In modern times we are surrounded by messaging intended to shape our beliefs and actions; this activity falls under the umbrella term "propaganda." Its execution often involves using persuasive language techniques along with strategically chosen pieces of data that emotionally appeal to audiences while advancing preconceived agendas or perspectives on issues relevant to them. While it's been around since antiquity, adapting approaches as societies have changed across history - dating back at least as far as its employment as religious propaganda for message dissemination leading towards conversions over 2000 years ago.

During the Middle Ages, political propaganda was used by monarchs and their courts to maintain control and advance their interests. The rise of the printing press in the 15th century made it possible to distribute propaganda on a large scale, and it became a powerful tool for governments, political parties, and social organizations to spread messages and promote causes.

Propaganda posters played a prominent role during World War I as governments on both sides employed them extensively to galvanize public backing for their respective causes while vilifying their adversaries. Such displays often portrayed soldiers in heroic roles depicting their opponents as callous entities devoid of empathy.

Similarly, within the Soviet Union's borders, propaganda posters served as a powerful medium to propagate Communism's fundamental tenets while underscoring government policies' success stories. These illustrations frequently featured images

of peasant workers, military personnel alongside abstract Symbols such as Hammer - Sickle.

During World War II, propaganda posters were again widely used, this time by both the Allies and the Axis powers. In the United States, posters encouraged citizens to conserve resources, join the military, and purchase war bonds. In Nazi Germany, posters were used to spread messages of anti-Semitism and promote the ideals of the Nazi party.

In the post-World War II period, propaganda continued to be used by governments and political parties to advance their interests and shape public opinion. With the rise of digital technology, propaganda has taken on new forms, such as political advertising, social media campaigns, and targeted digital ads.

Beginning as far back as ancient civilizations, propaganda has continuously evolved in its forms and uses through countless historical epochs. Be it religious or political means - from the Middle Ages up until the World War periods - such methods have proven effective for influencing public opinions while encouraging specific behaviors. The advent of digital technology further revolutionized how we perceive propaganda's impact; helping ensure its continued relevance when interpreting our world.

1.5.2 Symbolism. Symbolism is a ubiquitous aspect of human communication, with its usage spanning many domains. Beyond literature and art, symbolism plays an essential role in cultural practices, from ancient mythologies to contemporary rituals. Symbolism plays an important role in politics by representing larger concepts that are difficult to express through conventional means. Examples of these symbols include flags - whether it is America's national banner or the rainbow pride variant honoring LGBTQA+ rights. In advertising and marketing contexts, symbolic images can help stimulate emotions and forge meaningful ties with prospective customers by using logos such as Nike's signature swoosh symbol or the iconic image of an Apple.

The study of symbolism draws attention from numerous disciplines such as psychology, semiotics, anthropology, and linguistics for various reasons. Symbol processing by neural systems is an area studied by psychologists whereas semioticians investigate symbol structure's meaning across diverse cultural contexts. Anthropologists delve into symbolic roles within customs or rituals practiced by cultures while linguists study symbolic usage throughout language or communication methods.

Symbolism is a powerful and pervasive tool for communication, allowing complex ideas to be conveyed in a simple and memorable way. Its usage is diverse and extensive, spanning multiple domains and disciplines, highlighting its universal importance as a means of conveying meaning and understanding.

1.5.3 Propaganda symbolism. Propaganda symbols have been employed for centuries as an effective way to communicate ideas and beliefs visually. These artifacts play an important role in shaping public discourse while also influencing behavior accordingly.

The earliest forms of propaganda symbolism were found in religion where depictions of important figures were used as representations for key spiritual concepts or practices. In later times during the Middle Ages era once political power became more consolidated among monarchs these leaders began incorporating similar imagery into their regimes--such images often being created specifically for promoting their own agendas while simultaneously reinforcing control over subordinates through strong motifs like crowns, scepters ,and coats of arms.

During World War I and II, propaganda symbols were widely used by governments to rally support for the war effort and demonize the enemy. In the United States, propaganda symbols encouraged citizens to conserve resources, join the military, and purchase war bonds. In Nazi Germany, symbols were used to spread messages of anti-Semitism and promote the ideals of the Nazi party, including the swastika, which became one of the most notorious symbols of hate and oppression.

In the Soviet Union, propaganda symbols were widely used to promote the ideals of communism and spread messages about the government's policies and accomplishments. Soviet posters often featured images of workers, soldiers, and peasants, as well as abstract symbols such as the Hammer and Sickle, which became one of the most recognizable symbols of communism.

Even today in modern times, there remains a strong reliance on propaganda symbols by governments as well as social organizations for purposes of messaging and awareness building towards certain causes. For instance when it comes to politics - political logos; campaign buttons; and flags are examples of popular means of promoting messages through symbolism in campaigns.

In addition protesting groups also use their own powerful symbolism - encompassing widely recognized signs such as the peace symbol or raised fists- to voice dissent whilst also seeking support. Propaganda symbols are a form of visual communication that has a long history and has played an important role in shaping public opinion and influencing behavior. From religious iconography to political logos, propaganda symbols have been used to promote particular causes and ideologies and have become an important aspect of visual culture. In our modern world, propaganda symbols continue to play a role in shaping our perceptions of the world and influencing our beliefs and actions.

1.5.4 Propaganda posters. Propaganda posters are a communication tool that has stood the test of time for well over a century. Dating back to the late nineteenth century when they first emerged as a means of spreading political messaging during turbulent moments in history. These emotive visuals are designed specifically with the intention of connecting with individuals' emotions while influencing their actions, thought processes as well as views on certain topics- illustrating why these techniques remain integral today in guiding public behaviors towards socially accepted norms.

During times of war, propaganda posters were used by governments to recruit

soldiers, raise morale, and spread propaganda about the enemy. They often portrayed the war effort as a noble cause, and depicted soldiers as brave and heroic figures. On the other hand, the enemy was depicted as evil and subhuman, thereby justifying the war effort. Propaganda posters have been utilized with great success during times of socio political upheaval or revolutionary movements. They served a twofold purpose - educating people on the ideology and objectives that underpin a particular movement while drumming up support within the community as well. These activist mediums also doubled up as potent visual propaganda used by government agencies, political groups or other civil society organizations seeking greater public engagement in their causes.

In conclusion, propaganda posters have a long and rich history, having been used for over a century to spread political and ideological messages during times of war and social upheaval. They have been an important tool for governments, political parties, and social organizations to influence the attitudes and beliefs of people, and continue to be widely used even today.

Amidst World War I, propaganda posters significantly impacted public perception by mobilizing advocacy for the conflict. On both sides of the war front, governments crafted and distributed these prints with the intent of shaping their civic population's attitudes and beliefs. The foremost purpose behind such images was to ignite support for the endeavor at hand; whether it be through promoting military enlistment or encouraging citizens to purchase war bonds or preserve crucial resources. The posters often portrayed soldiers as brave and heroic figures, who were fighting to protect their country and its values. These images were designed to evoke patriotism and inspire people to support the war effort. Another objective of propaganda posters during World War I was to demonize the enemy. To spread their propaganda regarding hostile nations, governments produced posters that casted these enemies as villainous and inferior beings. Portraying foes as dangerous threats against national interests and societal values helped justify campaigns of war. Designed specifically with intent of evoking hate or fear toward adversaries while simultaneously influencing approval among allied nations or groups, such

propaganda techniques had lasting impacts on public perception during times of conflict. In conclusion, propaganda posters during World War I were used by governments on both sides to rally support for the war effort and demonize the enemy. These posters often portrayed soldiers as heroic figures and the enemy as evil and subhuman, thereby influencing public opinion and shaping the attitudes and beliefs of citizens. The use of propaganda posters played a crucial role in the outcome of World War I and has had a lasting impact on the way wars are fought and remembered.

Propaganda posters were a prominent feature of the Soviet era. They served as critical tools for advancing communist ideology and promoting governmental policies. The posters embraced multiple roles; from educating citizens about Communist values, to exhibiting state achievements—they were ubiquitous during that period. One essential typifying aspect was how Soviet propaganda posters utilized images depicting workers, soldiers, and peasants to establish feelings of nationalistic pride in conjunction with selflessness and dedication for societal advancement. Furthermore, Soviet propaganda posters often depicted various groups with strong, resolute appearances that helped to emphasize qualities like loyalty, duty, & heroism— all foundational traits of achieving common progress. These artworks also frequently incorporated symbolic representation such as Hammer & Sickle, which visualized the required unity between Workers & Peasants. This artwork exemplified core communist ideologies emphatically. Finally propagandist artwork epitomized a significant apparatus for shaping public beliefs and opinions while promoting adherence towards communist principles. Its usage was widespread throughout the country—with messages centered on diligence, selflessness, & solidarity aimed at building an ideal society under communist supremacy.

During World War II, propaganda posters were once again widely used to shape public opinion and mobilize support for the war effort. Both the Allies and the Axis powers utilized propaganda posters to promote their respective causes and spread messages about their policies and accomplishments. In the United States, propaganda posters were used to encourage citizens to conserve resources, join the

military, and purchase war bonds. The posters often depicted patriotic themes, such as the American flag, and encouraged citizens to do their part in supporting the war effort. The posters were used to educate people about the importance of conserving resources, such as food and fuel, in order to support the troops. In Nazi Germany, propaganda posters were used to spread messages of anti-Semitism and promote the ideals of the Nazi party. By painting Jews as wicked and inferior through graphic depictions these posters aimed to cultivate animosity and fear within the broader populace. The insidious purpose behind such propaganda was to convince people that Jews were a menace – one which endangered national security and jeopardized civilization itself. As such there was an urgent need for them to be eliminated immediately. Through propaganda posters, the Nazi regime sought to promote their fundamental beliefs around obedience, discipline, and racial purity. These images were highly effective in mobilizing public support for the conflict at hand: A critical role that cemented their place in WWII history. Propaganda posters were extensively employed by governments on opposing sides during World War II as a means of shaping public opinion. The United States harnessed this medium towards encouraging conservation of resources, enlisting soldiers or purchasing war bonds while Nazi Germany exploited it for spreading anti-Semitic ideas and promoting its political vision. The fact that both sides relied heavily on this tactic highlights how indispensable it was for influencing attitudes and beliefs among citizens facing uncertain times.

In more recent times, propaganda posters have continued to be used as a tool for governments, political parties, and social organizations to spread messages and promote causes. The onset of digital technology has given rise to a burgeoning demand for digital posters due to their effortless sharing via online channels. Nevertheless it's worth bearing in mind that conventional print posters continue to hold sway particularly in activism and political activities. Propaganda posters are also widely collected and studied as examples of graphic design and cultural history. The use of bold colors, clear imagery, and simple messages in propaganda posters has cemented their role as a pivotal aspect of visual culture. These posters frequently appear in museum exhibits and galleries as works of art that provide crucial insight

into the values held during different historical periods in politics, society, and culture. Propaganda posters also serve as an invaluable source of information highlighting how propaganda shapes public opinions while influencing behavior over time. Today's society can continue to employ them effectively to disseminate messages or promote causes while studying their graphic design elements that offer cultural historical relevance. The exploration of propaganda posters serves as evidence to the ongoing significance of visual communication as well as the impact of art in sculpting public outlooks and affecting conduct.

1.5.5 Graphic design. Creating visual content for conveying information or messages to targeted audiences is known as graphic design. It encompasses media like print, digital and video which offer ample versatility. A concoction of elements like typography, imagery and color forms the basis for applying this artistic skill which in turn helps craft seamless designs that immediately draw attention and efficiently communicate intended meanings.

Some common applications of graphic design include creating logos and branding materials, designing websites and user interfaces, creating print and digital advertisements, developing packaging and product designs, and creating visual content for social media.

Effective graphic design requires a combination of creativity, technical skill, and an understanding of the principles of design. These principles include elements like balance, contrast, color theory, and typography.

Chapter 2

Literature Review

2.1 Propaganda and Video Games

This literature review focuses on the topic of propaganda in video games and its impact on education and politics. The selected articles range from historical and comparative analyses to critical assessments of video games that serve as propaganda. The articles are organized thematically and presented in alphabetical order by author's last name.

2.1.1 Historical analysis. Foley and Turcotte (2020) conducted an intricate textual analysis of a pernicious white nationalist video game, revealing its insidious use of propaganda techniques to propagate and inflame hatred and intolerance towards various marginalized communities. Meanwhile, Giebel's (2018) groundbreaking research delved into the remarkable potential of video games as a means of propagandizing history, particularly World War II, by exploiting the captivating nature of visual elements and interactive experiences to mold and manipulate historical narratives towards particular ideological ends. Finally, Lent's (2015) exhaustive analysis of American and Soviet political posters from World War II showcased the powerful impact of propaganda in promoting nationalism and ideological agendas, illuminating how propaganda could be harnessed to manipulate and control the masses through the artful deployment of persuasive imagery and rhetoric.

2.1.2 Politics and education. Denoon and Guo's (2011) incisive analysis of the People's Liberation Army's use of video games as a potent propaganda tool revealed the profound effectiveness of video games in advancing political ideology and recruiting soldiers. Video games are found by Jungherr and Jürgens' (2014) research to have immense potential as a tool for political education. Such a medium allows players to get a nuanced understanding of complex issues with its dynamic context. History is another field video gaming has implications on according to

Kanes (2013) argument, advocating for it as a means of teaching military historians about it. This breakthrough could significantly alter the dynamics of educating history. McCalls (2011) insightful analysis concludes that video games promote critical thinking skills and historical empathy among students enrolled in secondary schools who are studying history related topics. Gaming affords new learning opportunities by changing how people approach the study of history.

2.1.3 Propaganda in video games. Bader and Lehman's (2015) comprehensive study of the impact of video games on historical understanding uncovered a wealth of evidence to suggest that video games have the potential to vastly enhance learning and spark interest in historical topics. Similarly, Knowles and Woodcock's (2018) pioneering research into the use of political propaganda in video games revealed that these games can provide a powerful platform for critically engaging with complex political issues. However, Smith's (2017) thought-provoking analysis of the Battlefield series exposed the potential for video games to perpetuate historical myths and reinforce established political narratives, with far-reaching consequences for the ways in which players perceive the world. Meanwhile, Wahl-Jorgensen and Bowman's (2018) meticulous comparison of propaganda in the Call of Duty and Battlefield franchises unearthed stark differences in the two series' use of historical accuracy and political messaging. Finally, Woods' (2012) in-depth analysis of Metal Gear Solid 2: Sons of Liberty shed light on the myriad ways in which video games can employ propaganda techniques to subvert dominant political narratives and provoke critical reflection.

2.1.4 Propaganda in the digital age. Fuchs' (2015) groundbreaking analysis of the impact of digital technology on propaganda elucidated the pivotal role of social media and the internet in the dissemination of propaganda and the ways in which these technological innovations have fundamentally altered the nature of propaganda. Similarly, Griffith and Burger's (2019) meticulous examination of the role of propaganda in Russia's 2016 election interference brought to light the significant impact that propaganda can have on political outcomes and the ways in which it can be used to manipulate public opinion.

Schultz's (2016) thought-provoking discussion of the use of propaganda in election campaigns underscored the importance of visual imagery and emotional appeals in persuading voters and shaping political outcomes. Meanwhile, Zhu and Shah's (2020) incisive comparative study of propaganda and public diplomacy in China and the United States revealed stark differences in the two countries' use of technology and their approach to propaganda, highlighting the complex ways in which political propaganda is shaped by cultural and political contexts.

In summary the literature review showcases the extensive influence that propaganda holds in video games and emphasizes the potential of such games to act as an efficacious medium for political indoctrination and persuasion. The review also underscores the importance of critical engagement with video games and the need for more research on the role of propaganda in the digital age.

2.2 Propaganda and Posters

The literature reviewed delves into various aspects of propaganda with special attention given to its visual form. Lents (2015) piece provides insightful comparative analysis between American and Soviet political posters from World War II that were utilized as powerful tools for promoting specific agendas through persuasive messages. Additionally Sokolowski and Rosenblums (1992) critical examination sheds light on the historical application of visual propaganda by governments, political movements, and other groups as an effective means for shaping society's perception towards certain beliefs or actions.

Propaganda's influence on modern politics is scrutinized by Griffith and Burger (2019) who examine its involvement in Russia's interference with the 2016 US presidential election. Their investigation reveals that this tactic has significant sway over both public perception and electoral outcomes, underscoring the need for further research into how propaganda shapes contemporary political landscapes.

In his work, Schultz (2016) delves into the comprehensive history behind

how political campaigns have utilized propaganda, posters, and persuasion. Contrarily, Denoon and Guo (2011) explore a distinctive approach to promoting China's People's Liberation Army ideology through video games.

In recent years, Brown and Cote (2018) have turned their attention to the role of visual propaganda in extremist groups operating in online spaces. They argue that propaganda can be a powerful tool for radicalization and recruitment, and highlight the need for greater understanding of the mechanisms by which propaganda operates in these contexts. Sakai (2017) adopts a comparative perspective when studying political posters emanating from China and the Soviet Union. His objective is to scrutinize how these posters visually express communist ideology.

Within Li's(2017) research lies an inquiry into political posters from the 1950s that visually represent "New China." The purpose is to understand how these posters contributed towards constructing a new national identity. In Collins's(2018) work, we find insights into propaganda's ability to undermine democracies; specifically, his discussion sheds light on how design can be shaped for manipulating public opinion while simultaneously weakening democratic institutions gradually. Lastly, Brown & Petrovic(2019)'s case study analyzes graphic design's role in promoting Nazi ideologies along with solidifying its rule through visual propagandas employed by the regime.

Taken together, these studies provide a comprehensive overview of the ways in which propaganda has been used throughout history to shape public opinion and influence political outcomes. They highlight the enduring power of visual propaganda, as well as its potential for misuse and abuse in various contexts.

2.3 DRM and Graphic Design

Design research methodology has become an increasingly popular approach for investigating various aspects of creativity and innovation in different contexts. Stavros and Lapenta (2015) applied this methodology to explore the relationship

between visual literacy and creative thinking among primary school children. Their study found that children's ability to generate multiple ideas, connect visual elements, and use metaphors improved when they were exposed to visual literacy concepts.

Similarly, Bocchino, Carugati, and Grimaldi (2017) used design research methodology to investigate the role of visual representations in corporate innovation processes. Their study showed that visual representations, such as sketches and diagrams, facilitate communication and collaboration among team members, and enhance idea generation and selection.

The relationship between context and design elements in Japanese food packaging was studied by Nakagawa and Goto (2019) using design research methodology. Their analysis revealed that cultural and environmental factors notably impact the element's shape, color, material among others. The researchers provided an applicable framework for crafting culturally suitable packages.

Altogether, these three studies elucidate the advantages inherent in adopting a design research methodology when investigating various aspects pertaining to creativity and innovation under different conditions. By utilizing this approach, researchers are able to gain an extensive insight into how the designing process unfolds; discover relationships between disparate components within a certain context; as well as generate tangible recommendations geared towards improving overall outcomes.

2.4 Gaps in Research

Although the existing literature provides a broad understanding of the impact of propaganda in video games, there are still many gaps that need to be addressed. While the current research mainly focuses on the impact of propaganda on political and educational issues, more attention needs to be paid to the impact on social and cultural issues as well. Furthermore, the vast majority of studies in the literature review are based on Western perspectives, which limits our understanding of how

video games are used for propaganda in other parts of the world.

A notable gap in documentation pertains to addressing methods for mitigating the hazardous impact of propagandistic material present within video games. Although several investigations have illuminated the way this material influences gamers' behaviors and attitudes, little consideration has been given regarding effective interventions or remedies. Furthermore, inadequate attention has been devoted towards examining its specific effects on particularly vulnerable populations like children and individuals coping with mental health issues. Such groups might be more responsive than others towards propagandistic media portrayal; nevertheless shielding them against possible undesirable outcomes remains an understudied area.

Finally, most of the research in the literature review centers on the impact of visual propaganda in video games. There is a need for more research on the impact of other forms of propaganda such as audio and textual propaganda in video games. This will help us better understand how different forms of propaganda can affect players and inform game designers on how to create games that are more balanced in their use of propaganda.

Chapter 3

Methodology

3.1 Research Design

Qualitative research is about opinions, understandings, and motivations. It will provide rich and contextualized information about the subject matter.

Starting from a foundational standpoint, I will explore the use of mythological iconography and symbolism deployed by propagandists through history alongside their seemingly evergreen influence on contemporary video game production. In addition to this exploration lies the examination of relationships between video games surrounding cultural origins as well social-political circumstances which would enrich our understanding around propaganda imagery's relationship within prevailing society.

As regards this article's use of DRM (Design Research Methodology); DRM acts as a solid framework for conducting extensive research on areas around product designs; graphics designs; architecture among other relevant fields for which it employs systematic approaches geared towards authenticating qualitative results. By extension therefore we're able identify opportunities for improving overall quality toward meaningful impact across all related avenues through adopting effective DM methodology.

The DRM typically includes the following stages:

- Problem definition: defining the research problem and identifying the design opportunities and challenges
- Literature review: reviewing the existing literature to gain an understanding of the state of the art and identify gaps in knowledge
- Methodology development: developing and selecting appropriate research methods and techniques, including qualitative, quantitative, and mixed methods.

- Data collection: collecting data through various methods, such as interviews, surveys, observation, and experimentation
- Data analysis: analyzing and interpreting the collected data to identify patterns, relationships, and insights.
- Results presentation: presenting the results in a clear and understandable format, such as tables, graphs, and images.
- Conclusion and recommendations: drawing conclusions and making recommendations for design practice and future research.

Researchers seeking to conduct effective design research ought to consider using the DRM method as it provides structure while guaranteeing that rigor, consistency, and validity are maintained throughout the study period.

In like manner, analyzing propaganda posters from an academic viewpoint entails having a systematized way to critically examine features like text and visuals used in creating them.

This approach typically includes the following steps:

- Contextualization: Understanding the historical, cultural, and political context in which the propaganda posters were created, as well as the purpose for which they were intended.
- Visual analysis: Examining the visual elements of the posters, including composition, color, symbolism, and iconography, to identify the messages being conveyed and the techniques used to convey them.
- Textual analysis: Examining the text used in the posters, including headlines, captions, and body copy, to understand the specific messages being conveyed and the language used to convey them. Comparison: Comparing the propaganda posters with other forms of media, such as newspapers, magazines, and other forms of visual media, to understand how they fit into the larger media landscape and how they influenced public opinion.
- Interpretation: Interpreting the results of the visual and textual analysis to understand the messages being conveyed and the impact they had on the

intended audience.

- Evaluation: Evaluating the effectiveness of the propaganda posters in terms of their ability to influence public opinion and the ways in which they were received by the intended audience.

To examine propaganda posters academically comprehensively requires an organized analysis of both their imagery and text elements. It equally demands a profound understanding of the backdrop that birthed such works with regards to history, culture and politics. This understanding enables us to fathom the messages communicated via these posters; how they are communicated via various strategies; as well as understand how these resonated with original audiences.

3.2 Setting

3.2.1 Graphic design in video games. When it comes to video game creation, one cannot underestimate the importance of beautiful graphics. With several essential components falling under graphic designing- like creating a user-friendly interface or crafting compelling characters- it's evident why it holds such paramount significance.

Here are a few key areas where graphic design is important in video games:

- User interface (UI) design: User Interface(UI) Design which is instrumental in determining how players experience the gameplay process. Menus, Icons, Health bars are essential components within this element alongside providing intuitive visuals compelling gamers into further exploration.
- Character design: It's imperative to put in considerable effort towards character design when creating a video game since it is instrumental in player engagement. An excellent visual depiction of these individuals called characters requires careful thought to ensure they embody memorable appearances that accurately convey their unique attributes and aspirations. A masterfully crafted design can transform playing a game from merely experiencing entertainment to immersive involvement.

- **Level design:** Level design in gaming refers to the development of the physical atmosphere where players interact with landscapes, structures, and various objects while exhibiting attractive visuals. However, good level design should also ensure seamless navigation and smooth gameplay for ease in player interaction.
- **Marketing materials:** Crafting engaging promotional materials for video games requires intricate graphic design work. The creation of posters, packaging, and advertisements is central to visually drawing potential consumers in. Meanwhile, these materials must communicate vital information about the game's storyline and mechanics.
- **Visual effects:** Employing intricate visual elements is a common approach video games use to provide gamers with an engaging and stimulating encounter. These can span from particle-effects to advanced lightning-based techniques in addition to various other artistic tactics that heighten the game's appearance - making it significantly more dynamic and captivating for players.

Overall, graphic design plays a critical role in the creation of video games. Effective graphic design can help make a game more engaging and immersive, while also conveying important information to players and making it more visually appealing.

3.2.2 Posters in video games. Posters can be used in video games in a variety of ways, including as a means of conveying information to the player, adding to the game's atmosphere and immersion, and as a form of in-game advertising.

Here are a few examples of how posters can be used in video games:

- **Environmental storytelling:** The application of posters presents itself as a viable avenue for conveying anecdotes concerning the gaming environment and its cast. To elucidate with an example, in a post-apocalyptic game, displaying a wanted notice for a notorious bandit through a poster would amplify the sense of danger and lawlessness in the game.

- In-game advertising: Game developers and marketers alike have discovered that using posters strategically can intensify player engagement while promoting featured products or services. Take, for instance, placing an advertisement for a completely made-up energy drink via in-game posters amidst exhilarating races set in the future.
- Navigation and wayfinding: If players need help getting around the game world, posters can come to their rescue. In games with complicated underground labyrinths like this one, posters are particularly valuable, as they offer essential directional information and pinpoint critical items.
- Easter eggs and hidden messages: Posters play an essential role in gaming by providing a platform for hiding special items and covert messages within the gameplay itself. Perhaps most notably, horror games employ this technique by featuring eerie posters with hidden clues and instructions which offer players insight into how they might navigate through challenging puzzles or uncover hidden secrets throughout the storyline.

Posters can be a powerful tool for game designers to convey information, add to the game's atmosphere, and create a more immersive and engaging player experience.

3.2.2.1 *Fable III* posters. In *Fable III*, propaganda posters are used as a means of conveying information to the player about the game's world and its characters, as well as adding to the game's sense of immersion and atmosphere. *Fable III* employs posters as an instrumental tool aimed at consolidating support for its principal antagonist - Albion's King. The messaging incorporated into these posters entails slogans and imagery meant to thwart any potential dissension or revolt from residents. By instilling fear conjoined with loyalty, these messages effectively garner backing for implicit subordination beneath royal jurisdiction while emphasizing its benefits over alternatives.

Some examples of propaganda posters in *Fable III* include:

- "Obey or Die": This poster features an image of a noose, accompanied by the

slogan "Obey or Die." The poster is designed to intimidate and discourage rebellion among the populace.

- "Albion Needs You": This poster features an image of the king, accompanied by the slogan "Albion Needs You." The poster is designed to encourage citizens to enlist in the army and fight the Rebellion .
- "Behave or Behead": This poster features an image of blood dripping on a blade, accompanied by the slogan "Behave or Behead." The poster is designed to intimidate and discourage the populace from acting out of order.

By effectively utilizing propaganda posters as a tool for reinforcing key themes of power and control, Fable III manages to create an engaging narrative experience for players. The addition of such imagery also greatly enhances the game's immersive qualities and general atmosphere.

3.2.2.2 *Wolfenstein series posters.* The Wolfenstein series is known for its use of propaganda posters as a means of conveying information about the game's world and characters, as well as creating a sense of immersion and atmosphere. The posters in the Wolfenstein series are typically designed to promote the rule of the game's main antagonists, the Nazis, and to discourage dissent and rebellion among the populace.

Some examples of propaganda posters in the Wolfenstein series include:

- "Work for Victory": This poster features an image of a worker holding a wrench, accompanied by the slogan "Work for Victory." The poster is designed to encourage citizens to work hard and contribute to the Nazi war effort.
- "Heil Hitler": This poster features an image of Adolf Hitler, accompanied by the Nazi salute and the slogan "Heil Hitler." The poster is designed to promote loyalty and obedience to the Nazi regime.
- "Join the SS": This poster features an image of an SS officer, accompanied by the slogan "Join the SS." The poster is designed to encourage citizens to join the elite paramilitary organization of the Nazi regime.

- "Enemies of the Reich": This poster features an image of a skull, accompanied by the slogan "Enemies of the Reich." The poster is designed to instill fear and encourage citizens to report any suspicious activity or dissent to the authorities.

In Wolfenstein, propaganda posters offer a means to enforce power-and-control-related motifs while concurrently rendering an engrossing milieu for players to sink into. The integration of Nazi propaganda portrays a world where Germany won WWII; henceforth allowing gamers to understand better how fascism and totalitarianism pose alarming threats to societies.

3.2.2.3 Bioshock posters. The BioShock series also features the use of propaganda posters as a means of conveying information about the game's world and characters, as well as adding to the game's immersive atmosphere. However, the propaganda posters in BioShock are unique in that they are used to convey the ideologies and beliefs of the game's fictional underwater city, Rapture, rather than promoting a specific ruling power.

Some examples of propaganda posters in the BioShock series include:

- "No Gods or Kings. Only Man": This poster features an image of Andrew Ryan, the founder of Rapture, and the slogan "No Gods or Kings. Only Man." The poster is designed to promote Ryan's philosophy of Objectivism, which emphasizes individualism and self-interest.
- "The Workforce is the Backbone of Rapture": This poster features an image of a worker holding a wrench, accompanied by the slogan "The Workforce is the Backbone of Rapture." The poster is designed to promote the value of hard work and productivity in Rapture.
- "Join the Protector Program": This poster features an image of a Big Daddy, the game's iconic armored protectors, accompanied by the slogan "Join the Protector Program." The poster is designed to encourage citizens to become Big Daddies, emphasizing the importance of protecting the city and its inhabitants.

Throughout BioShock, propaganda posters are utilized to convey vital societal values and norms of Rapture, adding depth to player immersion in-game. These pieces offer fascinating glimpses into the intricate layers of the city's unique culture while stressing that extreme individuality can bring perilous consequences. They act as a reminder regarding uncontrollable hunger for power.

3.3 Data Collection

3.3.1 Fable III posters.

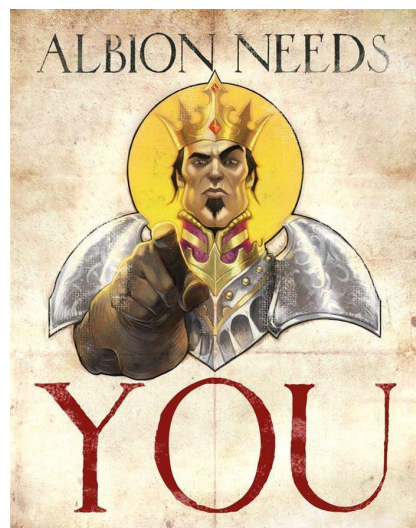


Figure 1.



Figure 7.

An example of in-game propaganda is the "Albion Needs You" poster from Fable III that encourages NPCs to support the war effort and join the fight against the rebellion forces. Using the DRM (Design Research Methodology) let's analyze this poster to see how it portrays its message.

- Contextualization: The poster is situated within the game world of Fable III, where the player character is the leader of a revolutionary movement fighting against a corrupt monarchy. The poster is used by the corrupt monarch to enlist NPCs into his army to fight the and defend the country against the rebel forces lead by the player.
- Visual analysis: The content of the poster is designed to be motivational and

inspiring so that people would join the army willingly. Though in reality the people have no choice in the matter as the current king is known for his authoritarianism and totalitarian way of ruling. The central image depicts a king standing tall, dressed in armor and pointing with one hand to the audience. The king has a condescending expression as he sees no value in life other than his. There is a sun behind the king, a common symbol which represents Strength, power, authority and leadership. According to the lore the sun also could represent the bloodline of the Hero of Albion as both the king and his brother/sister (player) are direct descendants. The text "Albion Needs You" is the only text used in the poster.

- Textual analysis: The text used in the poster, comes under the call to action category and the font type comes under serifs. The text "Albion Needs You" is the only body of text used in the poster. The text itself is divided into two parts: "Albion Needs" at the top and "You" at the bottom with the only differences being the colors and sizes used for these two parts. "Albion Needs" being in black color and "You" being in red and larger font size to be more authoritative and dominant on the poster.
- Comparison: The game setting takes place in the continent of Albion and the kingdom has entered the industrial age, where factories and resource gathering have started on a large scale. The capital city of Bowerstone is filled with propaganda posters relating to politics, businesses, fashion, kid labor and consumers. The public was oppressed by the authorities behind the posters.
- Interpretation: The text "Albion Needs You" is a clear call to action, urging players to join the fight. The phrase reinforces the idea that this is a necessary cause and the people's duty as citizens of the king's kingdom. The use of the king's visual in this particular way enforces the message to the public to join willingly or be forced to join the army. Overall, the "Albion Needs You" poster is an effective piece of in-game propaganda, using strong imagery and clear messaging to show the player how the tyrant is ruling his citizens and why they need to overthrow him to save the people from this oppression.
- Evaluation: In terms of effectiveness the poster did serve its purpose as

people did join the army. Be that because of brainwashing or out of fear for if they didn't, the consequences would be dire. That in turn makes the player look for more alliances and treaties to help make up for the difference in numbers of soldiers.

- Inspiration: When compared to real-life propaganda posters from history, the similarities are clear. For example, the famous "I Want You for U.S Army" poster from World War I uses a similar color scheme and central image to motivate citizens to join the army. In both cases, the posters use powerful imagery and clear messaging to motivate their target audience to take action. The use of patriotic colors, heroic imagery, and direct language are all common tactics in propaganda, whether in a video game or in real life.

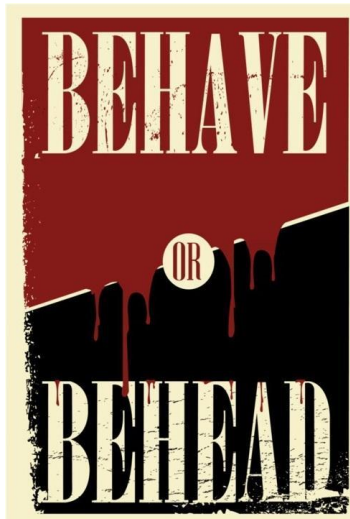


Figure 2.

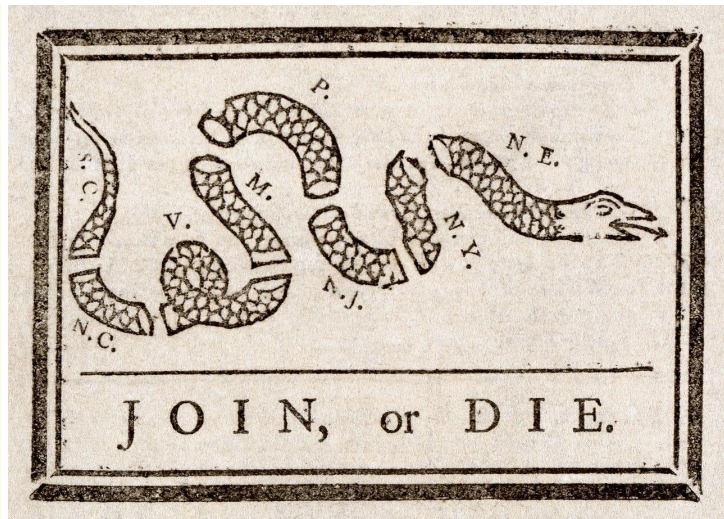


Figure 8.

Another example of an in-game propaganda poster from Fable III is the "Behave or Behead" that threatens NPCs to fall in line and follow the corrupt monarch. Using the DRM let's analyze this poster to see how it portrays its message.

- Contextualization: The poster is situated within the game world of Fable III, where the player character is the leader of a revolutionary movement fighting against a corrupt monarchy. The poster is used by the corrupt monarch to

warn the NPCs to follow his laws and to not disturb his agendas or they will pay with their lives.

- Visual analysis: The content of the poster is designed to instill fear and serves as a warning to the citizens. The citizens of Albion are ruled by a king who's tyrannical and disregards all life and will kill anyone who opposes his rule. The entire poster has a single visual that depicts a blade which has blood dripping down it. A diagonal line which gives form to the guillotine blade as well as to a solid red area at the top of the poster. The red color here represents life, danger, a warning and blood as it is sending a message to its citizens to obey and behave or die. The black color forms a guillotine blade and can represent the end, oblivion, death and nothingness for if you do not obey you'll die. The text "Behave or Behead" is the only text used in the poster.
- Textual analysis: The text used in the poster, comes under the headline category and the font type comes under serifs. The text "Behave or Behead" is the only body of text used in the poster. The text itself is divided into three parts: "Behave" at the top, "Or" in the center and "Behead" at the bottom with the only differences being sizes used for these three parts. "Behave" and "Behead" have the same size which is bigger and "Or" having a smaller size.
- Comparison: The game's action unfolds on Albion continent - now well into industrialization mode - characterized by wide scale factories and resource extraction activities. Dozens of propaganda posters splatter almost every public space throughout Bowerstone - capital city- on everything from political issues to commerce practices; even child labor and consumer choices are not exempted from this campaign. Unfortunately though, the majority have grown increasingly cynical regarding these official communications often calling them out for their government-subsidized efforts at suppressing peoples' individual liberties.
- Interpretation: This particular poster falls into the headline category and its main aim is to instill fear among Albion's citizens through its messaging - serving as a warning against going against their leader. Their ruler appears tyrannical - disregarding values such as human life and taking measures like

killing anyone opposing his rule without hesitation or remorse. A solitary yet haunting image of a bloody blade constitutes most of this poster's visual representation which thereby arouses terror among viewers after glancing at it for even just for a few seconds. Furthermore, with diagonal lines creating shape for both the guillotine-style blade on one side and bold/colorful block print on top creates use some prominent undercurrent significance in design ideas conveyed here: Red itself represents 'life', 'danger' along with blood mean while black giving context around possible end-of-life / elimination which comes when they constantly fail to comply - these are not merely empty promises or warnings, but instead actual realities that citizens will face. The text "Behave or Behead" only serves to further reinforce this message and its role within the poster. Inarguably powerful, "Behave or Behead," serves as an impactful form of in-game propaganda by means of striking visual content and clear cut messaging which successfully communicates the tyranny imposed on subjects by their leader. Additionally, it provides reason for action on behalf of those suffering under oppression - giving players a responsibility towards seeking justice for all involved.

- Evaluation: The poster fulfilled its intended purpose by compelling people to heed the king's commands, regardless of whether it served their own best interests. Such compliance often results from brainwashing or fear of severe repercussions. Nonetheless, this persistence lasts until a player amasses an army and pledges a more compassionate, positive reign.
- Inspiration: Undoubtedly, contemporary propaganda artwork bears a marked resemblance to historical posters, as exemplified by the "Join or Die" poster crafted by Benjamin Franklin in 1754. Although designed with a different purpose - uniting colonies for independence, its visual and textual components closely resemble those deployed in Fable III's propaganda poster. Both use potent imagery and unambiguous messaging to get their target audience.

3.3.2 Wolfenstein posters.

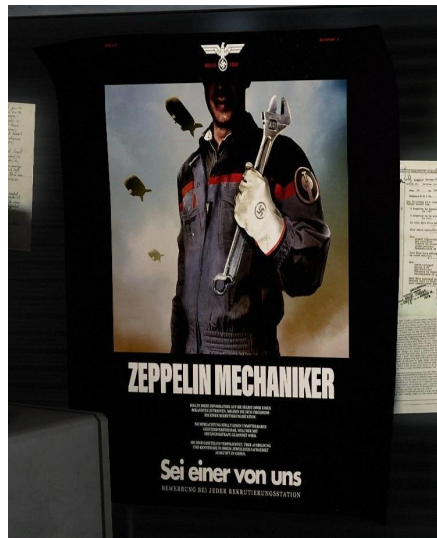


Figure 3.



Figure 9.

The "Zeppelin Mechaniker" poster from Wolfenstein: Youngblood is an example of in-game propaganda that's supposed to encourage NPCs to support the war effort by joining has mechanics. Using the DRM let's analyze this poster to see how it portrays its message.

- Contextualization: The poster is situated within the game world of Wolfenstein: which portrays a parallel universe where German Nazis emerged as winners from World War II and in a reality different from our own, Nazis have taken over the United States and much of the world. The poster is used to recruit mechanics for the Zeppelin airships. The end goal being to liberate Paris from the Nazis with the help of the players.
- Visual analysis: The poster is designed to promote ultranationalism and inspiring as well, so that people would join the army in one form or another. The poster shows a man in a mechanics outfit welding a wench. The mechanic takes up the majority of the space and is the main focus of the poster. At the top of the poster there is the Nazi War Eagle symbol. The background has a sky filled with airships. The poster has a black background with an image of the mechanic and sky in the middle. The text in the poster

which has more weight is "Zeppelin Mechaniker" and "Sei Einer Von Uns" making it the focus for its readers.

- Textual analysis: The language of the poster is German as it follows the world state of the game. The text used in the poster, comes under the headline, body copy and call to action category and the font type comes under san serifs. The color used for the text is white and is placed on a black background. The size of the text varies depending on the content used.
- Comparison: The poster is located within the Wolfenstein game world, which depicts a parallel universe in which German Nazis emerged as environment War II winners and, in a reality distinct from our own, Nazis had taken control of the United States and much of the world. The entire game takes place primarily in Nazi-occupied Paris, where the player sees propaganda posters in different locations of the game such as streets or underground bunkers, and the game's alternate reality setting is created by combining real-world and fictional locations with various elements from both history and popular culture.
- Interpretation: At the top of the poster there is the Nazi War Eagle symbol. The background has a sky filled with airships. The airships can represent the reach of the Nazis regime. The poster is a great example of ubermensch philosophy which Friedrich Nietzsche introduced and has been the backbone for the Hitler's propaganda campaign. Ubermensch which means overman, an elite race of man, both in mind and body, who have no limits and are right is superior to others has been shown in this poster welding a wench. The text "Zeppelin Mechaniker" is the headline, then there is a body copy and finally comes the "Sei Einer Von Uns", the call to action text which translates to "Be One of Us".
- Evaluation: The "Zeppelin Mechaniker" poster in terms of effectiveness is a successful medium for propaganda used in the game as it does influence the populace and promote its ideology and war goals by using a variety of strategies to transmit messages of nationalism, militarism, anti-Semitism, and anti-communism. Especially in this poster as it uses the ideology of ubermensch to influence the world which in turn makes it harder for the

player as the regime has more soldiers at its disposal than the resistance.

- Inspiration: A similar propaganda artwork from real-life is the “Der Übermensch” which uses the same philosophy as the “ Zeppelin Mechaniker”. The Nazis had the idea of a superior Aryan race with blue eyes, blond hair, and fair complexion. This notion was utilized by the Nazis to explain their persecution and killing of Jews, Slavs, Roma, and other people they deemed inferior or hostile. Through eugenics, selective breeding, and medical experiments, the Nazis attempted to produce a superhuman. Both posters show a man who is superior to the others races, be that by showing a well built physique or by sharp facial features and blue eyes.



Figure 4.



Figure 10.

The "Enough ! We're Not Gonna Take It" poster from Wolfenstein II: The New Colossus is an example of in-game propaganda that's supposed to encourage the NPCs to stand up to the regime and join the cause. Using the DRM let's analyze this poster to see how it portrays its message.

- Contextualization: In the alternate reality of Wolfenstein II: The New Colossus, America is ruled by Nazis in the 1960s. Brought into this world as

B.J. Blazkowitz, players are charged with liberating their nation from its oppressors by joining in on the brave efforts of the resistance movement. Players will visit various immersive environments that are depressingly set alight in dystopian tendencies made up of blended American landscapes amidst twisted Nazi architecture throughout their journey towards freedom. As they traverse these worldscape experiences what becomes more apparent is that this fight isn't just against physical soldiers, but equally for control over humanity's endurance- manifested through themes portraying both resistance fighting and inner human strength rising to meet fascist oppression head-on.

- Visual analysis: To inspire NPCs to rise against Nazism and support resistance, designers have developed a poignant poster that depicts a man's clenched fist shattering a Nazi swastika into the ground breaking it. The image takes two thirds of the space in the poster. The poster has a white background and the only things with color being the swastika in red, while the text being in a darker tone of brown. The fist itself is in the form of lineart and the fill of the image being white as well. The text in the poster which has more weight is "Enough !" and "Not" making it the focus for its readers.
- Textual analysis: The text used in the poster, comes under the headline category and the font type comes under san serifs. The chosen color for the text is brown on a white background to ensure visual contrast. Additionally, there is deliberate variation between two different sizes as well as weights throughout the message. Specifically, "Enough!" And "Not" display more prominence with larger lettering that's bolded while both "We're" And "Gonna Take it" maintain smaller sizing with normal-weight wording.
- Comparison: The mission of Wolfenstein II: The New Colossus is both significant and admirable - liberate America from Nazi control through leading a resistance movement. To accomplish this daunting task as B.J. Blazkowitz, players must unite allies, imperil Nazi operations outrightly , challenge vital Nazi leaders directly in order to undermine their hold over America severely; Above all else, the genuine agenda is stimulating revolutionary desires across America's diverse populace by ending these

attacks on freedom ensuring that every inhabitant will rise up against their merciless conquerors. As the ultimate endgame goal towards triumphing over Nazism unfolds with climactic anticipation- regaining control of USA by striking down dominant sources of oppression. This leads to a repairment process on both physical structures & institutional arrangements suffocated under occupation, freedom being restored while giving Americans hands-on reins on building future trajectories. Wolfenstein II: The New Colossus features maps set in ruined urban streets, fortified Nazi bases, hidden resistance hideouts, a lunar base, and distorted versions of iconic American landmarks. These diverse maps provide immersive environments for players to navigate as they liberate America from Nazi control. This is where the player sees propaganda posters in different locations of the game.

- Interpretation: The poster described above is a powerful and symbolic representation of resistance against Nazism. The clenched fist shattering a Nazi swastika signifies the determination and strength of the people to break free from Nazi oppression. The choice of a white background emphasizes the stark contrast between good and evil, with the swastika in vivid red representing the atrocities of the Nazi regime. The text, specifically "Enough!" and "Not," carries significant weight and serves as a rallying cry for readers to take a stand against Nazism. The deliberate variation in font size and weight draws attention to these key phrases, ensuring they are the focal point of the message. Overall, the poster aims to inspire NPCs within the game to rise up, join the resistance, and fight against the Nazis, conveying a sense of defiance, unity, and hope in the face of tyranny.
- Evaluation: As an instrument of propaganda within the game it is evident that "Enough! We're Not Gonna Take It" poster is highly effective. Through its message citizens are inspired to resist and take action against fascist rule by fighting back and dealing decisive blows against it.
- Inspiration: A similar propaganda artwork from real-life is the "Aixafem El Feixisme", made around the 1930s during the Spanish Civil War, which is identical to "Enough! We're Not Gonna Take It". Both are sending the same message, to stand up against fascism and strike a blow. The inspiration for the

game poster is clear as well. The only difference being that the game has a fist smashing the swastika while the other poster shows a shoe smashing it.

3.3.3 Bioshock posters.

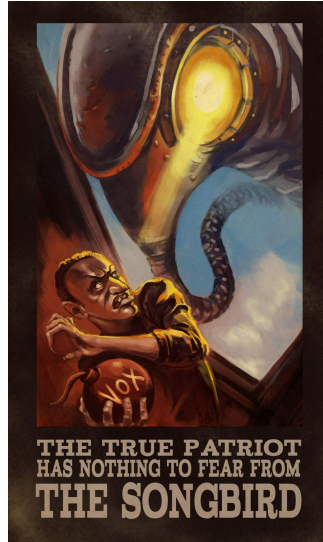


Figure 5.



Figure 11.

I'll analyze the "The True Patriot Has Nothing To Fear From The Songbird" poster from Bioshock Infinite that instills fear and obedience in NPCs to follow the rules set in the city of Columbia. Using the DRM (Design Research Methodology) let's analyze this poster to see how it portrays its message.

- Contextualization: The poster is situated within the game world of Bioshock Infinite, where the player character travels through the cloud city of Columbia fighting various enemies to ultimately save a girl called Elizabeth who possesses the powers to manipulate "Tears" in reality. The poster is used by the ruling class of the city to control the citizens by the already existing blind faith and demonizing those who oppose the laws set by "The Founders".
- Visual analysis: The poster's content is designed to inform the people that they have nothing to fear as long as they stay inline and follow all the rules of the city. At the same time it serves as a warning to the "Vox Populi", meaning

Voice of the People in Latin and anyone who is having second thoughts or is doubting “The Founders”. The central image shows “The Songbird” which is primarily the guardian and protector of Elizabeth but also said to protect the citizens while punishing “The Vox”, the rebels. The “Vox” are represented through a demonized man with crooked teeth, pointy ears, long nails and a spherical bomb in one hand that has Vox written on it. You can see the light from the Songbird falling on the man. This entire scene takes up the majority of the space on the poster. The poster has a black background with the scene described above. Then comes the text which takes up a quarter of the entire space of the poster. The text states “The True Patriot Has Nothing To Fear From The Songbird”.

- Textual analysis: The text used in the poster, comes under the Headline category and the font type comes under slab serifs. The text “The True Patriot Has Nothing To Fear From The Songbird” is the only text in the poster. The text is divided into three parts: “The True Patriot” is in the first line, “Has Nothing To Fear From” is the second line and “The Songbird” is in the third line. All the text is in the color beige with the only difference in the size of the text. The size brings more focus on “The True Patriot” and the “The Songbird” as they take up more space. The message conveyed through this shows that the utopian society, built on the principles of American exceptionalism, political extremism, racism, and blind faith is flawed if people are raising their voices against the ruling class.
- Comparison: The game is set in the fictional city of Columbia, which floats high above the clouds by a series of balloons and mechanical constructions. The year 1912, and the city of Columbia is depicted as a utopian society, built on the principles of American exceptionalism and religious fundamentalism. As the Player traverses through the city he finds different types of techniques used to spread propaganda to keep the citizens under the influence of the ruling class, which includes the use of radio, statues, posters and other forms as well.
- Interpretation: The text “The True Patriot Has Nothing To Fear From The Songbird” is a headline, putting the citizens of Columbia at ease by letting

them know that they are safe as long as they are following all the rules and at the same time works as a warning to Vox letting them know that the songbird will find them. The image accompanied by the text shows the sunbird peeking in through the window and apprehending the rebel. The rebel is shown with demonic features which represents the uncivilized nature of the Vox, the desire to cause chaos and destruction, as well as that whatever said by the Vox is false and misleading like spoken through the mouth of a demon. Even the act in which the rebel is shown shows the intent to sabotage the functioning city of Columbia. This poster uses the text which relies on ambiguity to address two separate crowds with one headline. The image uses a clear visual to support the text and portray the message in a strong manner. All this proves that “The True Patriot Has Nothing To Fear From The Songbird” poster is an effective piece of in-game propaganda.

- Evaluation: In terms of effectiveness the poster “The True Patriot Has Nothing To Fear From The Songbird” did succeed in delivering the message to all the citizens of the city. The law-abiding citizens felt safe and did not question the ruling class and continued living in the illusion of a utopian city. While the ones who started to question were still causing chaos and were being hunted. The poster was designed to promote the ideology of American exceptionalism, political extremism and racism.
- Inspiration: A similar real-life propaganda poster is the “He's Watching You”. In this World War II anti-espionage poster, a German soldier stares out from beneath his helmet. Circa 1942, from the Office of Emergency Management's Division of Information. It has a similar visual theme in terms of being watched and the consequences of being caught in the attempt of sabotaging the city in any way. Same goes for that text as its purpose is clear. The only difference between both the posters is the perpetrator is caught red headed in one of them.



Figure 6.

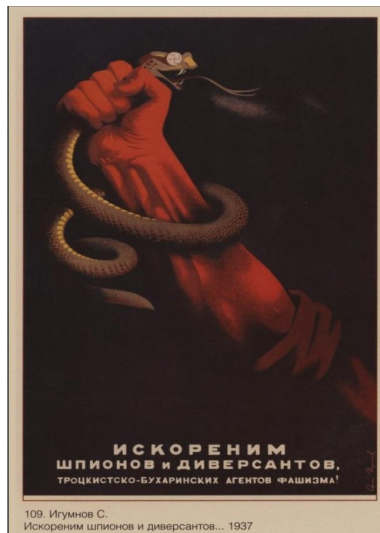


Figure 12.

Let's delve into the message behind the "The False Shepherd See Only To Lead Our Lamb Astray" poster from Bioshock Infinite, which cautions NPCs against heeding non-believers who seek to disrupt the community. This poster suggests that following their teachings would lead one down the wrong path. By applying the DRM framework, we can analyze how this message is conveyed.

- Contextualization: Within Bioshock Infinite's game world lies Columbia - a floating city where players must fight adversaries en route to rescuing Elizabeth, an exceptional girl with powers that allow her to manipulate "Tears." This particular poster serves as an example of how governing elites employ propaganda tactics to achieve control over their people. Using people's unwavering devoutness combined with demonization of dissenters against "The Founders", they're able to maintain domination.
- Visual analysis: This poster aims to inform those who distrust "The Vox" rebels about how following them would veer them away from righteousness set by our founders. It urges readers to follow only this righteous path. In its central image, we see "The False Shepherd," represented as a hooded figure clad in black robes with a staff while sporting demonic hands with claws and what reads as "Vox" on one hand. A lamb follows him astray- representing how citizens' naivety led them astray so easily - while in the background

there's open fields of fresh green grass; beyond it stands an Archangel Columbia statue embodying light and truth -a reminder where loyal citizens belong. Then comes the text which takes up a third of the entire space of the poster. The text states "The False Shepherd See Only To Lead Our Lamb Astray".

- Textual analysis: This poster comprises a single text message that falls under the category of headlines alongside its usage of slab serifs for font type. With all elements presented in beige color, there is no difference in sizing for all parts of the message, "The False Shepherd See Only To Lead Our Lamb Astray." This divide forms two sections on different ends of the poster top and bottom where it spells out respectively "The False Shepherd" and "See Only To Lead Our Lamb Astray". Through this message, an important lesson gets emphasized regarding how nativity becomes dangerous in utopian societies, leading citizens to susceptible deception by non-believers preaching false beliefs.
- Comparison: Within this virtual space lies the vast expanse known as Columbia- a fictional town situated high atop white fluffy clouds held aloft by an array of balloons and machines constructed entirely for that purpose. Its existence is characterized by none other than American exceptionalism combined with religious fanaticism - its premises anchored on these two soaring ideologies soon turned it into everyone's ideal society- an epitome of utopia. Yet players soon discover that beneath its splendid facade lies a darker reality - a world where those in power try to control the masses by using various propaganda tools such as radiograms, erected statues and posters across the metropolis.
- Interpretation: Be cautious of deceptions says "The False Shepherd See Only To Lead Our Lamb Astray" poster to Columbia's residents. It advises them about Vox who seek ruin for their society through disruption. Utilizing Christian symbolism like demonized shepherds, staffs, lambs and angels it draws connections between divinity with the city's rulers thus taking us towards heaven. Dressed in black cloaks depicting evil shepherds leading astray poor creatures on a destructive path while archangel depicts God's

blessings waiting for those taking the right paths untouched by evilness around it all. Despite all American exceptionalism propaganda that is often racist or extreme in ideology which brainwashes majority residents into blindly following founders advice. It aims at spreading its message with clarity while visuals support it effectively making it an outstanding piece of propaganda inside game narrative.

- Evaluation: The poster entitled “The False Shepherd See Only To Lead Our Lamb Astray” was successful in effectively communicating its message to all the citizens of the city. Unfortunately, due to undue influence from blind faith, both in the founders and in Evangelical Christianity, many of these citizens have become brainwashed and now fear any words spoken by the Vox. Sadly, only a few among them have realized the truth: that this supposed utopian society is nothing more than an illusion.
- Inspiration: Similarities exist between Sergei Igumnov’s propaganda poster “We Will Eradicate the Spies and Saboteurs, The Trotskyist-Buckarinist Agents of Fascism” in 1937 and “The False Shepherd See Only To Lead Our Lamb Astray” poster. Both posters utilize striking graphic visuals for maximum impact on their audience while conveying their message effectively. Religious imagery has been incorporated into each design: one portrays a villainous shepherd standing for an untrustworthy sect of individuals while another represents spies as snakes that corrupt society with lies. Those devilish figures are prevalent representations according to Christianity that betray humankind's trust through different means. Besides, they are marked with symbols - Vox on the deceitful shepherd's hand and swastika for spy snakes' eyes- for powerfully representing their malicious messages; both posters also feature clear text.

3.4 Limitations

Expanding the limitations of the DRM as a research method, it should be noted that the standardized nature of the approach may also limit the ability to gather rich, detailed data about the experiences and perspectives of participants. The

predetermined structure of the research may constrain the ability of participants to express their unique experiences and perspectives, which can limit the depth and breadth of the data collected.

Furthermore, the DRM may be difficult to apply in certain research contexts, such as when studying complex or dynamic phenomena that cannot be easily isolated or controlled. The method may also require a significant investment of time and resources to implement, which may not be feasible in all research contexts.

An obstacle in examining propaganda posters is their potential for oversimplifying complex historical and cultural settings. It's important to view them within their larger social, political, or historic framework for complete comprehension. Failure to do so might risk having an incomplete interpretation of what message these propaganda posters wanted to project.

One factor that should be considered by scholars who utilize an academic approach when studying propaganda posters is the availability and quality of archival materials. It's worth noting that this can pose certain limitations when aiming for a comprehensive analysis since one may encounter incomplete or missing records - thus complicating research efforts. Additionally there's always a need for caution regarding the authenticity and accuracy of these materials given that they are prone to alteration by various actors including governments over time.

Despite these limitations, the DRM and academic approach to analyzing propaganda posters can be valuable research methods when used appropriately and in conjunction with other research methods. By acknowledging and addressing these limitations, researchers can work to maximize the effectiveness and impact of their research.

3.5 Recommendations for Future Research

- Conduct a comparative analysis of propaganda posters across different video

games and genres.

A fruitful suggestion is to delve into the diversity of propaganda posters in various video games and genres. It includes examining the purpose they serve, the symbolism they convey, and their capacity to engross gamers within the virtual world.

- Investigate the impact of graphic design and propaganda on player behavior and decision-making.

To gain insight into how propaganda posters in video games might affect players' actions and decisions it is advised that research be conducted. Attention should center primarily on examining how these posters reinforce the game's world state and its associated lore.

- Examine the role of propaganda in shaping player perceptions of social and political issues.

This proposal urges for an examination into the effects of propaganda posters found within video games upon player perception of social and political issues. The portrayal and presentation of these images throughout a game's world should receive thorough analysis due to their potential ability to shape players' viewpoints.

- Analyze the use of historical and cultural references in propaganda posters in video games.

Taking into account the utilization of actual historical and cultural references by video game developers in the creation of propaganda posters, which align with the in-game world state and lore, this recommendation emphasizes investigating this factor.

- Investigate the relationship between propaganda posters and player empathy. It is recommended to delve into how propaganda posters depicted in video games may influence the player's empathic responses towards the game's protagonists, groups, and storylines.

- Explore the use of propaganda posters in educational and serious games.

To improve educational and serious games, it is suggested that propaganda posters be studied further for their potential use. By integrating these tools, game developers can successfully communicate information, encourage

critical thinking, and strengthen awareness around important social and political matters.

- Examine the impact of cultural differences on the use and interpretation of propaganda posters in video games.

This recommendation suggests studying how cultural differences can affect the use and interpretation of propaganda posters in video games, including how they are perceived and understood by players from different cultural backgrounds.

- Analyze the use of propaganda posters in multiplayer games and online communities.

The suggestion put forth significant emphasis on exploring the usage of propaganda posters in online multiplayer games and communities. It underscores the value of understanding how players share, interpret, and discuss them.

- Investigate the role of player agency in shaping the impact of propaganda posters in video games.

To improve our comprehension of the significance of propaganda posters in video games, it is suggested that we explore how player agency impacts their effectiveness. This necessitates analyzing player behaviors towards these visuals and their subsequent responses.

- Examine the ethical implications of using propaganda posters in video games. Serious attention must be given to exploring ethical concerns related to using propaganda posters in video games. Possible issues include censorship and bias as well as their impact on player beliefs and attitudes. To ensure that no harm is done thorough examination of these concepts is a must.

Chapter 4

Findings

- Propaganda posters featuring graphic design in video games can play a significant role in shaping the game world's narrative, influencing player behavior, and reinforcing the ideologies and themes of the game:

The research indicates that propaganda posters integrated with video games have an extensive effect on shaping the storyline of said games. The messaging contained within these carefully crafted designs closely aligns with essential themes present throughout gameplay while also contributing to complete immersion within its virtual environment. By utilizing impactful graphic design techniques that incorporate symbolic imagery alongside typography and color palettes; these propaganda posters fundamentally interact with both human-controlled players and non-playable characters, positively or negatively conditioning responses to specific elements of gameplay content throughout.

- Design techniques used in propaganda posters:

Propaganda posters within video games utilize various design techniques that enable them to efficiently communicate specific messages. Symbolic imagery represents one such method whose purpose is to evoke particular emotions or convey more profound meanings subtly. The typography employed contributes significantly toward creating different visual impacts as font choices help dictate the tone and overall message emphasized by each poster uniquely. These visuals then become even more impactful due to the carefully selected color schemes that induce distinct emotional responses from both players as well as NPCs present within these virtual environments. By intertwining all these elements with a nuanced approach, propaganda posters can achieve comprehensive effectiveness in conveying their messaging.

- Insights from real-life propaganda posters:

In attempting to delineate the similarities between in-game propaganda and actual warfare propounded through myriad historical circumstances, this study draws on a careful analysis of authentic wartime posters from different

timeframes. Such an interrogation augmented our comprehension regarding similar strategies adeptly exercised by both types of propagation. Furthermore, while bearing these contexts crucially at forefront assists us with scrutinizing their impact precisely- given that such publicly available operations acted as vehicles for shaping revolutions or mob mentality among communities worldwide- this paper concludes that gaining insight from previous uprising experiences is paramount.

- Importance of visual communication and graphic design in video games:
Visual communication in video games stands out as a crucial tool owing to its powerful impact on storytelling techniques. This research presents an exciting perspective on how much emphasis should be given to effective graphic designs like propaganda posters within video games' settings. The expertly integrated designs increase player engagement by eliciting an emotional connection between the game's content and the gamer. Such well-executed graphics trickles down into creating immersive gaming environments that integrate captivating storylines infused with deep-rooted themes while imbuing certain ideology onto players without being too obvious about it.

Chapter 5

Conclusion

The study on propaganda posters featuring graphic design in video games has shed light on their significant role in shaping the game world's narrative, influencing player behavior, and reinforcing the ideologies and themes of the game. By utilizing various design techniques such as symbolic imagery, typography, and color schemes, these posters effectively convey powerful messages and elicit specific emotional responses from both players and non-playable characters (NPCs). Additionally, the analysis of real-life propaganda posters from history provided insights into the similarities between in-game propaganda and actual propaganda used in different historical contexts, highlighting the importance of visual communication and graphic design in video games as a tool for storytelling and immersion.

My research has highlighted how propaganda posters within video games possess a remarkable capability to shape the narrative of its world. By aligning strategically with a game's themes and storyline, they present a visually immersive environment that enhances gameplay experience. The findings indicate that how propaganda posters are designed plays a crucial role in delivering intended messages successfully - symbolic imagery gives more depth to messages by propelling emotional responses, while typography enhances message delivery creating visual impact by adding layers on tone sensations complementary to tangible meaning. Likewise, special use of color contributes extraordinarily towards emphasizing emotional expression from both players and NPCs alike which subsequently amplifies its ability as an instrument for shaping narratives.

The parallels drawn between in-game propaganda posters and real-life propaganda from different historical contexts offer valuable insights. By analyzing the historical significance and impact of propaganda posters, the study contextualized the role of propaganda in video games within a broader social and historical framework. This comparative approach deepens our understanding of the mechanisms and strategies employed in propaganda and their efficacy in shaping

public opinion and influencing behaviors. It highlights the continuity of propaganda techniques throughout history and emphasizes the broader implications of propaganda posters in video games as a means of conveying ideological messages and influencing player perceptions and actions.

Moreover, the study underscored the significance of visual communication and graphic design in video games as a tool for storytelling and immersion. It recognized that video games are a unique medium where players actively participate in and engage with the game world. By leveraging graphic design elements, including propaganda posters, video games can create immersive and believable worlds that captivate players' attention and foster emotional connections. Effective graphic design not only enhances the visual aesthetics of the game but also plays a vital role in conveying narratives, themes, and ideologies. Propaganda posters, as a subset of graphic design in video games, contribute to the overall game experience and shape player perceptions, attitudes, and behaviors.

In summary, this study offers an extensive understanding on how propaganda posters featuring graphic design play a crucial role in shaping video games. It elevates their ability to craft narratives within the gaming world while impacting how players perceive content and reinforcing key ideologies presented by the game's concepts. As highlighted through examination on symbolic imagery, typography and color schemes among other elements incorporated in designing these posters conveys powerful messages that evoke emotions within gamers. This paper equally takes into account real-life examples of historical propaganda posters which further illustrate how effective visual communication through graphic design can significantly enhance storytelling and immersive experiences in video games.

While the findings of this study have provided valuable insights, it is important to acknowledge that they are based on a specific research project. To gain a more comprehensive understanding, further research should be conducted, encompassing a wider range of video games and propaganda posters. Future studies could delve deeper into the psychological and behavioral effects of propaganda

posters on players, exploring how these designs influence decision-making processes and player interactions within the game. Additionally, examining the ethical implications of using propaganda techniques in video games would contribute to a more nuanced understanding of the impact and potential consequences of this form of interactive media.

This analysis brings attention to the essential function of propaganda posters within video games as an influential element for shaping narratives along with influencing player behavior while simultaneously reinforcing themes or beliefs surrounding real-life events embedded deep into society's culture. Henceforth, it also highlights why visual communication coupled with cutting-edge graphic designs is crucial when creating compelling game worlds that stimulate players' senses while delivering impactful messages effectively. Furthermore, by taking into account both historical contexts and real-life data sources from various propagandist campaigns worldwide - researchers discovered new insights into how these methods impact player reactions inside certain digital environments furthering deeper understandings regarding such complex relationships. Therefore continued research must be explored further leading to more enhanced game experiences while remaining ethical.

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