Abstract: Throughout history, propaganda has been used to disseminate misinformation, encourage blatant discrimination, and/or the systematic elimination of minority groups. This study will examine how the use of racially linked typography represents an important marker for the strengthening of nationalist and xenophobic radical ideals preceding extreme discrimination or systematic extermination of minority groups.

Racially linked typography consists of typefaces that are specifically designed to look as though it is written in another language—specifically that of the targeted minority group. German propaganda posters in WWII, for example, were written in German language but made to resemble the characteristics of Hebrew typefaces/alphabets. This has been a way to manipulate and influence the behavior of people toward a particular ideology or belief system. Use of certain fonts or typefaces which resemble the characteristics of another language/script can cue/trigger the brain into interpreting the message with the beliefs the viewer associates with that culture, even though it is not in that language/script.

The focus is to observe a consistent trend or pattern in these typographic communications, which can aid in predicting similar extreme scenarios in the future. The typographic communications would consist of posters, banners, graffiti with fonts, typefaces, signs and symbols which are used for the propaganda of these ideologies and political influences. From this analysis
we will illustrate how the rise of this type of propaganda represents a key marker for when a conflict is likely to escalate from structural discrimination in legislation to more extreme and violent forms of discrimination—as well as when it is imperative for society to take immediate steps to protect the most vulnerable among them.

*Key words: Display Typography, Typographic Posters, Political Propaganda, Social Advertising, Political Advertising, Propaganda Posters, Poster Design, Signs and Symbols, Languages and Scripts, World Politics, Nationalism, Xenophobia, Racial Discrimination, Political Conflict, Historical Analysis, United States History, Western European History, Hate Crimes*

1. Introduction

Propaganda is a weapon often used during political and racial conflicts to convince a sufficient proportion of the population that the actions of the state are appropriate and necessary. When history reflects on its most vicious conflicts, younger generations are astounded that such horrific acts were allowed to occur. However, history is often forgotten when the rising tensions are subtle. The success of malicious actors, unfortunately, is heavily tied to the dissemination of misinformation and exploitation of the fears of the majority to create hatred toward a minority. Therefore, it is the responsibility of every cognizant global citizen to understand the impact of propaganda in its historical context as well as how propaganda has evolved in contemporary society.

To study this, we have selected a historical example of an ethnically motivated conflict that resulted in state led violence against a minority population and an example of an existing ethnic conflict that either has the potential to develop into outright violence or where that tension has already done so. Ethnically motivated violence comes in many forms including undue legal restrictions on specific populations, false imprisonment, and encouragement of vigilantes.

Given the varied style and influence of propaganda around the world, this study seeks to review and analyze the use of propaganda to promote state-sanctioned prejudicial violence against minorities. It is an ongoing piece that will study the East and the West. This paper will analyze the analysis about Western Europe and The United States in the West and, in future studies, will go over the East, the analysis would examine Cultural Revolution in China for the past and Uyghur crisis at present as well as compare previous religious conflict in Myanmar to the current Rohingya crisis. We split it up this way in order to provide a sufficient and nuanced analysis of each style.
Our analysis and predictions for existing conflicts will be based on the timeline of the propaganda in the historical conflict of that particular region. Conclusions drawn from this analysis aim to contribute to future analysis of emerging conflicts and estimate the risk for outright racial persecution. We hope to help others in this field be both responsible producers and consumers of creative content.

2. Western Europe

Western Europe has been one of the most prominent theatres of war in the 20th century. WWI left the region bloodstained and economically weak, particularly in Germany. Driven to desperation by a crippled economy, they elected the Nazi party and in WWII, Germany instigated a war that would once again place them on the wrong side of history. The Nazis won seats in the Parliament by driving the citizens in fearing the Jews, largely with propaganda including posters, books, and films. People started looking at Jews differently, children were petrified if they spotted a Jew and parents would protect their kids from Jews as they feared them. When the Nazi party gained full power, this only got worse. Rampant propaganda and structural violence quickly escalated to genocide. It is crucial that we fully understand how an entire nation could be convinced to exact its hatred and economic woes on minority groups in their population. While we acknowledge that many groups, not exclusively Jews, were victims of the Holocaust, including the differently abled, the Romani people, and the LGBTQ population, propaganda primarily focused on the Jewish population and so will we.
2.1 World War II & The Holocaust

Figure 1. Trau keinem Fuchs auf grüner Heid und keinem Jud bei seinem Eid (1936) (translated as ‘Trust No Fox on his Green Heath And No Jew on his Oath’)

This is the cover of an anti-Semitic children’s book published in the Third Reich, which was written by Elvira Bauer, an 18 year old girl.

This book was written by a kindergarten teacher and Nazi supporter who had remarkable influence over children. The title of the book is an anti-Jewish remark: “Trust No Fox on his Green Heath And No Jew on his Oath”. The anti-Semitic message is emphasized in the font: though the title is written in German, the font is designed to resemble the Hebrew language script, thus acquainting children with and reinforcing the association of the negative qualities shown in the book with the Jewish population.

This book was used to teach children to distinguish between Jews and Germans, framing them as the villain and hero respectively. The fox represents cunning and manipulative characteristics Nazi Germany projected onto the Jewish population and was often used in anti-Jewish propaganda. The book was written in rhyming paraphrases easier to make it easier for kids to understand and remember. Throughout the book she teaches the kids how to spot a Jew by their appearance, voice, and surnames. This was done to help Ms. Bauer reinforce her teachings that
Jews work for the devil and that they are all thieves who are stealing German land to her students. This demonstrates the multiple, subtle layers of propaganda that were carefully crafted to influence and instill hatred into innocent minds.

Figure 2. Der Ewide Jude (1937) (translation: “The Wandering Jew or the Eternal Jew”)

This is the cover of a 1937 publication advertising “Der Ewige Jude” (The Wandering Jew or the Eternal Jew) exhibit. The Nazis used this exhibit to blur the lines between propaganda and entertainment.
Figure 3. Jud Süß (1940) (translation: “Jew Süß”).
This is a poster advertising the Nazi propaganda film.

In both these pieces i.e. Fig.2 and Fig.3, the title is German which uses the Roman script. Similar to earlier propaganda, the typeface is designed to resemble Hebrew language script, in order to deepen the association with Jewish culture. The looming characterization of a Jewish man, with a large, rounded nose, dark hair, and dark eyes, makes the Hebrew language script sinister, like he is the Grim Reaper gloating over death. He holds money in one hand and the USSR, the most obvious symbol of communism at the time, in the other, to demonstrate all his ‘undesirable’ character traits. The color yellow in the background emphasizes that this Jew, and, really, all Jews were outsiders. In the other figure, the film Jud Süß was widely regarded as “one of the most notorious and successful pieces of anti-Semitic film propaganda produced in Nazi Germany.” It was a great success in Germany, being seen by 20 million people. The letters loom over a sinister looking figure. While they don’t as obviously mimic Hebrew, they still use red lettering, now on a dark background, to emphasize danger and associate Jews with violence and death.
Figure 4. Hinter den Feindmächten: Der Jude (1945) (translation: “Behind the enemy powers: The Jews”)

The Nazis used this poster to establish the Jewish population as one to fear. They believed and propagated that Jews were responsible for the downfall of Germany during WWI and therefore had to be eliminated to bring the country back to prosperity. The man is peering out of the 3 flags in this poster. The American, British, and USSR (formerly Russia) flags signify the allied powers during WWI, who the Nazis were fighting against at the time. To link this fight to their persecution of the Jewish population, believe, the man in the poster is well dressed with the Star of David on his coat indicating his Jewish identity along with his big nose, big ears, and chubby face. They cast a large, dark silhouette behind the flags, signaling a menacing control over the three flags. His downward gaze, avoiding any eye contact, demonstrates his evil intent. All of this sends a clear message about the Nazi’s view of the Jews as an ill-intended secret hand behind Germany’s decline.

The typeface brings this out further. There is a specific type treatment in the title that translates “Behind the enemy powers: The Jews”. It is written in strong, big, bold, white, sans-serif typeface except the words “the Jews” which is in yellow and is underlined. The color yellow was distinctly used to symbolize the Jews during the period they were being oppressed in the history. The ruling Christians and Muslims ordered them to originally wear the Star of David in specific honey yellow color with the word “Jew”
written on it. This was done to mark them as a religious outsider and also served as a badge of shame. As such, in the distribution of this poster and others like it, the Nazi’s perpetuated their prejudiced belief in the Jewish populations’ wrongdoing for the purposes of gaining power, without any need to prove their claim.

2.2 Brexit

Unsurprisingly, the scar of xenophobia has not faded completely since the war ended. Now, Europe is at another crossroads, but with a new actor who seems to be careening toward discriminatory violence. The passage of “Brexit”, Britain’s withdrawal from the European Union, was heavily influenced by rising xenophobia linked to a reluctance to accept refugees fleeing hellish conditions. The frequency of racially motivated violence has increased dramatically since the introduction of Brexit, a sign of Britain’s rising racial tensions. Hate groups, such as the “National Action” group, have been increasingly bold—marching in the streets to protest refugees and openly calling for violence against Members of Parliament who recognize the humanitarian crisis. Through an examination of the similarities of Brexit propaganda with WWII images, we will conduct a risk assessment of racial conflict in Britain.

![Figure 5. Breaking Point: The EU has failed us. (June 2016)](image)

‘An anti-migrant poster unveiled by Nigel Farage has been reported to the police with a complaint that it incites racial hatred and breaches UK race laws.’

This was one of the most widely used propaganda posters during the Brexit campaign. With the advent of digitization, Sans Serif typefaces have become more popular
as they are cleaner, easier, and quicker to read and designers now have that and a myriad of other options to incorporate with Roman script. The headline is written in a strong, bold, sans serif, modern typeface with tight tracking on a contrasting green background. The lettering looks like a hazard sign and the red on green resembles a stop light. The visual shows mostly people of color, who are not considered natives of Great Britain or the EU, walking in seemingly endless ranks like they’re going to invade. The tight tracking resembles the way people are packed in and emphasizes the pressure of the situation.

The first subhead says “The EU has failed us all” is written in a light, smaller point size in white on the light green background which makes it less legible in comparison to the 3 messages on this banner, which have a stronger message. The second subhead says “we must break free of the EU and take back control of our borders” which is placed is such way that it resembles a news ticker on a black strip. This poster has all the subtle features of a breaking news story, lending itself an authority it has not earned. Such propaganda instills fear in the citizens even though it does not have any solid proof how these people pose a threat to the rest of the citizens. These ‘outsiders’ are looked upon as harmful and a threat to the country.

Figure 6. Promoted by Boris Johnson, who is currently being sued for an “abuse of public trust” based on inaccurate figures above (June 2016)

This shows Brexit propaganda banner which spreads across the classic red double-decker bus, a popular form of local transportation in England.

In this poster, the £350 million per week claim is written and emphasized in bold white letters on the contrasting red background which is eye-catching. The next phrase shows the NHS logo in blue—National Health Services in England, implying it could be
funded instead of paying the EU. The blue here looks much lighter than the actual color blue of the logo. This is probably because the lighter blue contrasts the red background more than the original blue of the logo making it stand out and also further emphasizing the shades of the English flag. The subtle symbol and message comes at the end of this propaganda poster - “Vote To Leave” with a ballot box. The combination of elements-British flag colors, a double decker bus that is iconic to the region, and reference to an organization that benefits the entire country- creates a patriotic bravado that the Brexit movement hoped would push people to the polls.

Figure 7. Graffiti “EU Rats go home Now” (July 2016), unknown creator

This graffiti is sloppily spray painted on a wall in public. If we look carefully the word “NOW” is underlined twice to stress the urgency of the action. The hasty manner in which the message was painted indicates it was not created by the government, but illegally by a member of the general population. This is an important shift that indicates acceptance and internalization of hatred for migrants by the populace. The black paint, in addition to being an easily available and commonly used spray paint, signifies fear and darkness. This is another way of deepening fears among other citizens and sending a clear message to migrants that not only the government, but also the general population will not tolerate their presence.
This banner has the messages written in English as well as in Urdu or Arabic language (it is difficult to tell which it is in the photo). The English font is bold, sans-serif with a tighter tracking than normal to create a stronger sense of urgency and pressure around the group. The main phrase- “REFUGEES NOT WELCOME”- is a white font except for the word “NOT”. Using the red to emphasize the “not” here reinforces the danger posed they believe the refugees pose, justifying the expulsion of the minorities who have come to their country. Also, the slogan in Urdu/Arabic language is written in same color red as “not”, signifying the threat and danger that they perceive in minority, specifically Muslim, groups and use to justify their hatred. The message in Urdu/Arabic on the banner is short in sharp contrast to the English message, which is detailed and clear. This indicates that they only have little time to ‘warn’ (read: threaten) the minorities they fear and instead are focused on influencing the populace to participate in the hatred as well by instilling fear against the minority/refugee population.

The message with hashtag #HitlerWasRight is written in red and has a very loose tracking of letters, such that it spreads across the whole banner. Though the red here endorses the violent ways of achieving control/power is the right way as well as implies that they (nationalist groups) can be a danger to the minority groups to the same degree that they view the minority group as a threat. The entire slogan has a texture that looks like stains or splashes, the red hinting at blood, suggesting conflict and violence. The party symbol is clearly displayed along with the website information, inviting people to
participate and sign up for the group/party, again displaying their emphasis on recruitment more than threatening.

2.3 Conclusion: Western Europe - WWII, Holocaust and Brexit

In sum, the Nazi propaganda played on stereotypes, relying on implications that any Jewish was deceitful to create fear, and used typography to further link it to Jewish culture. Its effectiveness is remarkably powerful and the lingering impact of the Holocaust stands as a stark reminder of the consequences of state sanctioned violence. These tactics have morphed in the modern context, moving away from typography that links the message to a culture that is other, instead using it to create a sense of patriotism to back such hatred and lending itself an unearned authority to assert hate-based beliefs as facts. Still, each effectively uses color and font to create a sense of danger and other the targeted group.

2.4 Timeline and Comparison
(Infographic on the following page)
3. The United States

The United States has a long history of ethnic conflicts that continues into the present. While it no longer has as many overtly systemic forms of discrimination such as Japanese internment or segregated schools, there are still conflicts that come to the surface. To explore the relation between this past and the present, we will examine the influences that allowed for such a gross violation of civil liberties during the internment of Japanese Americans during World War II and analyze those patterns against the rising xenophobia.

3.1 Japanese American Internment

When World War II began in earnest, but before the United States joined, President Franklin Delano Roosevelt (FDR) considered a proposal to intern the Japanese population in America. Following Pearl Harbor and the US’s official entrance in the war, FDR issued Executive Order 9066, authorizing the relocation of those of Japanese ancestry. To justify this and garner support for the war, the government released a series of propaganda pieces to encourage the American people to associate the Japanese with treachery and violence. We examine a number of these pieces below.

The following figures contain examples of ethnically linked typography and symbols that link a Japanese individual to a military threat. The typography is written in English but made to resemble traditional Japanese characters/strokes that are written with a paint and brush.
Figure 9. “Tokio Kid says,” series of posters (1942-1945)
This is one of the posters from the series “Tokio kid says,” that was released to radicalize the minds of American people after the attack on Pearl Harbor by the Japanese army. The character “Tokio Kid” was a Japanese character used throughout the propaganda posters and depicted the Japanese as ruthless and animalistic. The poster series instilled fear through racial prejudice among the American people to rally support for the war effort such as saving scrap metal, working long hours, and conserving any materials that were in short supply for the military.

The two distinct elements in this poster are the typography and the unique character. We clearly see the color red and black used in the slogan which is contrasted on the lighter background, suggesting threat/danger (red) and fear (black). The English font is given the treatment of the Japanese letterforms and glyphs, thus, emphasizing the Japanese. The broken English makes a mockery of their intellect, suggesting that the non-English speaking people should be held in lower regard. Combined, these elements of the typography emphasize the beast-like qualities (dangerously violent and lack of human intelligence) that the image in the poster conveyed.
In this poster, which has similar characteristics and intention as fig. 9, we see some particularly peculiar typographic treatment. The message contrasts of the Japanese letterforms with the postcard-esque “Congratulations to you,” the formal script of “For” and “and,” the red script of Losing, and the bold uppercase letter for the military speak. These add emphasis to each part of the long message on the poster, while also communicating the view that the Japanese were insidiously working against America by blending in. By contrasting the Japanese-like form with the more American fonts it shames the viewer for not only losing man hours but for not noticing the enemies influence all around them. The full implication of the poster, for the viewer, is that their failure to notice the integrated influence of the Japanese led them to relax (going on vacation as the postcard text indicated) and losing man hours (implicated by the red of the word loose), all of which, according to the poster, would make Tojo very happy.
Figure 11. “Don’t talk, Rats have big ears.” (1942-1945)

The rat here, representing the Japanese, stands on the map of Japan with the red-white Japanese flag rising from behind. “Don’t Talk” is written in big, bold, uppercase black letters on a contrasting background to emphasize the message to the American people. “Rats have big ears” is placed below the map of Japan with the word “BIG” underlined, italicized and in bigger point size, so that it loomed over the other letters. This drove home the extent of the Japanese’s implied reach. It couldn’t even be contained in the same font size. The message is that the American people should not talk loudly and freely about the war or plans so that Japanese spies cannot hear any information which they could use against the US, further justifying internment.

In short, American propaganda that targeted Japanese-Americans followed the common motifs of exaggerating features, strong typography designed to mimic the language of the culture, and misinformation to send a clear message to the populace. In doing so, it trained Americans at the time to have a strong negative reaction triggered by the sight of an individual of Japanese, helping the US government justify its internment of the Japanese-American population.
3.2 Neo-Nazis

While racist groups have always existed in the United States, recent years have seen an uptick in the number of hate groups, particularly those centered around white supremacy or white nationalism. According to the Atlantic, “White Supremacists believe that people of European descent are biologically and culturally superior to people from non-European regions.” There are many factions, but one of the most prominent as brought to light by the violent protest in Charlottesville, Virginia in 2017, are the Neo-Nazis. These groups use propaganda to promote their ideology and recruit others, mainly through the internet. Below we have some of those pieces as well as examples of how this propaganda has gone mainstream.

Figure 12. Rapefugees not welcome (Sept 2016)

This was originally designed and used in Britain but has recently found renewed popularity in the United States.

The main scene in this piece of three male minorities chasing an implied to be white woman plays on a long-held stereotype of males of color wanting to rape white women. The bright red used in words “rape,” “not,” and the silhouette of 3 male minorities reiterates the perceived threat of the refugees, while giving them a distinct emphasis. This stands in contrast to the black used for the woman’s silhouette and the less dangerous words of “-ugees” and “welcome.” The woman and welcome being the same color emphasizes that she is welcome just as the minorities are not. In doing so, the image establishes a group that is dangerous and one that is welcome very easily.

It then adds a sense of danger to the scenario. The words are arranged as if they are squeezing the silhouettes inside or even suffocating the woman who is running for her life. Inside this space, the quote, “stay away,” in that same black as the female implies
that the woman, and in turn the white population she represents, is saying it. The punctuation at both ends of the phrase to emphasize panic. The sense of tension these affects create around this specific situation can then easily be attribute to the refugee crisis at large.

Figure 13. “14 words, one nation”(2017) (Images produced from The Patriot Front, a Neo-Nazi hate group identified by the Anti-Defamation League)

The colors blue and red used refer to the shades of the US flag. The vertical symbol in center of the words is the simplified version of the symbol of the Italian fascist party during the Mussolini era. The 14 words refer to the common neo-Nazi slogan: “we must secure the existence of our people and a future for white children”. The use of number 14 is also a reference to the fascist symbol as well. It serves as an easy way for people to memorize the slogan because it is a number and not just words. Both the 14 and the word “One” are in bold, sturdy font, written in white on the contrasting blue background to emphasize them. All the words - “14 words, one nation” have the similar visual treatment and strokes inspired by the fascist symbol. Their firm, block-like texture of the letters make each square seem like a strong, unbreakable unit, which the fascist symbol represents (14 sticks are stonger than 1). By making these elements seem so sturdy and impenetrable, they appeal to those who are seeking out those things in their own life.
Figure 14. Build by nature, destroy by necessity (2017)

This banner clearly shows more specific symbols and another slogan in contrasting blue and white colors. The slogan on the first line, “Build by nature” along with the fascist symbol signifies superiority and power. The deliberate stacking of the phrases exhibits the hierarchy and power of one over the other. By emphasizing “Build by nature,” the poster subjugates the hate slogan “destroy by necessity” written on the second line, which is directed toward the 3 groups represented by the symbols below it, specifically Islam, Judaism, and Communism. This subjugation is further emphasized by the font size, which is smaller for the ‘Destroy’ line than the phrase above it. This overall treatment portrays their view of the minorities as lower and therefore less deserving of their attention. It could also be a practical move to make the second phrase fit directly under the first without needing to change the exact phrasing and can emphasize the necessity to destroy to build, as the phrase ‘build by nature’ here stands on the foundation of destruction.

Figure 15. Make America Great Again Hat

Recently the “MAGA” hats (above) with the message “Make America Great Again” have been widely used to encourage people to work towards a prosperous nation. While patriotism is not an inherently negative position, the MAGA hats allude to a time in which white supremacy was an accepted norm the United States, before the significant leaps in
the civil rights movements for marginalized populations of the last several decades. The slogan is written in white in uppercase letters on the color red which refers to the red of the Republican party. The uppercase letters of the slogan convey authority and boldness in the action. The conscious use of the serif font, which was more commonly used in the past than it is in the present, specifically for this hat, subconsciously calls to the desire to return to an idealized, ‘prosperous’ past. The hat is red both to invoke power and to whet the appetite of those viewing it for whatever they would consider to be greatness.

3.3 Conclusion

The evolution of American hate propaganda is similar to that in Europe. It has moved away from overtly racist caricatures in both imagery and typography, which is no longer socially acceptable in that region, to more subtle figures that emphasize patriotism, communicating the sense of belonging to a group in the face of a threat rather than the horror of the threat. The biggest driver of this seems to be the digitization of design and the internet. The accessibility of these tools have driven groups to make material that can easily slip into anyone’s feed, appearing official and innocuous easy to scroll past or like without considering the full implications. As such, while the overt tactics used to justify Japanese internment worked over four years to keep Americans from speaking out against it, a top-down spread of racism, the current media has enabled these attitudes to rise from the bottom-up in American society, spreading and sparking incidents of prejudice-based violence, just as it has currently in the UK. To diminish the role of modern propaganda in this is dangerous and will be further discussed in the conclusion.

3.4 Timeline and Comparison
(Info graphic on the following page)
Introduction

The attack on Pearl Harbor on December 7, 1941, marked the beginning of the internment of Japanese Americans. Local authorities and the FBI began rounding up the leadership of the Japanese American communities. Within 48 hours, 1,291 Issei were in custody. On August 18, 1942, in a letter to President Roosevelt, Representative John Dingell of Michigan suggested incarcerating 10,000 Hawaiian Japanese Americans as hostages to ensure “good behavior” on the part of Japan. On February 25, 1943, the Navy informed Japanese American residents of Terminal Island near Los Angeles Harbor that they must leave in 48 hours. They were the first group to be removed en masse. On March 21, 1943, the first advance groups of Japanese American “volunteers” arrived at Manzanar, CA. The WRA would take over on June 1 and transform it into a “relocation center.”

Consequences

President Roosevelt signed Executive Order 9066 on February 19, 1942, which allows military authorities to exclude anyone from anywhere without trial or hearings. On March 18, 1942, the president signed Executive Order 9102 establishing the War Relocation Authority (WRA) with Milton Eisenhower as director. On June 21, 1943, the United States Supreme Court ruled on the Hirabayashi and Yasui cases, upholding the constitutionality of the curfew and exclusion orders. On February 1, 1943, the 442nd Regimental Combat Team was activated, made up entirely of Japanese Americans. On September 18, 1943, “Disloyal” internees at Japanese internment camps began to arrive at Tule Lake camp. On October 27-30, 1943, the 442nd Regimental Combat Team rescued an American battalion which had been cut off and surrounded by the enemy. On June 30, 1945, the camp Jerome becomes the first to close. On August 6, 1945, the atomic bomb is dropped on Hiroshima. Three days later, a second bomb is dropped on Nagasaki. The war in the Pacific would end on August 14.

Post-War

On May 7, 1945, the surrender of Germany ends the war in Europe. On March 20, 1946, Tule Lake closes. On September 18, 1946, more than a hundred new hate groups reported by SPLC. 1020 hate groups in the US reported by SPLC. 954 hate groups in the US reported by SPLC. On June 16, 2015, Donald Trump announces candidacy. More than a hundred new hate groups reported by SPLC. 917 hate groups in the US reported by SPLC.

Current Events

On February 1, 2017, Charlottesville City Council votes to remove statue of Robert E Lee. On March 15, 2018, several groups and individuals filed lawsuit against Charlottesville for statue removal. On August 11, 2018, Virginia Governor Terry McAuliffe released statement about planned security for the “Unite the Right” protests about the statue. On August 12, 2018, Heather Hayes is killed in Charlottesville, VA while counter-protesting white supremacy march. At least 19 others were injured. Trump gets on TV later that day and condemn violence “on many sides.”

Conclusion

The internment of Japanese Americans during World War II serves as a tragic reminder of the dangers of scapegoating and the need for vigilance against hate and prejudice. The experiences of Japanese Americans provide important lessons for our current political climate, reminding us of the importance of protecting civil liberties and ensuring that the voices of marginalized communities are heard.
4. Conclusions

In this paper we are able to clearly see the recurring patterns of conflicts and their rising intensity with respect to time. After comparing the past and present timelines for the events we explored, we have made several observations about the evolution of typography in propaganda over time.

In the past the propaganda had easily identifiable elements referring to the targeted group/ethnic minority. The propaganda was longer and corresponded with an intense manifestation of the conflict they conveyed. People’s minds were influenced slowly, but the impact remained long after its use and the effect have now even permeated into the present. Given the type of media available during that time, the propaganda was clearly endorsed by state and, generally, permeated all forms of communication on a very large scale.

Today, propaganda we see has evolved. Given the wide access of media through the internet, it generally has a quicker turnover, but it also has a wider reach within that timeframe. As a result of which the conflicts are escalating sooner, making them even more destructive than before. The visuals and messaging are subtler than those from the past, creating hate messages that are simple, but intense. They reference the ideologies of the past while pulling on the design techniques of the present to give themselves a semblance of authority, community, and justification to back their prejudices. In doing so, even though the propaganda no longer comes from the state, they can come off just as powerful and spread their hate far more effectively.

Looking at the conflicts that arise today, conflicts that are intense, destructive and unpredictable, it is difficult to untangle them from the evolution of propaganda observed in this paper. In a very large and real way, the information we process and share around via various media is responsible for this proliferation and sudden escalation of destructive situations.

While as individuals, few of us have the ability to steer the direction of movements, the internet has democratized the creation and dissemination of such images, making an awareness of how they work paramount in curtailing their progress. More importantly, as creators and curators of influential images, we all have a sacred responsibility to ensure that we do not even subtly endorse or perpetuate images that sustain hate. We hope that our discussion increases the awareness of how propaganda has
evolved and its perpetual power to corrupt even the most reasonable among us by playing on our deepest fears of disenfranchisement.

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(Fig.13) 14 Words, One Nation (2017). ‘Meet ‘Patriot Front’: Neo-Nazi network aims to blur lines with militiamen, the alt-right.’ Retrieved from https://www.splcenter.org/hatewatch/2017/12/11/meet-patriot-front-neo-nazi-network-aims-blur-lines-militiamen-alt-right

(Fig.14) Build by nature, destroy by necessity. (2017). ‘Meet ‘Patriot Front’: Neo-Nazi network aims to blur lines with militiamen, the alt-right.’ Retrieved from https://www.splcenter.org/hatewatch/2017/12/11/meet-patriot-front-neo-nazi-network-aims-blur-lines-militiamen-alt-right

(Fig. 15) Make America Great Again – MAGA https://www.google.com/url?q=https://shop.donaldjtrump.com/products/official-donald-trump-make-america-great-again-cap-red&sa=D&ust=1551029692535000&usg=AFQjCNF8lez6yqjOgUubuEiOVaxkYR3xVg


