The Concept of Violence in Poster Design in the Context of Social Awareness: An Analysis of the BIAH Competition

Toplumsal Farkındalık Bağlamında Afiş Tasarımında Şiddet Kavramı: BIAH Yarışması İncelenmesi

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Abstract

Poster design, which is one of the critical fields of study of graphic arts, stands out with its ability to convey the message about a concept or event to the audience in the fastest and most impressive way. Posters are also preferred as a communication tool to raise awareness on social issues, and nowadays, they are often preferred to fulfill the task of raising awareness and informing with an aesthetic concern. At this point, designers have an essential role in raising awareness and promoting social change with their designs. To reach more people, poster designs are made for many cultural and social topics, and activities related to the problems are carried out. In recent years, it is seen that the activities carried out to raise awareness in societies about violence and to prevent violence have come to the fore. Bolu International Poster Design Competition, which is also the subject of the study, can be given as an example of these activities. Bolu International Poster Design Competition has been organized regularly by Bolu Abant İzzet Baysal University within the Bolu International Art Hall (BIAH) since 2020. The theme of the third competition, discussed in this study and held in 2022, was determined as violence, and many sub-themes were selected. This study aims to reveal how the concept of violence is handled by graphic designers with data. In the study, 303 poster designs that passed the pre-selection because of voting among 3041 posters by 24 jury members from 12 countries were examined, and the designs were categorized and analyzed by relating them to the themes. This study aimed to investigate how designers handle the perception of "violence" in their designs. The designs were examined with the descriptive scanning method in the context of variables such as country, profession, age group and usage status of design elements. Accordingly, results and predictions were shared on subjects such as which country made the most submissions to the competition, the average age, the color, and content density used in the designs. It is thought that this study will contribute to the field by evaluating the sub-theme and interpretation of the concept of violence by graphic designers living in different geographies within the framework of international design activity.

Keywords: Graphic Design, Poster Design, Competition, Violence

Öz

Grafik tasarım alanının önemli çalışma alanlarından biri olan afiş tasarım, bir kavram veya olay ile ilgili izleyiciye en hızlı ve etkileyici biçimde mesajı iletebilmesiyle öne çıkmaktadır. Afişler toplumsal konularda farkındalık oluşturmak için de bir iletişim aracı olarak tercih edilir ve günümüzde farkındalık yaratma ve bilgilendirme görevini estetik bir kaygıyla yerine getirmek adına sıklıkla tercih edilmektedir. Bu noktada tasarımcılar, yaptıkları tasarımlarla farkındalığı arttırmak ve sosyal değişimi teşvik etmek için önemli bir role sahiptirler. Bu tasarımların daha çok kişiye ulaşması için kültürel ve sosyal alanda birçok başlık için afiş tasarımları yapılmakta ve sorunlar ile ilgili etkinlikler yürütülmektedir. Son yıllarda ise şiddet konusunda toplumlarda farkındalık yaratma ve şiddeti önleme adına yapılan etkinliklerin ön plana çıktığı görülmektedir. Çalışmanın da konusu olan Bolu Uluslararası Afiş Tasarım Yarışması, bu etkinliklere örnek olarak gösterilebilir. Bolu Uluslararası

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Afiş Tasarım Yarışması, Bolu Abant İzzet Baysal Üniversitesi tarafından 2020 yılından bu yana Bolu Uluslararası Sanat Salonu (BİAH) bünyesinde düzenli olarak gerçekleştirilmektedir. Bu çalışmada ele alınan ve 2022 yılında gerçekleştirilen üçüncü yarışmanın teması şiddet olarak belirlenmiş ve pek çok alt tema seçilmiştir. Bu çalışmanın amacı; şiddet kavramının, grafik tasarımcılar tarafından nasıl ele alındığını veriler ile ortaya koymaktır. Çalışmada, 12 ülkeden 24 jüri üyesi tarafından 3041 afiş arasından oylanarak ön elemeyi geçen 303 afiş tasarımı incelenmiş ve tasarımlar kategorize edilerek temalarla ilişkilendirilerek analiz edilmiştir. Bu çalışma, tasarımcıların tasarımlarında "şiddet" algısını nasıl ele aldıklarını araştırmayı amaçlamıştır. Tasarımlar; ülke, meslek, yaş grubu ve tasarım öğelerinin kullanım durumu gibi değişkenler bağlamında betimsel tarama yöntemi ile incelenmiştir. Bu doğrultuda yarışmaya en çok hangi ülkeden başvuru yapıldığı, yaş ortalaması, tasarımlarda kullanılan renk ve içerik yoğunluğu gibi konularda sonuçlar ve öngörüler paylaşılmıştır. Bu çalışmanın, farklı coğrafyalarda yaşayan grafik tasarımcıların şiddet kavramının alt temasını ve yorumunu uluslararası tasarım etkinliği çerçevesinde değerlendirerek alana katkı sağlayacağı düşünülmektedir.

Anahtar Kelimeler: *Grafik Tasarım, Afiş Tasarımı, Yarışma, Şiddet*

Introduction

Violence is a problem that deeply affects societies as a phenomenon that exists in every period of human history. Acts of violence committed with the intention of causing physical, emotional, or psychological harm adversely affect the lives of individuals and are considered to threaten the future of societies. For this reason, various solutions are sought to prevent violence, to raise awareness against violence and mobilize people. Individuals also have responsibilities to protect the social order of the society. Working groups also have practical responsibilities according to the business branch, which include responsibilities that are not only related to doing the job well, but also to the benefit of the society. It is known that the field of graphic design plays an important role in the process of creating responsibilities and social awareness. Graphic designers can express this role with great grace through posters, which are an effective communication tool.

One of the purposes of graphic design is to effectively convey messages, expressions, ideas, and concepts to the target audience. Graphic designers aim to create visually appealing and engaging designs that serve a specific purpose, such as informing, persuading, entertaining, or inspiring. They use a variety of design elements such as color, typography, image, and layout to convey information and evoke certain emotions or reactions. Posters are one of the most influential graphic communication tools used to convey this information and trigger some events.

Posters are graphic design elements consisting of a combination of visual and typographic elements and are used to convey a specific message to the target audience. Posters designed in an impressive and convincing way can be a tool to raise awareness against violence, attract the attention of the society, arouse people's emotional reactions, and emphasize the harms of violence. Mass media have an important effect on the formation of public awareness, influencing individuals and directing the society (Anık, 1994: 85). These posters often feature striking visuals, symbols and meaningful typography and encourage people to act. Posters made to raise awareness against violence can focus on many different issues. For example, topics such as domestic

violence, school bullying, sexual assaults, mobbing, and violence against children are frequently discussed in these posters.

To create social awareness in the society, effective studies are carried out by organizing competitions, exhibitions and selections in many countries. In Türkiye, on the other hand, it is seen that the organizations organized for this purpose have increased in the last five years and provided a positive development for the field of graphic design. It can be said that most of these organizations, which use both physical and online methods as a poster display method, are free and non-profit events.

1. Social Responsibility and Social Awareness

Social responsibility is a concept that expresses companies and individuals taking steps to provide greater benefit and acting on an ethical basis to avoid harming the society and the environment (Hasgül, 2023). Although social responsibilities seem to be the actions of companies or non-governmental organizations, individuals also contribute to social responsibility actions. In social responsibility, the situation of wanting the respect, interest, order, and living conditions that we want and feel in our individual lives, regardless of self-interest, arises. This situation ensures peace, and peace ensures the peace of the society. While a person gains various rights in the society he lives in, he also assumes various duties and bears responsibilities for the society, country and even the world in which he lives (Çoşkun, 2010: 42). Social responsibilities, whether corporate or individual, raise awareness when done effectively. For example, a social responsibility project on environmental pollution can create awareness in the eyes of the public, and mass responsibilities can continue to increase. As another example, by drawing attention to traffic rules in individual responsibilities, awareness of the heavy consequences of accidents can be created. Many explanations can be made by adding philosophical approaches to responsibility. The individual's approach to moral values, the individual's acceptance of morality, and most importantly, the individual's acceptance of the existence of society and wanting to be a part of it can be counted among these approaches.

Awareness emerges because individuals carefully focus and examine momentary events and situations depending on their environment and experiences (Korkmaz, 2018: 42). Social awareness aims to promote social change by caring for people's own lives as well as other people's lives and contributing to the general well-being of society. This means that people must be knowledgeable about societal problems, understand their origins, and be conscious of the need to take action to help themselves and others, and to tackle them. The individual's ability to perceive the problems experienced around him when his feelings and thoughts come together with logic and to attribute meaning to them is formed by awareness. Awareness, which draws society's attention to a subject, requires society not to remain silent and to be sensitive to issues such as violence, murder, nature, environmental events, human rights, health problems, poverty, and discrimination. As a result, social awareness is important because it helps individuals understand the world around them and empathize with others (Ulubatlı, 2019: 128).

2. The Effect of Graphic Design and Designer on Social Awareness

Graphic design can be defined as a kind of language and is used in all areas of life. Graphic design, which is a communication tool, has been a helpful action tool against

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social problems that have taken on duty with moral approaches without commercial concerns. Graphic design, which started in print and shows itself in both print and digital media today, has an influence and information power accepted by the society. Graphic design, which is used as a propaganda tool as well as in areas such as communication, information, advertising, and media, used various visuals made by the army and government graphic designers in Europe and America as a propaganda tool at the beginning and during the Second World War. This propaganda was used to raise awareness for the army and recruit new recruits. Of course, along with this, an effort to build trust has been created by spreading the news that everything is okay (Twemlow, 2008: 91).

At the end of the 1960s, the concept of social responsibility in design emerged and environmental issues played a leading role in this regard at the beginning. Graphic designer, photographer and writer Ken Garland started the social responsibility movement in 1964 with the "First Things First" manifesto. This manifesto advocated the orientation of graphic design to areas such as education and culture for better social gains. The manifesto reached a universal dimension by being signed by 21 graphic designers based on a modernist ideology (Nigel Ball, 2014). This manifesto was updated for the second time in 1999 and lastly in 2014 and published in a more comprehensive and inclusive way, more integrated with social responsibility.

Social responsibility is shaped by the awareness of the graphic designer that starts with environmental awareness. Social responsibility design emerges with the designer's desire to change his environment to serve a better purpose and make others notice. An activist designer creates his own discourse by filtering the social, political, and environmental factors that affect life through his own perception. Designers have responsibilities to consider when designing something, and that products with moral concern should not be designed (Ambrose and Harris, 2017: 45). The main purpose of social responsibility design is to reduce or change the old habits of the society and to gain new habits. In other words, designers should impose their moral responsibilities on the employer, which they consider right. For example, the designer should embroider and explain important issues such as environmental friendliness, reusable design, and recyclability of packaging to be made to the other party. This should become an ethical approach for the graphic designer. According to Berman (2018), our living conditions are shaped by the products designed by others and connect this to the power of design. Therefore, it emphasizes that design and designer have a common social responsibility. He explains this responsibility as making the day and the future easy and livable. In today's conditions, awareness actions can be realized within minutes with graphic design that meets with the latest technology and environments. All these show the power of mass media, such as graphic design, public influence, and awareness raising.

2.1. Social Awareness in Poster Design

Posters are "wall advertisements that contain pictorial and non-picture text used for informational, promotional, or advertising purposes and are hung in public spaces to convey an announcement to people (Dereoğlu, 2001: 65).

The poster is an information tool that is widely used throughout the world today. The poster is a communication tool beyond just a simple information tool. It can convey

different and new things to people, sometimes make them laugh, amuse them, and sometimes warn, disturb, and even threaten them (Ertep, 2007: 80).

A poster with strong content and design can be created to promote the commercial service as well as to describe cultural events, ideas, social events, and processes. Posters with social content can create awareness in a short time by processing social problems. Many topics, such as ecological problems, violence, health, traffic, freedoms, recycling, and the universe, are included in the content of social posters. For example, by making poster designs on specially selected topics such as climate change, deforestation, melting of glaciers, global warming, and carbon footprint, a public opinion can be quickly created via social media and the internet and people can act. The impressive polar bear posters and forest posters published by the World Wildlife Fund over the years are still up-to-date and continue to be effective. Likewise, the posters published by the Turkish Red Crescent to help those in need, by emphasizing hunger, poverty and helping values, establish an emotional bond for the audience and the target audience, aiming to get an emotional impact and act. Another example is the posters published by the General Directorate of Security to minimize traffic accidents with injury or death. Seat belt emphasis is frequently used in these posters (Image 1).

Image 1. Poster examples by Turkish Red Crescent and General Directorate of Security
(trafik.gov.tr / kizilay.org.tr Access Date: 22.11.2023)

It aims to reduce the risk of death in traffic with the awareness it creates by visualizing sadness and longing by emphasizing family unity. Poster designs with social messages are used to create a certain view and attitude in the audience, to arouse a reaction and to take the audience into action (Dülgeroğlu, 2007: 42). In other words, it should have features that trigger the emotions of the viewer interacting with the poster. The sense of awareness to be displayed in social posters may vary from country to country and according to geographies. The values and approach of the society are an important dynamic for the awareness to be created and poster designs are handled carefully. In addition, poster designs that will touch and impress everyone can be made for problems with a common language that concerns the whole world.

3. Poster Design Competitions and Exhibitions

As it is known, many poster design events are organized today. These events can usually be organized by an institution, organization, or association on a one-time basis or on a regular basis. It is seen that these poster design activities, which are organized within the framework of the graphic design discipline, are of interest to the society and social events are discussed. In this respect, it is thought that poster design activities are in an important position for the society. Under this title, only some poster design activities organized nationally and internationally and addressing social problems are mentioned. While selecting the activities to be examined, attention was paid to the fact that they were organized only in 2023. Thus, it aims to examine the social problems that graphic design deals with today, in which countries, and in which headings.

3.1. Women's Empowerment – Live the change, change lives! (#WELCCL)

This competition is an initiative organized by the ThinkUp organization in Iran in 2023 and focuses on women's empowerment in Iran. It invites artists, designers, illustrators and everyone else to contribute to raise awareness to empower women in Iran. It also aims to create a sign of solidarity to draw attention to the current conditions of young and old women in Iran and to cooperate with them. It is emphasized that discrimination against women in Iran and how it contributes to the women's movement. Women's economic and social problems are emphasized by linking to factors such as access to credit, job discrimination and low wages. Women who face legal obstacles are also affected by the restrictions on their rights and freedoms, such as traveling or marrying. The event supports the women's movement through arts and cultural professionals and aims to bring the situation in Iran to the international agenda (Rahnama, 2023).

3.2. Future Neighborhoods Poster Design Exhibition

This event is an exhibition announced in 2023 by the Spanish design organization Escuhami Voz. This exhibition represents a call and an intellectual approach that emphasizes the importance of future neighborhoods. In general, this exhibition draws attention to the diversity resulting from immigration and population change, through the concept of neighborhood. The culture of neighborhoods is one of the basic elements that creates a sense of diversity and belonging among communities. The proposal to create a deeper human reflection for society is based on actions such as strengthening democracy and fighting corruption. Art expresses the desire of communities to transform themselves and their environment by using them as communication and social transformation tools. Understanding and defining neighborhood dynamics plays a role in fostering the resistance of traditional spaces to the hegemonic dynamics of global cities. It is emphasized that all stakeholders should be involved in planning the future of neighborhoods. In this process, it is important to understand the diversity of neighborhoods and to create spaces that give each neighborhood a unique identity. The exhibition also describes an approach called "The Great Transformation" and addresses the need for designers and visual artists to contribute to the process of projecting the future of neighborhoods (Future Neighborhoods, 2023).

3.3. Beautifully Diverse 2023

Organized by Posterheroes in 2023, this event is an international competition on social and environmental issues. Each year, Posterheroes invites students, professional designers, and anyone interested in graphic design to create a poster about their social interests. In a world where inequalities in activity are constantly increasing, it is more important than ever to strengthen cooperation and train solidarity and empathy to recognize the value and dignity of everyone, regardless of ability or characteristics (Young, 2023).

3.4. Ekoplagat Triennial 2023

The aim of this exhibition, organized within the scope of the triennial organized under the theme of nature in Slovakia, is to present, confront and encourage the production of nature conservation and environment-oriented posters on an international scale. In today's world, it is emphasized to increase the knowledge and participation of the society in the solution of environmental problems and to support environmental education and ethics. The BIAH organization, which was discussed in the research, also invited all graphic designers to design posters in 2023 to raise awareness about the same global and social problem. In addition, the Ekoplagat Triennial also supports the ideological and artistic development of contemporary applied graphics. In this respect, it aims to direct a large part of the society to raise awareness about nature (Čaputová, 2023).

3.5. What Unites Us? Poster Design Exhibition

This event is organized by the Giresun University Fine Arts Faculty. The international event called "What Units Us", which is organized regularly every year, aims to introduce, and spread our unifying views on correct communication, love, respect and understanding, our constructive aspects, and all our positive aspects of humanity. With the expressions on the website of the event, the purpose of the event can be summarized as follows; We are aware that we have a responsibility towards ourselves, our planet, and our future generations. We recognize that global problems such as poverty, inequality and climate change need to be addressed urgently, and we propose to work together to find solutions. We embrace the power of cooperation and recognize the importance of dialogue and understanding. We are committed to listening to each other, learning from each other, and working together to create a better world for all (Atasoy and Tanrıkulu, 2023)

3.6. Bunde Biennale: Wasser

Organized as part of a biennial in Germany, this exhibition deals with one of the real problems of the world, the water problem. In this context, poster designs on the importance of water in the world of the future are expected from designers. With this project, which aims to draw attention and raise awareness about the water shortage, which is predicted to be one of the biggest problems of our future, there are also different activities with the same aim. One of these events is the "Water: New Diamond" themed competition organized by the BIAH organization, which was examined in this study, in 2021. In both events, it was aimed to reinforce this awareness, especially in designers,

and to bring it together with the society, by including important statistics about water (Maier, 2023).

3.7. No Kids in Prison Design Exhibition

This exhibition, held in Greece, is organized to criticize the Greek government, which keeps refugees in a fenced-in prison far from the city, and to draw attention to the fact that even young children are kept in this prison. The purpose of this exhibition, which accepts posters internationally, is to raise awareness among European citizens and start a movement. In the promotion of the event, "Is the detention camp a suitable and legal place for a vulnerable child?" The question is noteworthy. This event, which is stated to fight for the transfer of unaccompanied children, including their families, to an appropriate center where human rights are respected, is one of the most remarkable events on human rights held in 2023 (Strandquist, 2023).

3.8. D'Source SDG'S Design Challenge

In this event organized by the D'Source organization in India, the poster designs to be made within the scope of the Sustainable Development Goals were accepted from the designers. It is known that there are 17 basic development goals determined by the United Nations and agreed by many countries. Within the scope of this activity, it was stated that the designers could choose one or more of the 10 development goals and that they should make creative works that have the potential to raise awareness about this issue (Poovaiah, 2023).

There are many studies that graphic designers do to raise awareness in society about social issues such as violence, which are discussed in this article. Considering the awareness-raising function of posters, poster design competitions or exhibitions are often preferred methods in this sense. All these mentioned events and many more have addressed issues that are socially or globally problematic. Some events are only online, while others are physically opening events. The only common point of all events is not that they address a social issue, but their desire to raise awareness by bringing the selected designs to large masses. Dozens of national/international events are held every year. When we look at the results of all the activities discussed in this study and mentioned above, it is possible to see the designers' efforts to make the world a more livable place. At this point, the importance of graphic designers' duties and responsibilities to inform the public comes to the fore.

4. Method

In this study, a qualitative approach was used to reveal the design tendency towards violence of the contestants participating in the 3rd International Bolu Poster Design Competition organized by Bolu Abant İzzet Baysal University. Qualitative research offers researchers the opportunity to examine a phenomenon, event, people, institutions, and documents in depth and holistically (Yıldırım & Şimşek, 2011). Document analysis, one of the qualitative research methods, allows the analysis of the information and content in the written and visual elements of the problem situation discussed within the scope of the purpose of the research (Ary, Jacobs, & Sorensen, 2010). In this direction, poster design

submissions made to the 3rd International Bolu Poster Design Competition organized by Bolu Abant İzzet Baysal University were examined.

5. Data Collection

A poster design event is shaped around a topic determined by the event's curator or organizing committee. The content to be sent by the participants is limited to this subject and generally all works that directly or indirectly address the subject are accepted. If there is a selection committee in the events organized, the submitted works are eliminated by this committee and the exhibition process is ensured. However, a selection committee may not exist, especially in non-profit events. In events where there is no selection committee, the works may be subject to elimination by the organizing committee. This is a necessary process to distinguish work done outside the subject determined by the curator or editorial board. In some cases, although there is a selection committee, the pre-selection process may be carried out by the organizing committee before the selection committee process. A similar process was carried out in the poster design competition examined in this study.

A total of 1608 designers submitted with 3041 designs to the 3rd International Bolu Poster Design Competition organized by Bolu Abant İzzet Baysal University. Posters that do not comply with the specification did not pass the pre-selection. When the submissions were checked, a total of 331 submissions were pre-selected by the organizing committee on the grounds that they did not meet the size criteria in the competition specifications, 159 submissions poster message/slogan language criteria, and 3 submissions did not meet the criteria of not being published before. The total number of submissions decreased to 2231 after repeated submission and copy content control. Similar situations have been encountered in all competitions organized by the institution since 2019.

All stages of the competition, including the exhibition, were designed to be online. The evaluation phase is also among the online processes. While the online processes have advantages, especially in terms of cost, there are also some disadvantages. One of these disadvantages is communication. It was thought that it would be difficult for the selection committee, which was composed of 25 people from 12 countries, to be in a single meeting at the same time due to the time difference and the differences in their personal schedules, therefore the members of the committee voted independently of each other. The members of the committee completed this process without seeing any information about the designers and without knowing the votes of the other selection committee members. The members of the selection committee gave points between 1 and 10 for each design. The 303 designs discussed in this study consist of designs that received at least 7 points out of 10 because of the voting of the members of the selection committee.

There are two different data sets in this research. The first data set includes everyone who submitted a poster to the competition. In the second data set, there are designers whose poster designs could receive 7 out of 10 points from the jury. The main reason for creating two different data sets is that 3041 poster designs sent by 1608 designers were pre-evaluated. In order to ensure reliability between data sets, only two data were considered in one set, while in the other set, in addition to these data, the data of designers who received at least 7 points out of 10 were also added and examined. When submitting for the competition, participants consent to the use and processing of their

designs and demographic information without any commercial purposes. And the data was obtained by directly accessing the contestants' submissions, files and information.

The questions that form the basis of this study were formed by combining both data sets. The questions included in the research were asked for both the first and second data sets. Only percentage analysis was shared in the first data set, and 303 images and various variables in the second data set were analyzed with data analysis software and then statistically correlated. The designs are grouped according to the designer's country, occupation, and category of posters. Accordingly, answers to the following questions were sought in the light of both data sets:

1- Which countries participated in the competition?

2- What is the professional status of designers?

3- What is the sub-theme distribution of the designs?

4- What is the sub-theme distribution in the most participating countries?

5- What is the distribution of sub-theme selection according to occupational status?

6- What is the technical distribution of the designs?

7- What is the color distribution used in the designs?

8- What is the distribution of slogan usage in designs?

9- Which animals are included in the animal sub-themed posters?

6. Findings

Table 1. Number of Entries by Country (Table produced by the author based on BIAH 2022 competition data).
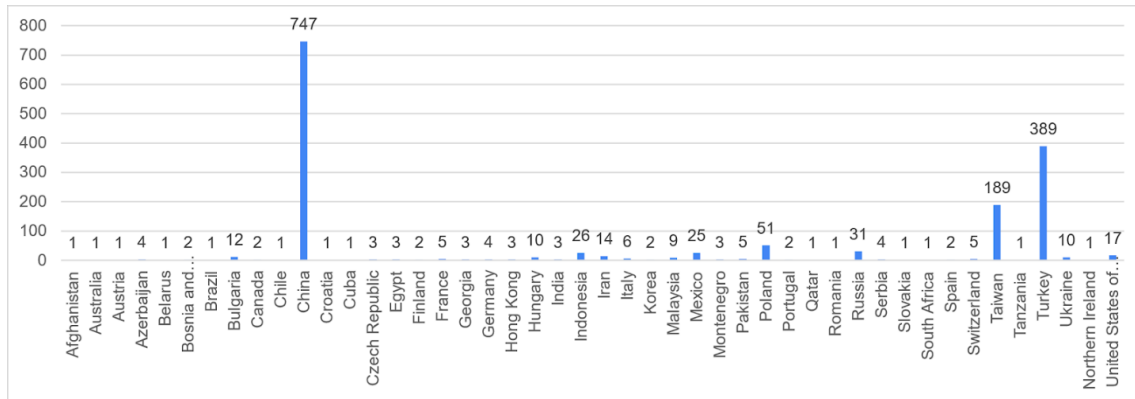

This data was examined without the 7/10 score criteria of the selection committee evaluation. A total of 1608 people from 6 continents participated in the competition. It is seen that China, Türkiye and Taiwan stand out among the participating countries. 747 of 1608 designers submitted from China, 389 from Türkiye and 189 from Taiwan. In this sense, it can be said that 82.40% of the participants of the competition consist of these three countries. Another striking situation in the Table is that the majority of 46 countries were limited to 1 participation.

Table 2. Employment and Education Status of the Participants (Table produced by the author based on the competition data of BIAH 2022).
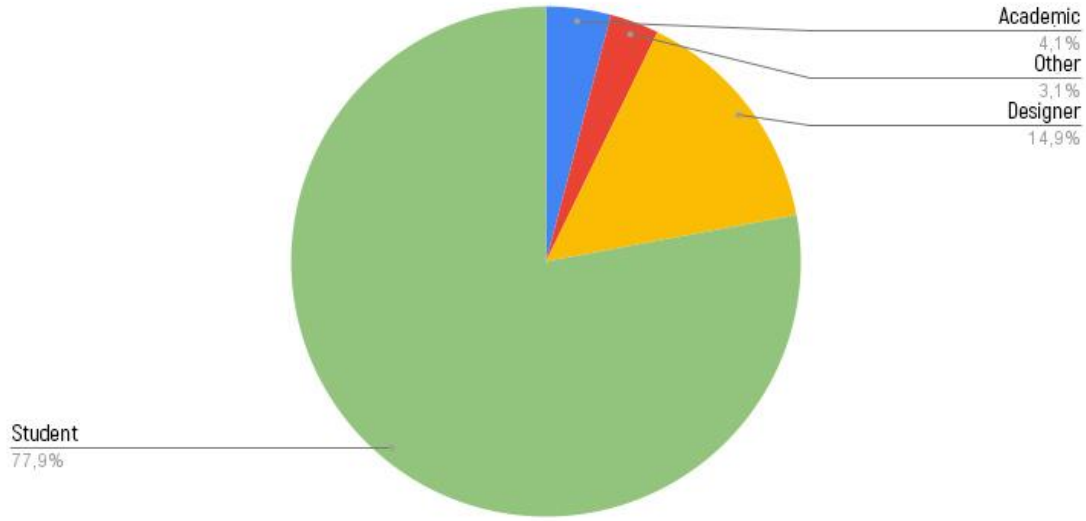
When Table 2 is examined, it is seen that 78% of the 1608 participants participating in the competition were students, 15% were professional designers, 4% were academicians, and 3% were excluded from these options. In this sense, it can be said that although the competition is open to everyone, it generally reaches students. In addition, it is seen that an inference can be made about the age range of the participants from this table. Considering that 78% of the 1608 participants are students, it can be said that approximately 1250 participants are between the ages of 17-24 and therefore the competition reaches more young people.

Table 3. Distribution of Sub-themes (Table produced by the author based on BIAH 2022 competition data).
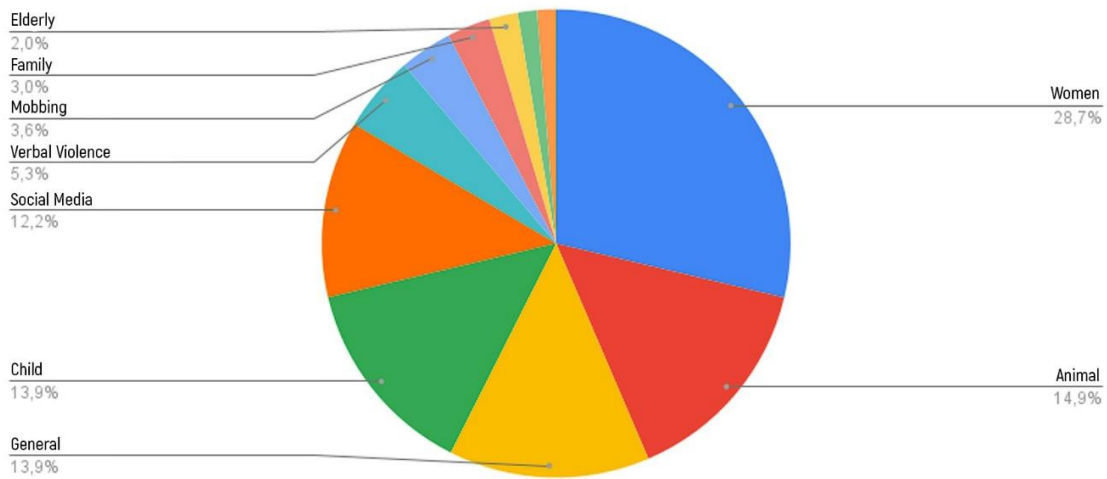
This competition themed violence accepted submisssion with 11 sub-themes. The percentage distribution of the sub-themes is as in Table 3 when the 303 designs that

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received at least 7 points out of 10 after the selection committee evaluation were examined. Accordingly, 87 designs of violence against women (A), 45 designs of violence against animals (B), 42 designs of posters containing general expressions against violence (C), 42 designs of violence against children (D), 37 of social media violence (E), 16 designs of verbal violence. violence (F), 11 mobbing (G), 9 domestic violence (H), 6 violence against the elderly (I), 4 violence against the disabled (J), and 4 violence against immigrants (F). themes were submittted. Figure 1 includes sub-themes classified with letters. In the studies examined under the general category, it was observed that the counter-attitude towards violence, which is not directly related to which sub-theme, was examined in general.

Image 2. Poster Designs Illustrating 11 Sub-themes (biahposter.com / Access Date: 12.03.2023)

Table 4. The Sub-Theme Selection Status of the Designers in the Two Most Participating Countries (Table produced by the author based on the BIAH 2022 competition data).

Türkiye		People's Republic of China	
Women	40	Women	25
Social Media	26	Child	9
General	24	General	8
Child	22	Animal	8
Animal	17	Social Media	5
Mobbing	6	Verbal	5
Verbal	4	Elderly	2
Family	4	Family	1
Elderly	4	Mobbing	1
Immigrant	3		
Disabled	3		

Participation in the competition was mostly from the People's Republic of China and Turkiye. Table 4 includes the sub-themes and the number of submissions in terms of

number. Accordingly, it is seen that violence against women is the most studied sub-theme in both countries.
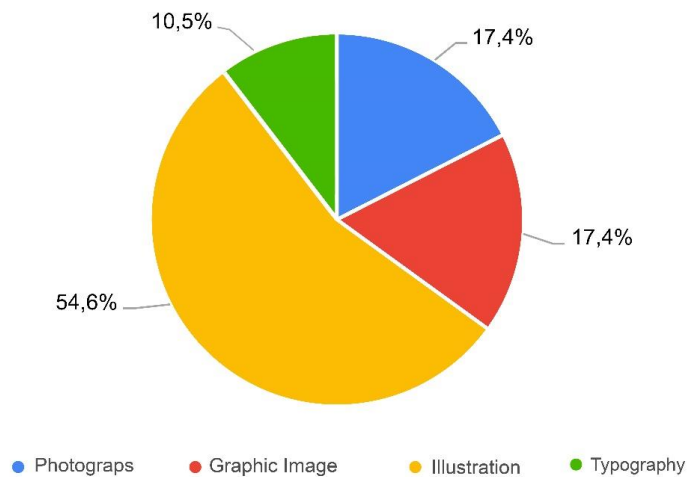
Table 5. Distribution of Sub-themes by Occupation (Table produced by the author based on BIAH 2022 competition data).

Academic		Student		Designer		Other	
Women	7	Women	65	Women	13	Mobbing	2
Child	4	General	34	Animal	10	Social Media	2
Family	2	Animal	33	Social Media	8	Women	2
General	2	Child	31	Child	7	General	2
Animal	2	Social Media	27	Verbal	4	Elderly	2
Mobbing	1	Verbal	11	General	4	Family	1
Verbal	1	Mobbing	7	Immigrant	1		
		Family	6	Elderly	1		
		Disabled	4	Mobbing	1		
		Immigrant	3				
		Elderly	3				

This table shows the sub-themes the participants prefer according to their education and occupation status in the context of the number of studies. Violence against women was the most preferred sub-theme in all four groups. There is a 52.30% difference between the most preferred sub-theme and the second-ranked sub-theme in the category of students to whom the most studies were sent.

Another remarkable data in the poster designs sent is the poster's technique. The technique of the posters was determined according to the dominant expression on the poster. As stated in Image 3, the technique of the posters is illustration (A) for digitally drawn content, graphic images (B) for images that do not fall under the illustration classification, photographs (C) for digital photographs, and typography (D) for posters that use only text. With 54.6%, the illustration technique had the largest share of the pie among the posters. Submissions were made with 166 works with illustration techniques, 53 with photographs and graphic images, and 32 posters created with text.

Table 6. Posters in Terms of Techniques (Table produced by the author based on the competition data of BIAH 2022).

● Photograps ● Graphic Image ● Illustration ● Typography

Image 3. Examples of Posters Classified According to Their Technique (biahposter.com / Access Date: 12.03.2023).

Table 7. Posters in Terms of Techniques According to Participant Areas (Table produced by the author based on BIAH 2022 competition data)

Academic		Student		Designer		Other	
Photographs	7	Illustration	133	Illustration	23	Graphic Image	5
Illustration	7	Graphic Image	35	Photographs	11	Photographs	3
Graphic Image	3	Photographs	32	Graphic Image	10	Illustration	2
Typography	2	Typography	24	Typography	5	Typography	1

In Table 7, it is seen that students and designers mostly apply to the competition with their works with the illustration technique.

Table 8. Colour Distribution (Table produced by the author based on BIAH 2022 competition data)
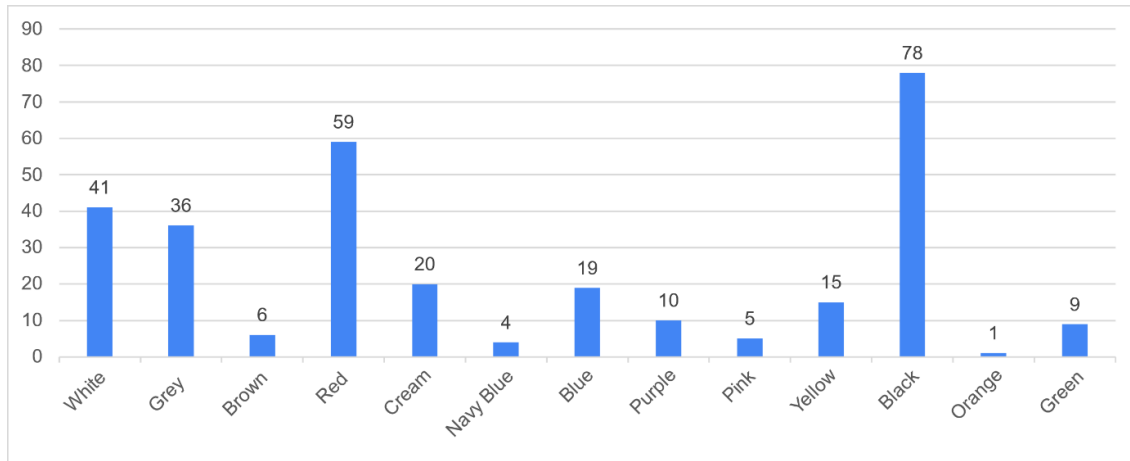

Within the scope of the study, it was examined which color was used more prominently and dominantly in each of the 303 designs. The conclusion reached as a result of this examination is given in Table 8. Accordingly, the black color was preferred the most in designs with 25.74%, and the red color took the second place with 19.47%.

Image 4. A Selection of Poster Designs for Color Distribution (biahposter.com / Access Date: 16.03.2023).

Table 9. Slogan Usage Status (Table produced by the author based on BIAH 2022 competition data)

27%

73%

■ Is ■ Isn't
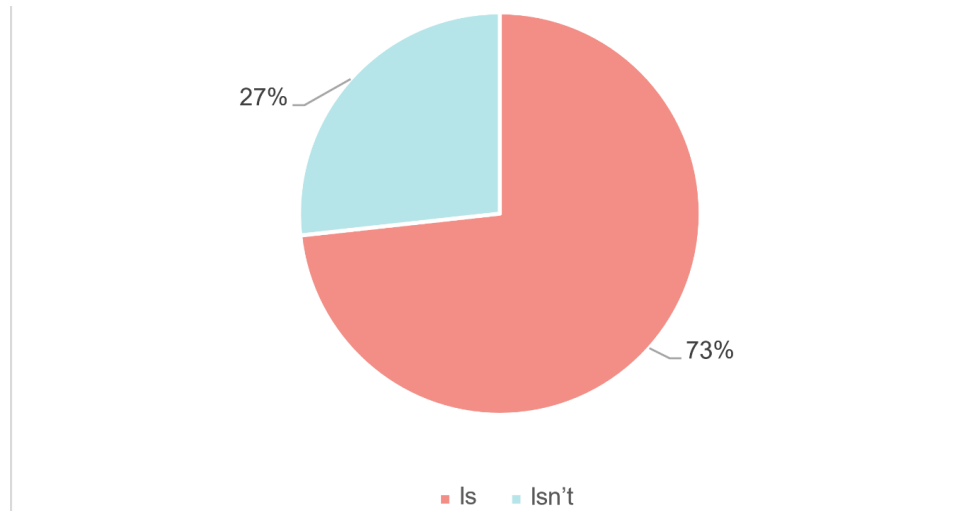
When the posters were checked, it was seen that there were some messages and slogans on the posters. In this table, the distribution of posters with slogans is examined. The separation of the texts on the poster as a slogan or text is classified according to the message conveyed by the text. While some posters contain only the phrases "Stop Violence, Stop Women Violence, Stop Violence Against Children" (A), some posters include slogans supporting these statements without including these statements (B), while some posters do not include any text, only visual images. (C) message transfer is preferred (Image 5).

Image 5. Examples of Posters Classified According to the Use of Slogans (biahposter.com / Access Date: 16.03.2023)

Table 10. Animal Images Used (Table produced by the author based on competition data from BIAH 2022)
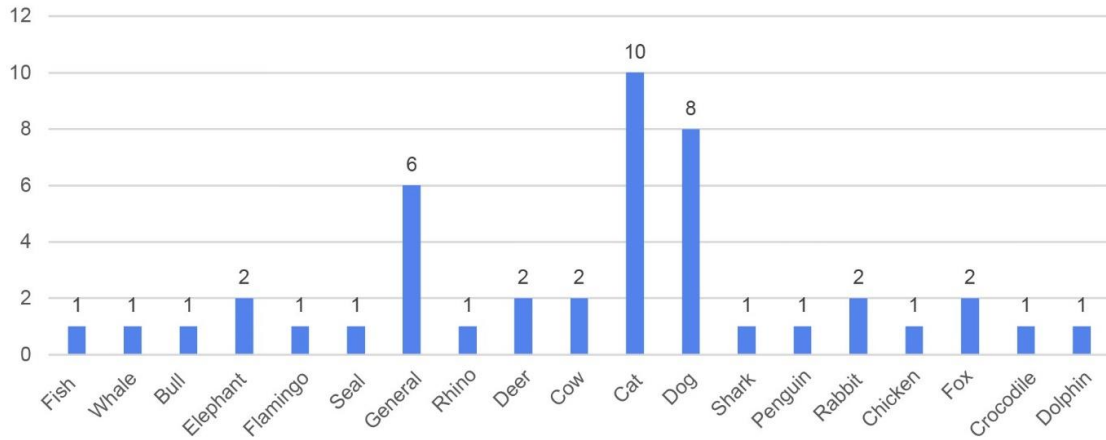

Table 10 includes the distribution of animal images in poster designs within the scope of violence against animals' sub-theme among 303 studies. Among 45 studies, it was seen that cat and dog images were used the most, and it was seen that images/expressions covering other animal species were included in 6 poster studies.

Conclusion and Suggestions

This study made inferences about how designers from different parts of the world reflected the theme of violence on their posters. It is thought that this competition and the like contribute to the field of design, since the awareness activities organized focus on social issues and the people participating from different parts of the world deal with the common social problems.

The statements shown with the items below contain the inferences made about this competition. Each statement was matched and interpreted with the tables given in the findings section:

1 - Table 2: The event organized was shared as an announcement in many social media and digital media organs, and the widest audience that could be reached was tried to be informed. At the end of this process, it is clearly seen that the designers participating in the competition are between the ages of 17-24 and therefore the competition reaches more young people. At this point, it is thought that studies can be carried out for higher age groups and that different promotional campaigns will be the right choice to reach wider audiences.

2 - Tables 3 and 4: When the literature is examined, it is seen that the concepts of violence against women and violence against animals have been frequently covered by the press and media organs recently. It can be said that a reflection of this was observed in this competition. When the relevant table is examined, it is seen that the participants who submitted to the competition mostly sent posters in these two sub-themes. When Table 4 is examined, it is seen that the most preferred sub-themes are similar because of the submissions from the two countries that participated in the competition the most. In addition, the concept of social media violence comes right after these two sub-themes. The formation of this ranking, which was made because of statistics, was a ranking predicted by the researchers before the competition was announced.

It is thought that, as well as these three most preferred concepts of violence, other concepts should be highlighted, and studies should be carried out on their awareness. At this point, an individual action can be expected from designers, but it can be said that people who can address the masses also have responsibilities at this point. In this competition, sub-themes related to a broad concept such as violence were presented and the decision of which sub-theme to send a poster was left to the free will of the designers. For this reason, it is not surprising that designers have sent posters related to the most discussed topics today. However, organizing different competitions or events in which only the relevant sub-theme will be discussed regarding the sub-themes with a lower level of awareness may provide more effective results regarding that concept. For this reason, event organizers, who can appeal to wider audiences, take these results into account and include them in an applicable process.

3 - Table 5: When the distribution of sub-themes by occupation is examined, it is seen that the theme of violence against women is preferred in the first place in each group. Although a balanced distribution of sub-themes was observed, the most striking data in this table is that, unlike other groups, students showed sensitivity in all sub-themes. When the student studies were examined, it was seen that studies were carried out on all sub-themes presented by the competition organizers. It was observed that the audience, who defined themselves as professional designers, sent works on all sub-themes except for two sub-themes, and it was observed that other groups could not approach this range. It is thought that the fact that students and professional designers have discussed many sub-concepts of violence and that students have a more balanced distribution of sub-themes indicate that they are in a meaningful position in terms of their awareness and efforts about violence.

4 - Tables 6 and 7: When the posters are examined in terms of technique, it is seen that the younger age group tends to design illustrative posters, which is a more up-to-date orientation. Most of the works were done with digital illustration techniques. When this

data set is examined in more detail, it is seen that the country or occupational status of the participants is not directly related to the working technique. The illustration technique with a high participation rate shows a balanced distribution for all groups. In addition, color distributions in all studies were also examined. And to emphasize the theme of violence in the posters of the designers, it has been tried to make sense of which colors are preferred more. It is a common belief that red has a direct connection with violence.

Studies on the cultural meanings of red reveal that people in different cultures have different perceptions of this color (Elliot & Maier, 2014; Li et al., 2019; Mehta & Zhu, 2009). For example, in Western culture, red is associated with passion, love, and romance, while in Eastern culture, it is associated with happiness, prosperity, and luck. It is thought that these different meanings may lead to differences in the effect of red on people (Mehta & Zhu, 2009).

When the posters sent to the competition were examined, it was seen that red was not the first color associated with violence. It was observed that the most frequently used colors among the 303 visuals examined were black, red, white, and gray, respectively.

5 - Table 9: In this table, the use of slogans was examined, and it was seen that slogans were used in most of the designs sent. It is thought that these slogans used to support the visual message have a positive effect on communication. However, there were also studies where the slogans used did not integrate with the visual and were used ineffectively in the typographic context. It is thought that with the use of more effective typography, these slogans can affect the visual more efficiently and the participants can be ahead in the rankings made by the juries.

6 - Table 10: In this table, an examination was made about which animal image the designers, who dealt with the sub-theme of violence against animals, used in their posters, and in the light of this, it was seen that the images of cats and dogs were mostly used in the works. The main reason for this is thought to be the direct role of the interaction between these two animal species and humans. Cats and dogs are among the most common domestic animals today. The fact that people have developed more sensitivity and empathy towards the animals they can see in their daily lives is thought to be an important finding as to why these animal species are covered in this sub-theme.

Apart from these data, an important deficiency was noticed when the designs submitted under the sub-theme of violence against persons with disabilities were examined. All of the designs submitted with this sub-theme are related to the physical disability. None of the participants submitted a design related to violence perpetrated against individuals with mental disabilities. However, it is a fact that mental disability is as important as physical disability and awareness should be raised.

It is observed that there is a high level of participation in a poster design event organized both free of charge and online, and enough work in social responsibility projects can be brought together with the audience. By accessing the statistics of these organizations, ideas about the contents of the concept of violence, what kind of violent tendencies exist in which country, in which geography, and the designers are trying to raise more awareness of which type of violence by looking at age groups. Data like this can give researchers details about problems in society, and with these details, more responsibility projects can be created in a more specific way.

Many competitions are organized with a similar purpose to the awareness aimed at this competition. However, it is seen that these competitions are evaluated only in terms of

art. However, it is thought that academic publications in which some inferences are made not only about the artistic aspects of the competitions, but also about the designs should increase, so that more effective results can be obtained about the concepts that want to raise awareness and their widespread effect can be greater.

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Image 1. Poster examples by Turkish Red Crescent and General Directorate of Security (https://trafik.gov.tr / kizilay.org.tr Access Date: 22.11.2023)

Image 2. Poster designs illustrating 11 sub-themes (https://biahposter.com/?r3d=2022 / Access Date: 12.03.2023)

Image 3. Examples of posters classified according to their technique (https://biahposter.com/?r3d=2022 / Access Date: 12.03.2023).

Image 4. A selection of poster designs for color distribution (https://biahposter.com/?r3d=2022 / Access Date: 16.03.2023).

Image 5. Examples of posters classified according to the use of slogans (https://biahposter.com/?r3d=2022 / Access Date: 16.03.2023)