Context Analysis of Advertising Design: A New Context-Based Semiotic Approach

Sarvenaz Safavi

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Approval of the Institute of Graduate Studies and Research

Assoc. Prof. Dr. Ali Hakan Ulusoy
Acting Director

I certify that this thesis satisfies the requirements as a thesis for the degree of Doctor of Philosophy in Communication and Media Studies

Assoc. Prof. Dr. Agah Gümüş
Acting Dean. Faculty of
Communication and Media Studies

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Doctor of Philosophy in Communication and Media Studies

Assoc. Prof. Dr. Agah Gümüş
Supervisor

Examining Committee

1. Prof. Dr. Aylin Göztaş
2. Prof. Dr. Hasan Kemal Suher
3. Assoc. Prof. Dr. Agah Gümüş
4. Assoc. Prof. Dr. Anıl Kemal Kaya
5. Assoc. Prof. Dr. Bahire Özad

ABSTRACT

This research tried to validate a new approach to semiotic analysis in advertising posters. The aim of writing this thesis was to reveal a new approach in dealing with signs and the way it is used in advertising design. Due to the nature of advertising designs they are constructed on the selection and combination of signs and because of this, people can also select and perceive some of the signs in advertisings posters. Based on the results, it is possible to say that there are no absolute parameters to design an advertising poster in which all the receivers will have the same understanding. Designers aren't the only ones that will select and combine signs also readers of the text follow the same procedure in order to read the signs. These differences in interpretation is based on the differentiation of understanding Context B and the Context C of each receiver which is due to the information available from the individual perception of the so-called Context B and Context C.

Based on the results and findings of this research, the researcher has proven that not only the human perception is different from individual to individual in advertising posters, also it is depended on the three context which the researcher called Context A the linguistic context, Context B the situational context and Context C which is the background knowledge of each individual.

These variations in interpretation and perception of advertising posters have three main reasons that can be concluded as three contexts. Some people do not select and perceive all the sentences, including linguistics and/or non-linguistics sentences. The difference in the situational context can be the reason of reading the text in

different ways, due to the fact that the knowledge of individuals can be different, consciously and/or unconsciously this knowledge can affect the way that an individual read and understand a advertising posters.

Keywords: Semiotics, Context, Advertising Design, Human Perception.

ÖZ

Bu araştırma, reklam posterlerinde göstergebilim analizine yeni bir yaklaşımı doğrulamaya çalışmıştır. Bu tezin yazılma amacı işaretlerin kullanımı ile ilgili yeni bir yöntemin reklam tasarımında nasıl kullanılabileceğini ortaya koymaktır. Reklamın doğal yapısından ötürü reklam posterinin yapımı tamamen göstergelerin seçimi ve birleşimi üzerinden oluşmaktadır. Bu nedenle de kişiler reklam posterindeki göstergeleri seçerek algılamaktadır. Araştırmanın sonuçlarına baktığımızda reklam posterlerinde kesin bir algılama ve anlama yaratmak mümkün değildir. Bu, kişilerin algılarının farklılıklarından oluşan bir durumdur. Sadece tasarımcılar seçim ve birleşim sürecinden geçmezler. Bu süreçte metni okuyan kişiler de okumak ve anlamak için göstergeleri aynı şekilde seçim ve birleşim ile algılamak durumundadır. Yorumlamada ortaya çıkan bu farklar Bağlam B ve Bağlam C'yi anlamakta ortaya çıkan farklardan oluşur. Bir reklam posteri okunurken kişilerin kendi görüşleri Bağlam B ve Bağlam C ile ilişkilendirilir. Bu da demek oluyor ki kişiler Bağlam B ve Bağlam C`yi, Bağlam A ile ilişkilendirerek yorum çıkarır, anlamlandırır. Bağlam C alıcı kişilerin kendilerine özgü yorumlarından oluşur. Bağlam B ve Bağlam C olarak adlandırdığımız bilgi kişilerin kişisel algılarında bulunan yorumlara dayanır.

Bu araştırmada bulunan sonuçlar yazarın insan algısında farklılıklar olduğunu ve kişiden kişiye değiştiğini kanıtlamaktadır. Ayrıca yazar bu algının üç bağlama bağlı olduğunu kanıtlar. Bu üç bağlamın birincisi Bağlam A dil bağlamı, ikincisi Bağlam B durumsal Bağlam ve üçüncüsü ise Bağlam C kişilerin kendi geçmişten gelen bilgileridir.

Bu reklam posterlerinin yorumlama ve algılamada ortaya çıkan farklılıklarının üç nedeni vardir. Bunun adına Üçlü Bağlamlar denilebilir. Bazı kişiler seçip algılarken bütün cümleyi görmezler buna sözlü ve sözsüz iletişim dahildir. Durumsal Bağlamdan kaynaklı farklılıklar bir metnin okunurken farklı okunmasına yol açmaktadır. Reklam posterini okurken kişilerin bilgisi ve tecrübesi bilinçli veya bilinçsiz bir şekilde algı ve yorumlarını etkileyerek reklam posterinin farklı anlaşılması veya algılanmasına yol açar.

Anahtar kelimeler: Göstergebilimi, Bağlam, Reklam Tasarımı, İnsan Algısı.

DEDICATION

For my mother and father

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Pasha, I'm blessed to have you as my brother. You gave me the courage and stood by my side to face my fears. You had my back in each and every step of my life. Mona, thank you for being by my side like a sister.

My beloved mother, there aren't enough words to describe my feelings for you. I'm sure you already know how I feel for you. You gave me the wings that I could try to learn how to fly and teach me so much which made me who I am. My wish is to make you smile because a mother's smile is the most beautiful thing in the world and knowing that you are the reason of that smile is the joy I share.

My Father, one of the greatest blessings I ever got; to be able to call you baba. You told me that the first step is only just the beginning of a journey and I took that step because you were always behind me and I knew that you will catch me if I fall. If there was another word for thank you in the English dictionary I would say it a thousand times, because just thanking you is not enough.

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Chapter 1

INTRODUCTION

This chapter introduces the research; it explains the problem statement, discusses the significance of the study, explains the research method, states the aims of the study, the limitation of the study, and discusses the organized structure of the entire thesis.

1.1 Problem Statement

According to Bergrer's (2012: 27) explanation about semiotic and semiotic analysis, "semioticians do not discover systems of relationships but, instead, invent them". Considering the aforesaid, in this research, the researcher tries to understand human perception of advertising design and invent a systematic analysis of advertising design based on human perception of contexts. Although designers may have more than one goal for designing a poster, people also interpret these designs in myriad ways. "Ads are message systems designed to organize perceptions and create structures of meaning" (Williamson 1978: 12) is a major thrust of this study because it raises the question, how do adverts create structures of meaning? More so, how can humans create organized perceptions about this message system?

This research uses Saussure's definition of semiotic and then Pierce's idea about sign system. It also employs Malinowsky's (1922) context of the situation idea. The research focuses on the human perception of advertising design in the form of posters to evaluate how humans understand posters and why they have a variety of perceptions. This research is also based on the Organon Model of Bühler and three functions of language that he presented. Also, Jakobson's six functions of language will be discussed (See 2-7-1). These two theories of communication functions are the main paradigms of this research.

1.2 Significance of the Study

The purpose of this research is to show based on the definition of "sign" according to Pierce, and what Saussure's idea on the function of the paradigmatic axis and syntagmatic axis, that there is an opportunity to deal with signs especially with the advertising designs which are based on selection and combination of signs. Based on the results, there is no exact parameter to design an advertising poster that receivers perceive in the same way and that's because of the situational context and the background knowledge which differs from person to person. These relatives and not the exact interpretation of the readers is based on the differentiation of understanding situational context, which in this research is referred to as Context B, and also the so-called Context C or what is called background knowledge. Receivers of the message are looking at an advertising design in relation to a relative Context B and an individual Context C. This means that receivers interpret a Context A, or linguistic context, not in the same situation. The individual Context C of any receiver will merge a specific interpretation, which is due to the information grasped from the individual perception of the so-called Context B and Context C.

In other words, people interpret advertising design or any kind of texts based on what they see, or Context A in a different situation, which is Context B and interpret it based on their background knowledge or Context C. All these different Contexts A, B, and C is the cause of different interpretations of people because people select and combine signs based on these Contexts.

This research introduces a new model of analyzing sign system. It is a semiotic approach based on the definition of the context. This research suggests that semioticians should look at the sign system in a more applicable way to theorize sign system otherwise there is millions of interpretation of a text and no one can say any of these interpretations are wrong. Factors such as background knowledge of the people can be the cause of different interpretation.

1.3 Study Method

The study adopts an inductive research method. This research begins with the observations and theory and it is going to be framed at the end as a result of observations (Goddard & Melville, 2004). Inductive research "involves the search for a pattern from observation and the development of explanations – theories – for those patterns through series of hypotheses" (Bernard & Ryan, 2011:7).

Neuman (2003: 51) adds that the method produces an elaborate observation of the world and transfers towards less concrete ideas and generalizations. In other words, in inductive approach, the research starts with a topic and the researcher tries to develop empirical generalizations and identify initial relationships. Goldkuhl (2004) accedes that the main concern of a pragmatist situation in the empirical world is actions. He believes that pragmatism isn't only restricted to actions, however,

pragmatist research is executed as something substantial and fundamental to the study.

Qualitative method research is adopted in this research because it provides a better understanding of the research problem. As Hancock (1998: 2) explained "Qualitative research is concerned with developing explanations of social phenomena. That is to say, it aims to help us to understand the world in which we live and why things are the way they are. It is concerned with the social aspects of our world".

Ten advertising designs addressed as posters from different countries were selected for this study and, all texts written on them are in English language. The sampling method chosen for this research is convenience sampling and this sampling method is a specific type of non-probability sampling that is based on data collected from the interviewers who are conveniently available. This study adopts semi-structured interview because this interview type gives researcher the opportunity to explore other themes based on interviewees' response.

1.4 Aim of the Study

This study has few important overall purposes. First, it aims to explore context analysis of advertising design in an entirely new way. Second, given that humans think through languages and languages influence thought (Bloom & Keil, 2001), this study aims to explore the human understanding through context-based semiotic approach. The first aim of this research is to clarify if human understanding of advertising designs are in a sentence or not. Because if people think through statements, then their perceptions is also in the assertion (Safavi, 2015). Also this research is to showing that human understanding of advertising posters are based on

three types of sentences and these three sentences are based on three types of context which are linguistic context, situational context, and encyclopedic context. This means people understand advertising designs the same way they understand each other.

1.5 Limitation of the Study

The situational context or Context B of this research was unmarked because based on the nature of this study it was not possible to bring the interviewee in different situation to paraphrase also the sentences in the situational context. However existing literature was the base for the researcher to include the sentences in the situational context into the research.

In order to have interview in this study, the researcher focused on just 10 advertising posters that the products are world known. The advertising posters selected for this research gathered from magazines and online sources.

Convenience sampling method, which used in this research, is not generalizable but in order to avoid biased that random sampling techniques could provide, the judgmental sampling technique selected in this research which is still not generalizable. The sampling group selected for this research are just Masters and Ph.D. students from communication department in order to have a general knowledge about advertising designs.

1.6 Thesis Content

This research is divided into five major chapters. The first chapter contains an introduction of the research. It includes subtopics such as problem statement, significance of the research and a sketchy summary of the research methodology.

The second part contains the discussion of relevant review. The following; sign, advertising, and conative function, semiology, context, and the understanding of sign in context are discussed. Chapter three is the methodology part and it explains the data collection among other methodological aspects. Chapter four contains data analysis and discussion and, the last chapter, Chapter Five discusses the conclusion of this research.

Chapter 2

REVIEW OF LITERATURE

This chapter reviews relevant literature. The following; sign, historical sketch, Saussure and sign: semiology, Peirce and sign: semiotics, post-semiology (Barthes and Greimas), post-semiotics (Morris and Sebeok), semiotics Vs. semiology (Jakobson and Eco), Advertising (Review of the studies, semiotics of advertising, Barthes and advertising, genre of Advertising), human perception and context, are discussed.

2.1 Sign

The most common definition of sign is "a sign is anything a color, a gesture, a wink, an object, a mathematical equation, etc.-that stands for something other than itself" (Danesi, 2004: 4). In other words, the sign is something that represents something else. For example, a ring in the second finger of a hand means the person is married. So, that ring is a sign because it stands for something else. Interestingly, the definition of sign is somehow different according to Ferdinand de Saussure and Charles Sanders Peirce who are the founders of a science called 'semiotics'. Umberto Eco was one of the semiotitians and he believed that semiotics is study of everything which can be consider as sign. (Eco, 1976).

In the next two sections of this chapter, Saussure's definition of sign and then Peirce's definition will be introduced, but here, let's imagine that there is an A that indicate for B. For instance, A is the ring in the ring finger, and B is being married.

In this situation, it is possible to say, semiotic is nothing more than a list for some A that has some B in front of it. Is it the goal of semiotic? Each person knows millions of A and also the B's that are standing for each A. Does that mean all people are semioticians? Danesi (2004) gave an example of red color. Let's imagine that if the red color is an A, here are some B's:

1. If it is in a traffic light, it means 'stop'.
2. If it is in the flag of some political groups, it means 'communism or the extreme left'.
3. If it is in the flag that someone is shaking it on the road, it means 'danger'.
4. If it is in the flower that a boy gives it to a girl, it means 'love'.
5. If it is in the face of someone, it means 'anger' or 'shy'.
6. And etc.

But how do people understand that if someone shakes the red flag in a political demonstration that it means he or she is a communist but if the same person shakes the same flag on the road it means danger? In the American and European context when someone gives a thumbs up, it means success but in Iran, it is considered a kind of swear. And the same sign during Ancient Rome and for gladiators meant to survive? All these examples and thousands more shows that semiotics is not just a list of A's and their B's. In the following sections, these understanding would be explored but now let's turn back to the Saussure and Peirce definitions of the sign.

2.2 Historical Sketch

In this section, a brief history of the science that read signs will be discussed to show the hints that led to the science of semiotics. The focus here is on the study of the

sign in the West and the fundamental information that highlights why there are two founders of the science of semiotics.

The term *semiotics* was used in its earliest days for medical diagnosis but it was not applied to the relation between reality and a symbol that human was creating them. Plato (c.428-c. 347 BC) was the one who argued that:

> Human forms were deceptive things that did not stand for reality directly, but rather as mental idealizations of it. He pointed out that words, for instance, do indeed refer to real things, allowing us at the same time to classify the world into real categories (Danesi, 2004:7).

St. Augustine (AD 354-430) was the first one who specified *natural sign* as 'signs' which are found in nature. This is considered the first Sign Theory. According to St. Augustine, natural signs are the signals that animals make to respond. He distinguished these signs from *conventional* signs which are made by a human. He also defined *sacred* signs as signs of a message from God. St. Augustine also mentioned the process of understanding signs. He said that it is based on social conventions and also individual reactions to each sign (Groot, 2005). This idea was solidified with the hermeneutic, which was initiated by Clement of Alexandria (AD 150? -215?). *Hermeneutics* is the study of texts based on linguistics and history.

In the eleventh century, through the translation of Plato, Aristotle and other Greek thinkers by Arab scholars, a new movement named *Scholasticism* emerged and they claim that "signs captured the truth, not constructed them" (Danesi, 2004: 8). On the other hand, *Nominalists* argued that "truth was a matter of subjective opinion and that signs captured, at best, only illutionary and highly variable human versions of it" (ibid).

After four centuries, John Locke (1632-1704) finally, introduced the formal study of signs in *Essay Concerning Human Understanding* (1690) and he called it *semiotics* for the first time. Locke believed that semiotics allows philosophers to understand in detail the connection between concepts and reality. But this field in philosophy was left untouched until the late nineteenth century when Swiss linguist, Ferdinand de Saussure (1857-1913) and American philosopher, Charles S. Peirce (1839-1914), explored it (Danesi, 2004).

In the twentieth century numbers of people developed semiotics into the order that has become the semiotics of today. American semiotician Charles Morris (1901-1979) separate semiotic methods into *syntactic, semantics*, and *pragmatics.* Roman Jakobson (1896-1982) talked about *motivated signs.* Roland Barthes (1915-1980) break down the structures of hidden meaning in daily life. Algirdas J. Greimas (1917-1992) talked about the section of semiotics called *narratology* and also specified the signs in four rational parts. Thomas A. Sebeok (1920-2001) talked about animal signals or *zoosemiotics* and *biosemiotics*. And Umberto Eco (1932-2016) stressed the human understanding of signs and reality (Chandler, 2007).

2.3 Saussure and Sign: Semiology

Ferdinand de Saussure believed a sign is the combination of a 'signifier' (significant) and a 'signified' (signifié). Saussure said:

> A linguistic sign is not a link between a thing and a name, but between a concept [signified] and a sound pattern [signifier]. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by evidence of his senses. This sound pattern may be called a 'material' element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from the other elements associated with it in a linguistic sign. This other element is generally of a more abstract kind: the concept (1983: 66).

According to Saussure and many structuralists that came after, the sound pattern or signifier, and the concept or signified are psychological (Saussure, 1916/1983: 12, 14-15, 66). Also, both signifier and signified are non-material 'form' rather than 'substance' (Chandler, 2007). Roman Jakobson (1896-1982) explained that a sign is the combination of signifier and signified, as, before him, Saussure (1916/1983) stressed that, "signifier and signified were inseparable as the two sides of a piece of paper" (111). Also, it is not possible to have a meaningless signifier or formless signified (Jakobson, 1963, 1984).

Saussure explained the 'value' of a sign as no 'absolute' value and he believed the value of the sign is dependent on the context (Saussure, 1916/1983). He was believing that sign is much more than just a combination of signifier and signified and should be consider in a system in which it belongs.

Saussure concentrated on the linguistic signs and also he said that "in a language, as in every other semiological system, what distinguishes a sign is what constitutes it" (Saussure, 1916/1983: 119). According to Saussure, language is a functional system of differences and oppositions (Chandler, 2007). Sturrock (1979) explained this as: "a one-term language is an impossibility because its single term could be applied to everything and differentiate nothing; it requires at least one other term to give it definition" (10).

Saussure believed language is the most important sign system and he concentrated on linguistic signs. As explained before, according to Saussure and Saussureans, the signifier is standing for the signified by its users but "there is no necessary, intrinsic, direct, or inevitable relationship between the signifier and the signified" (Nusselder,

2013: 20). Saussure explained the 'arbitrariness' of the sign especially between signifier and signified and he stressed that "there isn't any connection between signifier and signified whether inherent, essential, transparent, self-evident or natural connection" (Saussure, 1916/1983).

Based on the notion of arbitrariness according to Saussurean, semioticians stressed that the relationship between signifier and signified is 'conventional', which depends on the social and cultural agreement or conventions and it needs to be learned. As Saussure believed, in the case of linguistic signs: "a word means what it does to us only because we collectively agree to let it do so" (Chandler, 2007: 28). As a result, Saussure (1916/1983) stressed that: "Signs which are entirely arbitrary, convey better than others the ideal semiological process. That is why language is the most complex and the most widespread systems of expression, which has the most characteristic of all" (68).

2.4 Peirce and Sign: Semiotics

At almost the same time when Saussure was talking about his structure of semiology, in America, Charles Sanders Peirce was giving a lecture on logic and philosophy but he is well known for his philosophical structure called *pragmatism,* which means that the importance of any theory depends on the practical effects of it. Peirce adjusts the model of the sign, or semiotics, and the classification of signs. He introduced a triadic model in contrast to Saussure's model which was 'self-contained dyad'. Danesi (2004) explained Peirce's model of the sign. He said:

> Peirce called the sign a *representamen* and the concept, things, idea, etc., to which it refers the *object.* He termed the meaning (impression, cogitation, sense, etc.) that we get from s sign the *interpretant.* These three dimensions are always present in signification. Thus, the Peircean viewed the sign as a triadic, rather than binary, structure (26).

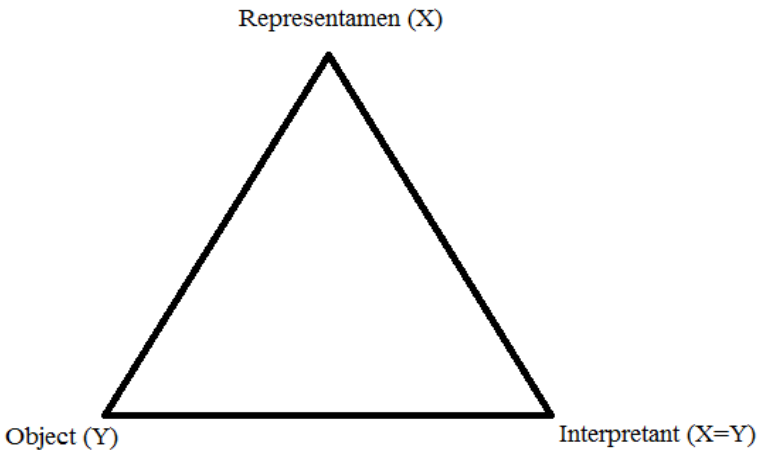

Figure 1: Peirce Triangulation of Signs (Danesi, 2004: 26)

Before Peirce, many scholars, (Aristotle, the Stoics (c.250 BC); Boethius (c.500); Charles K. Ogden and Ivor A. Richards (1923); Charles W. Morris (1938); Edmund Husserl (1900); Francis Bacon (1605) and Gottfried Wilhelm von Leibniz (c. 1700) also used triadic models (Chandler, 2007).

Peirce identified sixty-six types of signs however, three of them are still in use in almost all types of semiotics work today. These are called *icons, indexes*, and *symbols*. In Figure 2, Danesi (2004: 27) explains these types of signs and the relation between the sign and its referent:

SIGN TYPE	RELATION BETWEEN THE SIGN AND ITS REFERENT	EXAMPLE
ICON	The sign is designed to represent a referent by simulation or resemblance (i.e., the referent can be reseen, reheard, etc., in the icon)	Drawings of all kinds (Charts, diagrams, etc.), photos, onomatopoeic words, etc.
INDEX	The sign is designed to indicate a referent or to put referents in relation to each other	The pointing index finger, adverbs such as *here, there*, pronouns such as *I, you, he*, etc.
SYMBOL	The sign is designed to encode a referent by convention or agreement	Social symbols such as the rose, math symbols, etc.

Figure 2: Three Types of Signs (Danesi, 2004: 27)

Iconicity exists in all sphere of human representation. Nowadays, icons are working in vast areas of social functions. For example, icons exist in posters, on toilet doors for defining which rest room is for 'male' and 'female', and so on. Computers also have a small picture of computer or trashcan on the screen. Indexicality appears in all kind of representational behaviors and it shows the 'cause and effect' paths and Peirce advert to the object of the sign as a reagent. Symbols are standing for their referent in a conservative way.

2.5 Post-Semiology

Semiotics was established and also identified by structuralists but it's not limited to a theory and methodology and overtime, many linguists and semioticians have criticized the structuralism approach. Post-structuralism emerged from the structuralism in the late 1960s and criticized many of the assumptions of

structuralism. Finding the reasons for social changes, the importance and the patterns of the subject is sometimes affiliated with Marxism and psychoanalytical inflections. Foucault also made an inflection by focusing on power relation in discourse analysis.

Structuralism formulated sign system into a variety of forms however, post-structuralists wanted to criticize and reject structuralism's structures thus to abandon the tools that are used by structuralists, they cannot deny semiotics wholesale.

Post-structuralism built, adapted and also problematized structuralism approaches but both structuralism and post-structuralism agreed that human is the subject of language instead of just being the users of the language. Chandler (2007) explained the post- structuralism lost the hope that semiotics could become a systematic science and show some fundamental structure of the world. (Chandler, 2007: 232-233).

In the early 1960s, Algirdas Greimas (1917-1992) formed the Paris School of Semiotics that Barthes also was a part of. Paris school was affected by Edmund Husserl (1859-1938) and they identified semiotics as a 'theory of signification'. Greimas concentrated on the textual analysis in which his methodology was based on a basic unit of meaning. Barthes was also from the same School and he focused on intertextuality. In 2-5-1 and 2 the idea of this two semiotician from Paris School will be discussed with emphasis on how both of them shifted from structuralism to post-structuralism.

2.5.1 Barthes

Linguists started advancing theories of the variety of signs and its connotative meanings. Roland Barthes was a French literary theorist and he influenced the development of theories including structuralism, semiotics, social theory, anthropology and post-structuralism in the French school. He established his approach in denotation and connotation of sign system in relation to photographic images. According to Barthes, semiology analysis can be useful to approach not just in languages. He believed that the image has two layers and it depends on what and how it is represented and also, he describes that denotation is more actual, although connotation is more multifaceted and based on abstract perception.

Like other Saussurians, Roland Barthes also believed that the sign is the combination of a signifier and a signified. Therefore, the connotation is not constantly a means to create meanings since it communicates and reminds notions in the variety of semiotic methods for communication. Barthes was focusing on the new semiotic principles that accepted to analyze the signs system in media. Also according to him and his followers, even nonverbal communications such as posters give connotative meanings. Barthes believed that:

> The image is related to the aesthetic and ideological factors that are opened to readings and interpretations at the connotative level in order to explain how meaning is created through complex semiotic interaction. Thus, semiotics in media studies uses a wide variety of texts including images, adverts, and films to provide the recipients with the knowledge they need to have the ability to analyze and produce meaningful texts and designs in the future (Bouzida, 2014: 1001).

According to Barthes, ‘death of the author’ can allow the reader of the text to interpret, read and produce new meanings which are a way of semiotic productions.

Many scholars applied Barthes's approach in media studies by reading advertising, posters, films and etc., to have a different interpretation of the text upon semiological analysis. Over the past few decades, Barthes approach developed semiotics in communication and media studies. Researchers study the media texts to examine the symbolic communication of verbal and nonverbal signs which is applied as a qualitative method. Barthes's work shows that he believed that the connotation meaning is based on the functional order of culture and ideology.

Barthes was also working on the concept called 'narratology' and he suggested that "a hypothetical model of description" (Barthes, 1975: 239) was required in the analysis of narratives, which was confronted with many narrative acts. He also suggested three levels in narrative works which are; 'functions', 'actions' and 'discourse'.

2.5.2 Greimas

French-Lithuanian literary scientist, Algirdas Julien Greimas is well known for his textual analysis and his narratology, which was influenced by Vladimir Propp (1895-1970) and Claude Lévi-Strauss (1908-2009). Greimas is famous for his semiotic methodologies such as semiotic square and *seme* (semantics) as the unit of meaning.

The semiotic square was established by Greimas and Rastier (1968), it is a way for oppositional analyses. Semiotic Square is defined as "the logical articulation of a given" (Courtés, 1991: 152) According to Hébert (2006) "It allows us to refine an analysis by increasing the number of analytical classes stemming from a given opposition from two (e.g., life/death) to four – (1) life, (2) death, (3) life and death (the living dead), (4) neither life nor death (angels) – to eight or even ten" (18).

Figure 3 shows the semiotic square and Figure 4 is an example of masculine/feminine by Hébert (2006: 20).

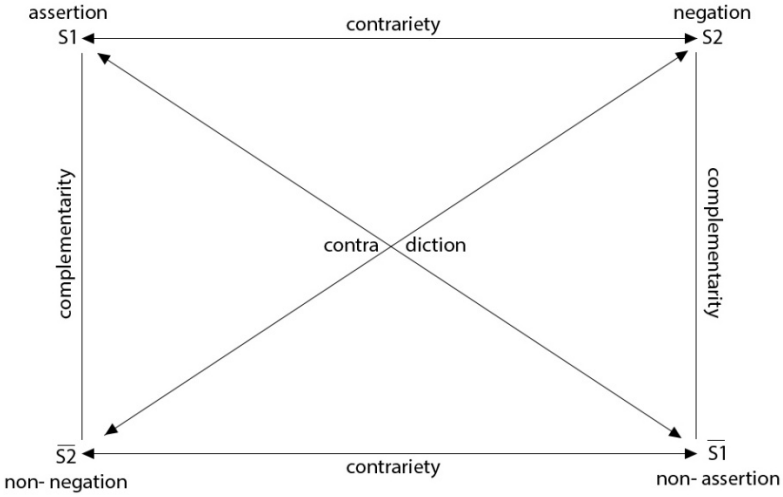

Figure 3: Semiotic Square (Hébert, 2006: 20)

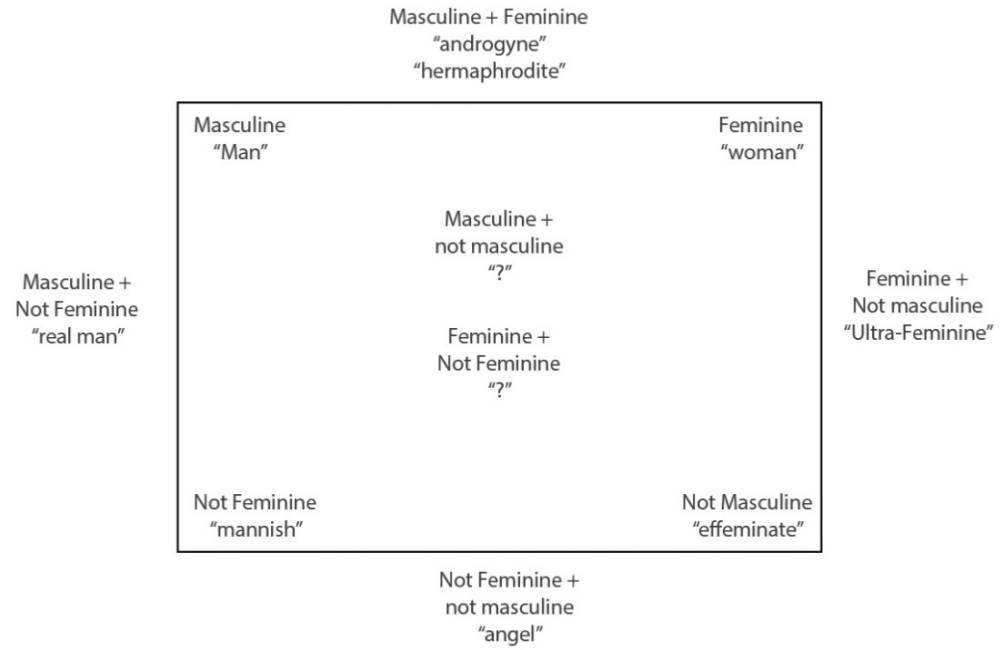

Figure 4: Example of Semiotic Square (Hébert, 2006: 20)

The other concept that Greimas was working on was ‘narratology’ which means: “the recounting (as product and process, object and act, structure and structuration) of one or more real or fictional events communicated by one, two, or several (more or less overt) narrators, to one, two, or several (more or less overt) narrates” (Prince, 1987: 58). Lévi-Strauss applied the structural analysis of language, which was established by Ferdinand de Saussure and Roman Jakobson to human studies, which has produced a general rule applied to the concept ‘structure’.

Greimas introduced a ‘grammar’ of narrative, which can be applied in any known narrative (Greimas 1966; 1987). As Propp distinguished three modes of narrative syntagms which is called ‘semiotic reduction’. These are syntagms performances, syntagms contractual, and syntagms disjonctionnels. (Culler 1975; Hawkes 1977; Greimas 1987). Greimas believed in the three basic binary oppositions that can be the cause of all narrative themes, actions and character types which are called: subject–object, sender–receiver and helper–opponent (Jameson, 1972). According to Greimas, consequently, stories share a mutual‘grammar’. However, Jonathan Culler criticized Greimas’s work and proves that his methodology is not always valid or useful (Culler, 1975).

2.6 Post-Semiotics

‘Semiology’ is generally regarded as a Saussure’s term. This word often refers to talks about the study of signs by those who prefer Saussurean approach such as Barthes, Greimas, Lévi-Strauss, Kristeva, and Baudrillard. However, the word ‘semiotics’ mostly refers to those who prefer Peircean tradition like Morris, Richards, Ogden, and Sebeok. The term ‘semiology’ of advert mainly focuses on textual analysis, however, the term ‘semiotics’ advert to more philosophical works.

Charles William Morris (1901–79) was an American semiotician who followed Peirce's model of sign and he defined semiotics as "the science of signs" (Morris 1938: 2). Considering that Morris was a behaviorist, he incorporated biological functions, he involved animal signs of communication into semiotics. He distinguished semiotics in syntax, semantics, and pragmatics. Morris used the term 'sign vehicle' for the signifier or representamen.

Thomas Sebeok (1920–2001) was also an American linguist and semiotician who followed the Peircean approach of 'the doctrine of signs'. Sebeok was influenced by Jakobson and Morris and just like Morris, he was interested in animal communication. He introduced the terminology '*zoosemiotics'* to the field of semiotics.

2.6.1 Morris

Charles William Morris developed his behaviorist branch in the science of semiosis and it was largely impacted by Peirce's works. He defined semiosis as "a triple or quadruple sign relation which involves as its components a 'sign vehicle', 'interpretant', designatum', or 'denotatum', and in addition, an 'interpreter'. The sign relation as a whole he called 'sign" (Krampen, 1997: 266). In other words, according to Morris, semiosis has three main factors:

> That which acts as a sign, that which the sign refers to, and that effect on some interpreter in virtue of which the thing in question is a sign to that interpreter. These three components in semiosis may be called, respectively, the sign vehicle, the designatum, and the interpretant (Morris, 1971: 3).

Morris (1938) separated semiotics into syntactic, semantics, and pragmatics. Although these three branches have older historical origin, he introduced it again to the modern age of semiotic. The grammar, dialectic, and rhetoric, founding the so-

called Trivium were studied in Medieval European schools. Before Morris, Peirce separated speculative grammar, critical logic or dialectic and methodic or rhetoric and which he called it trichotomy.

According to Morris, the syntactical, the semantical and the pragmatical, are the three parts of semiotics, which are objects of analysis, He also mentioned that: "semiotic as a science makes use of special signs to state facts about signs; it is a language to talk about signs" (Morris 1971: 23).

Morris also concentrated on the semantical aspect of semiosis and he separated his idea from Carnap's (1955) syntactic and also from behaviorism which was explained by the structuralist Leonard Bloomfield (1933).

2.6.2 Sebeok

Thomas Albert Sebeok was a Hungarian linguist. He was influenced by Charles Morris in Chicago and Roman Jakobson at Princeton. At first, Sebeok was interested in the study of codes in animal communication (Sebeok 1962, 1965a). He defined the sign as: "by code is meant everything that the source and the receiver know a priori about the message" (Sebeok, 1972: 9). He also paid attention to the relationship between analog and digital coding systems. Sebeok explained, "the hypothesis that whereas subhuman species communicate by signs that appear to be most often coded analogically, in speech … some information is coded [analogically] and other information is coded digitally" (1972: 10). Sebeok's curiosity directed this field of study to the interdisciplinary communication studies in animals and humans. Almost the same time while he was thinking about zoology, he also moved into the field of semiotics.

Sebeok (1965b) started to use the term ‘zoosemiotics’ and he focused on the connection between etiology and semiotics. He has several publications in the field of animal communication research (Sebeok, 1969: 210-231; 1972: 134-161). Sebeok found and classified the signs that animals use and he believed that: “The survival of all species, and of each individual member of every species, depends on the correct decipherment of indexical signs ceaselessly barraging their umwelt” (Sebeok, 1997: 282).

Sebeok also worked on the notion of “the semiotic self” (Sebeok, 1986: xi; 1992: 335). This contains a question of “how are self-images established, maintained, and transmuted into performances” (Sebeok, 1992: 334). Sebeok finds out that “bodily sensations and the like, most saliently among them those connected with illness, are not amenable to verbal expression because they lack external referents” (Sebeok, 1992: 336). He believed that;

> To discriminate between two apprehensions of the self, (a) the immunologic or biochemical self, with, however, semiotic overtones, and (b) the semiotic or social self, with, however, biological anchoring,” and so,”the self is a joint product of both natural and cultural processes (Sebeok, 1986: xi).

2.7 Semiotics vs. Semiology

The term ‘semiotics’ coined by Peirce overlaps in function and meaning to the term ‘semiology’ by Saussure. Both of these two systems deals with signs and tries to understand the way in which signs are decoded and interpreted for meaning. Since the 1980s, this two system of analyzing signs and thoughts have been used interchangeably in several books, articles and even in communication research. Each of these systems tries to ignore and push away the other system and teach students that a ‘red traffic light’ is a signifier for ‘stop’, which is the signified. Within

semioticians, such as Umberto Eco and Roman Jakobson who were more sensitive and careful about the nuances of each system believes that semiology is a part of the semiotics.

> While Saussurean semiology concerned itself only with intentional communication acts, such as speaking and writing, or other related forms such as gesture and Morse code, Peircean semiotics included all sensory stimuli that could create another idea in the receiver's mind. Such is the case when smoke is a sign of fire, or flowers are a sign of love (Daylight, n.d.: 39).

For semioticians who follow Peirce's models, it is not possible to continue without the 'stand for' relation, and also it is not possible for linguistics who follow Saussure's way to accept it. Daylight (n. d.) explained as: "the semiotic acts of representation and interpretation are incompatible with Saussure's view of the arbitrariness of the sign and its manifestation in language as articulation" (39). It is not important to say whether Saussure or Peirce was right or wrong or which one is impossible or unscientific, however it is important to understand the contrast between the descriptive powers of both.

Roman Jakobson was a linguist and he was the first to use the term 'structuralism' however his form of structuralism was somehow a response in contradiction to Saussure's analytical priorities. Jakobson resided in Moscow and was involved Prague schools. He was also associated with the Copenhagen school. From the early 1950s, he was also influenced by Peirce semiotics and later on his work influenced Lévi-Strauss and Lacan.

Umberto Eco was another semiotician and in his *Theory of Semiotics* (1976) he "combines the structuralist perspective of Hjelmslev with the cognitive–

interpretative semiotics of Peirce" (Eco 1999: 251). Eco presented the terms like: 'unlimited semiosis', 'closed texts' and 'aberrant decoding'.

2.7.1 Jakobson

One of the models for media text analysis is Jakobson's communication model. He was one of the most significant linguists of the twentieth century. In his model of communication theory, he considered the semiotic basis. According to him, Semiotics is the theory of language signs, like the theory of all types of language use. In *Linguistics and Poetics* (1960), Jakobson presented his general communicological concept.

Jakobson was influenced by Karl Bühler's Organon-Model which has three other fundamental factors of verbal communication. Bühler (1934), explained that language in communicative state has three functions. Expressive function is when the speaker or the one who has a chance to show his or her own approach to the subject of communication. Appellative function, which is about the listener and in the communicative situation the speaker attempts to affect his attitudes or behavior. Showing function or reference function, which is the last function, is about the linguistic speech, the phenomena, and objects that the communicative situation defines.

Jakobson's communication model (1960: 353) is a linear model of communication, as it shows in Figure 5. And he explained it as:

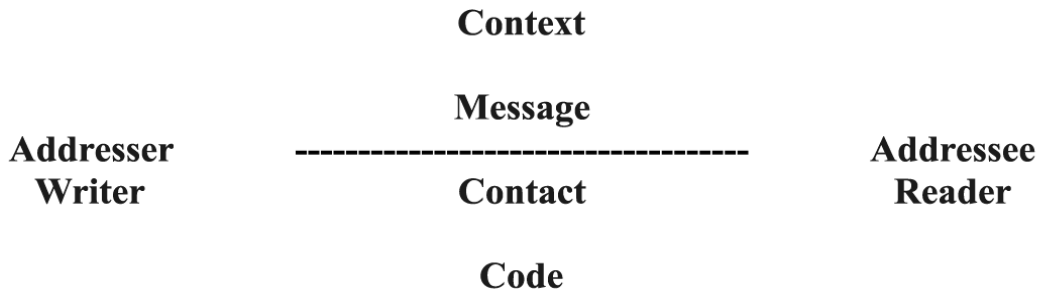

Figure 5: Jakobson Communication Model (Jakobson, 1960: 353)

> The addresses sends a message to the addressee. To be operative the message requires a context referred to ('referent' in another, somewhat ambivalent, nomenclature), seizable by the addressee, and either verbal or capable of being verbalized, a code fully, or at least partially, common to the addresser and addressee (or in other words, to the encoder and decoder of the message); and finally, a contact, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to stay in communication.

Jakobson differentiates six components of communication and he believed these six components are not representable of any interactive and intentional linguistic expression or communicative situation. (Valentovičová & Varečková, 2014). Jakobson's model is based on two axes that are expedient-communicate which is about the process of communication, and percipient-person-context-contact code which is about communication condition and both of this axis are compulsory because without any of them communication will be a malfunction or causes the lack of information in communication.

Jakobson researched visual aspects and poetic function of texts. He also worked on the formation of the semiotic theoretic model of communication. He finalized six functions of speech. Schmid (2001) believed that Mukarovsky (1941) talked about the aesthetic function of communication. It seems while Jakobson was working on the poetic function as one of the six aspects of communication, Mukarovsky comprehends the aesthetic function from an anthropological point of view and he

believed that aesthetic function is one of the four essential relations between man and the world.

Each of these six factors which Jakobson explained defines a different function of language. Although there are six basic aspects of language according to Jakobson, yet it is hard to find verbal messages that would justify only one function. Figure 6 shows the functions of each of these factors.

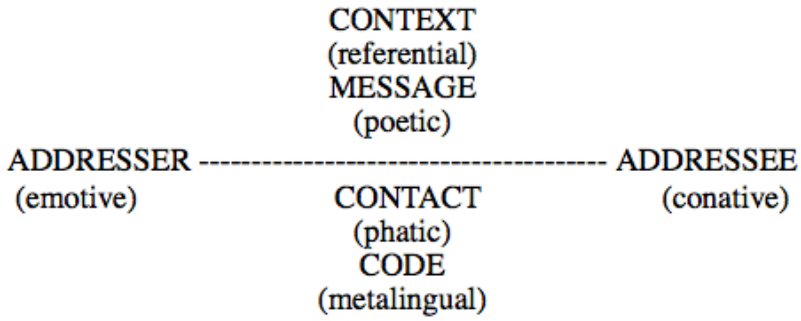

Figure 6: Jakobson Functions of Languages (Tribus, 2017: 4)

A cognitive function which is also well known as the information function is the function that orients communication to exchange information. Poetic function, or formal function, lead the communicator to the form, communicate appearance. Jakobson himself explained that as: "it reinforces tangibility of signs, deepens fundamental dichotomy of the sign and the object" (1969: 81). The emotional function is about how the speaker expresses the communicated subject. The conative function is the function of communication to the addressee. Phatic function focuses on the communication channel. And the last function which is a metalinguistic function is extended with interpretation. According to Valentovičová and Varečková:

> It focuses on communication to the communication code, verifies its functionality and acceptability of communication between the parties. The mentioned communication functions do not represent six

> successive phases of speech, communication; they are the results of excellent theoretical reflection of the author, additional analysis of language communication skills (2014: 147).

2.7.2 Eco

Umberto Eco was interested in the ancient and medieval world of aesthetic theory to current arguments about semiology, and his work about semiotics focused on a variety of topics just like the aesthetics of Thomas Aquinas and the sociology of jeans. He also has a fictional writing which is considered as an academic work. According to Leach (2005);

> Eco adopts a middle ground with regard to language and avoids an understanding of language as either univocal or deferring to infinite meaning. He, therefore, develops a model of an 'ideal' reader alert to the possibilities of language, if not to the infinite possibilities of language (173).

The foundation of Eco's semiotic theory is based on codes and he distinguished definite and general codes. For Eco, specific codes are in the language codes of specific languages, and general codes state totally to the structure of language. Also, he believed that codes have to be seen in their cultural context. Eco believed there are at least two assumptions of semiotics in communication:

> One is that language should be conceived as a more or less transparent 'medium' for communication. The other is that the subject, whether as 'addresses' or 'addressee,' should be assumed to be a self-sufficient 'individual,' given prior to language, standing outside language, and so able to intend and communicate a message through it (Easthope 1983:10-11).

Also, if the author wants to detach him/herself from the meaning of the text, or even while the subject is able to determine itself in discourse only as a role or textual strategy, still the semiotic models of communication apply to the opinion that texts work can be done- but are not worked by - semiosis. Indeed;

> If the concept of "the author" as the source of meaning is rejected methodologically, semiotic models of communication usually install a peculiarly high-flown concept of "the text" in its place; so it is that "the text itself" is construed as its own author and is empowered atavistically to intend

> its own meanings. On the other hand, a semiotics of signification may be seen to entail wholly opposite notions of language and subjectivity" (Lewis, 1985: 504).

As Eco explained in his words:

> Text interpretation is possible because even linguistic signs are not ruled by sheer equivalence (synonymy and definition); they are not based on the idea of identity but are governed by an inferential scheme; they are, therefore, infinitely interpretable. Texts say more than one supposes, they can always say something new, precisely because signs are the starting point of a process interpretation which leads to an infinite series of progressive consequences. Signs are open devices, not stiff armors prescribing a bi-conditional identity (Eco 1981:44).

And also:

> The most reliable grasp that semiotics can have on ... subjective activity is the one provided by a theory of codes: the subject of any semiotic inquiry being no more than the semiotic subject of semiosis, that is, the historical and social result of the segmentation of the world that a survey of the Semantic Space makes available. This subject is a way of looking at the world and can only be known as a way of segmenting the universe and of coupling semantic units with expression-units. . . (Eco 1976:315).

Eco explained that, a closed text wishes to "pull the reader along a predetermined path" and as a result, it is "immoderately open to every possible interpretation" (1979:8); because it tries to ignore the reader from having a personal interpretation and producing meaning. A "closed" text is denying that a reader can interpret "correctly" and encode meanings. However, Eco believed that an "open" text outlines "a 'closed' project of its Model Reader as a component of its structural strategy" and so "cannot afford whatever interpretation" (1979:9); because the readers of the text can have at least some control over the producing meaning of the text, an "open" text is somehow guarantee that readers "correctly" interpret its encoded meanings.

2.8 Advertising

The word *Advertising* comes from the old Latin verb *adventure* which means 'to direct one's attention to'. It is defined as a form of public declaration and statement

predesigned to motivate people for the sale of specific goods or services, or to publish social and political messages to people. Advertising tries to separate some specific goods or services from others. It also mostly tries to influence people's opinions, attitude, and behaviors.

Advertising has three main categories: *consumer advertising*, which is about the persuasion for a product. *Trade advertising,* which is a sale that is for professionals for a special trade publication and media. *Political-social advertising,* which is for the interest of the specific group and politicians.

2.8.1 Review of the Studies

The first form advertising in human history were the outdoor signs on shops in the Middle East in the early 3000 BC. Babylonians used signs for the advertisement of their shops. Also, the Greeks and Romans were hanging signs in front of their shop. Given that majority of people were not able to read, most of the adverts were visual symbols. Since time immemorial, people put posters and picture signs in markets or temples for the purpose of publishing information and the exchanging goods and services (Danesi, 2004). In the fifteenth century, the intervention of the printing machine changed the advertising landscape. The advertising posters became cheaper and faster to produce. The printing press was the cause of a new generation of advertising called *handbill.*

In the 1880s a new generation of advertising created by the new systems of manufacturing which directed to significantly increased productions and reduced prices for the producers of consumer goods. The telegraph network and rail - roads, were influencing which allowed a nation-wide distribution of advertising. These were the causes of creative advertising agencies and their activities. Sampson (1874)

in his *History of Advertising*, which was first published in 1874, points out that "signs over shops and stalls seem natural to have been the first efforts in the direction of advertisements and they go back to the remotest portions of the world's history" (19).

The first advertising agency was established in 1842 by Volney B. Palmer, first in Philadelphia and then in New York, Boston, and Baltimore. In 1875, Ayer and Son established the firm with several writers and artists solely to make print. During 1920s advertising agencies became a popular business and this increase in agencies resulted in the use of persuading techniques. According to Danesi (2004) "Business and psychology had joined forces by the first decades of the twentieth century, broadening the attempts of their predecessors to build a semiotic bridge between the product and the consumer's consciousness" (258).

2.8.2 Semiotics of Advertising

As Twitchell (2000: 1) pointed: "language about products and services has pretty much-replaced language about all other subjects" and the language of advertising is the language of everybody. Although by the intervention of newer forms of communication technology has also made advertising more visible than they were prior. Companies creating a personality for their products which are a significant system and the first step is by giving a name or *brand name*, also creating *logos* has an effective role in distinguishing a brand from other competitors.

As Fiske and Hartley (1978) mentioned, before, films, TV programs, advertising posters and so on are all considered as 'text' according to semioticians. In 1979 Goffman focused on gender in advertisements and he talked about the representations of male and female in magazine advertisements. However, it was not

well organized and just a few of the explanations have been used consistently by empirical researchers. It is known as a classic of visual sociology. One of his justifications was that ‘men tend to be located higher than women’ in those advertisings, symbolically representing the norm of the subordination of women to men within the society (Goffman, 1979).

In the case of advertising design, Kress and van Leeuwen (1996; 1998) believed that, if an image is planned vertically, the higher and lower segments represent a conflict among ‘the Ideal’ and ‘the Real’ respectively. Kress and van Leeuwen suggested that the lower section in graphic designs shows more ‘down to earth’, based on applied and more realistic details, however, the upper part shows more abstract or generalized possibilities. For example, in lots of Western printed advertisements, “the upper section tends to . . . show us ‘what might be’; the lower section tends to be more informative and practical, showing us “’what is’” (van Leeuwen 2005: 204–5).

The designer of advertisements often practices visual metaphors and metaphorical images mainly while they prefer don’t use words. Williamson (1978) in her book, *Decoding Advertisements,* explained that this visual metaphor can be involved in the function of ‘transference’, especially in relation to an advertisement, which means transferring some abilities from one sign to another. Obviously, designers have to distinguish comparable products from each other, and most of the times advertisers do this by relating the product with a set of social values. In otherword, the designer creates distinguishable signified for a product. As McCracken (1987) explained advertisements provide “a kind of dictionary constantly keeping us apprised of new consumer signifieds and signifiers” (122).

It is possible to see the advertising designs also through another perspective which is the mythological or ideological direction of signification. According to Barthes, myths are the main ideologies of the time. For example, objectivism is a common myth in Western culture. This objectivity combines with truth, wisdom, correctness, justice, and neutrality and its effects on the discourse of science, law, government, business, and economics and so on (Lakoff and Johnson, 1980). The other mythical discourses contain such as masculinity and femininity, freedom, individualism, Englishness, success and etc.

2.8.3 Barthes and Advertising

Barthes is the most well-known semiotician for his analyses of some myths in popular culture in the anthology titled *Mythologies* (1957). He talked about some sorts of current cultural myths. One of the most famous analyses of his was the cover photo in the magazine Paris Match showing a young black soldier saluting the French flag (is not in the picture) (Barthes, 1957). He also analyzed the 'Italianicity' of an advertisement for Panzani pasta (1977).

Based on the theorists of textual positioning, decoding the text contains a suitable ideological identity and also, in texts, for making sense of the signs the reader has to accept a 'subject position' in relation to it. For example, to understand an advertising poster, a reader of the text has to adopt the identity of a consumer who wanted the advertised product. Certain theorists maintain that this situation already exists inside the structure and codes of the text. Johnson (1996) believed: "Narratives or images always imply or construct a position or positions from which they are to be read or viewed" (101). MacCabe (1974) named the 'classic realist text' as a concept that encourages the reader to assume a situation given that everything looks 'obvious'. This means that a text is homogeneous and that it has only one meaning which was

planned by its designer. However, current theorists oppose that there might be some alternative way for decoding and reading the text which can be even contradictory.

All the readers of the media text are not necessarily 'ideal reader' of the producer intended text. The expression, "the positioning of the subject implies a necessary subjection to the text" (Johnson 1996: 101) and that is challenging because there is always some freedom of interpretation.

The concept of pry-constructed or 'pre-constituted' structure of human, like text, is common character of structuralism and somehow, it establishes a fundamental conflict to the liberal humanist stance, which thinks of society as "consisting of 'free' individuals whose social determination results from their pre-given essences like 'talented', 'efficient', 'lazy', 'profligate', etc." (Coward & Ellis, 1977: 2).

The neo-Marxist philosopher Louis Althusser (1918–90) was the first one who talked about the importance of the ideological subject. For Althusser, ideology was a structure of representations of reality and ideology presents some theme positions which they could engage. He explained that "what is represented in ideology is . . . not the system of real relations which govern the existence of individuals, but the imaginary relation of these individuals to the real relations in which they live" (Althusser, 1971: 155). According to him, people are changed into issues by the ideological system which he called 'interpellation' (Althusser, 1971: 174).

Althusser's concept of interpellation is based on Marx's theory of media that talked about the political effects on media text and content. Based on this theory, the reader of the media text is constituted by the text and the power of media is as strong as it

won't let people for a different interpretation. However this notion criticized by social semioticians who believed in 'polysemic' nature of text and 'multi-accentuality'. Yet, by separating message and code from each other, it is possible to say that people are more familiar with codes of texts they cannot read the code except the dominant meaning of it. According to Nicholas (1981): "When we say 'I see (what the image means)' this act simultaneously installs us in a place of knowledge and slips us into place as subject to this meaning . . . All the viewer need do is fall into place as subject" (38).

2.8.4 Genre of Advertising

The first code of the texts engaged in the structure of the subject genre and genres are apparently neutral, functioning to create a structure.

Definitely, genre creates a significant structure of situations, which aids readers of the texts to recognize, select and interpret texts and also it helps the creator of the texts to comprise economically in the medium. Nonetheless, it is possible to see each genre as representing some values and ideological expectations and also as looking for to find a specific worldview. The different genre might reflect and help to construct the dominant ideology of that period of time in text but surely genres cannot be ideologically neutral and each genre produc a different arrangement of the subject, which are reproduced in their approaches of the statement. Chandler (2007) was explained that:

> Expectations are established by reference to one's previous experience in looking at related advertisements. Modern visual advertisements make extensive use of intertextuality in this way. Sometimes there is no direct reference to the product at all. Instant identification of the appropriate interpretive code serves to identify the interpreter of the advertisement as a member of an exclusive club, with each act of interpretation serving to renew one's membership (202).

2.9 Human Perception

Having a definition of human perception in this part is important. So, Ward, et al., believed that there are numerous definitions and theories about human perception but "Most define perception as the process of recognizing (being aware of), organizing (gathering and storing), and interpreting (binding to knowledge) sensory information" (2015: 73). Schacter, et al., (2011) defined perception as the organizing, identifying and interpreting sensory information to understand and also represent the environment.

All forms of perception contain signals in the nervous system, which gives feedback from physcological or chemical incitement of the sense organs (Goldstein, 2010) and it is not the passive reception of the signals, however it is formed by learning, memory, expectation, and attention (Gregory, 1987; Bernstein, 2010). It is possible to divide human perception into two part (Bernstein, 2010). First, the process of sensual input which turns the low-level of data to high-level, for example, the abstract shape to recognize an object and the second process, which is related to the person's notion and expectations or knowledge, optional system or attention which in return, effect perception. According to Goldstein (2010), human perception depends on the various functions of the nerve system, however subjectively it looks like very easy because this process is happening outside of the human conscious.

Of course, a human receives information by five senses but the world around is so complex that the brain is not making sense of each of it. So, while any of the senses receives any information, many factors effect on the perception poses which can be

divided into three main steps. (Susan and Taylor, 1991) These three steps are selecting, organizing and interpreting.

According to Schwartz (2012), selection is the first section of the perception procedure which means, humans pay attention to some sort of sensory information and at the same time they ignore some other perceivable information. Anderson (2015) explained attention as the allocation of sorting and processing resources. The second part of the perception is organizing, which means humans categorize the incoming information based on the inherent and learned cognitive models. Humans classify information into patterns,: proximity, similarity, and difference (Coren & Girgus, 1980).

While selection and organization of incoming information occurs so fast and most of the times without being aware, interpretation needs awareness and consciousness. Interpretation is the subjective procedure through which humans represent and understand motivations. “Interpretation of stimuli is subjective, which means that individuals can come to different conclusions about the exact same stimuli. Subjective interpretation of stimuli is affected by individual values, needs, beliefs, experiences, expectations, self-concept, and other personal factors” (Mohammadi & Banirostam, 2015: 123).

In the interpretation part, humans allocate meaning to their experiences by mental structures that are called schemata. It is possible to say schemata are like databases that are saved in human brains and primary data that can be used to interpret new experiences. Also schemata can be developed over time in a way that small pieces of information chain to build more and meaningful information (Schwartz 2012). In

psychology, according to DeVito (2009), perception is divided into five stages or processes which are: stimulation, organization, interpretation-evaluation, memory, and recall.

Based on this explanation and according to Safavi (2015) it is possible to say: if p is sensory information, the perception of p is q and it makes a p→q and this can be used for further perceptions as well. For example, the perception of p→q and then q→r can result in p→r. In other words, if smoke (p) then fire (q) and then, if fire (q) then burning (r), so it is plausible to come to the conclusion that: if smoke (p) then burning (r).

This assertion is consistent with Peirces' statement about the sign because a representamen will be implied to an object when it is interpreted. More precisely, if 'smoke' as a representamen implies an object like 'fire', we should interpret 'smoke' in the meaning of 'fire'. In this case, if we consider 'smoke' as a p and 'fire' as a q, the interpretation of p→q is just the thing that Peirce called interpretant. This forms a unit of human perception.

Moreover, we should be able to make a conclusion of two primes. For example, we should be able to get the conclusion q→r by p→q and p→r. If this point is accepted too, we can claim that human perception is made by selection and combination of information or better say, by informative units (Safavi, 2015).

Saussure (1916/1983) pointed precisely to the selection and combination of the linguistic units during his courses. He uses two imaginary axes named associative axis and syntagmatic axis to show how we should consider the relations between

linguistic units. According to him, the associative axis was an imaginary vertical axis, which associates a unit instead of another. Later, Hockett (1960) presented a new definition of this axis and limited its function, and called it paradigmatic axis. The paradigmatic axis is an imaginary axis, which is used to demonstrate the paradigmatic relation of the units in a linguistic level. The significant point is that selection is made among the units of the same level. In contrast, the syntagmatic axis is an imaginary axis that is used to demonstrate the syntagmatic relation of the units in a linguistic level. We select our intended units from all the potential units which are presented on different paradigmatic axes and combine them on the syntagmatic axis, therefore selection and combination are related to each other.

Roman Jakobson (1970) studied these two processes and claimed that aphasia occurs due to some disorders in the process of selecting and combining the linguistic units. Jakobson (1990) introduced the views of biologists, mathematicians, psychologists and even experts in the fields of physics and chemistry, and suggested that, from his point of view, linguistics is a far more comprehensive knowledge than all the other sciences, because humans perceive all these selections and combinations according to the functions of these two processes in the brain. After Jakobson, his idea about selection and combination axis is still considered valid and it is one on the foundation of the modern linguistic.

2.10 Context

Context is an important notion in this research and it isn't the easiest word concept to define. Oxford English Dictionary (OED), defines context as "the circumstances that form the setting for an event". The concept of context was studied by philosophers, linguists, psychologists, and lately by computer scientists. Each of these fields of

study were defining and interpreting the concept of context in a way that it is suitable for their aims in their field, however, the word ‘context’ is based on the Latin words con (= together) and texture (= to weave) which means ‘weaving together’. As Wan (2009: 33) explained: “In describing a context we must define a finite set of entities, a finite set of properties for each entity, and the inter-weaving of the properties”.

In studying message transmission, traditionally in linguistics and semiotic studies, there are two contexts called ‘linguistic context’ and ‘situational context’ (Van Dijk & Kintsch, 1983; Carreiras et al. 1996; Recanati, 2004; & Carston, 2007).

In *The History of a Sentence* (1992), Halliday discovers extents in the history of meaning of semiotic studies. Halliday argues that “An event, however small, has a history” (1992[2003]: 356) and that “There is, so to speak, a history of meaning, and the interpretation of any act of meaning must rest on other such acts that have preceded it and created the conditions for its occurrence” 1992[2003]: 358). Halliday (1992) suggests “four strands or dimensions of history that are forerunners of every sentence by virtue of the fact that it is an act of meaning” (358). These dimensions, are ‘intertextual history’, ‘developmental history’, ‘systemic history’, and ‘intratextual history’. Halliday argues “The impact of a text is dependent on its location in this complex semo-history, at the intersection of the various dimensions of that history where we ourselves are located when we enact it or hold it up for investigation” (1992[2003]: 373).

According to Gauker (2003), each linguistic context is a sum of one or more than one sentence in combination with each other to serve as a unique message, which shows the goal of producing a linguistic context. Gauker extended this traditional notion of

linguistic context to what is called ‘situational context’ by linguists. He believes that situational context must also be understood as a sum of sentences perceived by the receiver of linguistic context.

Safavi (2015) extended the so-called view of Gauker to what is traditionally meant by background knowledge. In his view, background knowledge of every human being is a sum of sentences recorded in the memory of each person that is why he prefers to use three similar terms to refer to linguistic context, situational context, and background knowledge. He calls these contexts respectively ‘Context A’, ‘Context B’, and ‘Context C’. In this view, Context A is the physiological transmitted messages from a sender to a receiver. Context B is a sum of sentences perceived by the receiver from the temporal and spatial around the Context A. Context C, according to him, are the sentences recorded in the memory of the receiver to use as a tool for the interpretation of Context A.

Each of these three contexts is the combination of some sentences. So, for senders and receivers to communicate with each other, they use a general context, like ∑ which is the combination of three Contexts A, B, and C (Safavi, 2015).

∑= {A, B, C}

A= $\{a_1, a_2, a_3 \ldots\}$

B= $\{b_1, b_2\ b_3 \ldots\}$

C= $\{c_1, c_2, c_3 \ldots\}$

In Chapter 4, the researcher focuses on these Contexts in detail. Furthermore some examples are shown. And it explains how advertising posters could be read.

Chapter 3

METHODOLOGY

In this part of the research, researcher explain the research philosophy, Research approach, research model, sampling method, data collection, and research procedure of this thesis.

3.1 Research Philosophy

The study of sign and sign systems as mentioned in 2.2, has a very old historical background, which in the end became what is now called the Organon Model of Karl Bühler. Karl Bühler is one of the most important philosophers, psychologists, and linguist and, in his work, *Sprachtheorie* (1934), he developed his communication model.

The Organon Model was the most important theory of communication that influenced the dominant semioticians such as Roman Jakobson as well as the other scholars mentioned in 2.2.

Karl Bühler (1879/1963), identified three communication functions; the Expressive Function, the Representation Function and the Conative Function. Bühler believed that "language is the medium or Organon, that makes represented objects communicable and, through its deictical sign-functions, enables the representations to be anchored in the concrete communication situation" (Johansen & Larsen, 2002: 224).

According to his Organon Model, each linguistic sign has simultaneously three functions. A sign is a symbol which is an information about an object. Bühler called this part of the sign 'symbol'. A sign is a 'signal' for a receiver and a 'symptom' for a sender.

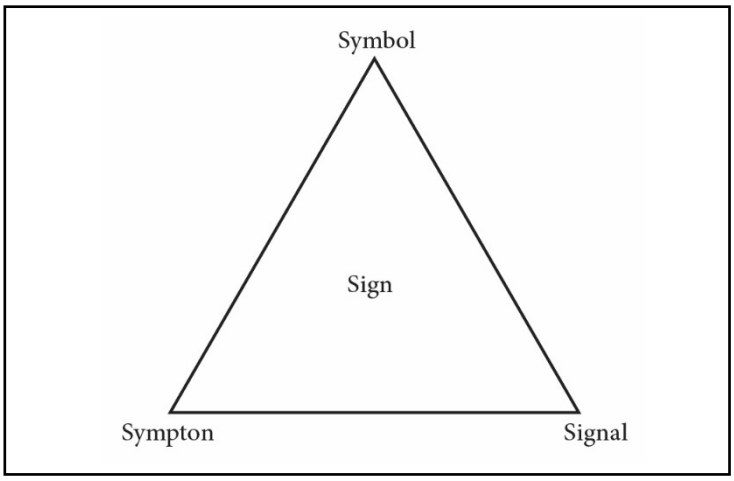

Figure 7: Bühler's Organon Model of Communication (Bühler 1934: 28)

Figure 7 describes what Karl Bühler called the three functions of the sign. To compare these three functions of signs with the three communication functions mentioned above, it has to be said that the sign as a symptom is an 'expiration' of the sender. The sign as a 'signal' prompts the receiver to something and the sign as a 'symbol' constants information about an object that a sender wants to communicate with a receiver.

In the field of communication studies, Bühler mentioned that all three functions are always present. However, in a specific case, one of the three functions is always dominant. For instance, in the case of advertising the conative function is at the forefront.

To simplify the Organon Model of communication functions, it is better to use an example in daily use of language. A mother is worried because her teenage son came home late last night. The mother is the sender. She asks her son, “Why were you so late last night?” In this situation, the expressive function of this sentence shows that this mother was worried last night. The representation function of this sentence is that her son was late coming back home. The son as a receiver of this message, understand the conative function of his mother’s message which means that he has to be home sooner.

This Organon Model of communication inspired Roman Jakobson to introduce his six functions of language (Jakobson, 1960).

The extension of Figure 7 is shown in Figure 8. As seen in the figure, it is evident that Jakobson improved on the Organon Model of three communication functions:

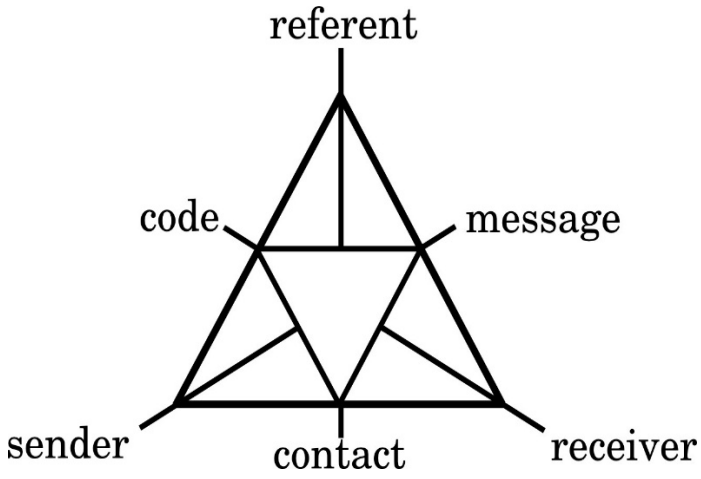

Figure 8: Extension of Organon Model (Jakobson, 1960: 56)

It is evident that when looking at Bühler’s three function of language and Jakobson’s six functions of language, the later added three additional functions of language which is mentioned in 2.7.1 as a para-linguistic function of language, poetic function

of language, and phatic function of language. Jakobson also changed the term for "representation" function in Buhler's Organon into the "referential" function of language.

These two theories of communication functions are the main paradigms of this research but as seen in this very short definition, some important issues that this study explores are not mentioned by Bühler and his follower, Jakobson. The main point is how a human being perceive these functions and how human beings produce messages with this functions. Many scholarly efforts discuss these functions of language or as put by some others "factors of communication". They mention that using and perceiving these functions are unconscious and the result of automatic prose of the human mind. The question here, how is it possible to mention 'functions' which are not explainable? The goal of this research is to show that the assertions on the sender's mind and his/her understanding of the situation while producing a message, are the two main factors of this production. The assertions on the receiver's mind are also instrumental to the perception of messages.

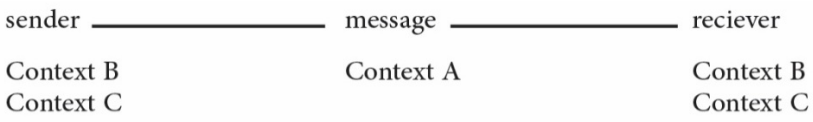

Figure 9: Figure of Contexts

The identification of these Contexts A, B, and C has been mentioned in 2.10 and will be discussed further at the beginning of Chapter 4.

3.2 Research Approach

As mentioned in 1.3, this research is based on the inductive method of research. This study prefers the pragmatic approach and the qualitative method because it suits the

research problem and, the strength of this method is that the researcher is not obliged to catch up on philosophical debates but can also use different techniques at the same time.

Goles and Hirschheim (2000) initiated pragmatism into information systems and, scholars (Agerfalk, 2010; Baskerville & Myers, 2004) have highlighted its significance. “The emphasis by these scholars is that information system is often seen as a pragmatic discipline with a prominence on practical research, theory and practical implications” (Mkansi & Acheampong 2012: 134).

Pragmatics “try to interpret each notion by tracing its respective practical consequences” (James 1995:18). As Iaydjiev (2013: para 9) explained “explanations are aimed at understanding our complex reality, while James’ coherence theory of truth sees theories just as useful instruments. Thus, ideas are truly provided that they help us incorporate and link new experiences within our existing stock of opinions with minimum disturbances and clashes with other vital benefits”.

Qualitative data contains of open-ended data that the researcher can gathers through interviews, focus groups and observations. The analysis of the qualitative data naturally monitors the path of combining it into sorts of information and presenting the variety of ideas collected during data collection.

In some parts of the study, the qualitative approach is used thereafter the quantitative approach helps expand on the results of the first approach.

3.3 Research Model

As mentioned in Chapter 1, this study focuses on the perception of one system of signs and also multi-sign systems used to produce advertising posters.

This study starts with the Organan Model of Bühler followed by theory of Jakobson about the functions of language.

The two models mentioned above helps in selecting the logical structure of the research project, which deals with the perception of signs not mentioned in Bühler's and Jakobson's models. Thus, the researcher prefers a descriptive study of this project.

After discussing the relevant existing descriptive model of the object created in the studies of Bühler and Jakobson, the researcher transforms this descriptive model into a normative model by adding the three contexts, namely; Context A, Context B and Context C as evaluative dimensions to it.

The researcher starts with defining the two hypotheses drawn from the functions of language. The study then concentrates on semiotics in general and analyzes the signs produced in advertising posters.

3.4 Sampling Method

In this study, ten advertising designs addressed as posters from different countries were selected for this study and, all texts written on the posters are in English language. Also, in some cases, posters have no written language. The sampling method of this analysis is convenience sampling method, which is a type of non-probability sampling. As Teddlie and Yu (2007: 78) explained: "Convenience

sampling involves drawing samples that are both easily accessible and willing to participate in a study". Based on the nature of this research, judgmental sampling technique was selected because the sampling group for this research must have a general knowledge about advertising design but at the same time not be a specialist. "Convenience sampling method is set of techniques in which respondents are selected by convenience due to their proximity, availability, accessibility or another way that researcher decides" (Abrams, 2010: 536). "It is a fast and easy method to use however results seldom are representative of the population" (Meyer &Wilson, 2009: 25).

Due to the nature of this study, the researcher uses a semi-structured interview to obtain data Corbetta (2003: 270) explains semi-structured interviews as:

> The order in which the various topics are dealt with and the wording of the questions are left to the interviewer's discretion. Within each topic, the interviewer is free to conduct the conversation as he thinks fit, to ask the questions he deems appropriate in the words he considers best, to give explanation and ask for clarification if the answer is not clear, to prompt the respondent to elucidate further if necessary, and to establish his own style of conversation.

3.5 Data Collection

The primary data of this study are ten posters designed in one or multi-sign systems for advertising. As mentioned in 2-7-1, introducing the six functions of language within the six factors of communication, advertising is a variety of using the conative function of communication.

After introducing the three contexts of perception: the sentences of background knowledge, the sentences of situational context and the sentences of the message produced by the sender, the researcher then analyzes each poster based on these

contexts. At the second step, the researcher will give her corpus to 50 Master or PhD. student of communication with background knowledge on advertising posters.

The researcher shows the posters to the interviewees and informs them that they are required to write based on their perception or understanding of what they see in these posters accordingly. These posters are selected based on the use of sign system of language, sign system of logos, and other sign systems used in designing the posters. There were no restrictions as interviewers were given the freedom to write whatever they see in these posters. They have to write the perception of all the signs used in these advertising posters and write the meaning of each sign they can find in these posters.

At the third step, the researcher will analyze the reports to give the function of sentences stored in Context C of each interviewer.

3.6 Research Procedure

The first step of the data collection for this research was to find the 10 world known product posters. These global products posters selected in this research because then the interviewees could know the product. The posters selected for this research are mainly image advertising posters which although there is written text in language in some of them but they are mainly visualized posters. 2 poster from McDonald's, 2 poster from Mercedes-Benz, and then one poster from Vodol, Orbit, Volkswagen, Domestos, Mini Cooper, and Sonim were selected.

The next step was paraphrasing the sentences of Context A in each poster. In order to do so, the researcher with four specialists in the field of semiotics and advertising designs were finding signs of each poster. The researcher and the experts have a

common understanding about the answers of the three questions selected for this research.

After that the researcher was asking the three main questions of this research in order to mark in the charts. With this three questions, the researcher was finding the sentences in Context C of each interviewee.

Chapter 4

DATA ANALYSIS

Chapter four of this thesis contains the review of research method, Sign analysis of all ten advertising posters with descriptive statistics that explains the answers of interviewees, and the results of this research.

4.1 Review of Research Method

As mentioned in 3.1 and Figure 9, the researcher analyzes the corpus in accordance to the purpose of this study with the perception of signs from the three contexts which are focused on.

A sender uses sentences from his/her background knowledge, called Context C, and is using the sentences of situational context, called Context B to send a message which is also one or more sentences called Context A. Context A is related to the goal or goals of the sender.

The receiver dealing with the sentences of Context A uses some feasible sentences from his/her Context C and Context B to perceive the Context A. She/he selects these feasible sentences and combine those with the sentences of Context A to understand the goal or goals of the sender.

In this chapter, by analyzing the data mentioned in Chapter 3, emphasizes this model of research. So, each poster as Context A must be analyzed by Context B and Context C of the sender and also Context C and Context B of the receiver.

The first step is to paraphrase these Context A's by the researcher and also four specialists working in the field of semiotics and advertising designs to gather the information designed in each poster. The second step will be the report of the researcher about the perception of the data by the interviewees. The interviewees were EMU Masters or Ph.D. students: 25 males and 25 females aged between 25 to 35. All interviewees had no any background knowledge in semiotics.

4.2 Sign Analysis of the Data

4.2.1 Poster 1

Figure 10: Filet-O-Fish Poster

Figure 10 is a multi-sign system which is a combination of color sign-system, English language sign-system and logo sign-system. The sender used and combined several sign-system for creating Contexts A. The final goal of making this poster was promoting a food product for McDonald's chain restaurant called Filet-O-Fish. In order to understand this poster, the Context C of the receiver must have the sentences that have English language, the logo of McDonald's and the blue color of the background.

In this poster, the blue color represents water to show the freshness of the fish. At top of the fish jar 'Filet-O-Fish' is in English language and receivers must have this food in their Context C and also the logo of McDonald's which is a red square with a yellow special font 'M' in the middle. It should also contain the slogan of the company which is: 'I'm Lovin' it'.

At the middle of this poster, there is a transparent sliced burger bread which includes a filet fish, a layer of cheese and maybe some other ingredient but because the burger is transparent it is not clear to see. At the middle of this burger or jar, we see a golden fish which shows a prototype of Fish. This fish is alive because two bubble at the middle of the jar and top of the bread shows that this fish is breathing. In this jar, which in fact is the advertised burger, there is water that can be interpreted in two different ways: first, the freshness of the fish and second, the pureness of everything contained in this burger.

Through all these signs, the receiver of this poster must understand that the goal is to buy Filet-O-Fish from McDonald's chain restaurants. Receivers of this Context A must be persuaded to buy this food and this restaurant offers a fresh and healthy food

called ‘Filet-O-Fish’. In short, the Context A of this poster is the combination of these sentences:

Context A:

Sign 1: ‘Filet-O-Fish’ in English.

Sign 2: Copywriter Symbol at the end of Sign 1.

Sign 3: The Blue color of the background: Water.

Sign 4: The logo of the restaurant

Sign 5: The slogan of McDonald’s restaurants in beneath of Sign 5.

Sign 6: A crystal transparent burger bread.

Sign 7: One crystal filet fish inside Sign 7.

Sign 8: A crystal cheese slice on Sign 8.

Sign 9: One goldfish inside Sign 7.

Sign 10: Two bubbles next to Sign 10.

Sign 11: Clearwater inside Sign 7.

4.2.2 Poster 2

Figure 11: Collision Prevention Assist PLUS Poster

Figure 11 was designed for a high-end automobile visible through the logo at the bottom part of the poster. On the left side of the logo, the same margin part, two sentences “Spot danger ahead” and “Collision Prevention Assist PLUS” explained that the deer on the road is not admired by staring at the car but because of fear from the speed of the car. It is important to say that deer is a symbol for a swift animal and it isn’t commonly used by cars companies because in most cases, it represents the opposite speed.

This poster shows a tortuous mountain road which can be a passageway of deer and the distance between the deer and the windshield is obviously enough for any deer to pass without any problem but this deer feel worried because the car is so fast and the deer is not sure how fast it would cross the road.

This poster doesn't say anything about the model or type of the Mercedes-Benz. It however talks about all models of Mercedes-Benz; it displays the speed and power in the poster. Context A of this poster can be summarized as:

Sign 1: Tortuosity of the road.

Sign 2: Pine tree.

Sign 3: The Mountain in the background.

Sign 4: Mercedes-Benz's logo.

Sign 5: First sentence: "Spot danger ahead".

Sign 6: Second sentence: "Collision Prevention Assist PLUS".

Sign 7: The black margin that Signs 4, 5, and 6 are located on.

Sign 8: The deer with a fearful face and long neck on the right side of the road.

Sign 9: The path of the car that shows the driver is driving on the right side of the road.

Sign 10: The deer's face is staring on the left side of the car and that shows the driver is sitting there. The steering wheel of the car is also on the left side.

Sign 11: The fences on the side road that shows the tortuous road.

Sign 12: The first and second blurry pine that shows the high speed of the car.

4.2.3 Poster 3

Figure 12: Feet Nose Poster

Figure 12 in this research is the advertising poster of a company called Vodol from Brazil. Some of their products are powder, spray, cream and so on. This poster emphasizes the prevention of feet smell.

On the down right side of this poster, the image of Vodol powder with the special packing is displayed in the design. On the left side of this package, in two lines, “Protect your feet” is written and this shows the function of this product. “And our noses” defines that taking care of the feet, is taking care of the nose. This is been told in Context A of the receivers that Vodol is for protecting ones feet from a bad smell.

Pinkish skin color is chosen for the background color of this poster and the main image is divided into two (feet and a nose). The nose was designed in a way that it also shows the heel of the feet.

Sign 1: Vodol package.

Sign 2: First line: “Protect your feet”.

Sign 3: Second line: “And our noses”.

Sign 4: The nose is designed also as a feet and it is supposed to be “our” nose.

Sign 5: Right feet of a person who uses Vodol.

Sign 6: The Pinkish color of the background can be interpreted in two ways: 1- pureness and 2- health.

4.2.4 Poster 4

Figure 13: McDonald's Fist Poster

The background color of Design 4 is red and on the right bottom corner of the poster is McDonald's logo in the green square and the yellow ‘M’ with the special font is placed. The green square of the logo can be interpreted as vegetarian foods and the message could read as; vegetarians can also eat in this chain restaurant.

At the middle of this poster is a man’s fist with three pieces of French fries between his fingers. In the Context and of the audience, this three French fries can be represented as ‘M’ in McDonald’s, and also for the receivers, in their Context C, it

could be red as some information about a fictional character in American comic books called Wolverine. This fist with that three French fries can be associated with the power of the main character [=Logan].

For the people who are familiar with this genre of movies and comics, this poster can have kind of connotative function. The goal of this poster is an advertisement for the chain restaurant McDonald's and the powerfulness of the food of this restaurant chain.

Sign 1: The red background color.

Sign 2: A male left-fist in the middle of Sign 1.

Sign 3: Three french-fries between the fingers of Sign 2 that associate 1- The logo of McDonald's and 2- Wolverine's hand.

Sign 4: Green square on the bottom-right side of the Sign 1: Vegetarian's foods.

Sign 5: Special font 'M', for McDonald's in Sign 4 and in yellow color.

4.2.5 Poster 5

Figure 14: Orbit Chicken Poster

Figure 14 is an image of a chicken that keeps its wings on two sides of its face and feels sad. The eyes of the chicken focus on the fried egg that could be its own product, in front of its food. The background color of the poster is blue and it is the same color as Orbit chewing gum on the left side of the design. On the down-left side of the poster, in four lines, the sentence: "DON'T LET LUNCH MEET BREAKFAST" is written. The words "LUNCH" and "BREAKFAST" is written in bigger font and, "DON'T LET" and "MEET" are written with smaller font. As also seen in the poster is the package of Orbit chewing gum placed in the corner. The

only way that receivers understand the meaning of this poster is if they have the image of chewing gum package in their Context C. But if receivers have the image of the package of this chewing gum in their Context C, it is possible to understand the sender of this message wanted to say: "if you use Orbit, the taste of your mouth will change and it won't let you mix the taste or smell of your breakfast and your lunch in your mouth".

In this design, chicken is the prototype for lunch and egg is the prototype for breakfast. The goal of this image is to use the connotative function for using Orbit chewing gum with this description that Orbit will change the taste of your mouth.

Sign 1: An Orbit box of chewing gum with "Orbit" letters on it.
Sign 2: The sentence: "DON'T LET LUNCH MEET BREAKFAST" at top of Sign 1 in English.
Sign 3: The blue background color of the poster harmonizes with the blue color of Orbit box.
Sign 4: A chicken with a sad face at the middle of Sign 3 in the form of a caricature.
Sign5: Fried egg in front of Sign 4 and in the same format.

4.2.6 Poster 6

Figure 15: Volkswagen Sofa Poster

Figure 15 shows a part of the cozy house. An old husband and wife are lying on a blue sofa. The wife is in her husband's arms and she feels very relaxed and secure. Covering them, is a blanket with a design of Volkswagen's automobile. How long this couple has lived shows the longevity of a Volkswagen. Maybe the assertion that Volkswagen belongs in the 1940s exists in the Context C of some receiver and it seems this husband and wife was also birthed during this period. The color of sofa and the rug on the corner are exactly the same blue color as it exists in the logo of Volkswagen. There are some signs on the bottom white side of this poster and outside of the poster. First the logo of Volkswagen automobile and the slogan under it which is in German: "Das Auto" [=The Car]. And also, on the left side of the logo, there are two sentences, the first sentence being in German is "Volkswagen" [= The car of people]; second sentence which is in English: "Surrounded by safety". This second sentence is the same as it is perceptible in the photo because that old man and

woman are also surrounded by safety. The rest of the stuff which is visible in the photo doesn't have any role in the interpretation of the goal of this advertisement poster.

Sign 1: An old man: Husband.

Sign 2: An old woman: Wife.

Sign 3: A sofa that Sign 1 and 2 are sleeping on it: Comfortability.

Sign 4: Gray blanket on Sign 1 and 2: Safety.

Sign 5: The design of Volkswagen on Sign 4: Volkswagen's logo on the head of Sign 4.

Sign 6: The Volkswagen's logo: A circle with a "V" and "W" as the abbreviation of Volkswagen.

Sign 7: The slogan: "Das auto" under the Sign 6.

Sign 8: The Volkswagen: First sentence on the left side of Sign 6.

Sign 9: "Surrounded by safety": Second sentence on the left side of Sign 6 and under Sign 8.

Sign 10: The Wedding ring in the hand of Sign 2.

Sign 11: Face expression of Sign 1 and 2: safety, happiness, and feeling secure because of feelings of Sign 9.

4.2.7 Poster 7

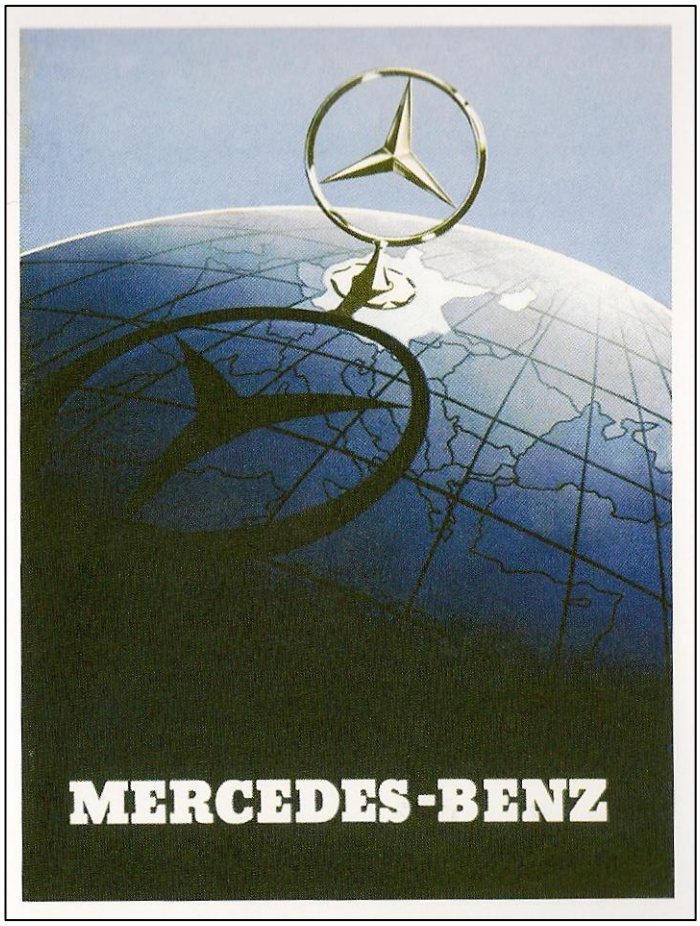

Figure 16: Mercedes Benz Map Poster

The background color of the poster at the top part of it is sky-blue and on the bottom part, it is black. At the top of the poster there is a part of a globe that if receivers have some information about the geography of Europe in their Context C, they will realize that Germany is designed to be in the white color and the emblem of Mercedes-Benz is a pin on Germany.

At the bottom part of the poster and on the black part we can see the word "MERCEDES-BENZ" is placed and the shadow of the emblem is on the south part of Germany and the globe which is understandable by the stand of the emblem. The

sunlight is behind the emblem and this is understandable by the shiny parts of the emblem and the cast path of its shadows.

Sign 1: The blue sky.

Sign 2: The globe: Europe part.

Sign 3: Germany.

Sign 4: Mercedes-Benz's emblem on Sign 3.

Sign 5: The shadow of Sign 4 on the bottom part of Sign 2.

Sign 6: The black color on the down part of the poster.

Sign 7: The word "MERCEDES-BENZ" in Sign 6.

All of these signs are perceivable just if receivers, in their Context C, have some information such as what is Mercedes-Benz? What part of the globe is this? This emblem belongs to what? And so on. The goal of this advertisement poster is to sell the Mercedes-Benz automobile with this description that: this automobile is made in Germany but the shadow falls all around the world.

4.2.8 Poster 8

Figure 17: Domestos's Germicide Poster

The poster has a white background which is also white ceramic tiles; it shows seven Harpers of death. Number seven in Aryan mythology is the number of life which means these harpers are always alive and doing their jobs. Each Harper has clothes with a different color but there are exactly the same. At the bottom of the poster the logo of Domestos, which is a blue circle, two red, blue arrow and Domestos at the middle of it. Under the logo the sentence: "GERM KILLING EXPERTS" is written. This Domestos slogan refers to the germs in the way that seven Harpers of death at

the middle of the poster are killing experts. So, these seven Harpers of death in combination with the slogan, germ killing experts, are perceptible. The different color of Harper's clothes show the different color of Domestic's products which if receivers, in their Context C, doesn't have this information it is not understandable. Also, white ceramic tiles which are used as the background of this poster shows that these products are for the bathrooms and toilets considering that these places are usually covered by white ceramics.

Sign 1: The white ceramic tiles as background: cleanness.

Sign 2: The seven Harpers of death with seven different colors on Sign 1 which stands as two sides of a triangle.

Sign 3: The logo of Domestos at the bottom of the poster.

Sign 4: The Domestos's slogan at the bottom of Sign 3.

Audiences will understand these posters if in their Context C some sentences about Harper of death, Harper, and long sickle were recorded before. The goal of this advertisement poster is to sell Domestos's product which is supposed to be the germ killing experts.

4.2.9 Poster 9

Figure 18: Mini Cooper's Poster

Figure 18 is divided into two parts; the part that has a blue rectangular margin around it and a black rectangular part under it. In the top rectangular part, there are three texts**;** "MINI.IT" which is understandable by the receivers who are familiar with this kind of signs. They know that this is an internet address and "IT" refers to Italy. Under that sign written in a very big font "BYE BUY" is the assonance between "BYE" and "BUY". The first "BYE" which is also used in "Bye Bye" because of assonance with "By" can be used as the concept of goodbye and also it refers to

“By”. The second “BUY” which is used as “To Buy”, because of the assonance with “BYE” it can be understood as “Goodbye” and also “To Buy”. So, it is possible to read this text as “Bye Bye” and also “By Buy”.

Under this text, written in a smaller font, the main explanation of the poster is mentioned: “HERE A MINI FROM 199 € PER MONTH.” This sentence is showing that the text at top of it must be interpreted in “By Buy” way. Which means it is possible to rent a Mini automobile by paying 199 € per month and after that the car would be yours.

At the middle of the poster, the picture of a Mini Cooper 5 is written on the number plate. The car has the same color as the margin of the poster. This Mini Cooper is in the middle of a corridor. This corridor can be the associated with time, which means this Mini Cooper passed through this time corridor and now with this, new shape is available for receivers.

Two signs exist on the black part of this poster. On the right side, the logo of Mini Cooper, is a circle with two wings on the side the text “MINI” at the middle of it. On the left side of the logo the text: “MINI READY TO RENT, THE EASIEST WAY TO GET A MINI” is placed. This sentence explains the assertion at the top of the poster which means it is possible to rent a Mini and by paying the rent money (199 € per month) and you can be the owner of it.

Sign 1: “MINI.IT”: Mini Dot Italy.

Sign 2: “BYE BUY.” BYE, BYE/ BY BUY.

Sign 3: “HERE A MINI FROM 199 € PER MONTH.”

Sign 4: €.

Sign 5: The corridor: passing the time.

Sign 6: “MINI COOPER 5” in Sign 5.

Sign 7: The number plate of MINI COOPER 5 in front of Sign 6.

Sign 8: The blue Rectangular around Sign 5.

Sign 9: The black margin at the bottom of the poster.

Sign 10: The logo of the car called MINI on the right side of Sign 9.

Sign 11: “MINI READY TO RENT, THE EASIEST WAY TO GET A MINI” on the left side of Sign 9.

To understand this conative function, receivers must know the figures of speech in English and also receivers must know how the way of renting and hiring an automobile works. The receivers must realize the difference between a normal rent and the one explained in the poster.

4.2.10 Poster 10

Figure 19: Sonim's Eiffel tower's Poster

Figure 19 has no margins. As seen in the poster, a frozen Eiffel tower stands far away. Everything around this frozen tower is showing a city under snow, or in the other words, buried under the ice. There are just two small lights from two houses on the right and the left side which shows few people is still living in this frozen city. In front of the poster, there is a hand of a man that comes out from the snow with a mobile phone in his hand which is still on. The case of the mobile is in yellow color and feature-phones types. At the bottom of the poster, the logo of the Sonim Company is on the right side and at the top of its "I," there is a signal of mobile phones. After this "Sonim", there is a dot which shows that it is also the internet

address of the company. Under this sign the slogan “BUILT FOR LIFE” and the sign of copyright is visible. On the left downside of the poster “THE XP3400 ARMOR” is written which shows the model of the phone.

After the model of the mobile phone, on a white square, there is a thermometer with a “+” and “_” sign on the two side of it. After that, there is a sentence: “TEMPERATURE RESISTANCE, JUST IN CASE”. It is possible to interpret “JUST IN CASE” in two different ways. First “If it is needed” and second, “CASE” refers to the case of the mobile phone which has a yellow line around it.

The background of the poster shows a dark and cloudy sky which seems like a light is coming out in between. This light also can be interpreted as “life expectancy” which means the mobile phone gives the hope to call and ask for help.

Sign 1: The Eiffel Tower: Frozen civilization.

Sign 2: A frozen city under snow.

Sign 3: Two lights from two houses under the snow.

Sign 4: A hand of a man comes out from the snow and holds his phone very tight: Man is alive.

Sign 5: A feature-phone which is the goal of the poster.

Sign 6: The mobile screen is on: The mobile is still working under the snow.

Sign 7: The mobile’s case in yellow.

Sign 8: The logo of Sonim Company that has a symbol of internet signal at top of “I”.

Sign 9: The Sonim’s slogan: “BUILT FOR LIFE” under Sign 8.

Sign 10: A dot after Sign 8.

Sign 11: The copyright sign after Sign 9.

Sign 12: The model of phone: “THE XP3400 ARMOR”.

Sign 13: The square of thermometer after Sign 12.

Sign 14: The “+” and “_” signs inside Sign 13.

Sign 15: “TEMPERATURE RESISTANCE, JUST IN CASE” after Sign 13.

Sign 16: The light in the dark and cloudy sky behind Sign 1: Hope.

The goal of this advertisement poster is to sell a mobile phone that supposed to be resistant to cold and heat because Sign 14 is showing that this phone is also resistant to heat.

4.3 Result

This part of the research involves the interviews and how they can perceive each of these (ten) designs as Context A’s. The previously mentioned signs for each design are selected only if all the five experts mentioned them. The researcher and experts have a common understanding about the answers for the three questions selected below.

The researcher, as mentioned before, has 3 main questions which each of the fifty interviewees must answer in order for the researcher to mark them in a chart.

The researcher shows each of the ten designs as the corpus of analysis to each of the interviewees and asks the three main questions:

A. What are the signs selected and combined in this image (Q1)?

B. What is the meaning of each sign you could recognize (Q2)?

C. What is the goal of each sign you recognized in the advertising (Q3)?

With these three questions, the researcher clarifies the sentences stored in Context C of each interviewee. Each of these questions will be marked in a chart.

The researcher will collect all these charts for all these designs; 500 charts [= 10 designs x 50 interviewers] and after that add them up and calculate them in percentages.

In the following tables for each design, the number of each is the number used in 4-2-1 to 4-2-10. Each interviewee (Int), was obliged to answer the three questions (Q1, Q2, Q3) mentioned above. Each correct answer is marked by a "1", and each incorrect by a "0". It is obvious that Q1 with a "0", would be followed by "0" for Q2, and "0" for Q3.

In the end, the researcher shows 10 tables containing the answers of the interviewers for each design. The researcher gives the result of the answers by percentage for further discussion. To ensure high reliability, the researcher spoke to interviewees for two hours to adequately inform them of what is required of them. The focus was the sign, how can we extract the meaning of the sign and, the purpose of using a sign in advertising posters. After that, the researcher filled the tables and extracted the percentages for the answers of the interviewees for all three previously mentioned questions. As stated before, question A deals with finding a sign, question B deals with the meaning of each sign and question C shows the purpose of using a sign in each of the 10 posters.

Table 1:
Poster 1: Percentages of Interviewee's Answers

Sign	Q1	Q2	Q3
1	100%	96%	84%
2	2%	0%	0%
3	0%	0%	0%
4	100%	100%	100%
5	56%	38%	10%
6	0%	0%	0%
7	8%	0%	0%
8	2%	2%	0%
9	98%	0%	0%
10	0%	0%	0%
11	0%	0%	0%

As mentioned before, poster 1 was a combination of 11 signs extracted by four semiotitions and the researcher. As shown in Table 1, sign 3, 10, and 11 shows that none of the 50 interviewers have recognized these signs. The most important sign is sign 4, which shows 100% recognition of the sign, 100% recognition of the meaning and, understanding the purpose of using this sign in Poster 1. This means that all the interviewees answered the 3 questions for this sign correctly. However, this is not the case with sign 1, which has 100% recognition of the sign, only 96% correct answer rate for Q2 and 84% correct answer rate for Q3. The signs like 5 shows that 56% of the interviewees recognize the sign, however, even less than this percentage recognizes the meaning of the sign. In terms of understanding the purpose of the sign we see a lower recognition rate with only 10% recognition within this poster.

Table 2:
Poster 2: Percentages of Interviewee's Answers

Sign	Q1	Q2	Q3
1	6%	0%	0%
2	12%	0%	0%
3	6%	0%	0%
4	100%	100%	100%
5	100%	100%	0%
6	100%	0%	0%
7	100%	100%	0%
8	100%	100%	100%
9	0%	0%	0%
10	0%	0%	0%
11	0%	0%	0%
12	0%	0%	0%

In Table 2 which gives the general percentages of the interviewees' answer shows that signs 9, 10, 11, and 12 are not recognized by any of the interviewees. The most important signs are sign 4 and sign 8 which had a 100% percent answer for all three questions mentioned above. These signs are the logo (Placement was in the Corner) and the icon of a deer, which are the main design elements placed in the middle of this poster. Signs 1, 2, and 3 are somehow like the four signs 9, 10, 11, and 12 unrecognizable by the interviewees. Sign 5 and 6, using language as slogan is showing that recognizing the sign doesn't mean recognizing the purpose of the sign since both signs were recognized and all interviewees have not been able to understand the purpose of those signs. In sign 6 we see that the meaning isn't recognized as well.

Table 3:
Poster 3: Percentages of Interviewee's Answers

Sign	Q1	Q2	Q3
1	100%	100%	100%
2	100%	100%	100%
3	100%	100%	100%
4	100%	50%	6%
5	100%	64%	30%
6	0%	0%	0%

Table 3 shows that sign 6 of poster 3 has not been recognized by any of the interviewees. However, on the flipside of it, signs 1, 2, and 3 are the signs which have a 100% correct answer rate for Q 1, a 100% correct answer rate for Q2 and a 100% correct answer for Q3. This is not the same for signs 4 and 5, which are recognized as a sign. However, they are not recognized by all the interviewees for the meaning and less for their purposes. Signs 1, 2, and 3 shows the package as the logo and, also two sentences in English as the slogan of this advertisement has a 100% recognition rate for all 3 questions.

Table 4:
Poster 4: Percentages of Interviewee's Answers

Sign	Q1	Q2	Q3
1	46%	46%	46%
2	100%	100%	100%
3	100%	100%	100%
4	0%	0%	0%
5	100%	100%	100%

The Table 4 reveals that sign 4 isn't recognized by any of the interviewees, whereas signs 2, 3, and 5 (mainly the signs for showing the icons of a hand and the three French friezes and also the logo of the chain restaurant) were recognized by all the

interviewees. Sign 1 which is the red background was only recognized by 46% of the interviewees.

Table 5:
Poster 5: Percentages of Interviewee's Answers

Sign	Q1	Q2	Q3
1	100%	100%	100%
2	100%	0%	0%
3	0%	0%	0%
4	100%	100%	100%
5	100%	100%	100%

Table 5: B reveals that 100% of the interviewees were able to recognize signs 1, 4, and 5, although sign 2 has also been recognized by all the interviewees. They weren't able to understand the meaning and the purpose. Sign 3 was not recognizable by the interviewees.

Table 6:
Poster 6: Percentages of Interviewee's Answers

Sign	Q1	Q2	Q3
1	100%	100%	100%
2	100%	100%	100%
3	100%	100%	18%
4	0%	0%	0%
5	92%	92%	92%
6	100%	100%	100%
7	100%	100%	100%
8	100%	100%	100%
9	100%	36%	0%
10	0%	0%	0%
11	0%	0%	0%

Table 6 reveals that signs 1, 2, 6, 7, and 8 had a 100% recognition rate for all three questions by all the interviewees. Sign 5 is also following these signs with 92% recognition for each of three questions. In terms of signs 4, 10, and 11, it reveals that

none of the interviewees recognized the signs. Sign 9 was recognized by all the interviewees however only 36% of those could recognize the meaning and none of them could understand the purpose of using this sign. The most important signs were recognized by the interviewees which were the icons in the middle of the poster, the logo, and the slogan of the advertisement.

Table 7:
Poster 7: Percentages of Interviewee's Answers

Sign	Q1	Q2	Q3
1	80%	32%	6%
2	44%	10%	2%
3	4%	4%	4%
4	100%	100%	100%
5	0%	0%	0%
6	0%	0%	0%
7	100%	100%	100%

According to Table 7, we see that Signs 4 and 7 are recognized by all the interviewees including the meaning and, the purpose of using this signs. However, signs 5 and 6 were not recognized by any interviewees, followed by sign 3 which only a recognition of 4%. Sign 1 was recognized by 80% of the interviewees whereas Q2 with 32% and Q3 with 6% which shows that the interviewees couldn't grasp the meaning and the purpose of using this sign.

Table 8:
Poster 8: Percentages of Interviewee's Answers

Sign	Q1	Q2	Q3
1	0%	0%	0%
2	100%	62%	0%
3	100%	100%	100%
4	100%	100%	100%

Table 8 reveals that sign 3 and 4 were recognized by all the interviewees with the meaning and purpose of the signs in the advertising poster, however, sign 1 had 0% recognition in Q1, Q2, and Q3 which shows that none of the interviewees could recognize the sign. Sign 2 has an interesting result in this table because 100% of the interviewees were able to recognize the sign however only 38% of them didn't understand the meaning and none of them could understand the use of the sign in the poster. It is important to know that sign 3 was the logo and sign 4 was the slogan written and both signs were recognized by all interviewees.

Table 9:
Poster 9: Percentages of Interviewee's Answers

Sign	Q1	Q2	Q3
1	14%	12%	12%
2	100%	0%	0%
3	100%	100%	100%
4	100%	100%	100%
5	0%	0%	0%
6	100%	100%	100%
7	100%	100%	100%
8	0%	0%	0%
9	0%	0%	0%
10	100%	100%	100%
11	100%	100%	100%

Poster 9 which was created by 11 signs shows interesting results in Table 9 because signs 3, 4, 6, 7, 10 and 11 were understood by all the interviewees with a 100% recognition rate for all the 3 questions. This result also shows us that signs 8, and 9 are not understandable for the interviewees. The 0% recognition of sign 5 reveals that this sign is similar to signs 8 and 9. When we look at Sign 2 which has 100% recognition as a sign, it is evident that none of the interviewees could understand the meaning of the sign and the purpose of using this sign. The sign recognized with a

100% ratio are the logo, the icon, and also the written sentences used in the advertisement poster.

Table 10:
Poster 10: Percentages of Interviewee's Answers

Sign	Q1	Q2	Q3
1	100%	46%	6%
2	100%	100%	100%
3	42%	14%	0%
4	100%	100%	100%
5	100%	100%	100%
6	64%	40%	24%
7	90%	2%	2%
8	100%	100%	100%
9	100%	100%	100%
10	0%	0%	0%
11	0%	0%	0%
12	100%	100%	100%
13	48%	36%	26%
14	48%	34%	26%
15	100%	100%	100%
16	0%	0%	0%

When we look at Table 10, the signs 10, 11, and 16 have a 0% ratio for all the three questions which shows that none of the signs were understandable. However, signs 2, 4, 5, 8, 9, 12, and 15 have a 100% recognition rate for all of the three questions. These signs were the logo, icons, and what was written in English. Sign 7 with a 90% recognition rate for Q1 is not showing the same recognition rate for the meaning and purpose of this sign even so that the ratio of the comprehension of the meaning and purpose is 2%. This percentage shows that only 1 interviewee actually understood the meaning and purpose of using sign 7.

The result in these tables reveals some interesting results in association with the purpose of this study:

A. The results reveals that the 100% of recognition of signs associated to all the 10 different posters are the logos, the icons, and the signs written in English language.

B. The icons recognized by the interviewees are direct designs of referents of real world. For instance, using a design of a mini cooper in Poster 9 is understandable because of the similarity between the representanem and the object.

C. The so-called 0% answers for the three questions reveal that there is a difference between knowledge of semiotitions for understanding the signs used in advertising posters.

D. Those 0% recognition rate for Q3, 100% recognition rate for Q1 and 100% correct answers for Q2 reveals that there is no direct relation between the meaning of the sign and understanding the purpose use of the sign.

E. 100% recognition rate for Q1 and 0% recognition rate for Q2 reveals that although a sign can be extracted the meaning of the sign in a poster could not be understood.

F. The signs with 100% recognition rate for Q1, Q2, and Q3 reveal that all these signs are either logos or written signs by language.

G. The results in the tables above reveal that introductory knowledge of the definition of sign is not enough for perception of the selection and combination of signs in an advertising poster.

H. What is important in the results of the tables above is the difference of the interviewees for understanding the meaning of each sign and the purpose of using signs in combination with each other.

I. Those signs which the meaning is the result of inference are not understandable for all the interviewees. This is the main result in poster 2 and 5 as an example.

J. The results of recognition in the tables mentioned above reveals that grasping and understanding Context A has a direct relation with the selection and combination of signs. This is what the reader of this study could understand from all the 10 posters as the corpus of this study.

Chapter 5

DISCUSSION AND CONCLUSION

This chapter of the thesis contains the discussion, conclusion, and suggestions for future studies.

5.1 Discussion

This thesis sets out to examine and understand the perception of receivers in terms of how the signs are selected and combined in the designing process of advertisement posters. The sender, who in this case is the designer of the poster, sends a message by using signs collected for conative functions of producing messages for dealing with this purpose. The sender uses units of information as sentences from his/her Context C, combined with the sentences his/her Context B to select and combine sentences of Context A.

Context A is a combination of signs used for sending a message. This message must be understandable for the receiver by his/her sentences of Context C and Context B.

Because of the difference between the sentences of each receiver saved in his/her Context C and Context B, there will be differences in perception of a text, a so called Context A in this thesis are the interviewees who are fifty M.A and Ph.D. students.

As the result of this study shows, receivers have different perceptions. They are not comparable with each other because of their difference, selection and combination of

sentences used from their Context C. This results in different perception and understanding for Context A.

In this thesis, the Context B of the messages was unmarked. This means that the researcher didn't use the sentences of situational context in producing the messages. This unmarked situation of Context B focuses the study to the sentences of Context A and understanding the meaning and purpose of using each sign by Context C of each receiver.

The results of this study show that the stratification situation of three contexts; Context A, Context B, and Context C can be feasible for studying semiotic analysis of advertising posters.

5.2 Conclusion

This study shows that the human perception of advertising design is in the sentences because of the differences visible in the answers of the interviewees.

Because of the selection and combination of sentences in advertising posters, it is possible to conclude that the human perception of advertising designs are based on these three type of sentences.

Also it is possible to conclude that these three sentences are based on three types of context which is linguistic context, situational context and background knowledge context due to the understanding that each sign is depending on what is selected and combined together for the creation of a design as an advertising design.

Because of the structure of advertising design that using selected signs, the combination of those signs in the string of the text shows that the sentences in linguistic context, situational context and background knowledge are the same in advertising designs.

The results of this research reveals that each sender using the sentences of his/her Context C and Context B, select and combine sentences for creating a message in a frame of a design to send a message to the receivers. The receivers then extracts the signs, the meaning and the purpose of each sign used in a message to grasp the goal of the sender, which has a conative function for the message. The receiver dealing with the structure of a design is obligated to use some feasible sentences from her/his Context C and Context B in order to perceive the goal of the message sent by the sender. The goal of these texts is presenting information in a frame of a conative function for persuading the receiver to give a proper reaction, namely doing the proper act expected by the sender.

In advertising posters, we deal with the selection and combination of signs, without using sentences from Context C and Context B the receivers of the message will not be able to understand and perceive the message of an advertising poster.

In another words, the sender of the message who in research is the designer of the posters have some sentences in their situational context and also some sentences in their background knowledge context in order to create a design which is an advertising poster. On the other hand, the reader of the text or the receivers of the message also have some sentences in their Context B or situational context and also some sentences as their background knowledge or Context C in order to understand

the text. If the situational context and the background knowledge context of the sender and the receiver of the text are same, they can create and read the text in a same way but because people have different sentences in their mind and also they read and create the text in different situation, as the result of this research they have different interpretation of the text.

As the result of this research, human perception of advertising posters are based on units that semnioticians calls this units system 'sentence' and that's why these sentences are not grammatical. Every human have some sentences in their mind that could be shaped by culture, subculture, personal experience and etc. The designer of a poster have some of these background knowledge sentences and also due to the situational sentences they can create a poster. Also the reader of the message have these background knowledge sentences in their mind and due to the situational context they can read the text. The result of this research shows that the sentences in the situational context and background knowledge context of people are different and that's why they perceive the text differently.

5.3 Future Research Suggestion

The researcher suggests further studies as:

a. Researching the other design fields rather than the advertising posters in order to recognizing the perception of receivers.

b. Using the three Contexts A, B, and C in order to research culture-based advertising posters in a nationally limited situation.

c. Researching the limitations of the two processes of selection and combination in terms of creating advertising posters with no redundant signs used in a design process.

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APPENDIX

Poster 1

		Int.1			Int. 2			Int.3			Int.4			Int.5		
	Sign	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3
	1	1	1	1	1	1	1	1	1	1	1	1	0	1	1	1
	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	5	1	1	0	1	1	0	1	1	0	0	0	0	0	0	0
	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Poster 1	9	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

		Int.6			Int. 7			Int.8			Int.9			Int.10		
	Sign	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3
	1	1	1	1	1	1	1	1	1	1	1	1	0	1	1	1
	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	5	1	1	1	1	1	0	0	0	0	1	1	0	0	0	0
	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	7	1	1	0	0	0	0	0	0	0	0	0	0	1	0	0
	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Poster 1	9	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

		Int.11			Int. 12			Int.13			Int.14			Int.15		
	Sign	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3
	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	5	1	1	0	0	0	0	0	0	0	1	0	0	1	0	0
	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	8	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
Poster 1	9	1	0	0	0	0	0	1	0	0	1	0	0	1	0	0
	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 1

	Int.16			Int. 17			Int.18			Int.19			Int.20		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	0	0	0	0	0	1	1	1	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 1

	Int.21			Int. 22			Int.23			Int.24			Int.25		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	0	1	1	1	1	1	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	0	0	1	0	0	0	0	0	0	0	0	1	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0
8	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0
9	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 1

	Int.26			Int. 27			Int.28			Int.29			Int.30		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	0	0	0	0	0	0	0	0	0	1	1	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 1

	Int.31			Int. 32			Int.33			Int.34			Int.35		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	1	0	0	0	0	0	0	1	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 1

	Int.36			Int. 37			Int.38			Int.39			Int.40		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	0	1	1	1	1	0	0	1	1	1	1	1	1
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	0	0	0	1	1	0	1	1	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 1

	Int.41			Int. 42			Int.43			Int.44			Int.45		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	0	1	1	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 1

	Int.46			Int. 47			Int.48			Int.49			Int.50		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	0	1	1	1	1	0	0	1	1	1	1	1	1
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	0	1	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 2

	Int.1			Int. 2			Int.3			Int.4			Int.5		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
6	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
7	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
8	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 2

	Int.6			Int. 7			Int.8			Int.9			Int.10		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
6	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
7	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
8	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 2

	Int.11			Int. 12			Int.13			Int.14			Int.15		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
6	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
7	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
8	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 2

Poster 2

	Int.16			Int. 17			Int.18			Int.19			Int.20		
Sign	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
6	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
7	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
8	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 2

	Int.21			Int. 22			Int.23			Int.24			Int.25		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
6	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
7	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
8	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 2

	Int.26			Int. 27			Int.28			Int.29			Int.30		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
6	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
7	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
8	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 2

	Int.31			Int. 32			Int.33			Int.34			Int.35		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q 2	Q3	Q 1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0
3	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
6	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
7	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
8	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 2

	Int.36			Int. 37			Int.38			Int.39			Int.40		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q 3	Q 1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
6	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
7	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
8	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 2

	Int.41			Int. 42			Int.43			Int.44			Int.45		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
6	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
7	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
8	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 2

	Int.46			Int. 47			Int.48			Int.49			Int.50		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
6	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
7	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
8	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 3

Poster 3

	Int.1			Int. 2			Int.3			Int.4			Int.5		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
5	1	1	1	1	0	0	1	0	0	1	0	0	1	1	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 3

	Int.6			Int. 7			Int.8			Int.9			Int.10		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	0	1	0	0	1	1	0	1	1	0	1	0	0
5	1	1	0	1	0	0	1	1	0	1	1	0	1	1	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 3

	Int.11			Int. 12			Int.13			Int.14			Int.15		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	0	1	1	0	1	0	0	1	0	0	1	0	0
5	1	0	0	1	0	0	1	0	0	1	1	0	1	1	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 3

	Int.16			Int. 17			Int.18			Int.19			Int.20		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	0	1	1	0	1	1	0	1	0	0	1	0	0
5	1	1	1	1	1	1	1	0	0	1	0	0	1	1	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 3

	Int.21			Int. 22			Int.23			Int.24			Int.25		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	0	0	1	1	0	1	1	0	1	1	0
5	1	1	1	1	0	0	1	1	0	1	0	0	1	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 3

	Int.26			Int. 27			Int.28			Int.29			Int.30		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	0	1	1	0	1	1	0	1	1	0	1	0	0
5	1	1	0	1	1	1	1	1	1	1	0	0	1	1	1
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 3

	Int.31			Int. 32			Int.33			Int.34			Int.35		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	0	0	1	0	0	1	1	0	1	0	0
5	1	1	1	1	0	0	1	1	0	1	1	0	1	1	1
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 3

	Int.36			Int. 37			Int.38			Int.39			Int.40		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	0	0	1	1	0	1	1	0	1	1	1	1	0	0
5	1	1	1	1	0	0	1	1	1	1	0	0	1	1	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 3

	Int.41			Int. 42			Int.43			Int.44			Int.45		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	0	0	1	1	0	1	1	0	1	0	0	1	0	0
5	1	1	1	1	1	0	1	1	1	1	0	0	1	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 3

	Int.46			Int. 47			Int.48			Int.49			Int.50		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	0	1	1	0	1	0	0	1	1	0	1	1	0
5	1	1	1	1	1	0	1	1	1	1	0	0	1	1	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 4

Poster 4

	Int.1			Int. 2			Int.3			Int.4			Int.5		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 4

	Int.6			Int. 7			Int.8			Int.9			Int.10		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 4

	Int.11			Int. 12			Int.13			Int.14			Int.15		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	0	0	0	1	1	1	0	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 4

	Int.16			Int. 17			Int.18			Int.19			Int.20		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	0	0	0	0	0	0	0	0	0	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 4

Sign	Int.21			Int. 22			Int.23			Int.24			Int.25		
	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 4

Sign	Int.26			Int. 27			Int.28			Int.29			Int.30		
	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 4

Sign	Int.31			Int. 32			Int.33			Int.34			Int.35		
	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	0	0	0	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 4

Sign	Int.36			Int. 37			Int.38			Int.39			Int.40		
	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 4

Sign	Int.41			Int. 42			Int.43			Int.44			Int.45		
	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 4

Sign	Int.46			Int. 47			Int.48			Int.49			Int.50		
	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	0	0	0	1	1	1	1	1	1	0	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 5

		Int.1			Int. 2			Int.3			Int.4			Int.5		
	Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
Poster 5	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

		Int.6			Int. 7			Int.8			Int.9			Int.10		
	Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
Poster 5	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

		Int.11			Int. 12			Int.13			Int.14			Int.15		
	Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
Poster 5	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

		Int.16			Int. 17			Int.18			Int.19			Int.20		
	Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
Poster 5	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

		Int.21			Int. 22			Int.23			Int.24			Int.25		
	Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
Poster 5	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

		Int.26			Int. 27			Int.28			Int.29			Int.30		
	Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
Poster 5	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 5

	Int.31			Int. 32			Int.33			Int.34			Int.35		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 5

	Int.36			Int. 37			Int.38			Int.39			Int.40		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 5

	Int.41			Int. 42			Int.43			Int.44			Int.45		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 5

	Int.46			Int. 47			Int.48			Int.49			Int.50		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 6

Poster 6

	Int.1			Int. 2			Int.3			Int.4			Int.5		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	0	1	1	0	1	1	1	1	1	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	0	0	0	1	1	1
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	0	0	1	1	0	1	0	0	1	0	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 6

	Int.6			Int. 7			Int.8			Int.9			Int.10		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	0	1	1	0	1	1	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	0	0	1	0	0	1	1	0	1	0	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 6

	Int.11			Int. 12			Int.13			Int.14			Int.15		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	0	1	1	0	1	1	0	1	1	1	1	1	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	0	0	1	1	0	1	0	0	1	1	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 6

	Int.16			Int. 17			Int.18			Int.19			Int.20		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	0	1	1	0	1	1	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	0	0	0	1	1	1
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	0	1	1	0	1	1	0	1	0	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 6

	Int.21			Int. 22			Int.23			Int.24			Int.25		
Sign	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	0	0	0	1	1	1	1	1	1	1	1	1
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	0	0	1	0	0	1	0	0	1	1	0	1	1	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 6

	Int.26			Int. 27			Int.28			Int.29			Int.30		
Sign	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	0	1	1	0	1	1	0	1	1	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	0	0	1	0	0	1	0	0	1	0	0	1	1	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 6

	Int.31			Int. 32			Int.33			Int.34			Int.35		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	0	0	1	1	0	1	1	0	1	1	0	1	1	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 6

	Int.36			Int. 37			Int.38			Int.39			Int.40		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	0	0	1	0	0	1	0	0	1	0	0	1	1	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 6

	Int.41			Int. 42			Int.43			Int.44			Int.45		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	0	0	1	0	0	1	1	0	1	0	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 6

	Int.46			Int. 47			Int.48			Int.49			Int.50		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	0	1	1	0	1	1	0	1	1	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	0	1	1	0	1	0	0	1	0	0	1	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 7

Poster 7

	Int.1			Int. 2			Int.3			Int.4			Int.5		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	0	0	1	1	0	1	0	0	1	0	0	1	0	0
2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 7

	Int.6			Int. 7			Int.8			Int.9			Int.10		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	0	1	0	0	0	0	0	1	0	0	1	1	0
2	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 7

	Int.11			Int. 12			Int.13			Int.14			Int.15		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	0	0	0	1	1	0	1	0	0	1	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 7

	Int.16			Int. 17			Int.18			Int.19			Int.20		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	1	0	0	1	1	0	0	0	0
2	1	1	0	1	0	0	1	1	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 7

	Int.21			Int. 22			Int.23			Int.24			Int.25		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	0	0	1	0	0	1	1	0	0	0	0	1	1	1
2	0	0	0	0	0	0	1	0	0	1	0	0	1	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 7

	Int.26			Int. 27			Int.28			Int.29			Int.30		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	0	0	1	0	0	0	0	0	0	0	0	1	1	0
2	0	0	0	1	0	0	1	0	0	0	0	0	1	1	0
3	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 7

	Int.31			Int. 32			Int.33			Int.34			Int.35		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	0	0	1	0	0	1	1	0	1	0	0	1	0	0
2	1	1	0	1	0	0	1	0	0	1	0	0	1	0	0
3	0	0	0	1	1	1	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 7

	Int.36			Int. 37			Int.38			Int.39			Int.40		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	0	0	0	1	0	0	1	0	0	1	0	0
2	0	0	0	0	0	0	1	0	0	1	0	0	1	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 7

	Int.41			Int. 42			Int.43			Int.44			Int.45		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	0	1	1	0	1	0	0	1	0	0	1	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 7

	Int.46			Int. 47			Int.48			Int.49			Int.50		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	1	1	0	1	0	0	1	1	0	1	1	0
2	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 8

		Int.1			Int. 2			Int.3			Int.4			Int.5		
	Sign	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3
Poster 8	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

		Int.6			Int. 7			Int.8			Int.9			Int.10		
	Sign	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3
Poster 8	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	1	0	0	1	1	0	1	0	0	1	0	0	1	1	0
	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

		Int.11			Int. 12			Int.13			Int.14			Int.15		
	Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
Poster 8	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	1	1	0	1	0	0	1	1	0	1	1	0	1	0	0
	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

		Int.16			Int. 17			Int.18			Int.19			Int.20		
	Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
Poster 8	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	1	1	0	1	0	0	1	1	0	1	0	0	1	0	0
	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

		Int.21			Int. 22			Int.23			Int.24			Int.25		
	Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
Poster 8	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	1	1	0	1	1	0	1	1	0	1	1	0	1	0	0
	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

		Int.26			Int. 27			Int.28			Int.29			Int.30		
	Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
Poster 8	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	1	1	0	1	0	0	1	1	0	1	1	0	1	1	0
	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 8

	Int.31			Int. 32			Int.33			Int.34			Int.35		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	1	1	0	1	1	0	1	0	0	1	0	0	1	0	0
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 8

	Int.36			Int. 37			Int.38			Int.39			Int.40		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	1	1	0	1	1	0	1	1	0	1	1	0	1	0	0
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 8

	Int.41			Int. 42			Int.43			Int.44			Int.45		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 8

	Int.46			Int. 47			Int.48			Int.49			Int.50		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 9

		Int.1			Int. 2			Int.3			Int.4			Int.5		
	Sign	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3
	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Poster 9	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	11	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

		Int.6			Int. 7			Int.8			Int.9			Int.10		
	Sign	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3
	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Poster 9	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	10	11	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	11	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 9

	Int.11			Int. 12			Int.13			Int.14			Int.15		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 9

	Int.16			Int. 17			Int.18			Int.19			Int.20		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	0	0	0	0	0	0	1	1	1	0	0	0
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 9

	Int.21			Int. 22			Int.23			Int.24			Int.25		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 9

	Int.26			Int. 27			Int.28			Int.29			Int.30		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	1	1	1	0	0	0	0	0	0	0	0	0
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 9

	Int.31			Int. 32			Int.33			Int.34			Int.35		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 9

	Int.36			Int. 37			Int.38			Int.39			Int.40		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 9

	Int.41			Int. 42			Int.43			Int.44			Int.45		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	0	0	0	1	1	1	1	0	0	0	0	0	0	0	0
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 9

	Int.46			Int. 47			Int.48			Int.49			Int.50		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0
2	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Poster 10

	Int.1			Int. 2			Int.3			Int.4			Int.5		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	0	0	1	1	0	1	0	0	1	1	0	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	1	0	0	0	0	0	1	1	0	0	0	0
7	1	1	1	0	0	0	1	0	0	1	0	0	1	0	0
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
14	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 10

	Int.6			Int. 7			Int.8			Int.9			Int.10		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	0	0	1	1	0	1	1	0	1	1	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	0	1	0	0	1	1	1	0	0	0	0	0	0
7	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	0	0	0	1	1	1	0	0	0	1	0	0	0	0	0
14	0	0	0	1	1	1	0	0	0	1	0	0	0	0	0
15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 10

Poster 10

	Int.11			Int. 12			Int.13			Int.14			Int.15		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	0	1	1	0	1	1	0	1	1	0	1	1	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	0	0	0	0	0	0	1	0	0	1	1	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	0	0	0	1	0	0	1	0	0	1	1	0
7	1	0	0	1	0	0	1	0	0	0	0	0	0	0	0
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	0	0	0	1	1	0	0	0	0	1	1	1	0	0	0
14	0	0	0	1	1	0	0	0	0	1	1	1	0	0	0
15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 10

	Int.16			Int. 17			Int.18			Int.19			Int.20		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	0	1	0	0	1	0	0	1	0	0	1	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	0	0	0	0	0	0	1	1	0	1	0	0	0	0	0
7	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0
14	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0
15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 10

	Int.21			Int. 22			Int.23			Int.24			Int.25		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	1	0	1	0	0	1	0	0	1	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	0	0	0	1	1	0	1	0	0	0	0	0	1	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	0	0	0	1	0	0	1	0	0	1	0	0
7	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	0	0	0	1	0	0	1	1	1	0	0	0	0	0	0
14	0	0	0	1	0	0	1	1	1	0	0	0	0	0	0
15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 10

	Int.26			Int. 27			Int.28			Int.29			Int.30		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	0	1	0	0	1	0	0	1	0	0	1	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	0	0	0	0	0	0	0	0	0	1	0	0	1	1	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	0	0	0	1	0	0	1	1	0	1	1	0
7	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	0	0	0	1	0	0	1	1	0	0	0	0	1	1	1
14	0	0	0	1	0	0	1	1	0	0	0	0	1	1	1
15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 10

	Int.31			Int. 32			Int.33			Int.34			Int.35		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	1	1	0	0	1	0	0	1	1	1	1	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	0	0	0	0	0	0	1	1	0	1	0	0	1	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	0	0	0	1	0	0	1	1	1	0	0	0	1	0	0
7	1	0	0	0	0	0	0	0	0	1	0	0	1	0	0
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	0	0	0	1	1	1	1	1	0	1	0	0	1	0	0
14	0	0	0	1	1	1	1	1	0	1	0	0	1	0	0
15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 10

	Int.36			Int. 37			Int.38			Int.39			Int.40		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	0	0	0	0	0	0	1	0	0	1	1	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	0	0	0	0	0	1	1	1	0	0	0	0	0	0
7	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	0	0	0	1	1	1	1	1	0	1	1	1	0	0	0
14	0	0	0	1	1	1	1	0	0	1	1	1	0	0	0
15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 10

	Int.41			Int. 42			Int.43			Int.44			Int.45		
Sign	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3	Q1	Q2	Q3
1	1	1	0	1	0	0	1	0	0	1	0	0	1	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	1	1	0	0	0	0	1	1	1	1	1	0
7	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	0	0	0	1	1	1	1	1	1	0	0	0	1	1	0
14	0	0	0	1	1	1	1	1	1	0	0	0	1	1	0
15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Poster 10

	Int.46			Int. 47			Int.48			Int.49			Int.50		
Sign	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3	Q 1	Q 2	Q 3
1	1	0	0	1	1	0	1	1	0	1	1	0	1	1	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0
4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	1	1	1	0	0	0	1	1	1	1	0	0
7	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0
8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	0	0	0	1	1	1	1	1	1	0	0	0	1	1	1
14	0	0	0	1	1	1	1	1	1	0	0	0	1	1	1
15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0